

Evaluation of the CABN New Work Project

Final Report



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Acknowledgements:

The DC Research study team would like to acknowledge the contributions of various organisations and individuals to this study. This includes the individuals/organisations in the Scottish Borders that gave their time to the study through the one-to-one, face-to-face interviews and group meetings, telephone interviews, and email responses.

1. INTRODUCTION

Aims of the Evaluation

In December 2013, Scottish Borders Council commissioned DC Research Ltd to carry out an evaluation of the CABN New Work project.

The overall aim of the evaluation, as set out in the Evaluation Specification is to *"determine how well the project has delivered on its key aims and the targets for New Work"*.

More specifically, the objectives of the evaluation research were to:

- Assess the degree of success of the CABN New Work project in the Scottish Borders in relation to its initial objectives, targets and outcomes.
- Analyse the quantitative and qualitative benefits to businesses involved in activities promoted by the project. We would like to learn how the project has supported businesses through direct intervention e.g. training and networking, advice sessions, signposting to specific support and opportunities, etc. We would also like to know what the perceived benefits are to both the individual businesses and the creative arts sector in the Scottish Borders.
- Present two case studies of creative businesses who have benefited from the CABN New Work project.
- Analyse the delivery model of the CABN New Work project, and provide some recommendations and learning points for any future intervention projects for creative sector businesses.
- Assess the cost-effectiveness of the investment in the CABN New Work project and the value for money it as provided.

Two elements of the project that the evaluation was to particularly focus on were:

- The **Mentoring Programme**
- Launch and development of **Social Media** for the project

Evaluation Method and Approach

In order to address the objectives of the evaluation a four-stage method was adopted. In summary this involved:

- **Stage 1: Inception, Scoping & Progress.** An inception discussion was held in early December 2013, with subsequent progress updates provided via face-to-face, telephone and email communications throughout the evaluation.
- **Stage 2: Desk Based Analysis.** This involved two key elements: **(i) Documentation and Policy Analysis** which updated the analysis of the policy context in which CABN 'New Work' was delivered, giving an indication of the impact that trends and other wider factors may have had on CABN in the past year as well as considering how future iterations of the project (or successor projects) would reflect the current/future support and funding landscape – including the forthcoming Cultural Strategy for the Scottish Borders. **(ii) Project Performance Analysis** this involved a comprehensive review of data and documentation to establish the quantitative performance of 'New Work', allowing the Study Team to assess: the

extent to which the project progressed against the baseline position; project achievement against targets, outputs, milestones, and spend; and the extent to which CABN 'New Work' delivered its objectives and its outcome areas (especially in terms of the **Mentoring Programme** and the Launch and Development of **Social Media** for CABN).

- **Stage 3: Consultations.** This stage included the primary research elements of the study and used a combination of face-to-face consultations and telephone discussions, gathering the views of CABN staff (including Creative Business Advocates), key stakeholders and case study CABN beneficiaries. These consultations were an essential component in evaluating and capturing the impact of the project. The consultations were carried out using a combination of one-to-one and group face-to-face interviews and meetings scheduled over one whole day (with this consultation day taking place at Tower Mill, Heart of Hawick in mid-December) with follow-on consultations taking place by telephone thereafter with those not able to attend the consultation day. In total 14 consultations were carried out, and a list of consultees is included in Annex 1 to this report. In addition, a brief e-consultation process was used to gather the views from those that had been involved in the Mentor Scheme as mentors.
- **Stage 4: Analysis and Reporting.** This stage involved bringing together the results and findings from each of the previous stages of the method and evaluating CABN against each of the key evaluation objectives (set out above).

Structure of Report

This report forms the Final Report for the CABN New Work Evaluation and is structured as follows:

- Section 2 provides an overview of the CABN New Work project, the context within which CABN New Work operated, the rationale for the project, and the aims and objectives of the project.
- Section 3 focuses on the delivery of the CABN New Work, identifying the strengths, good practice, and challenges of each of the key aspects of project delivery and management. It also considers the two elements of the project that the evaluation was asked to particularly focus on - the Mentoring Programme and the launch and development of Social Media for the project.
- Section 4 focuses on the impacts and achievements of CABN, looking at the progress made against the objectives, targets and outcomes, as well as considering the wider impacts and outcomes of CABN. It also includes two case studies of creative businesses/practitioners that have benefited from CABN.
- Annex 1 provides the list of consultees – the individuals that were consulted on a one-to-one basis (either face-to-face or by telephone) or as part of the face-to-face group consultations during the evaluation.

2. CABN NEW WORK - PROJECT OVERVIEW

This section provides an overview of the CABN New Work project, the context within which CABN New Work operated, the rationale for the project, and the aims and objectives of the project.

Overview of Project

The CABN New Work project supported individual creative businesses and creative organisations in the Scottish Borders. CABN is an informal network and information sharing project that supports creative individuals and organisations – especially those working in the fields of Visual Arts, Craft, Literature, Film, Music and Performing Arts. CABN also advises and supports a significant number of community groups and organisations involved in cultural activities – including events and festivals.

CABN New Work was funded to December 2013 to deliver a range of activities under the project heading 'New Work'. The New Work programme was funded jointly by Scottish Borders LEADER Programme and Creative Scotland.

The key elements of the 2013 New Work project included:

- Extending the role of **Creative Business Advocates** within the project. The Advocates are experienced practitioners in their fields and informed the design and the delivery of the CABN New Work project, covering Visual Arts, Craft, Literature, Public Art & Community Engagement, Performing Arts (Dance & Drama) and Music.
- A **mentoring programme**, which complemented the role of the advocates.
- Using **Social Media** to promote the CABN programme and opportunities, and also to engage better with the sector, working in tandem with the CABN website and weekly bulletin.
- A **'Go and See' fund** – available to support individuals and organisations from the Scottish Borders to investigate different models, attend key conferences and events which enabled them to 'bring something back' which will have a developmental impact on their practice or organisation.
- Focus on **Creative Workspaces and Hubs** and how CABN can support these, using and developing of existing spaces/access to existing facilities and fostering networks.
- Focus on **support to sectoral networks and different models** for creative organisations (such as Coops/Collectives/Social Enterprises).
- **Training and Networking Events** programme, building on previous event delivery and feedback, and also responding to demand/requests for specific training and networking events. The Creative Business Advocates fed directly into the design and delivery of these events and CABN worked in partnership with other organisations (e.g. Cultural Enterprise Office, Business Gateway) as appropriate.

Background and Context for CABN New Work

The CABN New Work project delivered during 2013 was able to build on the legacy of previous intervention projects. This included the phase of CABN that was delivered as part of the South of Scotland Creative Enterprise Initiative (SoSCEI) in partnership with Dumfries & Galloway Council between 2010 and 2012.

However, the origins of 'CABN' (in terms of the overarching rationale for, and need for, the provision of support to the creative sectors – both creative businesses and creative practitioners – in the Scottish Borders can be traced back more than ten years.

A study carried out in 2000 by the University of Edinburgh looked at creative businesses in the Scottish Borders, and identified the scale of contribution of these creative businesses to the regional economy. The study also identified the fragility of the sector and the need for intervention in, and support for, the sector in order to address the key aspects of fragility and help the sector to realise its potential.

Whilst the origins of CABN can be traced back to the 2000 study, specific interventions to support the sector were not in place until 2009 when a one-year pilot project (using the 'CABN' name) was implemented. This one-year pilot was followed by the 2010-2012 SoSCEI project, which operated across the South of Scotland (Dumfries & Galloway and the Scottish Borders), with the Scottish Borders element being branded and more commonly known as the Creative Arts Business Network (CABN).

This current New Work project has therefore been able to build on previous projects and interventions that have supported the creative sector in the Scottish Borders, and build on the learning from these previous project phases to deliver new and additional work.

The CABN New Work project was initially intended to run throughout 2013 – i.e. from January through to the end of December. However, delays at the start of the project – primarily in terms of recruitment, effectively resulted in the delivery of the project being condensed into an eight month timescale (operating from late March/early April 2013 to the end of the year). The implications of this on what has been achieved against the project targets, outcomes and outputs is included in Section 3 of this report.

CABN New Work Aims, Targets and Outcomes

According to the original Scottish Borders LEADER Grant Application Form, the **aims** of the CABN New Work project were to contribute to the following:

- a more skilled, confident, informed and connected creative sector
- an enhanced rural community, with a diverse economy
- more businesses becoming sustainable – through increased product development, marketing and innovative and collaborative working
- a strong and strategic partnership with a confident and strong creative sector

In order to contribute to these four aims, the project focused on four **key areas of activity**:

- Building **networks and collaboration** between businesses to encourage innovation and entrepreneurship within the creative economy and to harness the learning and technology transfer options available from collaboration with the Further Education/Higher Education (FE/HE) sector.
- Establishment of **creative hubs** that inspire and support creative activity in localities and contribute to local and regional policy/decision making.

- Expanding the role of the **Creative Business Advocates** (CBAs) and recruiting a wide pool of **Mentors** to match to individual businesses and organisations.
- **Creative Spaces** and **access to finance**.

The intended, target beneficiaries from the CABN New Work project were individual creative practitioners, creative businesses and creative organisations in the Scottish Borders. All of the face-to-face work delivered through New Work focused on micro-businesses, start-ups, and sole traders operating in the Creative Business sector, with a specific focus on visual arts and crafts, film, performing arts, and publishing.

The specific targets for CABN New Work, according to the original Scottish Borders LEADER Grant Application Form were as set out in Table 2.1.

Table 2.1: Summary of CABN New Work Project Targets	
Targets – Beneficiaries	Target
Micro-businesses (creative sector microbusinesses)	100
Targets – Outputs	
No. of new/innovative methods of adding value to local products	2
No. of jobs created (gross)	1.5
No. of training courses delivered	11
No. of individuals trained, gaining new skills or retraining	100
No. of best practice models transferred	1
No. of tourism actions supported	1
No. of community led projects	1
Source: New Work Scottish Borders LEADER Grant Application Form (2012)	

In terms of the funding for the New Work project, the total project cost was forecast to be £82,266, with the funding being equally provided by LEADER and Creative Scotland, as summarised in Table 2.2.

According to information provided, the actual final spend for the project was £77,561 – an underspend of around 6% (£4,705). The main reasons identified for the underspend related to available capacity, project timing and restrictions around budget headings (i.e. the requirement for any major changes to go through the Change Request Form process to LEADER and having that endorsed via their LAG.) A Change Request was submitted late in the project, in order to reallocate the underspend on staffing (due to delays in recruitment) to the delivery of events where it was felt there would be more impact.

Table 2.2: Financial Summary of CABN New Work Project		
Funding Source	Value (£)	Percent
Scottish Borders LEADER Programme	£41,133	50%
Creative Scotland	£41,133	50%
TOTAL	£82,266	100%
Source: New Work Scottish Borders LEADER Grant Application Form (2012)		

CABN New Work – Strategic and Policy Contribution/Alignment

The strategic fit of CABN with key local, regional and national strategies has been well evidenced previously (e.g. in the Evaluation of CABN 2010-2012). Key strategies and policies that CABN New Work has clear links to, and contributes towards, include:

- New Work contributes towards to the main **LEADER Strategy Themes** and innovation areas, most notably 'Progressive Rural Economy' – Diverse and Sustainable Rural Businesses, whilst links can also be seen with 'Revitalising Rural Communities' – Enhanced Natural, Built and Cultural Environment'.

- At the regional level, CABN New Work has supported the **South of Scotland Competitiveness Strategy 2007-2013** – with very strong links and fit with Priority 5, ('Realise the full potential of the indigenous business sectors and maximise the contribution to Scotland's priority industries and in particular the food, tourism, textiles and renewable industries; Improve micro-business support and growth potential') and also Priority 2 ('Grow a knowledge economy in the South of Scotland') as well as supporting many of the other priorities.
- At the Scottish Borders level New Work supports the **Scottish Borders Single Outcome Agreement** and contributes to a range of the national and local priorities within the SOA (e.g. Outcome 2 'We Realise Our Full Economic Potential with More and Better Employment Opportunities for Our People') and local outcomes (e.g. 2.1: 'There is both sustained and growing business activity in key sectors of the Borders economy'). These have clear links to CABN New Work, especially with creative industries being one of the key sectors for the Scottish Borders.
- Also, the commitment within the Scottish Borders to continue to support the creative sectors was shown through the '**Ambitious for the Borders 2012**' Partnership Agreement for the Programme of Local Government which clearly states, within the commitment to 'ensure that economic development is the key driver for the new council administration' that there will be "Continuing support for the Borders creative arts industries" (p.2).
- At the national level, there are links to the **Government Economic Strategy**, and in particular CABN New Work contributes to the Supportive Business Environment priority, as well as Infrastructure, Development and Place – and in particular the elements aimed at harnessing the 'strength and quality of Scotland's ...rural areas'.
- Also at the national level, the aims, objectives and delivery of CABN New Work make a clear contribution to two of the four objectives of the **Creative Scotland Annual Plan** (2013-2014), most notably 'Support excellence in artistic and creative practice' and 'Develop and sustain a thriving environment for the arts, screen and creative industries'.
- Finally, the new **Scottish Borders Economic Strategy 2023** (produced in June 2013) clearly and explicitly acknowledges the role of the creative industries within the economic opportunities for the Scottish Borders. In addition, the aims and objectives of the Strategy explicitly identify the creative sector as a key local sector – within Strategic Aim A: 'Creating the conditions for businesses to compete' Objective 4 is 'to sustain or grow activity in key local sectors including textiles, tourism, food & drink, renewables and creative'.

Within this consideration of the strategic and policy alignment and contribution of CABN, the forthcoming Scottish Borders Cultural Strategy is an important development.

First, the previous CABN evaluation alongside other creative sector research (e.g. the EKOS 2012 report about the Creative Sector in the South of Scotland) noted that the development of a strategy and action plan for the creative/cultural sectors in the Scottish Borders was an important next stage of development.

Second, the development of this strategy has presented an opportunity for CABN to contribute to, and play a role in the development of longer term strategic support for the sector – helping to ensure that the type of support and activity offered via CABN is sustained into the future.

Section 4 of this report includes some reflections emerging from the consultations carried out for the Cultural Strategy, which emphasise the important role of CABN – in general, and also a beacon for the sector. As an example Noble Openshaw (who are leading on the strategy development) have noted:

"Our view, as the consultants preparing the Cultural Strategy, is not only that CABN is clearly providing a highly valued service that is having real impact, but that its closure, at this time, would seriously undermine the reception and wider adoption of the completed Strategy."

3. CABN NEW WORK – DELIVERY OF THE PROJECT

This section of the report focuses on the delivery of CABN New Work, identifying the strengths, good practice, and challenges of each of the key aspects of project delivery and management. The latter half of the section deals with the two elements of the project that the evaluation was asked to particularly focus on - the Mentoring Programme and the launch and development of Social Media for the project.

Delivery of CABN

As noted in Section 2, whilst the original intention was for the CABN New Work project to be delivered between January and December 2013 delays at the start of the project – especially in terms of getting key staff in post, effectively resulted in the delivery of the project being condensed into an eight-month timescale (operating from late March/early April 2013 to the end of 2013).

In terms of the resources to deliver the project, CABN New Work was managed by a **Creative Leader**, based at the Heart of Hawick with the role Creative Leader role being a 0.8 full time equivalent (FTE) position. Alongside the Creative Leader, there was a part time **clerical support** role (a 0.4 FTE position), and a **Social Media Assistant** (0.3 FTE) to help deliver specific elements of the project.

In addition to the Creative Leader, clerical support post, and Social Media Assistant, a key delivery aspect of CABN New Work has been the **Creative Business Advocates (CBA)**. For CABN New Work, there have been six advocates – covering Visual Arts, Crafts, Literature, Public Art & Community Engagement, Performing Arts (Dance & Drama), and Music. The scale of activity for each of the advocates was time limited, and totalled fifteen days for each CBA – a total of 90 intervention days across the project.

Alongside the CBAs, a mentor programme was developed and implemented – aimed at complementing the role of the CBAs and extending the depth of support. To develop and manage the mentor scheme, a **Mentor Co-ordinator** was recruited, whose role included creating the processes and procedures for the mentoring programme, and carrying out the matching processes – linking individuals and organisations with specific needs to an appropriate mentor.

In terms of what has been delivered by CABN New Work, a summary of the range of activity is set out below, structured around the original planned activities set out at the start of Section 2 of this report.

BOX 3.1: SUMMARY OF CABN NEW WORK ACTIVITY DELIVERED

Creative Business Advocates (CBA)

The extended role of Creative Business Advocates (CBA) within the CABN New Work project built on the previous work carried out by the CBA in previous years. Many of the same individuals fulfilled the CBA role in 2013 as in previous years – enabling the experience and knowledge from previous delivery to help inform the delivery in 2013. Once again, all of the CBA were experienced practitioners in their fields and this experience (for the new and previous CBA) informed both what they carried out in their individual and collective roles as CBA, but also the design and the delivery of other aspects of the CABN New Work project. The CBA covered Visual Arts, Craft, Literature, Public Art & Community Engagement, Performing Arts (Dance & Drama) and Music.

Each CBA scoped out an individual work programme relevant to their 'sector' – with the support being delivered through a combination of 1:1 advice sessions, training events, networking events, forum, group advice sessions, workshops etc. Many of the training events and networking events listed below were initiated, led, or co-ordinated by one or more of the CBA.

In total 90 days of intervention were due to be delivered by the CBA, and progress to date (mid-December 2013) showed this was close to target.

Mentoring Programme

A mentor programme was developed and implemented as part of New Work, with the aim of the programme being to complement the role of the CBA, and provide more sustained one-to-one support to mentees from specifically selected mentors. This involved a five-stage process from initial request for a mentor, matching, initial meeting, review, and follow up meeting. Initially 19 mentors were recruited and 10 of these were matched to mentee requests and used as mentors (also specific mentor additions were made during the programme to ensure appropriate matches to mentees). A total of 30 individuals sought mentoring, and 23 of these completed the process. *A more detailed review of this aspect of CABN New Work is set out later in this section.*

Social Media

New Work included the development and launch of Social Media to promote the CABN programme and opportunities, and also to engage better with the creative sector, working in tandem with the CABN website and weekly bulletin. This element of the project was led by a specifically recruited Social Media Assistant.

This activity included the setting up and managing of Facebook and Twitter social media accounts for CABN, thereby helping to cross-promote CABN events, workshops, CBA consultations, mentor scheme, talks, exhibitions, and so on.

Progress to mid-December showed steady growth in engagement with the CABN social media accounts – including more than 300 likes on the Facebook page, and almost 200 people following the page. The Twitter account had achieved around 150 followers in the same timescale (mid-December), and was following 350 – with a total of almost 800 CABN related tweets having occurred. *A more detailed review of this aspect of CABN New Work is set out later in this section.*

'Go and See' Fund

New Work included the availability of a 'go and see' fund to support individuals and organisations from the Scottish Borders to investigate different models, attend key conferences and events, etc. This enabled individuals and organisations to bring something back from taking part in such visits, which was intended to have a developmental impact on their practice or organisation. In total, seven 'go and see' visits took place due to the availability of the fund, and this included activities relating to the development of creative workspaces (a recognised key issue for the sector in the Scottish Borders), attending an environmental arts festival, attending a literature/publishing event, and visiting other organisations/venues to learn from different models of working.

Creative Workspaces and Hubs

A key strand of activity for New Work was around creative workspaces and hubs – building on previous activity and research commissioned by CABN in previous years which has identified an increasing demand for workspaces (primarily low cost, shared workspaces). The key issue being developed relates to the role of Creative Workspaces and Hubs and how CABN can support these, using and developing existing spaces/access to existing facilities and helping to foster networks.

Much research and activity took place about workspaces and hubs as part of New Work, including assessing the potential for the development of a printmaking workshop and hub in the Borders. This has included work and research by some of the CBAs, and has also included support from the 'go and see' fund to visit and learn from other models of workspaces and hubs across the country. Clear progress has been made around this, and discussions are ongoing with key partners (e.g. SBC, WASPS) around realising this potential development.

Other workspaces/hub support through New Work has been provided to MAC Arts (Galashiels), Port House (Jedburgh), Haining Studios (Selkirk), and Hippodrome Arts (Eyemouth) and there is ongoing liaison with Heriot Watt University and the Resource Project Co-ordinator on the Resource Talent Hub project.

Support to sectoral networks and different models

Through New Work, CABN has been able to provide support to, and engage with, a range of sectoral networks as well as providing support to different models of delivery (e.g. collectives and social enterprises).

This has included support to WASPS, Selkirk (on their 10 year anniversary brochure and event), support to MAC Arts, Ettrick & Yarrow Valley Development Group (James Hogg Residency), support to Crossing Borders (on future direction), as well as attending key network meetings including: Crossing Borders AGM, Borders Creative AGM, Border Writers Forum, Borders Arts Trust, etc.

The ability of CABN – through the Creative Leader and the CBAs – to provide this support to networks and to different models of delivery is important as there are no other clear pathways through which this support could be provided.

Training and Networking Events

A wide variety of training and networking events took place as part of CABN New Work – covering all of the main target areas of creative practice, and took place at various locations throughout the Scottish Borders. These events included:

- Creative Marketing and Networking – how to get your message across: April 2013 (29 attendees)
- Creative Scotland/CABN Support and Information Event: June 2013 (32 Attendees)
- Approaching Galleries & Pricing Workshop: June 2013 (27 attendees)
- Pecha Kucha and Networking Reception: April 2013 (30 attendees)
- Supporting Your Practice - An AAS & SAU Networking Event: June 2013 (24 attendees)
- Resource – Talent Hub launch & networking event (partnership with Heriot Watt University, School of Textiles and Design): June 2013 (17 attendees)
- Mentors Briefing Sessions (x 2): August 2013 (19 attendees)
- Poets Day: August 2013 (20 attendees)
- Poetry Masterclass with Liz Lochhead: September 2013 (7 attendees)
- Page to Stage: September 2013 (14 attendees)
- Photography Training: September 2013 (3 attendees)
- Design & Trends Presentation: September 2013 (18 attendees + c. 160 students)
- Making Performances for Children & Young People: October 2013 (8 attendees)
- Page to Stage: 3 sessions – October, November and December 2013 (15, 17 and 15 attendees respectively)
- Firing and Reviving Your Ideas: November 2013 (8 attendees)
- How Music Works: November 2013 (34 attendees)
- MAC Arts Open Day: October 2013 (60+ attendees)
- Borders Poet's Showcase: November 2013 (45 attendees)

- Dream Time Dance Residency Sharing/Showing Event: November 2013 (12 attendees)
- MANIFEST!: December 2013 (100+ attendees)

At many of the training and networking events, evaluation feedback is sought by CABN to assess the views of attendees about the events and training. The feedback from these events is strongly positive, evidencing the benefits that creative practitioners and businesses get from attending CABN training and networking events. The quotes below provide some examples of the feedback provided where respondents are asked to summarise the event in a sentence, and a number of key themes can be identified:

Networking opportunity

- *Friendly, informative with a good community feel*
- *A nice opportunity to share ideas with other creative people*
- *A starting point and networking event.*
- *Informative networking event*
- *Informative, thought-provoking and great to meet other creative people in the Borders*

Inspiration for creative development

- *Inspirational!*
- *An opportunity to meet and listen to those who are already living the life of a poet*
- *Very inspiring and motivational*
- *Fantastic, inspirational*
- *A creative kickstarter in a safe, inspirational place.*
- *Enjoyable, interesting and inspirational*

General information sharing

- *Good information. Very worthwhile.*
- *Good fun, informative and a worthwhile experience*
- *Very helpful/plenty information*
- *Good quality speakers and sensible advice*
- *A wealth of valuable information*
- *A very good basic grounding – which should hopefully lead to a lot more questions about how to move forward*

Specific information and learning

- *A useful resource for someone wanting to work in music.*
- *Excellent. Important for any musician or anyone involved in music. Valuable info.*
- *Very relaxed and informative on types of funding available*
- *Extremely useful intro to potential funding sources from Creative Scotland*
- *It is a great opportunity for anybody to gain insight into the world of poetry*
- *A wonderful opportunity to hear from practising poets and those associated with the poetry business. A genuine approach.*
- *An informative and fun introduction to the trend forecasting for the fashion/interior and trend market*
- *Good to see overview of global trend images*
- *An interesting and informative overview of design and trends predictions for 2014/15*

- *Good overview of explaining and identifying key issues in creative marketing*

This evaluation was asked to give particular focus towards two elements of the project: the mentoring programme and the development and launch of Social Media for the project. Each of these is addressed in turn below.

Mentoring Programme

A mentor programme was developed and implemented as part of the CABN New Work project, with the aim of the mentor programme being to complement the role of the Creative Business Advocates, and provide more sustained one-to-one support to mentees from specifically selected mentors.

To develop and manage the mentor scheme, a **Mentor Co-ordinator** was recruited, whose role included creating the processes and procedures for the mentoring programme, and carrying out the matching processes – linking individuals and organisations with specific needs to an appropriate mentor.

For each individual or organisation engaging in the mentor programme, this involved a five-stage process:

- Stage 1 – Support/Mentor Request Form
- Stage 2 – Matching
- Stage 3 – Initial Meeting
- Stage 4 – Review Form
- Stage 5 – Follow up Meeting

The process involved the potential mentee completing the initial request form, which was then returned to the Mentor Co-ordinator who matches the mentee with an appropriate mentor (or mentors if more than one of the pool of mentors was a match). The mentor then organised the initial (one to two hour) meeting, subsequent to which the mentor completed the relevant parts of the review form, shared this with the mentee, thereby agreeing the actions to take place, and subsequent to the follow up meeting the mentee then completed the remainder of the review form.

In terms of the scale of support, the scheme was set up to provide two sessions to each mentee, which was regarded as appropriate given the time and funding available. It allowed a wider range of mentees to be supported at this level than would have been the case if more sustained support had been offered to each mentee.

Whilst this is acknowledged as appropriate, especially in the context of the time and funding for the mentor scheme (as well as the general delays to the overall New Work project for the reasons noted previously) a more sustained level of support would have been appreciated/expected by some of the mentees and mentors.

The pool of mentors was recruited by CABN before the Mentor Co-ordinator was in post, and initially 19 mentors were recruited via an open application process. Of the 19 mentors recruited, ten were matched with mentees during the scheme. In addition, specific mentor additions were made during the programme to ensure appropriate matches were able to be made with mentees – this led to three additional mentors – an illustrator, a writer (in a specific genre), and an environmental artist. These additional mentors were identified either by the mentees themselves or via CABN's extensive network of contacts.

A total of 30 individuals sought mentoring, and 23 completed the process. Of the seven that did not complete the process the main reason was individual time constraints – i.e.

the mentees not having sufficient time to commit to the programme in the timescales available, with a small number felt not to be at an appropriate stage professionally to be mentored.

In terms of the artforms/creative disciplines covered by the 23 mentees, the most common were literature and crafts followed by visual art and environmental/public art. Other disciplines included performance art, music, and illustration, and there were some mentees whose needs related to general business support rather than their area of creative practice.

The mentees were asked, as part of the completion of the review form, to identify what was beneficial and useful from the sessions. The quotes from mentees below exemplify the types of themes emerging from this [emphasis has been added by underlining]:

"The mentoring sessions encouraged me to broaden my horizons as a writer by working outside my comfort zone and engaging with different kinds of character and setting."

"The sessions marked the beginning of a complete breakthrough...which can be put wholly down to [my mentor's] advice and influence. I have never experienced such a massive improvement in my motivation, style and themes before...I have had a huge creative burst since the sessions, and couldn't be more happy with the results. A big thanks to all involved in making this possible."

"Overall having [my mentor] to talk with was very beneficial. Her experience...allowed her to give clear, informed and confident advice."

"Well, primarily confirmation from [my mentor – working in the same field] that it was a viable career for me, that was extremely important."

"...the process of being mentored makes you focus and direct energy to what you need to work on most. ... It was most helpful to have an external overview of a project I am part of, and also to have space to consider my ongoing role in it."

"Highly beneficial. Helped me focus, and gave me new ways of structuring how I would approach a writing project. Good questions – a simple between-meetings assignment (one I could manage) – and overall, a sense of support and understanding."

"The mentoring session was extremely useful and incredibly inspiring. It was great to see my work from a different viewpoint and being able to see my work as a whole...I was given great ideas and techniques to work with which I think will give me a lot more confidence. I think this new way of working will broaden and deepen my art, and hopefully make my art look more cohesive as a whole."

"The most useful aspect has been [my mentors] knowledge and experience which has shed light on a number of issues. Having another person's perspective and clarification has been invaluable in helping me to become more focused."

"This has been a huge learning curve and one I am sure would have taken me a lot longer to embrace and achieve without the honest, receptive and encouraging support of my mentor."

"[my mentor] was particularly helpful in focussing my ideas and she suggested avenues that I would not have thought of myself."

Overall, the feedback from the mentees is very positive, and they have benefitted in a range of ways from engaging in the mentor programme.

Alongside the assessment of the reflections of the mentees from the completed review forms, the views of the mentors were also sought, via an email sent to all of the mentors asking them for their reflections on a range of issues about the mentor scheme.

In terms of the impacts on, and benefits to, the mentees, the same themes emerged from mentors as those set out above by the mentees themselves.

In addition, some of the mentors noted that they had also benefitted from being involved in the scheme itself, finding it a rewarding process which reaffirmed or increased their interest in being involved in such schemes.

Many of the mentors that responded did note some wider issues about the scheme – including the importance for the scheme of continuing into the future – in general, as well as the need for follow-up activity to take place with the specific mentees that have been involved so far. This included calls for there to be an additional (third) meeting with mentees at an appropriate point in the future (e.g. 6 months after the last review meeting).

Others also noted the tight timescales for the delivery of the scheme, and that it was a (very) short term mentor scheme, which would need to be continued if it was to achieve greater impact – both for those already involved as mentees, and more generally for the scheme itself.

Interestingly, there were mixed views about the form filling requirements – with some commenting on the fact that: *"there's a lot of form-filling that is not necessary for the function of the actual mentoring, which adds a significant amount of time and work. I imagine this is unavoidable though"* whilst others, conversely, noted that they: *"appreciated the light touch of the feedback requirements."*

Overall, the impact of the mentor scheme is regarded as strongly positive for the mentees, with a range of benefits and impacts having already occurred, or being expected to occur in the future.

However, more widely, the issues around the short timescale and limited resources for delivery of the scheme, and the resultant limited time that mentors were able to spend with mentees as a result are the key areas for consideration going forward.

Given that the processes, guidance, forms, etc. are now in place for the mentor scheme, it should be that a continuation of the scheme at some point in the future is easier to initiate and deliver through any future iteration of CABN. A key consideration in any future scheme should be the scale of mentor support and timescale over which the support is provided.

Social Media

A key aspect of the CABN New Work project was the development and launch of Social Media to promote the CABN project and opportunities. The aim of the development of the social media was also to enable CABN to better engage with the creative sector, working in tandem with the existing CABN website and weekly e-bulletin.

This element of the project was led by a specifically recruited Social Media Assistant. However, in common with the other aspects of delivery of the CABN New Work project, the Social Media Assistant was not recruited into post until August 2013 – a number of months later than planned. As such, the work and developments around social media for CABN need to appreciate this shorter than anticipated timescale.

The activity delivered by the Social Media Assistant, working alongside the Creative Leader and the CABN clerical support officer, included the setting up and managing of Facebook and Twitter social media accounts for CABN – with the intention of this social media being a helpful route through which to cross-promote CABN events, workshops, CBA consultations, the mentor scheme, talks, exhibitions, etc.

As well as promoting CABN specific activities, the social media accounts have also been used for posting relevant local and national creative business and arts projects, news and updates from relevant arts organisations including the Commonty and the new Environmental Arts Festival in Dumfries & Galloway.

In addition to the CABN specific social media accounts, the Social Media Assistant has also created a separate Facebook page for the Scottish Borders Performing Arts Forum.

Linking the use of the social media to the other CABN information sharing and communication is achieved through a weekly routine of embedding the content of the CABN information bulletin with links and images in a series of posts on a Thursday (the same day that the CABN bulletin is distributed) cascading the bulletin out through social media. This is complemented by the posting of other relevant information throughout the week. The Facebook and Twitter social media presence allows CABN to cross promote more opportunities and events, fostering further networks throughout the Scottish Borders and beyond.

Progress to the end of December 2013 showed steady growth in engagement with the CABN social media accounts – including more than 300 likes on the Facebook page, and almost 200 people following the page. The Twitter account had achieved around 150 followers in the same timescale, and was following 350 other Twitter users – with a total of almost 800 CABN related tweets having occurred.

Given that the Social Media aspect of New Work was launched late into the project, this can be regarded as a good basis on which to build. In particular, an assessment by CABN staff of the new contacts being reached via social media shows that most of the 'likes' on the two key social media routes (Facebook and Twitter) are actually new contacts for the CABN project, who seem to prefer to engage with CABN via these routes. This suggests that the development and implementation of the social media is helping CABN to broaden its reach across and throughout the Scottish Borders.

According to a report by the Social Media Assistant, "the CABN social media links have been a successful way of developing and increasing CABN's existing audience, enabling a new demographic to be reached online" whilst also "reinforcing existing links with individuals and organisations."

The CABN Facebook and Twitter pages have a steadily growing audience, and given the timescale within which this activity has been developed and implemented, this can be regarded as a good basis upon which to further develop the use of social media by CABN.

4. CABN NEW WORK – IMPACTS AND ACHIEVEMENTS

This section focuses on the impacts and achievements of CABN, looking at the progress made against the objectives, targets and outcomes, as well as considering the wider impacts and outcomes of CABN. It also includes two case studies of creative businesses/practitioners that have benefited from CABN, and some wider reflections about the wider role and importance of CABN that has emerged in the development of the Scottish Borders Cultural Strategy.

CABN Project Performance against Targets

Table 4.1 below shows the overall LEADER targets for CABN New Work and the progress made against each of these by the project. In addition, Table 4.2 shows the progress against the key milestones for the project – which covers a range of both quantitative and qualitative targets.

Table 4.1: Summary of CABN New Work Project Targets and Outputs				
Targets – Beneficiaries	Target	Progress	Achievement	Variance
Micro-businesses (creative sector microbusinesses)	(530+) 100	(530+) 103	103%	+3%
Targets – Outputs				
No. of new/innovative methods of adding value to local products	2	0	0%	-100%
No. of jobs created (gross)	1.5	1.5	100%	0
No. of training courses delivered	11	16	145%	+45%
No. of individuals trained, gaining new skills or retraining	100	232	232%	+132%
No. of best practice models transferred	1	0	0%	-100%
No. of tourism actions supported	1	2	200%	+100%
No. of community led projects	1	2	200%	+100%
Source: CABN New Work Scottish Borders LEADER Grant Application Form (2012); CABN New Work Scottish Borders Project Performance Information (December 2013)				

The 'variance' column shows that for **most of the outputs** the target has been reached, and in many cases, **notably exceeded**:

- The number of micro-businesses assisted has achieved 103% of the target.
- The number of gross jobs created has achieved 100% of the target.
- The number of training courses delivered has achieved 145% of the target.
- The number of individuals trained, gaining new skills or retraining has achieved 232% of the target.
- The number of tourism actions supported has achieved 200% of the target. This has included direct and involved support to two Festivals: YES (Yarrow, Ettrick, Selkirk) Festival and Rumi Festival.
- The number of community led projects has achieved 200% of the target (supporting two rather than one project): Casting the Net (Borders Arts Trust) and Meet Your Maker.

Across the targets, it should be noted that some of the outputs have a target of one or two (e.g. No. of new/innovative methods of adding value to local products; No. of best practice models transferred; No. of tourism actions supported; No. of community led projects) and as such the achievement/variance results reported reflect this.

Of the two outputs that did not reach their target (i.e. Number of new/innovative methods of adding value to local products and Number of best practice models transferred) there are specific issues and circumstances relating to each of these.

In terms of the 'best practice models' to be transferred, this output related to the new model within Dumfries & Galloway for the creative sector – the Chamber of Arts/Fresh Start for the Arts. However, consultees noted that – given the timescale and resources available for the delivery of the New Work project relative to the sector-based drive/impetus, time and resources that the development and implementation of this model took within Dumfries & Galloway – this was an over-ambitious target, unachievable by CABN within the New Work timescale. It was also felt that such a model was not necessarily the best fit for the Scottish Borders, and some of the consultation work around the Cultural Strategy that was ongoing during this time should be taken into account in the development of a model to suit the Borders.

In terms of the 'new/innovative methods of adding value to local products', this related to long-standing developments around the creation and hosting of online creative business directory and the promotion and use of the online creative business directory. Both of these related activities relate back to activity started as part of the pan-South of Scotland work, building on the work by EKOS in 2012. This activity seems to have fallen onto the CABN Creative Leader to progress/finalise, however, it has not been possible within the time and resources of the New Work project (which has focused on Scottish Borders only rather than being South of Scotland-wide) to progress this.

It may be necessary for an alternative approach to be developed to complete these creative business directory tasks, given the potential benefit that could emanate once the directory is finalised and promoted. This activity should be taken forward as a joint responsibility between Scottish Borders Council and Dumfries & Galloway Council.

These output achievements can be taken as evidence of the high level of achievement of the CABN New Work project and the extent to which it has successfully engaged (for most targets) with a greater than anticipated scale of target beneficiaries.

Table 4.2 overleaf shows the achievements of the CABN New Work project against the key project milestones. The table shows that the majority of milestones have been achieved, with some areas of activity clearly exceeding their quantitative targets:

- Number of planned Mentor matching co-ordinator days - 15 achieved against target of 15 (**100%**)
- Number of go-and-see visits - 7 achieved against target of 4 (**175%**)
- Number of festivals and events – 4 achieved against target of 2 (**200%**)
- Number of networking events – 13 achieved against target of 6 (**217%**)
- Number of training events – 16 achieved against target of 11 (**145%**)
- Number of Advocacy intervention days with microbusinesses – 97 achieved against target of 90 (**108%**)

Conversely, one of the quantitative milestones have not been achieved thus far (late December 2013):

- Number of Mentor intervention days with microbusinesses (initial target: 40; revised target (35) – 25 achieved against revised target of 35 (**71%**).

In this instance, the truncated delivery time for the project overall, and in particular for the CBAs and the Mentor Co-ordinator who were not in post until four or more months later than originally planned, are the key reasons for the lack of achievement of this target.

Table 4.2: Summary of CABN New Work Milestones and Achievements	
Key milestone	Achievement/Progress
Approval of all parts of partnership funding	Yes – achieved by December 2012
New Project Board in Place	Local Project Support Group set up, Project Board had one meeting in early 2013 (see note)
Recruitment of Staff, Mentors and Advocates starts	Yes – January 2013
South of Scotland Creative Industries Partnership agreement in place	No – due to changing policy and delivery landscape in both Scottish Borders and Dumfries & Galloway (see note)
Project Staff in place	Yes – but not in line with initial timescales (delay of 3-4 months for Leader and Clerical Assistant and 8 months for Social Media Assistant)
Recruitment of Creative Business Advocates/Mentors	Yes – but not in line with initial timescales (delay of 4 months or more CBA and Mentor Co-ordinator)
First events delivered	Yes – but not in line with planned timescales. Events started in May 2013 rather than February 2013.
Number of new websites (1)	No – no new website developed, previous website updated and further developed instead (see note)
Number of social media sources set up and working (1)	Yes – but not in line with initial timescales (delay due to 8 month delay in recruitment of Social Media Assistant)
Exit Strategy finalised	Work ongoing – as at December 2013 (see note)
Number of Advocacy intervention days with microbusinesses (90)	97 achieved against target of 90 (108%)
Number of Mentor intervention days with microbusinesses (initial target: 40; revised target (35))	25 achieved against revised target of 35 (71%)
Number of planned Mentor matching co-ordinator days (15)	15 achieved against target of 15 (100%)
Number of go-and-see visits (4)	7 achieved against target of 4 (175%)
Number of festivals and events (2)	4 achieved against target of 2 (200%)
Evaluation of project	Yes – achieved
Number of networking events(6)	13 achieved against target of 6 (217%)
Number of training events (11)	16 achieved against target of 11 (145%)

Turning to the qualitative/strategic milestones, again, many of these have been achieved – although it should be noted that many of the staff related milestones were achieved relatively well after the intended completion date, due to the delays at the commencement of the project.

The other milestones that are worth noting and reflecting on are:

- **New Project Board in Place.** Whilst a local support group was set up within the Scottish Borders for CABN New Work, the project board (which was intended to be a South of Scotland wide project board) met on only one occasion during 2013. Therefore, this milestone has not been fully achieved. It is anticipated that the issues around this milestone will be addressed once the issues about the partnership, structure and governance of support – strategically and operationally – both across South of Scotland and within Scottish Borders following the finalisation of the Scottish Borders Cultural Strategy and Action Plan become clearer.
- **South of Scotland Creative Industries Partnership agreement in place.** Again, this milestone has not been achieved, but this relates to the wider context for CABN rather than a missed milestone as a result of the project delivery. Due to the changing policy and delivery landscape in both Scottish Borders and Dumfries & Galloway, the plan for a South of Scotland Creative Industries Partnership is still in development, and is linked to, and contingent on a number of other factors including: the finalisation of the Scottish Borders Cultural Strategy and Action Plan, the related developments around a Place Partnership between Creative Scotland and Scottish Borders Council, and the Fresh Start for the Arts initiative in Dumfries & Galloway. These developments have changed the landscape around creative sectoral support in both the local authority areas. Also, the CABN Creative Leader attended the first 'South of Scotland Economic Forum' and it is thought this forum may present appropriate links and opportunities to progress such an agreement/working partnership.
- **Development of new website.** This milestone has not been achieved, however, the pre-existing CABN website has been updated during the New Work project, including a new CMS system. The website is in continual development, and the efforts that have been dedicated to the developments around social media as part of New Work have supported the promotion, and use of the website, as well as supporting the ongoing promotion and awareness about CABN and the creative sectors in the Scottish Borders more generally. In addition, no budget was allocated to the development of a new website within the project costs, and it was not considered to be a major priority in the delivery of New Work, especially given the aforementioned pre-existing website, and social media developments.
- **Exit Strategy finalised.** Whilst this has been an ongoing consideration throughout the New Work project, at the time of this evaluation (December 2013) there is no confirmed exit strategy. A great deal of work to identify support for future CABN activity beyond New Work took place during 2013, with ongoing discussions across Education & Lifelong Learning and Economic Development teams taking place - and with Creative Scotland, who remain strongly supportive of the work and the impacts of CABN in the Scottish Borders. A paper, developed jointly between members of the Arts Development and Economic Development teams, was presented to the Council's Economic Development Group in May 2013, with the intention being for follow discussion on the various options to be progressed at the next meeting, however, this was delayed until January 2014.
- Meetings were held throughout 2013 between Arts Development and Economic Development to develop proposals for future support to the Creative Sector, and a report on the Return on Investment of previous intervention projects was prepared. In addition, a Cultural Strategy for the Borders is in development and close to completion and this will feed into discussions at the next EDG group in January 2014. Overall, whilst nothing has been confirmed at the time of writing of this evaluation report, it is anticipated that a longer-term commitment of funding from Creative Scotland alongside a resource commitment from Scottish Borders Council over the same time period could enable the delivery of future CABN activity to be confirmed over a longer timescale, thereby confirming the exit strategy and sustainable provision of creative sector support in the Scottish Borders beyond LEADER funding.

Case Studies – Impact and Contribution of CABN

Set out below are two case studies showing examples of creative practitioners and individuals that have benefited from CABN. These are followed by some wider reflections about the role and importance of CABN that has emerged in the development of the Scottish Borders Cultural Strategy.

Case Study: Page to Stage Sessions

The Page to Stage Sessions (supported by CABN) have been taking place over the last few months (since September 2013) at Tower Mill in the Heart of Hawick.

The aim of Page to Stage is to provide an opportunity for actors and playwrights in the Scottish Borders to get together and inspire and encourage each other, whilst honing their creative skills and abilities. Page to Stage sessions are led by actors and writers, for actors and writers, to encourage and develop scripts - seeing them as they are destined to be seen - in performance.

Each month, a script (for theatre, screen or radio) is chosen in advance, the parts are cast and then brought to life by professional actors in a script-in-hand reading, before being given constructive criticism by all those attending.

The sessions **offer an opportunity for actors and playwrights to** meet like-minded people and **practice and develop their writing and acting skills.**

The idea for Page to Stage was initiated by the CABN CBAs for Literature and Performing Arts with Co-Artistic Directors of Firebrand Theatre Company: Janet Coulson and Ellie Zeegen, who have been involved in similar scriptwriting groups in other locations, and have experience of how successfully they can work – being of benefit to both the writers and the actors, and helping to form a sense of community.

CABN New Work has provided support to Page to Stage in a variety of ways, including using the CABN bulletin and social media to help spread the word about the sessions, hiring the room, printing scripts, printing feedback forms, providing refreshments, contacting the actors and writers, and other support and co-ordination tasks. Overall, CABN has provided a key facilitation role for the sessions.

The positive reaction to the small number of sessions that have taken place so far is exemplified in the feedback received by attendees from the first three sessions. The feedback from the three playwrights has been positive:

- *"Great night last night. Thanks for the feedback and thoughts on the play. Much appreciated. See everyone next time."*
- *"I just wanted to say a huge thanks to everyone for your opinions and staging of the play tonight, it's been a great help and I'm looking forward to revising the play with your feedback in mind! Ellie and Janet, the Page to Stage model works brilliantly, long may it continue!"*
- *"First visit to a "Page to Stage" reading last night. What a welcoming atmosphere. Such a positive and nurturing environment for new talent!"*
- *"...extend my gratitude...for what was a really encouraging evening, I'm very excited about being part of the group and have a good feeling about it. That's it for now, but I'll be sure to send some work soon!"*
- *"I'd like to state my full support and wish that it will continue next year. It has been invaluable to myself as a playwright giving a platform for feedback, discussion and support. Furthermore the network of writers, directors and actors that it has created give it an extra dimension. You are able to visualize your work from various creative angles and certainly in my case develop your work for the better."*
- *"Thanks again for last night – has been really helpful to hear how the playlets are working and get everyone's feedback....I really appreciated also that the actors were*

reading to open up the script and not for their own performance...I think it's unusual and brilliant that you've brought together a group like this, feeling comfortable with each other early on – think it just shows the need, and hope SBC can find a way to support!"

- *"Just a note to say how much I've enjoyed the Page to Stage sessions, and hope they are able to continue. There's just nothing like them happening anywhere else in Hawick, and they've provided opportunities for networking and critical feedback on creative work that didn't exist before. Thanks to both [Ellie and Janet] for running them!"*
- *"Hearing other people's work in progress being read by the actors in the group has given me more of a sense of what I could do myself. It has been a great opportunity to meet such an interesting and talented range of people from around here who are writing and performing. Going along to Page to Stage has helped encourage me to develop my involvement with Borders Youth Theatre and my ambition to write for the stage myself."*
- *"thanks for a really inspiring experience - we are fired up to keep working on our stage play. Even though most of the group are professionals and with loads of experience we still felt it was ok to be starting out with writing and developing our ideas."*

The plan is for the sessions to continue on a monthly basis, and the support from CABN for Page to Stage cannot be underestimated – according to one of the co-ordinators of the sessions, **"without CABN, Page to Stage wouldn't have happened"**.

Case study: Lizbeth Crawford

Lizbeth Crawford is a (soon to be published), writer of historical, romance and science fiction novels, based in the Scottish Borders. Lizbeth has been involved in, and received support from, CABN in various ways over the last couple of years.

Lizbeth initially got involved in writing herself – completing a creative writing course and then writing the first draft of her first novel. At that point she decided to look for support locally, not expecting there to be much available in the Scottish Borders.

She happened upon a leaflet in a café in Hawick about a writers' event that was to take place at Tower Mill at the Heart of Hawick, and this proved to be her route into CABN and the support and advice that is available to creative practitioners via CABN.

The availability of one-to-one **literature advice sessions** (through the CABN Creative Business Advocate for literature – Jules Horne) was highlighted to Lizbeth and she took the opportunity this offered and had some one-to-one sessions with Jules.

Lizbeth found the sessions with the **Creative Business Advocate** to be very useful, providing advice and feedback that Lizbeth found to be extremely helpful. In particular Lizbeth recognises that Jules was the first person ever to validate what she was doing with her writing, to recognise her 'voice' in her writing, recognising that it was 'special' and a 'different' voice.

Through the links provided by CABN – both via the Creative Business Advocate directly and also via other writing/publishing events provided by CABN – Lizbeth got in touch with editors and with relevant associations and societies (e.g. Society of Authors) and started to develop networks and sought feedback from editors on her novels. In terms of getting published, Lizbeth wanted to go straight to publishers rather than going via an agent route, with the alternative if that route was not successful being to self-publish.

An additional session with the Creative Business Advocate for literature took place in 2013, which again was helpful for Lizbeth. As part of this, the opportunity to attend a Pitch Live event in Edinburgh that could be supported via the **'go and see' fund** available from CABN New Work was made available to Lizbeth.

Around this time, Lizbeth started receiving offers from publishers to publish one of her novels, and she again sought advice from Jules when deciding which offers to accept.

After considering various offers, Lizbeth **now has a two book deal with Harlequin** with her novels due to be published in June and October 2014.

More recently Lizbeth also received support through the **mentor scheme** provided through CABN New Work, which she found very helpful as the mentor was able to help her with the current work on her science fiction trilogy.

Without the support from CABN, Lizbeth doesn't know what she would have done. In particular, the advice from the literature CBA (Jules) has been great for Lizbeth, providing support, advice and affirmation, and giving Lizbeth pride and confidence in her work - from that initial meeting where constructively critical comments were offered, and at regular points since then. An important element was also that Jules was a professional writer and published author, as this gave Lizbeth even greater reassurance in the advice and opinions that were being offered, as her work was being validated by a professional.

If it was not for the advice and support offered by Jules and the wider support available via CABN, Lizbeth does not think she would be published.

Reflections on CABN in the development of the Scottish Borders Cultural Strategy - note on CABN from Noble Openshaw

Throughout our interviews and consultation meetings for the Scottish Borders Cultural Strategy, we have met with unanimous support for the work of CABN. This has been true even of artists who have not themselves felt the need for CABN's services, but have spontaneously acknowledged the value and importance of those services for the wider creative community.

There appear to be a number of reasons for this positive view of CABN's work:

- Its visibility, through a distinctive logo, well-populated website, and regular and informative e-newsletter, which together have given the impression of CABN as a distinct entity, and not just a short-term programme.
- The quality of its staff and the services they provide, and in particular the role of Mary Morrison, who is clearly highly respected.
- The model of 'business advocates' enabling highly experienced specialists in different artforms — music, dance, etc. — to provide peer group advice and support.
- The ability of the team to work beyond their strict remit, and thereby to make connections that can support new initiatives, such as the Alchemy Film Festival.
- The sense that CABN is 'lightweight' — low on management and administrative structures, and focused on service delivery.

There is widespread concern that CABN may not continue, and anxiety that its demise might prove to be symptomatic of a wider reduction in support for the cultural and creative sector.

Our view, as the consultants preparing the Cultural Strategy, is not only that CABN is clearly providing a highly valued service that is having real impact, but that its closure, at this time, would seriously undermine the reception and wider adoption of the completed Strategy.

There is ample evidence in other parts of Scotland of how a service like CABN can complement Business Gateway services, and meet the very particular needs of the Creative sector: the work of *emergents* with the Highland and Moray Business Gateway, the collaboration between creative industries and cultural officers in Western Isles Council, and the Business Gateway team, and the relationship between the West Kilbride Craft Town and their local Business Gateway. CABN is therefore in no way unique, but does seem to have developed a particularly effective way of working for the Scottish Borders context.

Noble Openshaw, November 2013

ANNEX 1: LIST OF CONSULTEES

Consultee Name	Organisation	Position
Mary Morrison	CABN	Creative Leader
Felicity Bristow	CABN	Social Media Assistant
Niall Campbell	CABN	Visual Arts Creative Business Advocate
Jules Horne	CABN	Literature Creative Business Advocate
James Mackintosh	CABN	Music Creative Business Advocate
Inge Panneels	CABN	Crafts Creative Business Advocate
Claire Pencak	CABN	Performing Arts Creative Business Advocate
Neville Rae	CABN	Public Art Creative Business Advocate
Oliver Reed	CABN	Mentoring Programme Co-ordinator
Lulu Johnston	Creative Scotland	Development Officer
Karen Dick	Creative Scotland	Development Partnership Officer
Lisa Denham	Scottish Borders Council	Arts Development Business Manager
Ellie Zeegen		Page to Stage (Case Study Beneficiary)
Lizbeth Crawford		Writer (Case Study Beneficiary)