LEITH CREATIVE

UNDERSTANDING LEITH'S CULTURAL RESOURCES AND CREATIVE INDUSTRIES
"Sometimes, in any city, an area emerges as the hub of creative life for a whole generation of artists; and that's what's happening right now around Edinburgh's old port of Leith.

It was always a feisty community with a strong sense of identity. Recently gentrified through several decades of waterfront development, and now – following the recent commercial property crash, and a powerful surge of immigration in the last decade – suddenly full of people and spaces dedicated to the making of art."

Joyce McMillan, The Scotsman, 17th June 2013
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Further Details of Leith Creative and can be found at:  
www.leithcreative.org
This report comes at a prescient time. There is growing recognition that Leith is a unique area of concentrated cultural activity, as well as acknowledgement of the difficulties the creative community face in Edinburgh and in Scotland. A number of high-profile cultural conversations are being conducted that highlight this, including: ‘Desire Lines’, a response by the creative community to the City of Edinburgh Council revisiting its cultural policy; and the ‘Live Music Matters’ consultation, which highlights the need to nurture the live music scene in the capital after years of stagnation.

The City of Edinburgh Council has also recently approved a new ‘Leith Economic Framework’, where for the first time, the importance of the creative and cultural sector to the area and to Edinburgh-wide regeneration has been recognised. Indeed, there is a growing understanding internationally that a vital cultural and creative infrastructure is an essential element for a city’s future development. Understanding culture strengthens local identity, supports individuals and communities as well as providing opportunities and enjoyment for all.

But this recognition also comes at a time of great difficulty within our communities. Traditional systems of power are changing, our public services are stretched, our civic resources are declining and for many individuals and neighbourhoods any development has stagnated. In light of this, it is not difficult to start to ask why, and what we can do to address these problems. This is our starting point. Any harnessing of the positive benefits to creativity lies in understanding where it manifests and why.

This report is not intended to be an exact record of creativity within Leith, nor is it exhaustive in its understanding of the wider community. Instead, by endeavouring to understand some of the complex cultural connections within the wider Leith area, it aims to support our own and unique creative ecology. In doing this, we hope to capture a flavour of the potential for the area as well as to identify the strengths and risks for the sector.

It is hoped that the information enclosed can be used to support both our creative community and the wider community of Leith, to help the area flourish and step forward into a positive future.

Morvern Cunningham (LeithLate) & Duncan Bremner (Citizen Curator)

Leith Creative
SUMMARY FINDINGS

HUBS

- There are a total of nine creative hubs in Leith which represent 150 years of operating experience, ranging from organisations that have been in business for almost 40 years to comparative newcomers with only 2 years trading.

- Hubs provide a total of 564 studio or desk spaces with an approximate total of 1148 creatives working from these spaces (which are often shared).

- Hubs in total employ over 65 people on a full-time or part-time basis.

- Hubs have a combined estimated total of 7500+ visitors per month.

- 2/3 of hubs do not own their Leith premises, and therefore do not have security of tenure.

- Only one out of the nine hubs receives core funding.

FESTIVALS

- Leith has four main festivals presenting a wide range of art forms to the public. Those most regularly presented are Art & Craft, Film & Media and Music.

- In their current form, Leith’s festivals represent 63 years of operating experience and have a history that can be traced back as far as 1907, the date of the inaugural Leith Gala.

- Participation in Leith’s festivals is mostly free, only one has a nominal charge for adult attendance.

- Leith’s festivals have an overall estimated total of 46,500+ visitors per year.

- Festivals employ over 275 people per year, over 96% of which are volunteers.

CREATIVES

- A total of 220 creatives responded to our survey, of which 171 were creative individuals and 49 creative organisations.

- Just under half of Leith’s creatives are both living and working in Leith.

- Just under 40% cited Art & Craft as their primary field of work, which was the most popular of all the sectors cited.

- The largest group of creatives, just over 35%, identified their home as their primary workplace. Just under half of this group also identified that their creative practice was a full-time job.

- For over 80%, their creative practice was either a full-time or part-time job.

- More than half classified themselves as either ‘Starting Out’ or ‘Emerging’ in terms of the current stage in their career. A quarter regarded themselves as ‘Established’.
Leith Creative originated at a public meeting of the Leith Neighbourhood Partnership in November 2013. Several speakers were invited to talk on the subject of Creativity in Leith, including Morvern Cunningham of LeithLate, Rob Hoon of Out of the Blue Drill Hall, Duncan Bremner of Citizen Curator, and Iyke Ikegwuonu from the Economic Development department of the City of Edinburgh Council. The subject of cultural mapping as a tool to understand the local creative community was a recurring theme throughout the evening.

Born out of this event, and similar cultural conversations with a range of groups, Duncan and Morvern joined forces to take the idea of mapping Leith further, securing funding for a research project in summer 2014. Spearheaded by the partnership of Citizen Curator and LeithLate, Leith Creative began in December 2014. With allowances for external commitments, it has been three months of open conversations with the wider creative community, identifying the key resources that shape the cultural and creative sector in Leith.

It is believed that the convergence of individual practitioners and local arts organisations in and around the Leith Creative project represents an opportunity for the sector and the area. Alongside engaging the wider community, it is hoped that this report will help to strengthen and support some of the networks and organisations that make this place unique.

"THE EARLY HISTORY OF THE TOWN IS THAT OF A TRIBUTARY STATE UNDER THE SUZERAINITY OF EDINBURGH. TRUE, THE TWO PLACES WERE SO CLOSELY JOINED GEOGRAPHICALLY AS TO BE VIRTUALLY ONE, BUT AN UNDERLYING SPIRIT OF INDEPENDENCE, TOO POWERFUL TO BE SUBJUGATED BY THE YOKE OF FEUDAL VASSALAGE, OR ANY FORM OF SUPERFICIAL CONTACTS, HELD THE PORT APART FOR MANY GENERATIONS, NOTWITHSTANDING THE MOST STRENUOUS EFFORTS BY THE CITY TO ENVELOP IT.

...THE PATRIOTISM OF THE PEOPLE FOR THE MAINTENANCE OF THEIR HISTORIC PAST REMAINS UNSUBDUED, AND PROMISES TO OUTLIVE THE MUCH-LAUDED BENEFACtIONS UNDER THE STATUTE."

Arch Carswell, ‘The Port of Leith’, 1937
This research project has been undertaken with the specific intent of furthering understanding of the cultural resources and creative industries in Leith. Out of necessity it has been selective, not in terms of the sector, as it is believed that the report is representative of the field, but rather in its definitions and scope. The breadth of creativity in Leith, being a vast untapped resource, is only now being partially understood. The approach to this study has been based on a mix of qualitative and quantitative research methods.

The elements that make up this report include:

**DEFINITIONS**
What do we mean by creativity? For that matter what do we mean by Leith? A short exploration of the definitions used in this report is given in order to provide a context.

**RESEARCH PHASE 1**
**DECEMBER 2014**
An investigation into the existing data relating to creative activity in Leith was undertaken. This review was by no means exhaustive, however selected by relevance, and our ability to disclose information the evidence base is presented alongside primary data from a soft launch event at Creative Exchange. This first round of investigation provided several data sets for geographical analysis allowing us to identify Creative Hubs active in the area.

**RESEARCH PHASE 2**
**JAN/FEB 2015**
Further work was undertaken to try to understand the creative hubs in the area, speaking to the individuals/organisations working in them, and in further identifying the cultural resources available. This primary research was undertaken through informal recorded interviews and a formal online survey. In addition to data gathering from hubs we also embarked on an ambitious online survey of Leith’s creatives launched through social media and in conjunction with a large-scale engagement event.

**RESEARCH PHASE 3**
**APRIL/MAY 2015**
Analysis of the survey data from Leith’s hubs alongside creatives was undertaken, while a third layer of festivals was identified as contributing significantly to the cultural life of Leith. Again, primary research was undertaken through informal recorded interviews and a formal online survey. This data was then assessed alongside data from the previous research phases.

**CONCLUSIONS/KEY RECOMMENDATIONS**
Final conclusions regarding our investigation into Cultural Resources and Creative Industries in Leith are presented alongside Key Recommendations for future work.
Leith – An historic port town and our research area. It is a location we know well but one that is changing through redevelopment and gentrification.

Wider Leith – A wider area identified through database search using the EH6/EH7 postcodes. While stretching the historic definition of Leith, this provides a more pragmatic criteria, as well as recognising the impact that surrounding geographies have on the local cultural landscape.

Creative – relating to or involving the use of imagination or original ideas to produce or create something.

Creative Industries – a broad spectrum of activity within the creative sphere. Closely identified with economic activity, there is much debate over the exact classifications. With a driver towards compatibility to existing research undertaken in Leith, we chose to identify with more established occupational definitions used by local authority researchers.

Cultural – relating to ideas, customs and social behaviour of a society.

Cultural Resource – referring to physical artefacts such as artworks, buildings and monuments, used to maintain and preserve traditional forms and cultural perspectives. While Cultural Resources can also be natural and attitudinal this report has focused on mainstream contemporary arts and heritage amenities.

Community – a group of people living in the same location or having similar characteristics.

Community Resources – referring to local structures, buildings and organisations. While the contribution that Community Resources make to the wider cultural life of the area is undeniable this sector has predominantly fallen outwith the scope of this report.

Festivals – Groups involved in organising annual local celebrations, normally around themes, generally time limited but associated with a place or location. Festival themes include: music, food, art, cultural activities and historic pageants.

Hub – A central building or location that acts as a permanent host to cultural activities and creative individuals/organisations. Hubs are frequently multifunctional with public access for events and activities.

Asset – a useful or valuable thing, organisation or person.

Asset Map – a way to record the valuable things in a community. An Asset Map allows you to identify these resources as well as to visualise the relationships between them.
Over the first investigation period, desk based research was undertaken examining existing data from the City of Edinburgh Council. Information from both Economic Development and Culture and Sport was collected. Likewise data from the Office of the Scottish Charities Resister (OSCR) register was identified and collated.

Several key conversations framing this research were also undertaken with our informal steering group of strategic partners, with Creative Scotland regarding area profiles/funded organisations within the area and with Culture Republic regarding cultural engagement data pertaining to EH6/7 districts.

**CULTURE AND SPORT**

Culture and Sport assets identified include a number of monuments, sports and recreational facilities outwith the scope of this report. Relevant assets include the Collective Gallery, which has relocated as part of the development of the historic Old City Observatory and Calton Hill complex.

**ECONOMIC DEVELOPMENT**

Some work was also done applying additional filters to the existing ‘Leith Creative Count’ of 350 organisations identified by researchers within Economic Development. Building on this, some clarifications were added regarding retail and sector assignment.

Additional potential sources of information were also investigated, such as the Federation of Small Businesses, Creative Edinburgh member postcode data and Voluntary Arts Scotland data on Leith cultural groups; however, due to existing confidentiality arrangements we are unable to access or publish significant data.

**CULTURAL RESOURCES**

The OSCR database was searched for charitable organisations within the EH6/7 postcodes. As of December 2014 exactly 300 charitable organisations were registered within the EH6/7 area. Of these, 78 organisations have “The advancement of the arts, heritage, culture or science”, as charitable purpose. From these 78 organisations, we have identified 48 as Creative or Cultural organisations. During 2013 these 48 organisations alone had a reported combined income of £20,728,412.

In addition a ‘soft launch’ event was undertaken at a volunteering conference hosted by Voluntary Arts Scotland. Guests were invited to vote in a referendum. When asked the question ‘Is Leith Creative?’, over 91% of respondents replied ‘Yes’.
From this first research phase, a base line of local provision was ascertained. From our soft launch a resounding ‘Yes’ response was established to the question ‘Is Leith creative?’ The subsequent question we then asked ourselves was ‘Where are Leith’s creatives?’.

From geographical analysis and OSCR data, several hubs were identified. This was where two or more organisations active in creative or cultural production were located. Operating jointly over the cultural and creative industries sectors, these were organisations that were identified as key resources in the area.

**CREATIVE HUBS**

**COBURG HOUSE STUDIOS**
A thriving cluster of studios for artists, designers and makers in the heart of Leith. Housed in a former granary this complex has been artist’s studios for over 10 years. While not consistently open to the public Coburg House has an exhibition space and a range of open access courses run by studio holders.

**CREATIVE EXCHANGE**
A flexible workspace for start-ups and established businesses in the creative and digital sector. The newly extended building offers affordable space alongside business support, creating a new hub for collaboration and innovation in Leith. Key partners include Edinburgh College.

**EDINBURGH CONTEMPORARY CRAFTS AT TECHBASE**
Providing high quality craft workshop facilities and access to a huge range of equipment for professional makers and the wider community. ECC runs via a membership scheme, flexible studio/workshop hire and an education programme of courses and events.

**EDINBURGH SCULPTURE WORKSHOP**
A creative centre for artistic production, research and learning. ESW hosts a range of activities including open access workshop facilities for sculpture, artists studios, national and international residencies, a schools and sculpture education programme, talks and events.

**LEITH SCHOOL OF ART**
Scotland’s leading independent art school. Based in Leith the school supports a full programme of educational courses, ranging from one-year full time study, to part-time day and evening classes. With a focus on traditional skills as well as innovation, the school supports study predominantly in painting, drawing and printmaking.

**OUT OF THE BLUE DRILL HALL**
A studio and venue provider supporting multi-disciplinary creative, cultural and arts development organisations. Housed in a former army drill hall, OOTB also provides jobs and opportunities as a social enterprise through their café, which hosts regular creative events and through various outreach and engagement projects.
RHUBABA
An artist-run gallery and studio complex that provides space for contemporary artists and designers alongside an annual programme of exhibitions and events.

ST MARGARET’S HOUSE
This large studio and gallery complex houses a diverse community of artists, designers and creative practitioners. Facilities include a theatre and rehearsal spaces, a cinema room, printmaking studio, ceramics studio & kilns, recording studio, martial arts dojo, library, swap shop, meeting rooms and more.

WASPS AT ALBION ROAD STUDIOS
A national arts charity providing affordable artist studios, WASPS currently houses over 800 artists’ and arts organisations across 17 buildings throughout Scotland. They have managed two of the three floors at Albion Road Studios in Leith for almost 30 years. The surrounding area supports various other creative industry organisations.

While it is important to recognise the huge impact on the sector of purely commercial organisations, there is less evidence to suggest that they operate with the same scale of use or have the same wider cultural impact as the identified hubs, predominantly within the charitable sector. There are however some significant organisations within the commercial sphere, several of which have been identified through this research included Coburg House Studios from the above list.

"IN A DIFFERENT WORLD EDINBURGH MIGHT WELL HAVE BEEN A DISTANT SUBURB OF THE CITY OF LEITH AND NOT THE OTHER WAY AROUND. FOR NATURE HAD BLESSED THAT PART OF THE SHORE OF THE FORTH WITH ALL THE ADVANTAGES OF A SAFE HAVEN AND A FLAT SITE. IT WAS SOMETHING THAT THE BURGESSSES OF EDINBURGH UNDERSTOOD WELL IN A MORE ROBUST AGE OF MERCHANT INTRIGUE.

... AT LAST, THERE IS A FUTURE, ALLOWING THE NATURAL ADVANTAGES OF LOCATION AND SOMETHING OF THAT INDEPENDENT SPIRIT TO PREVAIL. IN THE LAST DOZEN OR SO YEARS HOUSES AND SHOPS HAVE SPROUTED OUT OF EMPTY WAREHOUSES. GAPS HAVE BEEN FILLED...
A REAL SENSE OF OPPORTUNITY IS RETURNING."
During the second period of investigation, we focused on external facing conversations and online surveys of identified hubs and creative practitioners. This included informal recorded interviews with representatives of all the hubs, as well as several of the additional identified assets in the area including the Leith Library and the Leith Theatre Trust.

The interviews conducted to date have provided several variations in developing and sustaining the hub model. Great expertise was recognised within the hubs both in terms of running independent creative spaces and in supporting development platforms for practitioners and the wider public.

This group forms a foundation of wealth in terms of shared knowledge, although it is recognised that several of the hubs work in isolation from each other. It was also recognised by the hubs that Leith Creative already presented new and important networking opportunities.

A summary of key qualitative data is presented as below. Responses are noted by recurring themes and by frequency:

**WHAT DO YOU THINK MAKES LEITH CREATIVE?**

- Affordable space to live and work
- Range of creative activity in the area
- Diverse community

Hubs identified that the representation of a mix of activity across different creative disciplines in Leith contributed towards its reputation for creativity. Echoed by the individual creatives we interviewed, affordable space to live and work and Leith’s diverse population were also identified as important factors.

"A DIVERSE RANGE OF CREATIVE PRACTICES AND ORGANISATIONS IN THE AREA, AS WELL AS CREATIVE GROUPS WHO HAVE AMBITION AND VISION TO SEE THE IMPORTANCE OF CREATIVE COMMUNITIES."
WHAT DO YOU THINK IS THE BIGGEST BARRIER TO CREATIVITY IN LEITH?

- Lack of space for creative activity
- Rising costs and economic issues
- Lack of communication

In terms of barriers to creativity in Leith, space was a major issue, specifically a lack of empty affordable buildings for charities, small start-ups and creative hubs. Rising costs were identified as a growing concern for hubs in their role as providers of affordable studio spaces in the area. Lack of communication between those running the various hubs in Leith was an interesting development, as we discovered that although a number of hubs were following comparable business models, very few of the hub heads had even met one another, let alone shared insight.

“THERE IS A LIMITED NUMBER OF SPACES THAT CAN BE USED FOR CREATIVE PURPOSES. IN ORDER TO MAKE THEIR FINANCES WORK, MANY OF THESE RESOURCES ARE EXPENSIVE AND OPERATE AT FULL CAPACITY, LEAVING NO FLEXIBILITY OR SPACE FOR NEW VENTURES.”

“THERE IS AN OBVIOUS FINANCIAL PROBLEM AS THE COST FOR PROPERTY IN LEITH HAS RISEN. SO CONSEQUENTLY IT BECOMES MORE DIFFICULT FOR ORGANISATIONS & ARTISTS TO AFFORD SPACES.”

WHAT DO YOU THINK WOULD MAKE LEITH MORE CREATIVE?

- More support from the council
- Better connectivity
- Less commercialisation and more affordable space
- Increased funding for public access to creative activity including schools

Aside from issues surrounding funding, it was recognised that additional council support would contribute towards making Leith a more creative place, leading to more projects driven by local people in partnership with artists and organisations. This, as well as a more joined up approach from the hubs when it came to working together, could develop greater cultural engagement in the area.

“PUBLIC ACCESS TO REGULAR INFORMATION ABOUT CREATIVE ACTIVITY IN THE AREA, PERHAPS A JOINT MARKETING INITIATIVE.”

“AN OPEN FORUM FOR COLLABORATION/IDEAS/PROJECTS; MORE COMMUNICATION BETWEEN CULTURAL HUBS; MORE NETWORKING EVENTS.”
As part of this external facing section of the project we ran an engagement event in conjunction with an existing hub, Out of the Blue Drill Hall. This was an informal opportunity to facilitate identification and networking with practitioners as well as driving our data collection for a survey in response to our question ‘Who are Leith’s creatives?’.

The event entitled ‘Love Leith: A Leith Creative Bruncheon’ was held on the 14th of February, Valentine’s Day. The event was free but ticketed to give an indication of attendance. Over 250+ individuals came along submitting information directly through an Asset Map on the wall of the venue, as well as formally through a paper version of our online survey of individuals and organisations.

Live music was provided throughout the day by local Leith musicians, curated by William Douglas and hosted by Toby Mottershead.

In parallel to the event, a social media campaign was launched, using the Leith Creative branding developed by our design partner David Lemm. Of note was the positive Facebook response with over 400 likes within the first few days.

In total 220 creatives responded to the survey of individuals and organisations. Key quantitative data has been presented as detailed in the Summary Findings. A summary of key qualitative data is presented as below. Responses are noted by recurring themes and by frequency:

**WHAT DO YOU THINK MAKES LEITH CREATIVE?**

- Multicultural/diverse nature of area
- Venues & festivals
- People
- Cheap rent
- Distinct community/strong identity
- History

Respondents regularly mentioned the multicultural and diverse nature of Leith’s cultural make-up, its people, its venues and festivals and its cheap rent as a magnet for attracting creatives to the area. Leith’s authentic and vibrant nature, distinct from that of wider Edinburgh was also seen as an asset to the area.

"IT FEELS AUTHENTIC."
"THERE IS VIBRANCY HERE."
"UNDERDOG."
"DISTINCT MINDSET FROM EDINBURGH AS A WHOLE."
"ECLECTIC MIX OF PEOPLE."
"IT’S INSPIRING."
"A ‘HONEY POT OF CREATIVE ACTIVITY.’"
WHAT DO YOU THINK IS THE BIGGEST BARRIER TO CREATIVITY IN LEITH?

- Lack of funds
- Lack of space - to showcase work/central hub/music venue
- Gentrification
- Lack of connectivity/networking opportunities
- Lack of promotion/media coverage

When considering the barriers to creativity in Leith, most respondents cited lack of funds as a top issue. Regular mention was also made of the lack of space to showcase work, alongside issues of gentrification with artists being priced out of the area, and an awareness of a lack of connectivity and networking opportunities between creatives and with the local community at large.

"UNDERINVESTMENT."
"NOT ENOUGH SUPPORT."
"NEED FOR A CULTURAL 'UMBRELLA' FOR EVERYTHING THAT GOES ON."
"DISCONNECT WITH OWN LEITH COMMUNITY AND BETWEEN CREATIVES."

WHAT DO YOU THINK WOULD MAKE LEITH MORE CREATIVE?

- More creative venues
- More connectivity between creatives
- Affordable studios/art space
- Funding/investment
- More street art/festivals/events
- Community engagement
- Additional media coverage/promotion

There was general consensus that Leith's cultural scene required more support in all areas. In terms of what would make Leith more creative, respondents thought more creative venues in the area and greater connectivity were most important, alongside additional and affordable studios and art spaces, extra funding and investment, and more creative activity in the area. Many were looking for local platforms for creativity, incentives for creative businesses, and there was a general desire for it to be easier for creatives to access and utilise empty and disused spaces, particularly those currently owned by the council.

"LOCAL PLATFORMS FOR CREATIVITY."
"MAKING IT EASIER FOR CREATIVES TO UTILISE EMPTY SPACES."
"MAKING LEITH A DESTINATION."
"INCENTIVES FOR SMALL CREATIVE BUSINESSES."
"EASIER ACCESS TO COUNCIL-OWNED SPACE."
During the third period of investigation, we focused on investigating data from the first two research phases, as well as identifying a third layer of data regarding key festivals operating in the area. As with previous enquiries, research during this additional layer included informal recorded interviews with all of the heads of festivals, as well as an additional online survey gathering key statistical data. Also, as part of the on-going research, we identified and visited several further assets, including the Village Pub Theatre and Trinity House.

During this period, we also engaged in informal feedback sessions with funders and key stakeholders including the Leith Economic Framework, a local authority initiative focusing on sustained enhancement of the area, specifically investment and jobs growth.

**EDINBURGH MELA**
Scotland’s biggest multi-cultural festival of world music featuring dance, family fun, fashion and food, takes place on Leith Links each year. Like similar events worldwide, the Mela is a gathering and celebration full of colourful costumes and performance.

**LEITH FESTIVAL**
A weeklong community event held annually in the historic port of Leith. Including the Leith Gala Day, an event which first took place in 1907.

**LEITH JAZZ AND BLUES FESTIVAL**
An annual weekend of live music staged across various pubs and bars located in the Shore area of Leith.

**LEITHLATE**
Alongside the annual multi-arts festival, LeithLate is responsible for a number of public art initiatives in Leith, including The Shutter Project and The Mural Project.

Funding is a clear issue for all of Leith’s festivals, none of which receive regular funding. As a result, each of the festivals are heavily reliant on volunteers and community support to ensure continued activity. These organisations all have the ability to reach large numbers of the local community and to attract a significant number of people to the area, though there is little or no communication between each event.

"IT IS IMPORTANT THAT MAJOR EVENTS WHICH CONNECT WITH THE PEOPLE OF THE CITY HAPPEN WITHIN THE COMMUNITY AND NOT JUST IN THE CITY CENTRE."

"WE WOULD LOVE TO CONNECT MORE WITH OTHER ARTS INITIATIVES IN LEITH, SHARE RESOURCES, CONNECT AUDIENCES, SUPPORT EACH OTHER AND CREATE A COMMUNITY."
Throughout the period of this project, Culture Republic has been assessing and collating digital data and audience information on the EH6/7 districts, showing many of those living in the Leith area to be highly engaged cultural consumers.

Proportionately, Leith residents are shown to engage in more cultural activity during the course of a year, when compared to averages for Scotland. Not only that, residents in EH6 and EH7 districts rank third and fifth highest respectively in terms of cultural attendance across Scotland as a whole. The data in table overleaf further indicates that, across a range of selected activities, those in EH6 and EH7 are more likely to attend a cultural activity than the national average.

The sales data relating to attendance, ranking and frequency of attendance, originates from the box offices of multi-art form venues across Scotland. It is worth noting that only ticketed visual arts data is reflected here, as for the most part, access to galleries is not ticketed and therefore audience data is not always captured.

**ATTENDANCE 1**

EH6 and EH7 combined accounted for 1.8% of total attendance in Scotland.

**RANKING 2**

In terms of attendance:

1. EH4
2. EH10
3. EH6 ranked 3rd highest
4. EH3
5. EH7 ranked 5th highest

**FREQUENCY OF ATTENDANCE 3**

(EH6/7 combined)

- 56% attended once (compared to Scottish average of 76%)
- 17% attended twice (compared to Scottish average of 11%)
- 8% attended three times (compared to Scottish average of 5%)
- 5% attended four times (compared to Scottish average of 3%)
- 13% attended five or more times (compared to Scottish average of 6%)
PROPENSITY

Percentage of EH6 & EH7 who said they attended a ‘Performance’ in 2013 compared to Scotland as a whole:

<table>
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<th>PERFORMANCES ATTENDED IN 2013 BY ADULTS 15+</th>
<th>EH6</th>
<th>EH7</th>
<th>SCOTLAND</th>
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<tr>
<td>Attended:</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Art Gallery once a month or more</td>
<td>4%</td>
<td>3%</td>
<td>1%</td>
</tr>
<tr>
<td>Theatre once a month or more</td>
<td>4%</td>
<td>3%</td>
<td>2%</td>
</tr>
<tr>
<td>Contemporary dance</td>
<td>16%</td>
<td>15%</td>
<td>9%</td>
</tr>
<tr>
<td>Ballet</td>
<td>17%</td>
<td>16%</td>
<td>10%</td>
</tr>
<tr>
<td>Opera</td>
<td>17%</td>
<td>16%</td>
<td>10%</td>
</tr>
<tr>
<td>Jazz concerts</td>
<td>19%</td>
<td>18%</td>
<td>10%</td>
</tr>
<tr>
<td>Classical concerts</td>
<td>25%</td>
<td>23%</td>
<td>16%</td>
</tr>
<tr>
<td>Plays</td>
<td>44%</td>
<td>42%</td>
<td>30%</td>
</tr>
<tr>
<td>Art Galleries</td>
<td>57%</td>
<td>54%</td>
<td>33%</td>
</tr>
<tr>
<td>Theatre</td>
<td>57%</td>
<td>55%</td>
<td>47%</td>
</tr>
<tr>
<td>Popular/Rock Concert</td>
<td>64%</td>
<td>61%</td>
<td>46%</td>
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</table>

Source: 2014 Experian Ltd, BMRB 2014
From the outset, we have been seeking a better understanding of our local community, and the space for creativity within that. Although the landscape of Leith is much changed since its heyday, we can for the first time put some numbers against our contemporary ecology, the current industry that drives Leith’s cultural scene.

The nine identified hubs have a foundation of wealth in terms of expertise, when it comes to supporting the creative individuals and organisations that make this place unique. These hubs are a huge resource for the area and could provide a critical mass that is unrivalled in Edinburgh. However the sector is not networked well, with cultural organisations not communicating with peers.

The lack of security for the creative sector is also significant. Despite the almost ‘overwhelming demand’ for space, the absence of tenure for the majority of hubs is a ‘real and present danger’. Likewise the lack of core funding for hubs is notable.

"THE CONTINUED DEMAND FOR COMMERCIAL AND RESIDENTIAL PROPERTY MUST BE BALANCED AGAINST THE RISK OF DAMAGING LEITH'S DISTINCTIVE CREATIVE ECOSYSTEM."

"THE LACK OF AFFORDABLE SPACE FOR PRODUCTION AND PRESENTATIONS LIMITS THE EXPANSION OF HUBS AS WELL AS ENGAGEMENT WITH BOTH LOCAL AND POTENTIALLY NATIONAL AUDIENCES."

Festivals bring a wider community network together for a celebration of place that reflects the independent nature of the area of Leith. There is a shared ethos of predominantly free engagement and voluntary support that makes these events happen.

All of our festivals, however, operate against a backdrop of financial instability and like our hubs, a lack of connectivity.

Festivals attract considerable local and national audiences to Leith. Culture Republic data, recording the high cultural engagement from the EH6/7 districts, also shows the significant local demand for engagement with cultural activity.

"FESTIVALS COULD BE SITES FOR WIDER COMMUNITY ENGAGEMENT."

"THE LACK OF A VENUE COMPOUNDS THE ISSUE OF CONNECTIVITY BOTH WITH THE LOCAL COMMUNITY AS WELL AS WITH WIDER NATIONAL AND INTERNATIONAL NETWORKS."
Leith’s creative sector is also significant, encompassing the established individuals and organisations that act as a driver for the wider Scottish cultural economy, as well as the new and emerging talent that is attracted to the area. Significantly for Edinburgh, Leith also appears to act as an incubator, providing the right mix of ‘diversity and affordable rents’ that is attractive to creative start-ups.

However, the significant numbers of creatives working at home, combined with the emerging nature of practitioners, also underlines the need for more affordable studio space in the area.

There are positive steps being made, as two new spaces for creativity are opening in Leith.

The first is Customs House, bought by the City of Edinburgh Council in 2014, specifically for cultural and community purposes. It is understood that this building will be open to the public in the near future.

The second, The Biscuit Factory, has just opened to the public. Run by a creative agency, this space will provide a variety of studios over two floors along with a café bar and exhibition/performance space.

There are also a number of other cultural assets in Leith that present an opportunity to the creative community. For example, the Leith Theatre could undertake an important structural role when the terms of its future are agreed. Another example would be Trinity House, an historic maritime museum, currently only accessible by appointment. Leith’s two libraries also have a key role to play.

Although the new spaces identified are a very positive and welcome development in Leith, it is important to point out that they do not represent a comprehensive solution to the issues faced by Leith’s creative community.

The lack of affordable studio space and stability across the cultural network continue to be the pressing issues.
KEY RECOMMENDATIONS

AFFORDABLE STUDIO PROVISION

There is a need for greater affordability in studio provision in Leith. While new key resources are becoming available in both the commercial and public sphere, this in no way meets the demand encountered for affordable and flexible space in which to make and present work. If provision is not made towards studio affordability, as rental prices increase emerging artists will be pushed out to the fringes of Edinburgh and beyond. Assisting creatives in accessing empty or disused buildings in the area, would go some way to addressing this.

REGULAR FORUMS FOR CONNECTIVITY

There is an identified disconnection between Leith’s hubs, creatives and festivals. Forums for networking need to be created to address this in each sector. This would help creative individuals and cultural organisations in Leith to connect and pool resources, strengthening Leith’s creative sector as well as the wider network.

SECURITY OF TENURE FOR HUBS

The fact that two thirds of Leith’s creative hubs do not have security of tenure over their premises is a worrying finding. This demonstrates the instability of the sector, as landlords may alter agreements should more attractive external proposals be made. Strategic investment needs to be made to secure the future of Leith’s creative landscape.

SECURITY FOR THE FUTURE OF THE FESTIVALS

The massive reliance by Leith’s festivals on volunteer and community goodwill is also a strategic concern. Regular sources of dedicated funding would go some way to provide an element of the necessary stability and security sorely needed by these organisations.

A MID-SIZED VENUE FOR LEITH

There is a demonstrable need for a mid-sized venue in Leith for exhibitions, performance, and live music. The sheer amount of creatives operating in the area and the high cultural consumption clearly supports this. Leith’s growing reputation as a burgeoning cultural centre, is currently undermined by the fact that there is not a dedicated multi-art space in the area. The introduction of a multi-arts venue would provide a much-needed focus for cultural activity in Leith, plus provide the necessary space in which the creative community could engage with one another and with the wider community at large.

"...IT IS LESS HELPFUL TO DEFINE THE CREATIVE ECONOMY BY WHAT IT DOES, THAN TO TRY TO UNDERSTAND HOW IT IS ORGANIZED... CREATIVITY COMES FROM BEING AT THE POINT OF EXCHANGE."

Robert Hewison, 2014
FURTHER DETAILS OF LEITH CREATIVE
AND THIS REPORT CAN BE FOUND AT:

WWW.LEITHCREATIVE.ORG

FOR FURTHER DETAILS
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FURTHER READING

Desire Lines consultations [03/05/15]
http://desirelines.scot

The Cultural Value of Live Music From the Pub to the Stadium:
Getting Beyond the Numbers [04/05/15]
http://livemusicexchange.org/wp-content/uploads/The-Cultural-

Leith Economic Framework [04/05/15]
http://www.edinburgh.gov.uk/download/meetings/id/46827/item_73--
leith_economic_framework

Agenda 21 for Culture [03/05/15]
http://www.agenda21culture.net/index.php/docman/agenda21/212-
ag21en/file

A Map of the UK Games Industry [03/05/15]
http://www.nesta.org.uk/publications/map-uk-games-industry

Enriching Britain: Culture, Creativity and Growth [03/05/15]
http://www2.warwick.ac.uk/research/warwickcommission/
futureculture/finalreport/warwick_commission_final_report.pdf

The Ecology of Culture [03/05/15]
http://www.ahrc.ac.uk/News-and-Events/News/Documents/AHRC%20
Ecology%20of%20Culture%2020(A).pdf

Creative Industries Economic Estimates [03/05/15]

Value, Measure, Sustainability [03/05/15]
Common-Practice_Value.Measure.Sustainability.pdf
STEERING GROUP/CONSULTATIONS

Leith Creative was informed by an informal steering group of strategic partners and key stakeholders. This included Jo Navarro – Arts Officer, Culture and Sport, Iyke Ikegwuonu – Economic Development Officer, Enterprise and Innovation and Janine Matheson – Executive Director, Creative Edinburgh.

HUBS

John Gibson at Coburg House Studios
Aga at Creative Exchange
Louise Smith at Edinburgh Contemporary Crafts
Karl Graham and Sophia Lindsay Burns at St Margaret’s House
Rob Hoon at Out of the Blue Drill Hall
Irene Kernan at Edinburgh Sculpture Workshop
Jenny Martin at Leith School of Art
Chris Biddlecombe at WASPS
Lara MacLeod, Xana Marwick and Peter Amoore at Rhubaba

FESTIVALS

Calum Mackay at Leith Jazz & Blues Festival
Dave Carson at Leith Festival
Chris Purnell at Edinburgh Mela

CREATIVES

Those living and working in Leith, too many to name.

WITH ADDITIONAL THANKS TO

Faith Liddell, Festivals Edinburgh
Lesley Martin, Economic Development
Anna Herriman, Leith Neighbourhood Partnership
Anne Petrie and Karen Dick, Creative Scotland
Dianne Greig and Sheldon, Culture Republic
Jemma Neville, Voluntary Arts Scotland
Caitlin Skinner, Village Pub Theatre
John Paul McGroarty, Leith Theatre Trust
Sandra Wright, Leith Library
Craig Fletcher and Adam, Trinity House
Maggie Allan, Leith Trust
David Lemm
Thomas Selway
Leah Lockhart
Tracy Griffen
Kat Gollock
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