

A Study Tour of Social Enterprises in Scotland



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Introduction

In June 2017 Mike Noonan, supported by Alison Carter, travelled on a six-week (42-day) study leave to explore Social Enterprises in Scotland. For the last decade Scotland has been a beacon for Social Enterprises around the world and has more than 5,600 social enterprises operating throughout the country. The Scottish government has recognised social enterprise as an important partner in their economy, in civic, social and public services, and in the creation of a fairer and more inclusive country.

The Coromandel Independent Trust, the Supported Life Style Hauraki Trust and the Driving Creek Railway Arts and Conservation Trust provided financial support for the tour.

Throughout this report the writers refer to themselves in the first person as “we” and “us”.

The Social Enterprise Environment

For every one thousand people in Scotland there is one social enterprise. These take a variety of forms: Community Interested Companies, Companies Limited by Guarantee, Registered Societies, Charitable Incorporated Organisations, Unincorporated, and Trusts. Social enterprise activity stretches across all local authorities in Scotland but it was interesting to us coming from a remote rural area that 21 per cent of all social enterprises were in the Highland and Islands region, which has only 9 per cent of the nation’s population. Highlands and Islands Enterprise (HIE), the Scottish Government’s economic and community development agency for this diverse region, is the only enterprise agency in Scotland that has a social as well as an economic development mandate. It recognises that the Highland and Islands is a region where communities take responsibility for shaping their future, where community asset ownership and service delivery are well established and there are cultural assets, like the Gaelic language, that play a significant role. HIE invests in building capacity and confidence, and empowering communities to acquire, manage and exploit community assets for community benefit.

Looking at social enterprise statistics in Scotland it was surprising to us that arts and creative industries represented 14% of all social enterprises. In urban areas they are number one in the list, whereas in rural areas community centres and halls, tourism, heritage projects and festivals figure strongly.

As we come from an area that is rural and isolated, but which has a strong community of artists, we endeavoured to visit a good spread of arts based enterprises as well as tourism and festival based organisations. We also looked at the enterprises that involved employment of those with a disability both in an urban and rural setting. We concentrated on enterprises that were community led and we made sure that we consulted with the majority of the peak bodies that represented the different structures and arenas of social enterprises. We saw enterprises

relevant to the drive in our own area for equity and revitalisation of disadvantaged communities.

What defines a Social Enterprise?

Although ‘social enterprise’ has no legal definition in Scotland, it is defined by a set of values contained within a voluntary code of practice. To quote from SENSCOT (the social enterprise network for Scotland):

“Social enterprises are businesses that trade for the common good rather than the unlimited private gain of a few. They address social needs, strengthen communities, improve people’s life chances, enhance culture or protect the environment.

“The Voluntary Code of Practice for Social Enterprises describes a community of organisations with the following characteristics:

- They trade in a market place with the primary objective of social or environmental benefit.
- Any profits are invested back into the business for the benefit of the people it exists to serve, rather than distributed to shareholders or owners.
- On dissolution, any assets are invested in another organisation with similar aims and objectives (an asset lock).
- They aspire to financial independence, through trading, which sets them apart from other charities and voluntary organisations.
- They operate outside of the direct influence or control of public authorities.”

Central to the Scottish understanding of social enterprise is adherence to an asset-locked business structure. This guarantees that social enterprises do not distribute dividends and that assets are protected against future sale.

Social enterprises are about creating a new kind of economy, one that is inclusive and benefits everyone. They have come more to the fore in recent years in Scotland against the backdrop of the UK’s austerity measures, which have forced central and local government to look at different ways of delivering services, at the same time that communities have been forced to look at becoming more self-reliant.

A series of Parliamentary Acts in Scotland over the last few years have further recognised the importance of communities having more control over local issues and has strengthened the environment for social enterprises to operate in. This includes the Community Empowerment Scotland Act (2015) which is intended to empower community bodies through the ownership of land and buildings, and by strengthening their voices in the decisions that matter to them. It also aims to improve outcomes for communities by strengthening the process of community planning, ensuring that local service providers work together even more closely with communities to better meet the needs of the people who use them.

The Act does a number of things including: extending the community right to buy land and property, making it simpler for communities to take over public sector land and buildings, and strengthening the statutory base for community planning.

The Community Empowerment Act, along with reform to the Procurement Act which puts community benefits at the centre of procurement contracts, has produced a totally new landscape for social enterprise to operate in. Early research is suggesting that contracts given to smaller community providers deliver a better outcome than the traditional larger commercial contractors. Areas where community providers can play a larger part include housing, health and social services. It means a considerable sum of money comes into the local community for a local community solution.

Social Enterprise Peak Bodies

1. Scottish Community Alliance

We started our trip in Edinburgh where we met with a variety of peak bodies that represented areas of social enterprise throughout Scotland. We began with the Scottish Community Alliance, an organisation which brings together community-led networks to campaign for a strong and independent community sector in Scotland.

The Scottish Community Alliance has two main functions: to promote the work of local people in their communities and to promote national policy development which supports or impacts on the community sector.

The Scottish Community Alliance was formed as a coalition of four national networks and in 2010 became a constituted body. It has a commitment to being small in size with the emphasis on its 2,000 members throughout the country. It believes that centralisation over the last 30 years by national and local government has left democracy at a low ebb and that there is a democratic deficit. It says that top-down policies have failed communities and that local-led initiatives serve communities best.

The Community Alliance director Angus Hardie puts great emphasis on groups collaborating, sharing information and being transparent. He believes that small scale enterprises are the key to achieving participation rather than just representation. He points out that there is a danger that social enterprises could become corporatised, and is a fierce advocate of them being community-led and locally-focused.

An example of this is the Alliance's Community Learning Exchange which offers opportunities for communities to learn through the exchange of ideas and sharing common solutions. The Exchange will fund up to 100% of the cost of members from one community visiting another community project, in order to allow small scale projects with tight budgets to benefit from new ideas and approaches.

2. Social Firms Scotland

A social firm is specific type of social enterprise where the mission is to create employment, work experience, training and volunteering experience for people who face significant barriers to employment. This includes people with mental health and learning disabilities, substance abuse issues, a prison record, homelessness issues and young people. These firms create work for such disadvantaged people who are amongst the most alienated from the labour market.

Social Firms Scotland is a national member-led body which offers its members support in Business Development. It has a library of resources which helps with the start-up and operating of social firms, and handles questions on governance and funding opportunities. Social Firms Scotland also consults on proposed development and changes to public policy. The Scottish Government's latest "Action Plan on Building a Sustainable Social Enterprise Sector in Scotland" has recognised Social Firms Scotland's importance in workforce development with a pledge to provide ongoing support to the national agency as it continues to promote and support work integration social enterprises.

Mike was encouraged to see how successful the mixing up of disabled and other disadvantaged people was in creating more inclusion for people with a disability within the workforce, especially as it mirrored some of the work Inclusive NZ is doing.

Development Trusts Association Scotland

Development Trusts Association Scotland is a charitable incorporated organisation which is member-led with a board of directors elected from its membership. It has a small core staff and is committed to remaining small at the centre and utilising the strengths and skills of its members to help deliver the development work of the organisation.

There are development trusts throughout Scotland in every area of social enterprise from arts and crafts centres to petrol stations, harbour management and woodlands and forestry. There are more than 700 people employed by Development Trusts, more than 4,000 volunteers and they have a combined annual turnover of over 35 million pounds, of which 58% comes from earned (non-grant) income.

Development trusts are community-led and hinge on the acquisition of assets and development of enterprise activities. Funding opportunities and favourable policy context have enabled hundreds of community organisations to gain control of land, buildings and other assets over the last few years. Development trusts use these assets and run enterprises to generate income and so increase self-sufficiency and move away from the professional imperialism that was part of the old public sector.

We met with Ian Cooke who is the Director of Development Trusts Association Scotland. During the conversation with Ian, he pointed out that the government change in policy had created a more favourable environment for development trusts to expand in. He highlighted successful examples in remote areas in rural Scotland where many Development Trusts are making a real difference. One of the big earners for remote areas of Scotland is the purchase of renewable energy (wind turbines) which generates the sort of income that can make transformative changes for a community.

Other rural concerns mirrored in our own community are transport and affordable housing. Rural housing in remote areas has been abandoned by the public sector and the market place has seen a huge growth in housing associations.

Ian talked about the need for low risk and affordable finance for social enterprise but pointed out that smaller banks were beginning to see it as a niche for social investment.

He discussed how social enterprise and development trusts were part of a rethinking of the concept of public ownership to something that is community-led and has a community agenda. From becoming consumers of public services, communities have become players. He stressed the need to take a holistic approach to an activity, concentrating on not just one activity but creating synergies in the community through working in partnerships with others.

An example is the swimming pool on the remote small island of Mull. Mull wanted a swimming pool and they approached the island's largest hotel with the idea of sharing a facility. After five years they got a 1.8-million-pound pool with financial support from local bodies and through a great number of voluntary fundraising activities by the islanders. It was a win-win result.

Ian stressed the need for trusts to bring in the commercial acumen they require in order for local councils to have confidence in social enterprises and see them as part of the solution.

A recent initiative has been Community Shares Scotland. This organisation manages ownership of shares in enterprises serving a community purpose. Community shareholders invest in local enterprises providing goods and services that meet local needs and, in turn, the enterprise is controlled and governed by the community it serves. The community enterprise must be sustainable with a viable business proposition at its heart. This type of investment has been used to finance shops, pubs, community buildings, renewable energy initiatives, sports, arts and media amongst others. Community Shares Scotland is funded by the Big Lottery Fund, Scotland and Carnegie UK Trust and is delivered by Development Trusts Scotland.

www.dtascot.org.uk, retrieved February 2018

Places visited

Community Hubs

As the Coromandel Independent Living Trust is looking to build a Community Hub in Coromandel where there is a lack of public buildings or buildings to rent, we chose to visit two different types of hubs which focused on a co-working model.

1. The Melting Pot, Edinburgh



Image: <http://www.themeltingpotedinburgh.org.uk>, retrieved February 2018

The Melting Pot in Edinburgh has been very much the brain child of its founder and director Claire Carpenter. She began the Melting Pot ten years ago and today it has grown into a highly successful social enterprise. Its professional and eco-smart office in the middle of Edinburgh offers a co-working environment which fosters the sharing of ideas, information and networking. People who work from home as consultants, free lancers and small businesses can turn to the co-working movement as a first step away from the loneliness of their home office.

The Melting Pot welcomes people from across the public, private and third sectors, and offers flexible hours from a couple of hours per week to full-time. It's this that Claire believes makes the Melting Pot a quality co-working space.

“We give people the freedom and flexibility to expand, grow and contract as they require it,” she explains. “We provide virtual office services, we have events spaces and meeting spaces. We do all sorts of things that allow people to build their intellectual and social capital.

“Soft resources include a nurturing culture, positivity, critical reflection, peer support, cups of tea and casual meetings or formal meetings and mentoring.”

We were impressed with the innovative design of the space and the way it was tailored to modern working habits and changing lifestyle habits (e.g. the shower for people who cycle to work). Facilities included:

- renting a permanent desk or the cheaper option in this day of the paperless office of hot desking and bringing your computer with you

- conversation booths, rather than unwieldy meeting rooms, where four to six people could huddle together and privately toss around an idea
- co-working spaces which provide back office support such as photocopying, access to financial services and many other services that small start-ups may not be able to access.

The Melting Pot runs a Good Ideas Academy where people wanting to grow an idea that would have a positive social impact can get support to explore that idea and decide whether it has the potential to be sustainable and make a genuine difference to people's lives. The Melting Pot provides a free intensive 4-day "good ideas" camp, where participants can hear stories from change-makers and inspirational people and organisations.

Claire herself was an inspirational figure to meet and she has founded a Co-working Accelerator Network where she offers her expertise for a reasonable cost to other hubs that might be setting up. This covers key questions on "must have" facilities and tips for success. It helps with breakdowns of revenue by income streams and aid clients to undertake an analysis of their space. Claire offers practical tips on management issues and considerations, customer needs and expectations and help on how to develop a realistic timeline and trigger points.

All the information Claire shared was useful to us and it is possible that CILT may decide to work with her in the future. We later met with Claire at the Social Enterprise World Forum in Christchurch to further discuss the potential of the CILT Hub in Coromandel. One of the main topics discussed was around managing the aspirations of a community in a commercially realistic way.

<http://www.themeltingpotedinburgh.org.uk>, retrieved February 2018

2. The Impact Hub, Inverness

The Impact Hub in Inverness was created by the Highland and Islands Social Enterprise Zone which was established in 2003 with funding from the Scottish Government, Highland and Islands Enterprise and the European Union. In 2005 it became the first community interest company limited by shares in Scotland. It is the only dedicated support organisation for social enterprises in the Highland and Islands and has been operating in the area for 13 years. The Hub assists social entrepreneurs either through direct consultancy or through the Scottish Government's Just Enterprise, a programme designed to help fledging social enterprises achieve their trading ambitions. Their latest venture sees them become part of the Impact Hub network of collaborative work spaces which operates worldwide.

The Impact Hub in Inverness is a flexible working space established to bring together lone workers to combat social isolation and encourage social entrepreneurship. It also offers the opportunity of renting a desk for as much time as the user requires, an hour or a day or a month. It sees itself as a space where entrepreneurs can collaborate, share resources, and attend networking events. It has an extremely experienced staff. One of the areas in which they are working hard is making sure social enterprise is an option on young people's agenda. At present they are in partnership with Highland and Islands Enterprise, offering to sponsor two young people between the age of 18 and 30 with free membership at the Hub which will include free desk space and access to all events and training.

On our visit we met with CEO Brian Weaver and Business Development Manager Polly Chapman.

Key observations

What we learnt in relation to building our own hub was:

- Have a mix of traditional office spaces, hot desks, and “around the kitchen table” meeting/work spaces
- People want face-to-face encounters
- Design the space large enough to hold networking lunches which are more effective than costly conferences, which many smaller organisations can’t afford
- Don’t let funders design the scope and scale of what you want to do
- Educate the community to look forwards, not wanting what used to be
- Don’t be married to a building
- Don’t think in old ways. Look at areas that have been transformed by technology, for instance.

<http://inverness.impacthub.net>, retrieved March 2018

Community Arts Based Organisations

1. The Libertie Project, Inverness



Mike Noonan with the Liberty Bligh, and some of the Libertie crew.

The Libertie Project in Inverness is run by a woman with the same name but different spelling: the very inspiring Liberty Bligh. It is a social enterprise that offers arts and crafts activities for offenders, those at risk of offending, their families and victims of crime. Arts and crafts are viewed as a therapeutic medium to improve general health and wellbeing, develop pre-employability skills and reduce re-offending.

Libertie works independently with vulnerable groups in the community and in partnership with local corrections and community justice providers and other third sector organisations.

We met with Liberty and some of her staff at their street-side shop in Denny Street in Inverness. She shared with us some of the key factors that enable them to have such a high engagement with offenders, both inside and outside of prison. To begin with they run an in-depth course in ceramics in their Ceramics Employment Transition to Employment programme.

Once participants have completed a course with The Libertie Project they receive a foundation certificate in the relevant art/craft making medium, a pre-employability certificate of achievement and a certificate of achievement for dealing with relevant offending behaviour issues. The Libertie Project prepares participants to be able to take trainee volunteer positions within a cluster of Highland social enterprises and third sector or charitable organisations. Creative industries are a major source of work in the Highlands with arts, crafts, music and community radio creating opportunities for activity. Based on accepted scales of mental health and well-being, the Libertie Project uses self-evaluation to provide evidence of course participants' progress. Their feedback is continually used to develop the activities that are offered.

Liberty Bligh says flexibility is the key. “You can offer positive structured courses in prison, but for offenders in the community they want to do what they want to do when they want to do it, not what we want them to do when we want them to do it. We say to them that this is what we can offer.”

Liberty explained the benefits of pottery in prisons, in that there are many different aspects to pottery: the design, the working with clay, the firing, and working out programmes for different types of firing and glazes. Thus there is usually some part of the process for most people to be attracted to.

She stressed the importance of art in people developing ‘soft skills’, making connections because of shared interest and working together. She sees arts activities as helping people become engaged, developing relationships, then interests and hobbies, discovering what interests them. “A lot of them are nervous and shy about doing creative stuff together. But it can make a big difference. They can share skills, make a plan and be listened to. That’s what we want, not to be an employability pipeline. Working on projects encourages citizenship skills and helps them think within the system.”

The Libertie Project also runs a project for adult offenders with alcohol-related offences in partnership with Social Services Substance Misuse programme and the criminal justice system. Again the work starts with participants having the chance to discover their interests and form relationships of shared interest before bolting on a community or social worker to help them address their addiction.

Liberty is also looking at issues specifically relevant to women and the use of ceramics and jewellery-making as a therapeutic medium. She is working on this in conjunction with the custodial and community justice systems. “Women are twice as likely to be given a custodial sentence as men. For shoplifting they are twice as likely to be convicted. So reoffending can have more serious consequences for them.”

Liberty is aspiring to generate 50 per cent of her project’s income from being a social enterprise with a revenue stream from the sale of quality ceramic and woodcraft pieces. The other 50 per cent is to come from funding. Amongst the innovative work we saw for sale were pottery mugs for the blind with braille inscriptions and two handled cups to enable the physically disabled to have more control. They also make small items that cater to the impulse purchase, which is usually something under five pounds.

The Libertie Project also runs activities in remote areas. Among their ideas have been a pop-up street soccer pitch, coffee caravans at gala Highland events and Activities in a Box, which includes a pottery set-up in which you can make your pot, glaze it and send it back to be fired. This is popular for birthday parties.

The Libertie Project also makes use of students from art schools who come up and work for the summer.

Key observations

What we learnt from Liberty was that:

- allowing people to work creatively first can be a pathway to engaging with them in terms of their more serious problems. It encourages self-esteem and sense of purpose.
- art is a very successful therapeutic tool in working with young people with addictions.
- being innovative and undertaking fun activities with small communities can be a great tool for breaking down isolation.
- to introduce an element of sustainability, projects can set up a revenue stream through the sale of quality goods. Thus, a social enterprise has been created.

<http://www.libertie.biz>, retrieved February 2018

2. Cyan Clayworks, Edinburgh

As trustees on the Driving Creek Railway Arts and Conservation Trust, we were keen to see a successful pottery which runs as a social enterprise, so we visited Cyan Clayworks in Edinburgh. It is a community interest company run by artists.



Image: <http://cyanclayworks.co.uk>, retrieved February 2018

Community interest companies were set up in the UK in 2005. They are businesses with primary social objectives whose surpluses are principally reinvested for that purpose in the business or in the community rather than driven by the need to maximise profit for shareholders and owners. We met with Fiona Thompson, a clay artist, who owns the company and had a tour of the Clayworks in their large upstairs room in a warehouse type building in Canon Mills.

Cyan Clayworks have ceramics equipment which individuals can access in a variety of ways. This includes wheels, kilns, workbenches, glazing equipment, hand tools and a plaster lathe. They provide slip casting, throwing, kiln firing, casting, mould making and glazing in-house.

Cyan offers project support for students and professional artists/designers. They also offer courses, bespoke workshops and one-to-one tuition. Cyan takes commissions with each project being dealt with on an individual basis. Their courses are scheduled at regular intervals, and include evening classes, Saturday and weekday courses, taster courses and workshops. For professional artists, designers, and students, they can provide technical support, and temporary workspace for a project. They offer untutored studio hire for those with some prior experience. Commissions and collaborative projects are also welcome. They also attract visitors to the city. Trip Advisor rates Cyan highly for 'things to do' in Edinburgh.

Fiona talked about the huge resurgence in amateur potters, particularly amongst the under 40's professionals, which she felt had been encouraged by the Pottery Show on British Television. She also talked about the lack of institutions with formal training for potters.

"We usually have between 8 or 10 people in a class, that's as many as we can cope with. A lot of them are people in professional jobs who just want an experience where they can play

with something, get their hands into it. They want to do something different and amongst the young they can't wait to put their efforts on Instagram.”

Some people are in businesses where they want to put their mark on all aspects of their enterprise. Fiona talks about a chef who attended classes so he could make all the crockery for his restaurant.

Fiona also gave us addresses of organisations in Canada who had the financial wherewithal to send interns to other countries as part of their training, which could be a positive contribution to Driving Creek Railway Potteries.

<https://cyanclayworks.co.uk>, retrieved February 2018

3. Impact Arts

We met with Fiona Doring, the Director of Impact Arts, to talk about the range of work that they undertake as the largest employer in the community arts in Scotland. They work on securing funding of 1.5 million pounds a year which comes from a range of institutions indirectly funded by the Scottish Government. Fiona hopes to have 60% of this funding in place within the first quarter of the year. Revenue sources come from Climate Challenge, housing trusts and foundations, and commissioned projects.



Image from Impact Arts facebook page: <https://www.facebook.com/pg/impactartsofficial>, retrieved February 2018

Impact Arts is strong on evaluation and on appropriate training of all their staff. They pay artists the going rate and employ more than 120 different creatives for four or five days a week. They run an incubator creative mentoring programme for artists who wish to pursue a career in community arts. Many artists are unemployed or underemployed and at Impact they are given the training, skills, mentoring and experience needed to have a career in community arts. At the same time Impact supports the artist's own arts practice and offers a creative hub where artists can access office, meeting and studio space. They also help with advice in marketing and business skills.

Children and young people. Impact runs Scotland's only children's art gallery and also offers one-on-one art therapy to children where families have a drug and alcohol addiction problem. (Thirty-five percent of people in Glasgow's East End have addiction problems.) Impact Arts also work with the school, social care providers and different charities.

For 14 to 19-year-olds they ran a programme funded by Cashback for Communities, entitled Cashback to the Future. This year alone they engaged over 150 young people in Ayrshire, Edinburgh and Glasgow in in-depth creative workshops led by accomplished artists who offered master classes in visual arts, music, performance and digital work. These workshops offered free, safe and creative spaces for participants to be inventive and imaginative, with first-rate guidance on hand from skilled creative staff and volunteers. Being funded by Cashback for Communities, the programme engaged those who may not ordinarily have had the chance to take part in such activities. Referrals came from a wide range of valued partners and support agencies, including projects for unaccompanied asylum seekers, local community centres, social care charities and the National Health Service's child and adolescent mental health support teams.

Impact Arts also runs a programme to help young people into employment called Creative Pathways. Eighty percent of the young people who attend move into further education, jobs or training. It is aimed at people aged 16 to 24 and includes: Environmental Design, Product Design Fashion and Theatre Arts. All are credited for qualifications and Impact Arts also offers work in schools to help children at risk of disengaging.

The environment. Impact Arts was one of 31 organisations to receive funding from Our Bright Future, a £33 million programme from the Big Lottery Fund, and have been delivering a project since 2016. The aim of Our Bright Future is to tackle challenges facing society today: "a lack of social cohesion, a lack of opportunities for young people and vulnerability to climate change".

As well as delivering on this in their Creative Pathways programme they run a programme called Creative Connections where they work over 8 weeks with groups of fifteen to twenty 16- to 19-year-olds. It runs full-time for a period that ranges between 10 and 16 weeks with the aim on getting young people into employment or further education and with a specific focus on environmental issues.

They also run a Youth Ambassador programme where a recent graduate artist works with community groups, primary schools and high schools to promote environmental themes and create a collaborative piece of public art around environmental issues in a local area. In the past two years they have facilitated 14 environmental programmes and worked with more than two hundred young people. Some of the social impact of these programmes can be seen in the following figures. 208 young people have learned new skills in: design/sculpture /planning /environmental awareness and employability, and show more awareness of

environmental issues. 110 young people have gained an accreditation in the Employability and Steps to Work SQA units. Seven green sites have been transformed into accessible, biodiverse and educational community spaces, with another eight to be completed by 2020. More than one thousand kilograms of timber has been diverted from landfill. 163 children and 233 adults have been involved in creative consultation activities using a host of creative workshops to collect data, including: questionnaires, art workshops, mind-mapping and filming.

Impact Arts have held 13 community celebration events with 648 people attending. 189 young people have progressed to positive destinations including employment, training, and education.

Older people. We visited one of Impact Arts Craft Cafes in the Glaswegian Suburb of Govan where around 30 older members of the community were working together on a sculpture, and also working on their own art. The Craft Cafe is Impact Arts flagship programme for older people and they aim to offer a safe, social and creative environment where older people can learn new skills, renew social networks and reconnect with their community. They have two models of delivery, one within a community setting and the other within a care home. In both cases the methodology is of self-directed learning and both have the aim of connecting with the wider community. Feedback from the medical and care staff in the homes where this project is in place talk about the positive effects on their residents, including renewed interest in life, and a generally calmer manner. They also report a tangible reduction in medication.

One of the exciting outcomes of this is the production of scarfs for ASDA, one of the world's leading supermarkets. With support from Social Investment Scotland and ASDA, the Craft Café collection is a fashion-focused strand of the older people programme where young Artists in Residence and Textile Designers work with the older people to develop a fashion label. The artists work with people with dementia and other long term health issues to create the artworks that are then translated into textile designs which are printed onto scarves.

At the Craft Café in Govan we were impressed by the young arts graduate who spoke of her delight in being part of a community. The older people we spoke to were interactive with each other, had goals with their work, and some who had previous experience in the arts were enjoying sharing their expertise with others. The sense of community they were creating showed in their choice to make a mixed media mural of their streets, something they all knew and enjoyed working on.

Community. Impact Arts partners with a large number of organisations from national and local government, the third sector, prisons, and housing associations. Impact Arts were asked by a housing association to work with local people in a small cul-de-sac to regenerate an unused bit of green space at the entrance to the area. Impact Arts worked with a group of local children and young people to design a piece of public art. They came up with a design for a buddy bench, a place where someone could sit and speak to a friend if they ever needed one.

They also worked in Dennistoun on a community engagement programme to untap the historical, present and future narrative of Dennistoun and produced a short film of one resident's vision of "Utopian Dennistoun".

They have worked on urban green projects and for one town in the Scottish Borders they worked with the community to present an arts master plan before it began a programme of physical regeneration.

Key observations

Impact Arts work is impressive. They draw on more than 40 funders, both big and small, government, non-governmental, philanthropic and third sector. Advice from Fiona Doring on succeeding in this arena included:

- be open to partnering with organisations
- speak the language of the people you are working with:
 - if you are talking about housing, housing comes first, art comes second
 - if you are speaking with investors make sure they know the worth of social investment, that for every pound they will get eight pounds back
- make sure to evaluate and present the wider social impact of a project
- use your unique selling point to talk to GPs, family members, and the wider community
- use a stealth approach - don't always put art up front
- don't underestimate a community's ability to engage in the arts
- art and social values should have equal parity.

<https://www.impactarts.co.uk>, retrieved February 2018

4. Out of the Blue, Leith

Out of the Blue Arts and Education Trust is a very successful arts-based social enterprise located in the Out of the Blue Drill Hall in Leith, Edinburgh. We met with its manager Rob Hoon. It is a broad-based enterprise that has grown out of a response to local needs.



Out of the Blue's vision is that Edinburgh becomes "a creative, participative city in which everyone is able to access the spaces and resources they require to pursue their own creativity, no matter who they are and what form it may take."

Their mission is to provide affordable and appropriate spaces, resources, projects and opportunities for the residents of Edinburgh to be creative. They seek to make this diversity of creativity more visible and in doing so, support the creation of cultural, social and economic value within the city.

The Out of the Blue Arts and Education Trust is a Company Limited by Guarantee with charitable status with two trading subsidiaries: The Bongo Club Ltd and Out of the Blue Productions. Out of the Blue creates jobs and opportunities as a social enterprise financed through trading, investment and loans.

Out of the Blue started with rented premises but since 2004 their headquarters has been the Out of the Blue Drill Hall, a building of considerable historical and cultural significance to the Leith community. Careful, sustainable restoration and regeneration has transformed this former military building into a participatory and inclusive arts and cultural centre, with artists' studios, rehearsal and performance arenas, exhibition spaces and a well-reviewed café.

Out Of The Blue purchased the Drill Hall from the Territorial Army in 2003. The Drill Hall is a B-listed building not only because of its architectural heritage, but also its historical significance in the local area. In 1915 the Gretna disaster, the worst crash in the history of British rail travel, killed 227 people and injured 246 others. 102 of those killed were young men from the 7th (Leith) Battalion of the Royal Scots, on their way to Liverpool, where they were to leave for Gallipoli. The bodies of the victims were laid out in the Drill Hall prior to burial. The hall still stands today as a memorial to one of the greatest tragedies to affect the community of Leith.

Initially the hall was going to be bought by a development group and although they understood the restrictions on any change to the exterior of the building they did not realise that the interior where the bodies had lain could not be altered. As a result, they gave up on their plans to purchase it, thus clearing the way for Out of the Blue, who were able to purchase the building and create it in its present form with finance from Government and three banks.

Rob Hoon says he sees the emotional significance of the building and the local communities' pleasure in seeing it being used for the community is a great source of local support. When we visited, one of the art projects on show was a tree of life sculpture that included the names of those who had died at Gretna. "Choosing art works that include local history reinforces the local identity and is a way of artists giving back to the community," Rob explained.

He would like to see more communities collaborate with council and bring pressure on them, instead of getting rid of buildings due to the austerity drive, to sell buildings or make them available to community groups.

The Drill Hall now provides a mix of flexible spaces for cultural activity which include:

- Office
- Studio
- Café
- Exhibition /gallery
- Performance
- Rehearsal
- Workshop
- Conference/ meeting
- Music practice
- A quarterly Arts Market, which is a unique opportunity for Out of the Blue tenants and other artists and craftspeople to sell their wares directly to the public
- A monthly Flea Market.

Some spaces have permanent tenancies and co-working is an important aspect of Out of the Blue's success. At the time of our visit they had 30 artists using six or seven studios, two theatres, a group of aerialists who used the main hall, and a supercool make-up room. "It's about creating a vibe," Rob says. "When someone who is well-known or a local star comes in to get their make-up done it's a big thrill to the young people who work here."

Out of the Blue has a Café and runs a café training project. Rob brought in kids who used to hang out in a local park and who were identified by the local council as a problem, and who were in some cases on the edge of the criminal justice system. They started by using their cameras to tell their stories, then produced a magazine and next came the café project. "The café training is good and provides a range of skills, says Rob, "but working in a café can be a lower income career and we wanted to offer them other choices of pathways that could increase their income."

And so "Out of the Blueprint", a print studio was born. It specialises in risograph printing - an affordable, eco-friendly print process with a unique aesthetic that uses a soya ink mechanised form of screen-printing. They print posters, flyers, artwork, and booklets amongst other things. Any profit it makes goes back into training young people and supports young artists with their own creative project.

Rob recommends doing matrix of needs to try and evaluate economic, employability and educational needs in an area before starting a project.

Small Rural Community Organisations

1. Sleat Community Trust



As Coromandel is a small, isolated rural community we were keen to visit a similar sized trust in Scotland that was successful in running a Social Enterprise. We chose Sleat Trust on the Isle of Skye which showed us how a community trust can work successfully with other activities in an area and involve a high level of participation. With a population of one thousand, more than 70 per cent of the local population belong to the trust. The community benefits from having the Gaelic College Sabhal Mor Ostaig, which provides university level education in Gaelic and is the largest employer in the area, and the Clan Donald Centre at Armadale in the vicinity. They work together to promote creative and cultural tourism.

The Sleat Community Trust's mission statement is that the trust "aspires to improve the quality of life for the residents of the Sleat Peninsula through supporting economic development and maintaining a high quality environment".

The Trust has a number of assets. It owns the Tormore Forest, which it acquired after great local effort when the Forestry Commission declared it surplus to requirements. The Trust immediately employed a local forester and deer-fenced the entire perimeter, again using local expertise. It now has a large wood fuel facility and supplies wood to the biomass boiler that heats the local Gaelic College, and sells logs locally to private individuals.

The Trust also owns Sleat Renewables, a small business which was originally funded by the Climate Challenge fund in 2009. It aims to reduce the carbon footprint on the peninsula and owns a large trailer and a Rotoraker to help make it easier for local residents to garden, and a garden shredder to recycle green waste.

With funding from Big Lottery and Highland and Islands Enterprise (HIE), the Trust bought the Skye Ferry Filling Station, which the community renamed Armadale Stores, in 2017. The garage is now leased, but the store is run by the Sleat Trading Company. When we arrived it had just recently received its liquor licence. The post office runs out of the store and is extending its hours, and there is a tourist information centre operating both at the store and on the web, called Visit Sleat.

The Trust also operates a subsidised taxi service for Sleat residents and provides a wireless broadband service for the area.

The Sleat Community Trust works closely with Skye Events for All, which runs the famous Skye Festival, to create a form of tourism on the Sleat Peninsula that relies on local creative industries and a strong cultural tradition that has Gaelic language at its heart. On our visit we met with Trustees from Sleat Community Trust and the Director of Studies from Sabhal Mor

Ostaig (the Gaelic College). We visited the College and were very impressed with the facilities that it provided for the community, such as a large sports/lecture/concert hall and student housing that could be used for visitor accommodation during the summer. It has a new eight-million-pound creative industries centre and the campus buildings have won numerous architectural awards. The story of the growth of the college is an inspiring story on its own, and now with plans to build up to 90 houses in a rural social housing model there is no doubt it will be the major player in revitalising the area.

Key observations

In many ways the community at Sleat and the work they were doing is similar to the work CILT does. It deals with a wide range of people within the community and like CILT manages a wide range of activities.

We were impressed by:

- the sense of ownership the community had of the Trust
- the way they ran community consultation days
- the many fun events they ran which included all the community such as gardening days, the Sleat swim, etc
- the way they partnered and worked with other entities
- the sense of the community being a whole, not fragmented into small groups squabbling for scraps.

When we met with the Trustees they voiced some concerns for the future:

- the forest will be felled within the next twenty years and this involves difficult choices about what to do with the land and how to replace the income it is bringing in.
- finding young trustees since many of the Trustees are getting older and as these are voluntary positions filling their shoes may be difficult
- there is concern, as in all of Scotland, around Brexit and the withdrawal of EU initiatives, which could especially affect the Gaelic College.

<http://www.sleat.org.uk>, retrieved February 2018

2. Portsoy Festival

The Portsoy Festival is a hugely successful story of how a festival regenerated a community. A small community of around 2000 people on the north east coast of Scotland, Portsoy has one of Scotland's oldest harbours, built in 1693 to accommodate the trade being done with the Low Countries across the North Sea. In 1993 the community decided to celebrate 300 years of the harbour with a festival.



Image <https://aberdeenfestivals.com>, retrieved February 2018

Nowadays, the last week of June sees up to 16,000 people descending upon Portsoy to celebrate the Scottish Traditional Boat Festival, which combines traditional wooden boats, music, crafts, local beer and food. The Northlink ferry brings fiddlers and entertainers from the Shetland Isles. Portsoy has a long history with Scandinavia and representatives from boat clubs in Sweden, Norway and Germany take part.

We met with Lorna Summers, director of the Portsoy Community Enterprise, the social enterprise which holds the festival. She explained that one person works one or two days a week on organising the festival, which is largely sponsored by local Aberdeenshire sponsors plus Northlink Ferry, who as well as bringing musicians from outer isles, also provides a huge marquee for the event.

But the truly effective thing about the festival is that it doesn't just happen in festival week, but throughout the year. The interest the festival has sparked in Portsoy's nautical past is all around anyone who visits the town.

Lorna, a former primary school teacher, wanted to revive an interest in the old boat-building skills in the area and create a new generation of craftspeople equipped with new skills and a fresh sense of self. Now, a project run in conjunction with the Royal Yachting Association has seen 68 Optimist dinghies built in the area by around 700 children aged from eight to ten.

Pupils at Banff Academy, in a similar project led by a local boatman, also constructed a number of Irish currachs and a Tammie Norrie – both types of sailboats. Now Lorna and fellow boat-building volunteers have devised a programme for those who are alienated by the

normal school environment, with hopes it will help build confidence, satisfaction and abilities among the trainees.

Lorna said: “It’s a traditional way of life on our coast and the fishing and the associated boat-building would have been prevalent in all the villages around here. The skills in traditional boatbuilding were fast disappearing, but now we have a situation where nearly all of the primary kids who are feeding up to Banff Academy will have some sort of experience with these skills. We now have this special project where we are being funded to support kids who perhaps find school more challenging. We know from the young people we have worked with already that they get such a lot out of the boat building, a lot of personal satisfaction that they have actually created something that actually works and you can take out to sea. It will develop inter-personal skills a great deal.”

The young people typically work with larch or oak and use hand tools to make the boats, with more modern materials also used. They are involved in all the boat building from start to finish. There are now further developments at the Portsoy Boatshed. The building was gifted from Portsoy Maritime Heritage. It was a derelict harbourside building and is now the centre from which training and restoration activities take place. The cost of the renovation of the building was funded by Aberdeenshire Council, Historic Scotland and the European Fisheries Fund. A loan of 50,000 pounds was taken from Social Investment Scotland.

So now there is boatbuilding as part of the school curriculum and building for older teenagers as part of becoming work-ready, funded by Chevron Oil. Even grandmothers and mothers decided to build a traditional skiff and based themselves at the Boatshed to do it. They established a rowing team “the Portsoy Skiffettes” and their pink boat takes part in the annual boat festival.

Prince Charles had just opened one of Portsoy Community’s other projects the week before we arrived. It is the Sail Loft Bunkhouse. This accommodation house was originally a B Category Historic Building that had once housed the ropeworks and sail-making factory from Portsoy’s heyday in the fishing industry. The North East Preservation Trust acquired the rundown buildings and in partnership with Portsoy Community Enterprise undertook the restoration of the buildings, a two-million-pound project funded by the Heritage Lottery Fund, Coastal Communities Fund and Historic Environment Scotland. Portsoy Community Enterprise runs the Sail Loft Bunkhouse and the neighbouring camping ground.

It also operates, through a group of enthusiastic volunteers, the Salmon Bothy, a former working salmon house, where the fish was stored on ice. The Salmon Bothy has been lovingly restored and now works as a museum, a base for family history research and a really functional community space and venue. The museum has free admission, and displays artifacts and information around the early salmon trade.

The Bothy also has a trained genealogist available to help people in their family history research. Many clubs and societies use the upstairs venue at the Bothy regularly. It is the home of many cosy folk music evenings, musical recitals, small theatre groups, classes, workshops, and weddings. The folk club now has its own annual festival.

The Salmon Bothy is entirely run by volunteers. The group receives no public funding, with all costs being met through donations and venue hire charges, which are kept as low as possible.

The Bothy is recognised as a four-star historic attraction by Museums and Galleries Scotland.

Like many of the social enterprises we visited there is often a visionary and energetic person at the helm. Although he was not present when we visited Portsoy, Roger Goodyear, MBE, who has been a resident of Portsoy for 25 years and who came from a business background, has been a driving force in the area and his network of contacts has benefitted the area tremendously.



Key observations

The big thing we learnt from the Portsoy boat festival was how an event can lift the spirits of a town, reinforce skills already present and give people a strong sense of identity by putting emphasis on the preservation of craft skills such as boat-building, restoration and sailing, and the associated skills of knitting, weaving and embroidery. This gives people a strong sense of pride in place and history. Providing an authentic cultural experience also brings the economic benefit of tourism.

We learned that the strengths of a community come together more effectively under a community organisation rather than when operating as entirely separate groups.

Portsoy is an example of a community that wanted to provide something more than a weekend event. The activities were successful, but ensuring sustainability for the enterprise and not being entirely dependent on grants was the driver for change. When Portsoy Community Enterprise received £50,000 from the Social Investment Scotland Community Capital, that increased its willingness to take a broader view of risk and to ensure it had the asset base and revenue stream to repay its loan. It also shows that a Trust has to keep its eye on having a business approach and a long-term strategy. This means ensuring that in governance there is a good mix of trustees with commercial and social expertise.

<https://stbfportsoy.org>, retrieved February 2018

Rural Housing Projects

The Highland Small Communities Housing Trust. (HSCHT)

Forty-nine percent of Scottish Social Enterprises identify as being involved in housing. Coromandel is not unlike the Highland and Islands area in that a lot of homes are holiday homes with owners who are absent for part of the year. As CILT has built seven kaumatua flats in Coromandel and is registered to provide social housing, we took the opportunity while we were in Inverness to visit the Highland Small Communities Housing Trust and speak with their CEO, Ronnie MacRae. HSCHT is a registered charity set up in 1998 to help rural communities secure long term solutions to their local housing needs. This includes working with community landowners, community groups and community development companies to enable community housing. It creates serviced house plots for sale at a discount and build sustainable rural homes for sale. HSCHT works with a range of partners in the Highlands and helps others achieve affordable housing on their land.



One of HSCHT's interesting projects came from its successful application to the Scottish government's call for innovative new projects to deliver housing in rural areas. HSCHT recognised that the large deposits required to get a mortgage were cutting a lot of young people out of the market. So it instituted a Right To Buy Scheme (RTBS) to help people who wanted to become homeowners by allowing them to rent a new home for five years whilst saving up for a deposit. This is not a social housing scheme but is a scheme aimed to help people on modest incomes to become homeowners in rural communities by returning a cash-back "loyalty" sum to the tenant at the end of their five-year rental period if they purchase the property. This sum is used for the deposit required to secure a traditional mortgage. The tenant becomes the owner! Another benefit is that the house price that they will buy it at is set at the time they first rent it. This means that if house prices increase over the 5 years, they will not have to pay any more. The rent is a mid-market price, higher than for social housing but an affordable rent, usually about 20 percent under market value.

It gives them guaranteed security whilst renting, but once they buy it they cannot sell it on the open market. It must be sold back to rural housing. HSCHT uses the Rural Housing Burden as title condition, which applies to all the plots, or homes that they sell. Basically, it comprises two elements: an equity share and a right of pre-emption. The equity share protects the discount given to the initial purchaser by suppressing the selling price in the event of a resale, whilst the right of pre-emption means that HSCHT has the first right to buy back the property when offered for sale so that it can ensure it goes to another local purchaser.

Ronnie Macrae points out that the government is more comfortable giving grants when there is a Rural Housing Burden and that land owners are prepared to sell more cheaply if they know it is not going to a developer. SHCT have a commitment to using local labour and providing training. Their Skills Development Program has been running for many years and supports young people mainly aged 16-24 years to build a future whether it's a career in their chosen industry or the beginning of the route to obtaining qualifications. They combine a relevant college course with practical work experience, mentoring and financial assistance.

HSCHT has a green building scheme, and with Scottish Government Greener Homes Initiative funding, provides 13 units in rural areas using sustainable timber to meet the Scottish Building Standards top level of sustainability.

A lot of the work done by HSCHT involves making it possible for people to access money to purchase a house. It has developed a template that allows people to take a long lease. Lenders will lend on anything with a lease over 21 years. They are working with people who want to self-build, by using the Highland Self Build loan fund, a new project which is a Scottish government fund that makes it possible for people to borrow up to £175,000, build their home and repay the loan on completion with a traditional mortgage. Previously self-builds could not access money until completion and many people did not have the money to cover the building period. The people building are means tested to make sure they can pay the mortgage.

HSCHT is committed to using local labour, keeping the money in the community, to making it possible for the Highlands to house their key workers and to developing new ideas and finding new ways of obtaining finance from the public and private sector.

Ronnie MacRae says keeping people's aspirations in check and making sure projects do not go out of control can be one of the biggest challenges. Another challenge is keeping an eye out for new developments. One of the newer trends in the UK is co-housing for seniors.

<http://www.hscht.co.uk>, retrieved February 2018

Initiatives for People with a Disadvantage

1. Boyndie Trust and Visitors Centre



Boyndie Trust and Visitors Centre is a good example of a surplus local authority asset being transferred to a development trust through a community right to buy. The asset has underpinned a diverse enterprise development, which has improved the chances for work of local people who are disadvantaged in the labour market. The beautiful red brick Victorian School building which has been refurbished and extended is now a highly successful home to four mini enterprises: a café, a woodturning workshop, a textile arts and crafts workshop and a plant nursery. These provide work placement training for around 60 unemployed adults with learning disabilities and paid employment for a further 30 people

The original building had been a school in the 1970s and then was run as a fairly traditional centre for the “handicapped.” In 1999 the Boyndie Trust was formed. The Trust is a company limited by guarantee with a charitable status. It was formed to serve the community of Boyndie and other communities along the Banffshire Coast and inland. Its vision is to ensure the broad-based regeneration of the area, although its charitable focus is more specifically on improving the employability and wellbeing of people with learning disabilities and educating the public in order to further the protection of the environment and wildlife.



In 2003 the Aberdeenshire Council transferred the semi-derelict Victorian School to the Boyndie Trust for the price of £1. Ownership of the property and widespread local engagement in fundraising enabled it to be extended sufficiently to be opened in 2004 as a 4-star Visitor Centre, which attracts more than 45,000 visitors a year. As well as the café, arts and crafts workshops and nursery, the building has little “street like” corridors with gift shops. This enables Trust clients to get a real experience in retail as an employment option.

Boyndie Trust makes 100 per cent of its income from trading, retail and catering, provision of services and from a training development business. It is committed to working with the statutory, private, voluntary and community sectors. It is currently working with Aberdeenshire Council, SCVO, and Banffshire Partnership. Banffshire Partnership Ltd runs a Dial-a-Bus service for people who can't access shops, banks, libraries and so on. This service plays a big part in reducing rural isolation. Boyndie has created an asset by investing in wind turbines.

Key observations

For us visiting Boyndie Trust, the most striking thing was how well integrated people with a learning disability were across all the activities in the building and the range of opportunities for choosing a career pathway.

Other things we noticed were:

- the high standard of the retail and restaurant venture
- the successful merging of commercial and social imperatives
- the holistic view of the community and the way Boyndie was partnered and working with other entities
- the development of assets, the building and in the development of a wind industry
- the General Manager, Duncan Leece, came from a commercial background in hotels, catering and retail and the Trust has clearly benefitted from his expertise.

www.boyndievisitorcentre.co.uk, retrieved February 2018

2. The Blackwood Group

Blackwood Homes and Care is a large organisation throughout the UK. It was founded in 1972 by Dr Margaret Blackwood MBE, a campaigner for the rights and independence of disabled people.

Blackwood has 1500 homes in mainland local authorities throughout Scotland. This is high quality housing especially designed for disabled people, using leading edge technology and a policy of bespoke design to enable people with a disability to lead as full a life as possible. They also provide care and support for people with a disability of all ages. The designs of the houses include technology that removes obstacles from everyday life, right down to push button doors that vanish into a wall to help people in a wheelchair manoeuvre through doorways and a type of lavatory which could be used by the person with a severe disability without the carer having to be in the same room. The carer could operate it by using a button system outside the door.

Mike met with Paul Richoux, social media co-ordinator, at Blackwood's office in Edinburgh to look at their most ambitious and innovative product to date, CleverCogs, a digitally enhanced care system. Its purpose is to keep people independent, in control and in their home. Throughout the development they have involved commissioners, customers, families

and their staff teams as well as support from government and their software team at Soft Orange.

At the heart of CleverCogs is the touch screen home hub. Blackwood have installed nearly 100 of these devices in customers' homes and care homes across Scotland. They enable people to stay in touch with friends and family, even video chatting with them. They can catch up on their interests, access information they want and receive convenient reminders of any appointments, care visits or medication they need to take. It enables Blackwood to build bespoke care and response around the individual taking into account both formal and informal care needs. The system works across all aspects of an individual's care, housing and support needs. Currently the system features care, safety, housing, home automation, information, digital inclusion as well as health and wellbeing.

Every CleverCogs device is completely personalised, so regardless of whether a customer is into gardening, history, music, football or anything else, they can have easy access to things they will enjoy. The boost in confidence people get from using CleverCogs can be huge, as it opens up their horizons to a whole new world – browsing the web, doing online shopping, using email and as well as connecting with family and friends, CleverCogs gives the customer a choice as to where they shop, where they get their news and or any other choices that the internet offers.

The system is designed to be extremely easy to use and very importantly the user decides what features go on their device. Blackwood's Digital Skills team work with the CleverCogs user to ensure they get the training and support they need. An essential part of CleverCogs' success is recognising that everyone learns in different ways and at different speeds. For many of their customers this will be their first time using any kind of computer. For this reason training sessions are tailored to a level that is comfortable for each individual.

As well as the customer getting training, care staff also get intensive training in the system so they are proficient with it.

Mike was struck by how the CleverCogs system worked as a highly efficient management tool for staff, as well as accessing the world for the customer. With a tablet and a smart phone the time when staff go to a home is automatically tracked, along with the location, the time they leave, arrive and how long they stay. It also means staff can file notes immediately. This system reassures families who may worry about the standard of care as they can talk to their family, know who the carer is on a given day and look at what the notes say. They are in the loop and don't have to chase up people to find out what is happening. It is way for staff and clients to communicate and provides easy monitoring of a situation. For instance if a customer in a home asks to go to the toilet and there is no response within a certain time, the request goes up to the next level of management, then to the next level, to ensure the customer is not left in an undesirable situation.

Blackwood also runs an online platform called Bespoken which is a place where people who are newly disabled can find information and advice from people who have already lived in a Blackwood home. With the help of its volunteers, Blackwood undertakes a lot of research to bring the bespoke quality to all the concepts that are being developed for independent living.

<https://www.blackwoodgroup.org.uk>, retrieved February 2018

3. The Calman Trust



In Inverness we visited the Artysans Café, a social enterprise run by the Calman Trust which is a young people's service based in the Highlands offering housing support, training, employment opportunities, cooking services and general support to young people looking to get on the road to independent living.

Calman's guiding statement is "working with young people to discover their future." It provides the kind of support to young people that enables them to overcome the challenges on their way to independent adulthood and to be able to achieve their ambitions.

We met Calman's CEO, Isobel Grigor, at the Artysans Café. Isobel founded the Calman Trust in 2008 to support young people at risk of being homeless. Over the years the focus has changed from dealing with people who were already homeless to a more preventative strategy, which includes working with people as young as 14 offering such services as help with housing needs, advice on leaving home, how to confidently prepare healthy meals and the key element of preparing young people for work. This is where the award-winning Artysans Café comes in. It was opened in 2010 and is the best known of several social enterprises run by Calman.

Isobel points out that experience in the hospitality sector is valuable not only because it offers the opportunity to generate income, but because the importance of tourism to the area's economy means that the skills learnt are easily transferable to the wider Highland jobs market.

Isobel says the challenge for the café is to offer as good a service as any commercial café whilst offering training experience for their clients and generating income. All income generated goes back into Calman's services.

During their training the young people develop life and employability skills in a real work setting whilst being paid a wage. They may also receive support for independent living. As Isobel points out: "If you have difficulty in your home life, that can affect you turning up to work on time."

By the time trainees leave Artysans, they have qualifications, a track record and experience that they can show to a new employer. They will have learnt to roast and make coffee, prepare food alongside a chef team, wait on tables and manage the front of house.

We met Mitchel, the coffee machine operator, who said the work had given him more confidence to look for a job, and that now he had something he could put on his CV, which had been “looking a bit empty.”

<http://www.calman.org>, retrieved February 2018

4. Highland BlindCraft



Highland BlindCraft is an ethically run business with 24 employees who are all paid the living wage. They are all highly skilled visually impaired and disabled people who work with four able-bodied individuals producing goods of a very high standard. BlindCraft offers ongoing training and assessment and also a secure career pathway to its workers. Some workers may stay there for 30 years, whilst others may move on after six months to working in an unassisted environment.

BlindCraft is a story of an old institution that has moved into the modern age. It was established over 140 years ago; a factory was set up to provide employment for blind children when they were ready to leave the Blind School in Inverness.

Today, as a registered Scottish charity, Highland BlindCraft is still run on the same founding principles, although included are people with a variety of disabilities from all over the Highlands and Islands.

Visiting the factory we were impressed by the level of skill of the workers and the quality of the work they were producing. They design, manufacture and sell beds, divans, mattresses, and chairs of a very high quality, meeting modern taste and requirements.

They are also suppliers of traditional and contemporary pine beds, headboards, bedroom and occasional furniture, pillows and mattress protectors.

The factory for BlindCraft is upstairs in a historic building whilst the shop front is on the ground floor. The business part is supported by the department of Works and Pensions and Highland Council. The cost of wages and all overheads, sales and administration costs is met from trading.

<http://www.highlandblindcraft.co.uk>, retrieved February 2018

5. Cantraybridge College

Cantraybridge College is a Specialist Further Education College for young adults requiring additional support needs because of learning disabilities and/or autism spectrum conditions. It is housed in a beautifully restored old farm complex outside Inverness and it offers both day places for students and residential accommodation. Cantraybridge provides courses and learning experiences across their rural campus, which include farming, horticulture, animal care and woodworking skills (they sell chairs, chopping boards and wine racks in their recently set up café).



CEO Jenny Liddell, who took up the post in 2016, showed us around. Jenny has a broad-based background, which spans the private, public and third sector with varied roles in marketing, PR and fundraising, and working with “at risk” young people. Her main ambitions for the college are to develop holistic education experiences for the students and raise awareness of the establishment throughout Scotland.

The first thing to strike us on our visit was the beauty of the countryside and the environmentally advanced services that Cantraybridge had put in place. There was a biomass heating and hot water system and a dehumidifier drying room in the residential houses, plus ground sourced and solar heating in the café and classroom centre, The Hub. They also have reed bed grey water treatment and energy efficient lighting systems across the campus. The campus operates a no chemical fertiliser or pesticide policy, ensuring the plants and foods they grow are as healthy and natural as possible. The café, which is open to the public, provides a daily menu, while their lecture theatre provides a training space for hire. There is also a 20-acre farm and small animal centre and aviary.

The students receive individual funding and Cantraybridge runs a brokerage service that helps them manage their funds, and if the student employs their own support staff, Cantraybridge ensures that the invoices and payroll are paid promptly. We were interested in this model as a possible service that could be considered when individualised funding in New Zealand expands. The fees for this service are kept low and of a high quality.

Cantraybridge aims for its students to transition from the College with the living and employment skills to attain the three main desires they have expressed:

- a job
- a home of their own
- a significant other

When students are ready to move on they are supported by a transitions worker to find employment or by an enterprise trainer who may help them start a micro business. They are also able to get together and maintain friendships after they leave the college through a social group set up by the college.

The skill areas the students get training in include a wide variety of woodworking skills, rural, horticultural and animal care, plus skills needed for independent living. We were impressed that students were being brought to the stage of receiving the Scottish Vocational Qualification in animal care up to Level 2.

We were also informed that the café, although successful in training students in food preparation, was not making enough money to fulfil its purpose as a social enterprise. This draws attention to the need for social enterprises to be approached from a strong business perspective. At the time we were at Cantraybridge they were looking at using their market garden and café to provide produce for the local, very successful farmers market, to increase revenue while keeping the training component of the café.

<https://cantraybridge.co.uk>, retrieved February 2018

Findings

There are a number of factors which impact on the success of social enterprise organisations:

Government and local government support

- Strong and tangible support by government (e.g. legislation and funding) is essential for social enterprises to flourish.
- Support for a variety of legal structures that suit different circumstances is essential. Strong peak, umbrella member-based organisations are needed to promote best practice and networking opportunities.
- Both central government and local government need to enable community organisations to become players in the provision of housing, social services and environmental health contracts.
- Government support needs to include giving community organisations the opportunity to purchase unused or dis-established buildings in public ownership.
- Robust data collection and analysis is essential to illustrate how the sector is faring.
- Support for a secure Broadband is imperative for the development of social enterprises, especially in rural areas.
- Financial institutions need to make more money available to social enterprises.
- Government and private finance at competitive interest rates is needed.
- Collaboration is encouraged and supported by adequate funding.
- Community led development is encouraged.

The people factor

- Good independent capability builders that see small enterprises through the early stages of projects and during an entities foundation phase are necessary.
- Social Enterprise requires business acumen. If your group lacks you need to bring in someone who has. It is more effective for someone who possesses business acumen to learn how to apply it to community values than for a community worker to learn business principles and apply them successfully.
- For social enterprise to succeed in a rural community, it needs a holistic approach which may use innovative approaches to housing, transport, and technology.

- Social Enterprise requires practitioners to be enterprising and think outside the box.

Other factors

- Innovative technology - this transforming the disability sector and opening up new opportunities for people with a disability and those who support them.
- The Arts are recognised as a valuable means of engaging people and are a measure of community participation that can also generate income. A broad definition of arts is necessary.
- Festivals are a successful way of showcasing a community and creating opportunities. They are a positive way to build strong communities through social cohesion.
- Community Hubs where different people come together to work in the same place foster goodwill and a sharing of knowledge. They can also provide offices and administration services to small organisations who cannot afford that infrastructure.

Conclusion

Although we in New Zealand are operating in a different legislature framework, we feel that many of the projects we visited could, with appropriate funding models, work equally as well here. This applied especially to services for the disadvantaged and those in small rural communities.

Coromandel could well look at aspects of HSCHT's rural housing projects, the Cyan Clayworks and Impact Arts in relation to the Driving Creek Railway Arts and Conservation Trust, and the Impact Hub as relevant to the development of our own community hub. Blackwood's CleverClogs use of new technology has many applications that could be valuable to The Supported Lifestyle Hauraki Trust.

The enterprises we visited are clear evidence that it is possible to have inclusive communities that are self-sustaining. Replicating and adapting aspects of the various social enterprise models could accelerate the move towards communities taking more control of their own growth and development.