

community
enterprise

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LEIS A' CHRANNCHUR
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Community Wealth Building

What is it and what does it mean for
arts, culture and creative industries?



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Foreword

What a fabulous toolkit and resource this is—for those working in the arts, cultural and creative sector, and far beyond. As Community Wealth Building (CWB) continues to gain momentum across Scotland and globally, this accessible and beautifully designed material arrives at just the right time. It explains the principles and practicalities of CWB in a way that is both compelling and deeply usable—not just for this sector, but for anyone advancing inclusive and democratic forms of business.

What's especially powerful about this resource is its invitation to choose your own learning path—to embark on your own CWB 'adventure'. The structure encourages exploration and critical engagement, helping readers understand not only what CWB is, but why it matters. It speaks directly to communities, creative workers, and those leading organisations, while also proving valuable to a wider network of stakeholders: from national and local governments to funders, development agencies, and policy makers.

As someone who cares deeply about CWB and this sector's potential, I see this resource as a springboard—not just for learning, but for leadership. The creative and cultural community has never just been about outputs—it's always been about values, vision, and voice. CWB and this work helps us claim that role with even greater intention.

At its heart, this work reminds us that CWB is about addressing deep-rooted challenges—poverty, inequality, disinvestment, and democratic deficit. It's about broadening ownership, anchoring wealth locally, and building resilience across communities and economies. By promoting quality employment and giving people a genuine stake in decision-making, CWB helps reshape the structures that define our economic lives.

As the CWB movement continues to grow and diversify, it is essential that toolkits like this one are produced—resources that adapt the model to the specific realities of different sectors and offer practical inspiration for implementation. This isn't just a guide; it's part of a broader ecosystem of change.

The arts, cultural and creative sector has always played a pivotal role in advancing community wealth—in shaping a just, innovative, dynamic, and sustainable economy. This toolkit doesn't just celebrate that legacy—it raises the bar. It calls for a more intentional and embedded embrace of the five pillars of CWB, positioning the sector as a progressive force in shaping Scotland's economic future.

The quality, care, and clarity embedded in this work are evident on every page. It deserves to be, and no doubt will be, widely used and warmly received.

Neil McInroy

Global Lead for Community Wealth Building
The Democracy Collaborative



Narture's Riso studio in Make,
Ayr - Alison Lea



How to use this toolkit

This toolkit is designed as a useful guide about Community Wealth Building for people in the arts, cultural and creative sector. It has been created by Community Enterprise in partnership with Creative Scotland and designed by Bold Studio.

Choose your own adventure!

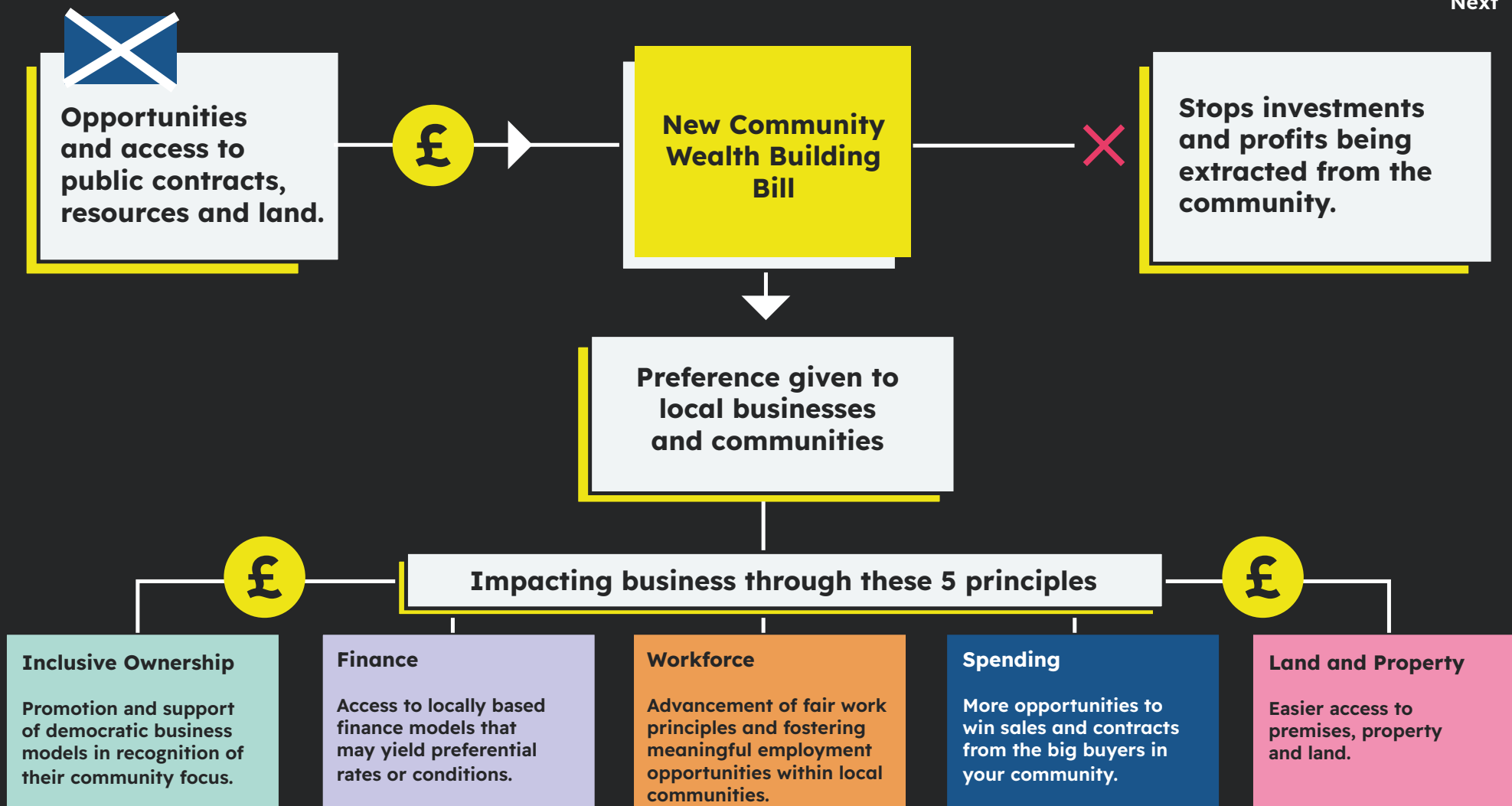
This document is designed in a way that lets you move to the sections that are most important to you.

You may wish to read the whole document or just stick to the bits that you think will help your organisation.

We suggest that you read the overview of the Pillars, take time to complete the self-assessment tool and consider developing your own advocacy document.

We have included a section to help you understand the language and a section with all the links for further reading.

[Introduction](#)[The 5 Pillars](#)[Self Assessment](#)



*this diagram uses a simplified version of the 5 pillars to make them more accessible – for the full definitions see [here](#)



Creative Scotland Perspective

Creative Scotland see Community Wealth Building (CWB) as a key policy area through where the arts, cultural and creative industries can contribute meaningfully to Scotland's Wellbeing Economy. We are excited to have worked with Community Enterprise (CE) to undertake research and create this CWB toolkit.

This Toolkit equips the arts, culture and creative industries with practical approaches to grasp the opportunities from CWB. It gives users a better understanding of what CWB is and how it works. We see a clear link between CWB and the creative economy, but research shows the sector might not be invited to the table. This Toolkit demonstrates why, and advocates strongly that, arts, culture and creative industries organisations should be included in local CWB partnerships and planning from the outset.

Why should Creative Scotland be interested in an economic development programme?

- The creative economy is a significant part of the wider economy and marketplace, providing valuable goods and services. Many creative businesses are set up as social enterprises or charities, which are particularly relevant to CWB.
- Creative businesses are core to the Scottish Government's ambitions for a Wellbeing Economy, which recognises social, health, cultural, equity and environmental impacts along with economic growth. A thriving wellbeing economy creates places that people want to live and work in. Just as a flourishing creative ecology cultivates vibrant, inclusive communities that attract and retain people. Together they make communities vibrant and sustainable.
- An active role in CWB initiatives could help creative businesses in local communities to earn more, adopt beneficial business models, and build valuable local connections.
- CWB offers the potential for locally embedded collective approaches, that avoid the mistakes of past economic development practices that reduced the arts to merely an engagement tool or an economic instrument.
- CWB can spotlight the brilliant creative and cultural organisations locally to non-arts sectors and public bodies – highlighting them as viable and exciting partners for CWB planning and delivery.

Our research with CE ran in parallel with early trials of CWB in Scotland and the development of the Scottish Government's Community Wealth Building legislation.¹ It showed varied understanding of the CWB pillars and its potential for the sector. Case studies in this Toolkit illustrate how arts, cultural and creative industries organisations align with the pillars and bring significant economic, social and cultural benefits locally.

There was strong evidence from research on the 'Preston Model'² that creative industries had benefitted, but only by chance, from this early CWB pilot. Opportunities for positive outcomes were missed because the arts, cultural and creative industries were not considered as a key part of the economic, social and third sector mix from the start. In Scotland the lack of a strong statutory requirement for Local Authorities to deliver cultural services, and involve arts, culture and creative industries representatives in other local policy development, can exacerbate this. Let's learn from the Preston model and ensure the sector joins planning partnerships from the outset.

We are delighted that the Toolkit brings more visibility to the arts, culture and creative industries contribution to Community Wealth Building, showcasing the potential across all five pillar

1. Scottish Parliament, 2025. Community Wealth Building (Scotland) Bill <https://www.parliament.scot/bills-and-laws/bills/s6/community-wealth-building-scotland-bill>

2. PEC, 2022. "Supporting the Creative Industries: The Impact of the 'Preston Model' in Lancashire." Professor Philip B Whyman; Dr Adrian Wright; Mary Lawler and Dr Alina Petrescu. https://pec.ac.uk/research_report_entr/the-impact-of-the-preston-model-in-lancashire/

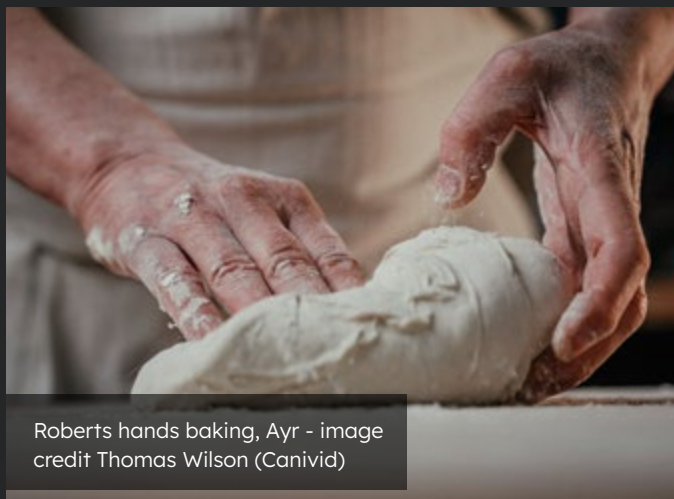


**“The arts, culture
and creative
industries inject
more than £5.7
billion annually
into the Scottish
economy”³**



Why is CWB important to cultural and creative businesses and communities?

Community Wealth Building (CWB) holds significant importance for both the arts, cultural and creative sector, as it fosters an inclusive and sustainable environment for organisations and activities within these fields.



Roberts hands baking, Ayr - image credit Thomas Wilson (Canivid)

CWB supports and promotes:

- The growth of local creative and cultural enterprises financially, ensuring that the wealth generated by these organisations stays within the community. This helps to create a more resilient sector that can thrive even in times of economic uncertainty.
- Access to resources by ensuring that creative and cultural organisations have access to affordable spaces, finance, and other necessary resources, enabling them to develop and sustain their activities.
- Development of shorter local supply chains through tailored procurement and local decision-making. This, in turn, can support local employment, increase local wealth and help cultural and creative organisations to focus more on their core work and endeavours.
- Fair work practices, leading to more stable and equitable employment opportunities within the arts, cultural and creative sector. This ensures that those working in these fields are fairly compensated and can contribute to their communities' economic and social well-being.
- Inclusive ownership, supporting the development of cooperatives and other collaborative business models within the arts, cultural and creative sector. This encourages greater control, and economic democracy, including more effective business and financial decision making, alongside growing a sense of community and shared responsibility with the communities they serve.

In essence, CWB creates an environment where both local and social businesses can flourish, benefiting local communities both economically and socially, while promoting inclusivity, sustainability, and resilience. This holistic approach ensures that these sectors remain vibrant and accessible to all members of the community.

This toolkit is aimed at making CWB feel relevant and accessible for people and organisations within Scotland's creative and cultural communities.





Why is CWB important to arts, culture and creative industries?



by Jack Wolf at Astar Media.

Value of the creative economy

The arts, cultural and creative sector not only enrich our lives with significant experiences and connections but also serves as a robust economic force.

The arts, culture and creative industries inject more than £5.7 billion annually into the Scottish economy³, provides employment for around 115,000 people including freelancers⁴ and has been shown to generate an additional £3 billion in indirect and related turnover.⁵

These indirect economic benefits are strongly linked to the type of supply chain favoured by the creative sector in Scotland. Cultural and creative organisations tend to purchase within their own industry or local area e.g., using freelancers, other sub-sectors, or by using local businesses or transport.⁵ The case study about [North Edinburgh Arts](#) illustrates the local multiplier effect on the local economy from this key community anchor organisation. This pattern of economic activity aligns to Community Wealth Building by keeping wealth local to communities and illustrates a clear area where the creative sector already aligns with this economic model.

The role that the arts, cultural and creative sector plays within tourism and hospitality is also critically important.⁶ The arts, culture and creative sector, have been shown to play a strong role in both directly and indirectly attracting visitors to local areas. Across Scotland, **overnight tourism expenditure over £1 billion was shown to be “motivated by the Arts & Creative Industries.”⁷**

Data and Evidence within the Creative Economy

Part of the challenge for creative and cultural individuals/ organisations lies in capturing the impact of the work they do. Aligning this with key local, regional or national goals can facilitate greater opportunities for the creative sector. When considering Community Wealth Building developing an evidence-base to demonstrate your impact – or potential impact – against the 5 pillars of CWB can result in increased awareness as well as more financial or funded support.

Data is information – that you may collect yourself or gather from external sources. When you analyse this information for key insights and learning it becomes useful. Bringing a range of useful data together begins to form the basis of evidence that you can use to support your overall aim or argument i.e., the impact of your creative org. For more information see our [Data and Evidence](#) section.

3. Scottish Government Sector Briefing Creative Industries - June 2025

4. National Records for Scotland People Working in Arts, Culture and Creative Industries (June 2023)

5. Connelly, S (2012) Economic Contribution Study: An Approach to the Economic Assessment of Arts and Creative Industries in Scotland, DCR Research

6. Scottish Government (2024) Culture in an independent Scotland

7. See 5

Community Wealth Building – making sense of the language



LIFT Art Cabin Launch 2025 Credit Les Snowden

An overview

Community Wealth Building (CWB) is a people-centred approach to local economic development that aims to create a resilient and inclusive economy for the benefit of our communities. It is intended that CWB will:

- Redirect wealth back into the local economy.
- Place control and benefits into the hands of local people.

Community Wealth Building is based on five key principles, also known as the five pillars. Developed initially by the Democracy Collaborative in the United States, CWB has been championed in Scotland by Economic Development Association Scotland (EDAS) through its CWB centre for excellence. More broadly, the progressive think tank Centre for Local Economic Strategies (CLES) has supported and promoted CWB across the UK. The Scottish Government adopted the Community Wealth Building (CWB) approach to economic development as a key practical means to achieve the wellbeing economy objectives outlined in the National Strategy for Economic Transformation (NSET).

Defining anchor organisations

In this toolkit we are going to refer to two different types of anchor organisation:

- Institutional anchor organisation.
- Community anchor organisation.

Institutional anchor organisation

- Large, place-based organisations that are deeply rooted in their local communities.
- They typically include local authorities, public health bodies, further and higher education institutions, and enterprise and skills agencies.
- They have significant economic influence due to their size, purchasing power, and employment capacity.
- These relevant public bodies will be named within the [Community Wealth Building \(Scotland\) Act 2026](#).

Community Anchor Organisation

- A large third sector organisation that is deeply embedded in its local community and plays a crucial role in supporting community development and wellbeing.
- Examples include development trusts, community centres, housing associations, and local charities.
- They are committed to serving the local community and are involved in a wide range of activities that promote social, economic, and environmental benefits for the community.
- They also have strong relationships within the local community and with local partners.

Next

Glossary - Terms and Acronyms you might come across

Term	Description
Asset Lock	An asset lock is a mechanism that ensures an organisations assets cannot be sold off or transferred for the personal gain of individuals or other businesses. While the organisation is trading, it must use its assets for a specific community benefit. If an organisation is dissolved, any cash or other assets remaining after creditors have been paid must be transferred to another asset locked organisation.
Asset Transfer	<u>Part 5 of the Community Empowerment Act</u> introduces a right for ‘community bodies’ to make requests for publicly owned land or buildings e.g., from a Local Authority. This request can be for ownership, leasing, or management of the space.
BenCom	A Community Benefit Society – a form of cooperative that is primarily designed to benefit a community rather than its individual members. It is not recognised as a charity by OSCR and is regulated by the Financial Conduct Authority.
Community Asset Transfer (CAT)	Community Asset Transfer (CAT) is a process that allows a community organisation to take over publicly-owned land or buildings in a way that recognises the public benefits that the transfer will bring. The Community Empowerment (Scotland) Act has defined a legal process for asset transfer, which gives new rights to communities and places duties on public bodies. <u>Community Asset Transfer (CAT)</u>
Community ownership	Community ownership puts communities in charge of land, buildings, businesses etc. Usually, community-owned organisations have membership open to anyone in their local community, and local democratic accountability through participation and governance.

Term	Description
Creative economy	Creative economy includes all businesses and individuals whose work involves creativity, innovation, and the production or exchange of creative goods and services. This includes not only those employed within traditional creative industries (such as design, media, and entertainment) but also people who apply creative skills in other sectors, such as a designer working for a bank. The creative economy spans a wide range of occupations, including freelancers, and is driven by the value of creativity, intellectual property, and the ongoing exchange of creative ideas across various industries.
Creative industries	Creative industries are based on individual creativity, skill and talent, or which have the potential to create wealth and jobs through the development or production of intellectual property. In Scotland they include 16 sub-sectors: advertising; architecture; visual art; crafts; fashion and textiles; design; performing arts; music; photography; film and video; computer games; radio and TV; writing and publishing; heritage; software/electronic publishing; cultural education. Businesses self-define as part of the creative industries via their SIC code (Standard Industrial Classification) when they register with Companies House.
CWB	Community Wealth Building
Democratic finance	Financial systems and practices that empower communities through local control, equity, and democratic accountability. This approach combines citizen-led investment with democratically controlled businesses to build resilient local economies.
Funding	Charitable Funding: Money from charitable organisations, often trusts and foundations, to support specific projects and activities that align with their charitable aims. Contract Funding: Payment from a funder in exchange for the provision of specific services. Grant Funding: Money awarded to an organisation to support its activities.

Further Reading and Resources

→

Data and Evidence

→

Self Assessment

→

Advocacy

→

Case Studies

→

Directory

→

Glossary - Terms and Acronyms you might come across

Term	Description	Term	Description
Inclusive and Democratic Business Models (IDBM)	Democratic and inclusive business models are designed to ensure that employees and communities have a genuine stake in decision-making processes and profits. These models foster a shared sense of responsibility and investment in the long-term success of the business	SCIO	Scottish Charitable Incorporated Organisation – a legal structure for Scottish charities
Local Multiplier 3	Local Multiplier 3 is a methodology developed by the New Economics Foundation (NEF) that can be used to measure how an organisations local spending generates local economic impact and benefit to communities. There is an online tool (subscription-based) NEF also has a free ‘How To’ guide available.	SMEs	Small and Medium-sized Enterprise.
Local economy	A local economy covers many different areas, such as the businesses, jobs and services in a place. Every aspect of a local economy affects the lives of the people who live there - financially, socially and environmentally. The strength of the local economy affects how and where people can work, eat and spend money.	Social Enterprise	A social enterprise is a business that aims to achieve social, environmental, or cultural goals while using a commercial structure to generate profits. Unlike traditional businesses, the primary objective of a social enterprise is to address unmet needs or solve social problems, with profits reinvested into their social mission rather than distributed to shareholders.
Micro-businesses	A very small business with low annual revenue. These businesses often operate with minimal startup costs and resources.	Social investment	Repayable finance to help an organisation achieve its social mission. Two main types: Borrowing (debt) and Shares (equity). Support can be found through Social Investment Scotland , Scottish Investment Bank , Triados and Democratic Finance Scotland .
Placemaking and Creative Placemaking	Placemaking: Developing successful spaces for communities and encouraging connection and creativity for the common good. Creative placemaking: Uses arts, culture and creativity to support community led change in a place or locality. The Stove Network and South of Scotland Enterprise’s Creative Placemaking Guide can be used as a methodology within Community Wealth Building.	Supported Businesses	A Supported Business is an organisation that employs at least 30% disabled or disadvantaged individuals, aiming to integrate them into the workforce. These businesses often benefit from public procurement policies that reserve contracts for them, helping to sustain their operations and social mission.
Progressive Procurement	Progressive procurement is the process of acquiring goods, services, or works from external sources, but with a focus on maximising local benefits and social impact. This means prioritising local suppliers, businesses, and employment opportunities, and considering broader economic, social, and environmental impacts alongside financial costs.	Third Sector	The third sector, also known as the voluntary or nonprofit sector, comprises organisations that are neither part of the government (public sector) nor private businesses. These organisations are typically non-governmental, non-profit and values-driven, focusing on social, environmental, or cultural objectives. Examples include charities, community groups, social enterprises and cooperatives, many of which are creative and cultural businesses.
		Wellbeing economy	A wellbeing economy can be described as an economic system operating within safe environmental limits, that serves the collective wellbeing of current and future generations first and foremost. A wellbeing economy



The Five Key Pillars

Community Wealth Building is based on five key principles, also known as the five pillars....

[Overview Diagram](#)



Inclusive ownership

Developing more local enterprises which generate community wealth, including social enterprises, employee-owned firms and cooperatives.

[Find out more](#)



Finance

Ensuring that flows of investment and financial institutions work for local people, communities and businesses.

[Find out more](#)



Workforce

Increasing fair work and developing local labour markets that support the strength, cohesiveness and resilience of communities.

[Find out more](#)



Spending

Through procurement, commissioning and wider investment, develop local businesses, support the creation of employment opportunities, develop shorter supply chains and maximising community benefit.

[Find out more](#)



Land & Property

Growing social, ecological, financial and economic value that local communities gain from land and property assets.

[Find out more](#)



What are the 5 key principles of Community Wealth Building?

Next →

Inclusive ownership

1 Promotion and support of democratic business models in recognition of their community focus.

Finance

2 Access to locally based finance models that may yield preferential rates or conditions.

Workforce

3 Advancement of fair work principles and fostering meaningful employment opportunities within local communities.

Spending

4 More opportunities to win sales and contracts from the big buyers in your community.

Land & property

5 Easier access to premises, property and land.

What does that look like?

A privately run graphic design agency is working with a photography social enterprise, to bid for an advertising project for a charity. They are successful because they can demonstrate social impact and that profits are being reinvested into aims that are similar to the charities aims.

A local theatre has an opportunity to build an extension onto their building creating much needed space. To raise the funds, they connect with the local community creating a community shares offer that enables residents to invest in the organisation.

A local architect invests in young people by providing valuable work experience, fair wages, training/ internship. This supportive relationship creates greater loyalty and retention of skills in a rural area.

A local community anchor organisation develops a consortium of partners, including local artists, to successfully bid for a contract with the local hospital to provide creative activities for long-term patients.

A local authority work with a community arts organisation to transfer the ownership of an empty property in the city centre to provide much needed affordable artist studios.

The Impact

- More assets owned by the community.
- Increased knowledge of Inclusive Democratic Business Models.
- Wealth redistribution.
- Stronger connections between business and local community.
- Attractive feature for potential employees.

- Cheaper, easier, or more flexible financing options for projects and organisations.
- Financial literacy and educational programmes.
- Community-led finance sources such as Community Shares or Community Bonds.

- Will make you more attractive to local spend and contracts.
- Will boost employee morale and job satisfaction, helping to attract and retain talent.
- Will enhance reputation, impacting customer loyalty.

- More contracts won by local organisations.
- More opportunities for collaborative working.
- Promotion of local supply chains.
- Improved economic distribution.

- More affordable rent.
- Access to owning own assets.
- Broader community access to land and space can help address inequalities and support climate action.

Inclusive Ownership

The inclusive ownership pillar of CWB aims to develop business models that enable wealth generated within a community to stay local. Local resources and wealth are used to benefit the people who live there, rather than being extracted for profit by external entities.

This includes promoting locally-owned businesses, employee ownership, cooperatives, social enterprises and community enterprises.

[Get Support](#) →

← [The Five Pillars](#)

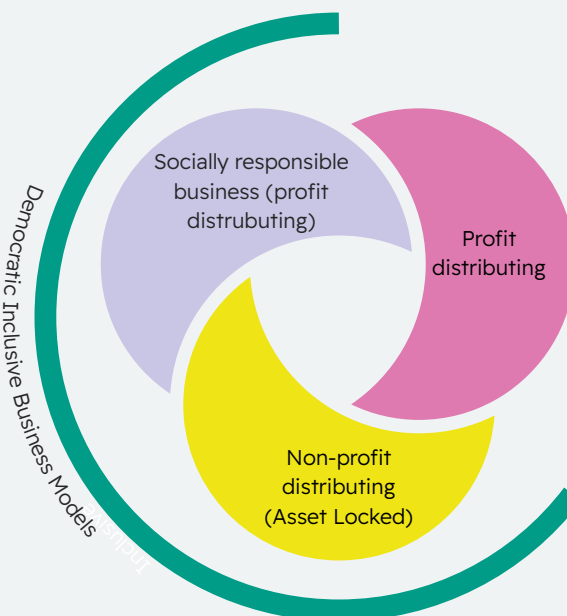
Next →

Benefits of inclusive ownership include:

- Helping to create stable jobs
- Helping to create fair work conditions
- Ensuring that profits stay within the community rather than going to distant shareholders.
- Encouraging a collaborative approach to business, where workers and community members have a say in how things are run.

Leading to stronger, more resilient local economies, where everyone has a share in the success.

This graphic shows where different business models sit in relation to democratic business models. (However, there are nuances within different businesses and this should only be used as a guide).



Inclusive Democratic Business Models (IDBM)- a commitment from Scottish Government

The Scottish Government made a commitment within the the National Strategy for Economic Transformation (NSET) to undertake and publish a review of how best to significantly increase the number of social enterprises, employee-owned businesses and co-operatives in Scotland, supporting regional regeneration and the wealth of local communities'. Published in September 2024, [Developing Scotland's Economy: Increasing The Role Of Inclusive And Democratic Business Models](#) outlines 17 recommendations.

The themes of these recommendations include:

- Recognition of IDBMs with the Scottish economy.
- An improved support structure.
- Finance and funding.
- Improved policy and legislation.

Inclusive Ownership - Get Support

Inclusive ownership models can help your organisation build long-term resilience, deepen stakeholder engagement, and ensure that value created is shared more equitably. Whether you're considering a transition or starting from scratch, support is available to help you explore and implement inclusive ownership approaches.

[Self Assessment Tool](#) →

[Further Reading](#) →

[Case Study](#) →

Next →

Where to go for support

for inclusive ownership

- Make contact with your local [Third Sector Interface](#) and see what support they can offer.
- Explore the [Map of Support for Social Enterprise](#).

Where to go for support

sole trader or privately owned business

- Connect with your local [Third Sector Interface](#) or [Social Enterprise Scotland](#) to help connect with IDBs.
- Check out [Just Enterprise](#) for support if you're thinking of changing to become a social enterprise or [Cooperative Development Scotland](#) if you're thinking about becoming employee-owned.
- [Scottish Enterprises eco-system](#).

Where to go for support

employee-owned organisation (i.e. a cooperative)

- Connect with [Cooperative Development Scotland](#) for some more support.
- [Employee Ownership Association](#).
- [Cooperative Development Scotland](#) support 'consortium cooperatives' – a collective of organisations that have come together for a range of purposes including tendering for procurement opportunities.

Where to go for support -

unincorporated organisation or a charity that's thinking about trade and long-term financial sustainability.

- Check out [Accelerate](#) for free support.
- Check out [SCVO](#)

Where to go for support

social enterprise

- Join [Social Enterprise Scotland](#), link in with their events and tap into their support.

Where to go for support

Start up If you have a brilliant new idea and you're looking for start-up support.

- Get in touch with [Firstport](#).
- Check out [Accelerate](#).



Finance

The finance pillar of CWB is all about making sure that financial resources and investments benefit the local community. This means creating systems where money and resources stay within the area, rather than being sent off to large, external financial institutions.

By supporting local banks, credit unions, and community investment funds, the finance pillar helps ensure that local organisations, businesses, and projects have access to the funding they need. This can lead to more jobs, better services, and a stronger local economy. It also encourages people to invest in their own communities, creating a sense of ownership and responsibility.

In essence, the finance pillar aims to build a financial system that works for everyone, not just a few. By keeping money circulating within the community, it helps to create a more inclusive, resilient, and sustainable local economy.

Next



Sources of finance and funding

- **Community banking and local credit unions**
Local financial institutions such as credit unions often have greater links to the community and a long-standing role in local areas. These can generate significant social value for communities.
- **Community shares**
Community members invest in enterprises that offer goods and services tailored to their needs by buying shares. Consequently, these enterprises are managed and overseen by the very community they serve.
- **Community bonds**
Bond issues, also known as loan stock issues, are opportunities for the public to lend money to an organisation under similar terms for multiple years. This represents long-term debt capital.

[Get Support](#)[The Five Pillars](#)

Edinburgh International Festival, LSO in the NHS
- Western General Hospital Edinburgh by Mihaela Bodlovic

Finance - Get Support

Having access to local financial resources may help you or your organisation to access cheaper or more flexible finance options e.g., through community banks or credit unions. Social investment options that can offer better re-payment terms and flexibility may also be available.

Other finance options such as Community Shares offers can also be utilised to drive forward local projects that are important to the wider community.

[Further Reading](#)
[Case Study](#)

Where to go for support

for finance (all sectors)

- Local credit unions act as self-help co-operatives whose members pool their savings to provide each other with credit at a low interest rate. [Scottish League of Credit Unions](#) helps you find your local credit unions.

Where to go for support

sole trader or privately owned business

- [The Scottish National Investment Bank](#) is a development investment bank, established and funded by Scottish Ministers on behalf of the people of Scotland. Development banks seek to invest where the private sector is not providing sufficient investment to businesses or projects that support the development of a country's economy.

Where to go for support

Social Enterprise

employee-owned organisation, unincorporated organisation or a charity that's thinking about trade and long-term financial sustainability.

- [Democratic Finance Scotland](#) offers a programme of support for community and social enterprises to consider and use alternative methods of raising funding and finance to secure their long-term financial sustainability.
- [Social Investment Scotland](#) are a social enterprise and charity offering loan funding and business support for social enterprises, charities and community groups. There is a range of social investments in Scotland from places like [Foundation Scotland](#) and [First Port](#)

[Next](#)


The Stove Guid Nychburris 2025
Credit: Caitlin Well



Workforce

The workforce pillar of Community Wealth Building (CWB) is focused on promoting Fair Work practices and creating meaningful labour market opportunities within local communities. In Scotland, the government is limited in what it can do in terms of legislation to advance the workforce pillar, as employment law is a reserved area.

CWB encourages institutional anchor organisations to:

- Pay the real Living Wage and become [Living Wage](#) accredited.
- Provide appropriate channels for effective employee voice.
- Foster diverse and inclusive workplaces.
- Develop and commit to local or regional fair employment charters, which include a focus on recruiting locally and from groups often excluded from the labour market, ensuring that economic benefits are retained within the community.
- Support skills development, in-work progression, and employee wellbeing, offering opportunities for continuous learning and career advancement.
- Focus on employee wellbeing, encompassing mental health support, work-life balance, and creating a supportive work environment.

These efforts aim to create a more equitable and sustainable local economy by ensuring that workers are treated fairly and have access to opportunities for growth and development.

Next



Fair work practice

People who work in the creative sector have long advocated for **Fair Work** principles, especially for self-employed workers and freelancers.

Any organisation receiving public grants from the Scottish Government is required to commit to Fair Work and must:

- pay at least the real Living Wage.
- provide appropriate channels for effective workers' voice, such as trade union recognition.

For organisations seeking procurement opportunities through public contracts, the Scottish Government encourages **adoption of the following:**

- payment of at least the real Living Wage.
- provide appropriate channels for effective workers' voice, such as trade union recognition.
- investment in workforce development.
- no inappropriate use of zero hours contracts.
- address workplace inequalities, including pay and employment gaps for disabled people, racialised minorities, women and workers aged over 50.
- offer flexible and family friendly working practices for all workers from day one of employment.
- oppose the use of fire and rehire practices.

[Get Support](#)[The Five Pillars](#)

Workforce - Get Support

Adopting Fair Work practices, from local employment to the Living Wage, can benefit both employers and employees. Groups or individuals seeking grant funding support often have to show they comply with Fair Work principles e.g., [Creative Scotland](#) / [Highlands and Island Enterprise](#).

[Further Reading](#)

[Case Study](#)

Next →

Procurement opportunities from public bodies are also linked to Fair Work First principles. Organisations hoping to benefit from economic opportunities through CWB procurement should also be considering embedding and evidencing [Fair Work](#) practices as part of their procurement journey.

More broadly, these principles can aid in recruitment and retention of workers as well as attracting new customers or users of your service.

Where to go for support

for workforce (all sectors)

- Creative Scotland have gathered a range of resources and [tools](#) to help explore and implement Fair Work principles.
- Scottish Enterprise and other partners developed a [Fair Work Tool](#) to help employers understand Fair Work.
- [The Fair Work Convention](#) in Scotland offers a helpful [Framework](#) that explains the key elements of fair work and how tips on implementation.
- HR for Creatives [Resource Library](#)

Where to go for support

sole trader or privately owned business

- [Business Gateway](#) can offer support to navigate Fair Work principles.

Where to go for support

Social Enterprise

employee-owned organisation (I.e., a cooperative), unincorporated organisation or a charity that's thinking about trade and long-term financial sustainability.

- Make contact with your local [Third Sector Interface](#) and see what support they can offer.
- [SCVO](#) have a range of information and training on Fair Work.
- Useful information for public sector grants. [Scottish Government Fair Work First guidance](#)

Spending

The spending pillar of Community Wealth Building (CWB) focuses on maximising tangible community benefits through procurement and commissioning. This involves using the spending power of institutional anchor organisations to better support local and regional economies. Key strategies include growing local spend with small and medium-sized enterprises (SMEs), the third sector, and supported businesses.

[Get Support](#)

[← The Five Pillars](#)

Next

Understand the market

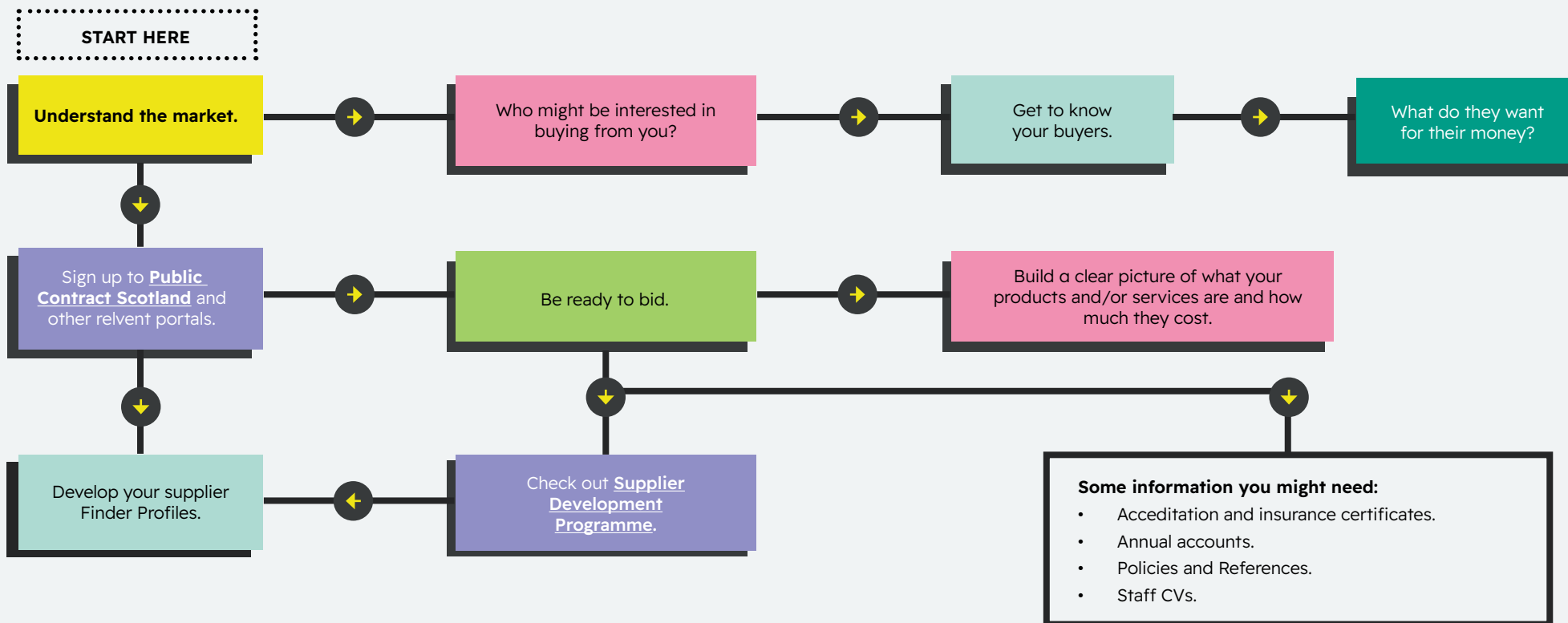
- **Understanding where spend is going and increasing knowledge of local suppliers** is crucial for institutional anchor organisations. This helps support local business bases and the third sector to enhance their capacity to bid for public sector contracts.
- **Creating local supply chains** is also a priority, as it helps to re-circulate wealth within the local and regional economy, create local jobs, and support net zero and environmental ambitions. Use of the [LM3 tool](#) to demonstrate impact of local supply chains can be a useful way to evidence benefits of this way of working.
- **Maximising community benefits** means making sure that procurement activities support CWB goals and address local community needs. This involves reviewing various frameworks and contracts to make it easier for small businesses, the third sector, and supported businesses to participate.

Partnership working

There are a variety of reasons for considering partnership working in relation to CWB, including:

- You may feel too inexperienced or small-scale to respond to large tenders. Collaboration and partnership working with other organisations can help overcome this barrier. By coming together in a partnership, or consortium, organisations can increase their capacity, resources, and scale.
- Contracts may require social impacts that a private sector organisation finds difficult to deliver; by working with third sector organisations, it may help to meet contract requirements and deliver a positive social impact.
- Different organisations may be delivering similar projects and keen to work together to create broader impact.
- This can be achieved in a variety of ways e.g. with one lead contractor and various subcontractors or through a 'consortium cooperative' organisation being established to enable partnership working.

Procurement – where to look and how to engage



Spending - Get Support

Procurement or commissioning from relevant authorities could offer an income stream for your organisation. We can see this highlighted in the NHS Grampian Hospital Arts Trust case study.

[Further Reading](#)



[Case Study](#)



Next 

Where to go for support

for procurement (all sectors)

- Local authorities may also run local events and information sessions that will be advertised on their procurement pages.
- [Supplier Development Programme](#) including training and events.
- [Public Contract Scotland](#) have a range of help and resources available.
- [Procurement Journey](#) offer up-to-date guidance on Scottish public procurement.
- Check out CLES procurement guide [here](#).

Where to go for support

sole trader or privately owned business

- [Business Gateway](#) can offer support and signposting for procurement enquiries.
- Check out [Scotland's entrepreneurial ecosystem](#) for support on tendering for public contracts.

Where to go for support

a social enterprise or charity

- Check out [Just Enterprise](#) for free support.
- [SCVO](#) have a range of information and training including on procurement.
- Check out [Accelerate](#) for support.
- Explore the [Map of Support for Social Enterprise](#).

Land & Property

This pillar highlights the important role that land and buildings have within local communities. By taking a socially just approach to owning and managing land and buildings, these assets can be better utilised for the benefit of local communities.

This in turn can enable wider social, financial, environmental, and economic value for the area. This CWB pillar aligns itself with the Scottish Land Rights and Responsibilities Statement, which seeks to create conditions for a fairer and more diverse pattern of land ownership across Scotland.

[Get Support](#) →

← [The Five Pillars](#)

Next →

Key actions linked to the land and property pillar include:

- Addressing vacant and derelict sites.
- Promoting different governance models including community management and ownership.
- Focus on environmental sustainability and supporting net zero and climate action projects.
- Increase transparency around decisions involving local land and buildings, ensuring that local communities are involved in decisions that impact them.



'Open Road' project 'Festival of the Sea, Aberdeen, Culture Collective - Photography by Ross Bull

Owning or leasing a community space

A range of routes to ownership or leasing of land and buildings exist for community groups and organisations. Legislative provisions offer ways through which communities can engage with this process from the [Community Empowerment \(Scotland\) Act 2015](#) and [Asset Transfer Requests](#) to the different [Community Right to Buy options](#). Outwith these legislative routes, a range of private leasing and ownership options can also be explored by organisations.

Legislative routes such as Community Asset Transfer or Community Right to Buy have requirements regarding the type of legal entity that is eligible to apply for land and building sites. As well as being incorporated into a legal structure (e.g., [SCIO](#), [BenCom](#)), organisations must generally be 'community-controlled' with an open membership that relates to a defined community. This is commonly defined geographically although some schemes may operate a wider definition based on shared interests e.g., creative practitioners.

Leasing arrangements from public bodies such as Local Authorities tend to be more flexible. Applications for ownership through [asset transfer](#) etc, (and grant funding for land and property purchase) are more likely to require a place-based definition of community.



Land & Property

Next



The legislative routes to support owning and leasing land and property are designed to support community organisations. As a creative individual, it may be more relevant to consider leasing from a community organisation that may be considering asset transfer routes, or already owns or manages space in your local area.

Identifying spaces for community ownership

There are various starting points for considering community ownership of land and buildings, sometimes it can be driven by a local building being considered for sale. There may be an interest locally to retain this site for community use. This can be a common starting place for many groups and organisations. Alternatively, interest in community ownership of land or property might be responding to a local need or identified priority e.g., a co-working space to support local start-ups.

- It can be challenging to know who owns certain land or property in your local area or what sites might be available through legislative routes such as Community Asset Transfer. For general property and land enquiries then it is possible to search [the land registers of Scotland](#) for ownership details (fees apply per search).
- For Community Asset Transfers, the legislation ensures that all relevant authorities must produce a list of land and buildings that are open to the public. Relevant authorities include Councils as well as a range of other public bodies such as NHS/Health Boards, Forestry and Land Scotland, Scottish Police Authority and National Parks (amongst others). More information should be sought via websites or by contacting the relevant authority.

- If a community is interested in a particular site in their community that is not up for sale, they can register a community interest on the site which allows them to be notified, and have the first option, if it comes up for sale. Applications need to show community support as well as the potential benefits of community ownership in terms of local sustainable development. More information can be found [here](#).
- Creative and cultural organisations can also often be found at the heart of developing 'meanwhile' use of land or buildings earmarked for future development e.g., [Leith Meanwhile](#). These spaces, often in urban areas, form an interesting potential aspect of the land and property pillar. In terms of seeking where 'meanwhile' spaces might be available, each area will have different routes e.g., in Glasgow the [Space for Growth](#) programme is available. More guidance can be found [here](#).



Get Support



The Five Pillars

Land & Property - Get Support

The land and property pillar can offer groups and organisations the opportunity to explore community ownership or management of land and buildings in their local area. Having a physical space to operate activities or services out of can increase awareness of your organisation, develop income streams, and facilitate a range of projects and ideas.

For individuals, having access to community-owned or managed sites locally can offer space for activities and services through hire or leasing arrangements (often at more affordable rates than private spaces).

[Further Reading](#)

[Case Study](#)

Where to go for support

for land and property (all sectors)

- This section is largely for community orgs however exploring hiring or leasing space from a community organisation can be a useful way for all sectors to consider this CWB pillar.
- Your local TSI or community development trust can be a good starting place to find local community-owned spaces for rent or hire.

Where to go for support

a social enterprise or charity

- Interested in community ownership? Support is available from [Community Ownership Support Service \(COSS\)](#).
- Explore the [Map of Support for Social Enterprise](#)

- Contact the [Scottish Government Community Land Team](#) for any Community Right to Buy enquiries.
- Many Local Authorities also have separate support for groups and organisations seeking to lease local authority owned assets e.g. [People Make Glasgow Communities](#).
- Interested in 'Meanwhile' spaces? Glasgow City Council produced this [toolkit](#) and Architecture & Design Scotland produced a [guide](#) based of a former programme 'Stalled Spaces'.
- Interested in linking community-owned spaces and creative practitioners?
 - Creative Scotland has a range of [resources and guidance](#).
 - COSS and Voluntary Arts Scotland produced [guidance](#) and case studies on the arts as a central component of sustainable community spaces.



What We Do Now LABS2025
Credit: Andy Jardin

Next →

Data and evidence

Breaking down the terms ‘data’ and ‘evidence’ helps to better understand what information we are collecting and how this can help support collective action and advocacy.

The formation of evidence as useful, contextualised information is a critical step towards demonstrating the role the creative industries already play within Community Wealth Building as well as advocating for future opportunities.

- Data is the raw input.
- Evidence is the refined output that effectively demonstrates the impact or importance of your activity.

This table highlights the different stages from raw data collection to knowledge creation (Adapted from Dammann, 2019).

Concept	What is it?	How produced?	Goal?
Data	Numbers, Symbols, Text, Images, Recordings.	Collected from field research, database, measurements in experiments, from individuals, groups.	Use as raw data or for information generation.
Information	Data put into a context.	Contextualization by making data useful, and using them, for specific tasks.	Use as source for answering questions.
Evidence	Useful, contextualized information.	Comparison with standards, reference information.	Support claims and decision-making.
Knowledge	Evidence-based, belief.	Consensus based on reasoning and discussion.	Justification.



Commissioned by Creative Scotland and Architecture and Design Scotland for Scotland + Venice - A Fragile Correspondence. Photo by Daniele Sambo.

Data and Evidence - So where do you start?

1. What do want to know?

Spend some time thinking about what questions would be relevant and useful for you / your organisation. This will ensure that time and resources are used effectively when it comes to data collection. Start with some high-level goals and then you can drill down into the specific questions.

What data will you collect and how will you collect it?

If you have the questions you want to answer, then you need to consider if these can be answered with data you collect yourself or with data from another source (or both).

2. Collecting data yourself

Consider the methods carefully e.g., do you want numbers? Consider a survey. Do you want a personal perspective? You might do interviews.

Examples:

- How many people attended a session/activity (record it).
- Feedback sheets from participants (write them up and collate).
- Interviews, case studies and 1-1 life stories.
- Surveys (you can use tools such as Google Docs or Surveymonkey).
- Pictures and images.
- Analytical data from websites or social media engagement.

Next
step



3. Data that already exists

Existing data could be via partners in your area, regional or national data sets. These could be used to support your own data, bringing together multiple sources of data that build a clear evidence base.

Examples:

- Demographic data.
- NHS health data.
- Volunteering and employment data.

Some of these may not be open-access, but many open data sets are available for free use, especially for not-for-profit purposes. Some of this data may be in a form that is not user-friendly and may require additional support or guidance to understand.

Reaching out to contact information linked to these sources can facilitate easier access and understanding of the data e.g. [Public Health Scotland](#) datasets

4. How will you store and manage data?

It is essential to consider how you will store and manage the data if you choose to collect it yourself. Considering the tools you might want to use for storage and management is a critical step alongside the data management processes and policies needed to support these.

Issues such as data protection and complying with GDPR is essential if you are collecting personal data, and how you manage these aspects will form part of your wider risk management strategy. Various guides are available to help manage these elements e.g. [NCVO Help & Guidance](#)

5. How will you transform data into evidence for change?

The aim of data analysis is to describe, interpret or explain what the data you have collected tells you about your research question. This can be quite complex and may be the most challenging part of the process.

Organising and analysing data can include identifying key words or ideas that emerge from the research, sorting information, and identifying common themes. This can be done manually by creating tables in Word or Excel, using Post-it notes, or employing database tools.

Next
step

6. What tools and templates can help?

The use of templates, tools and software can help you better capture and report your impact or social value e.g.

- [Evaluation and monitoring templates.](#)
- [Creative Scotland toolkits.](#)

Tools like [LM3 \(Local Multiplier\)](#) can help measure how organisational spending generates local economic impact and benefit to communities. Used by North Edinburgh Arts to demonstrate local spend by creative industries. See [North Edinburgh Arts case study](#).

7. What else can you do to help you improve your data gathering / impact?

Be systematic:

Regardless of the tools you use to help with data analysis, it's essential to approach the process systematically. Clarity over choices you have made during the analysis will ensure transparency in your methodology – thereby allowing the reliability of your conclusions to be assessed.

Add key skills:

Recruiting trustees or volunteers who have a digital or data-related background may be a helpful step to help manage this process. This can aid internal impact monitoring and evaluation as well as external work that advocates the impact of your organisation / sector.

Find support

Support for Data Gathering

There are a range of potential support offerings for organisations interested in creating evidence for change including:

- [DataKind UK](#): an organisation dedicated to helping small charities and other community organisations make the best use of the data they have by connecting them with voluntary support from data experts.
- [Statisticians for Society](#): provides a link for charitable organisations to access pro-bono support from volunteer statisticians.
- [Pro Bono Economic 'Data First Aid'](#): offers free support for charities for economic data analysis or visualisation, spreadsheets or short pieces of research.
- [Interface](#): A Scottish based organisation that supports organisations (private, public, and third sector) to access support and knowledge from Scotland's academic network.



Where can I find external data?

Example data source⁸

National surveys and datasets



Range of statistics:
[Scotland's Statistics](#) (250 datasets)

Demographics:
[Scotland's Census 2022](#)

Deprivation:
[Scottish Index of Multiple Deprivation \(SIMD\)](#)

Employment & Industry:
[Business Register and Employment Survey](#)

Volunteer activity:
[Scottish Household Survey](#)

Regional data



Range of statistics:
[Local Authority Profiles](#)

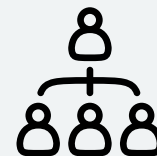
Strategies and Plans e.g.

[North Ayrshire CWB Strategy](#)

[Moray Local Development Plan and Evidence Report](#)

[Dumfries and Galloway Cultural Strategy](#)

Organisational Data



Range of statistics:
Institutional Anchor Orgs

[NHS Greater Glasgow & Clyde Anchor Strategic Development Plan 2023 – 2026](#)

[NHS Ayrshire and Arran Anchor/Community Wealth Building Strategy](#)

[UHI Moray Strategic Plan 2027](#)

Thematic Data



Range of statistics: Creative Industries

[Scottish Government Industry Statistics – Creative Industries](#)

[Culture Counts](#)

[The Stove Network and SOSE 'Creative Placemaking Approach'](#)

[Supporting the Creative Industries - The Impact of the Preston Model in Lancashire](#)

[Circular Communities Scotland 'Embracing the Circular Economy: Creative Industries Report'](#)

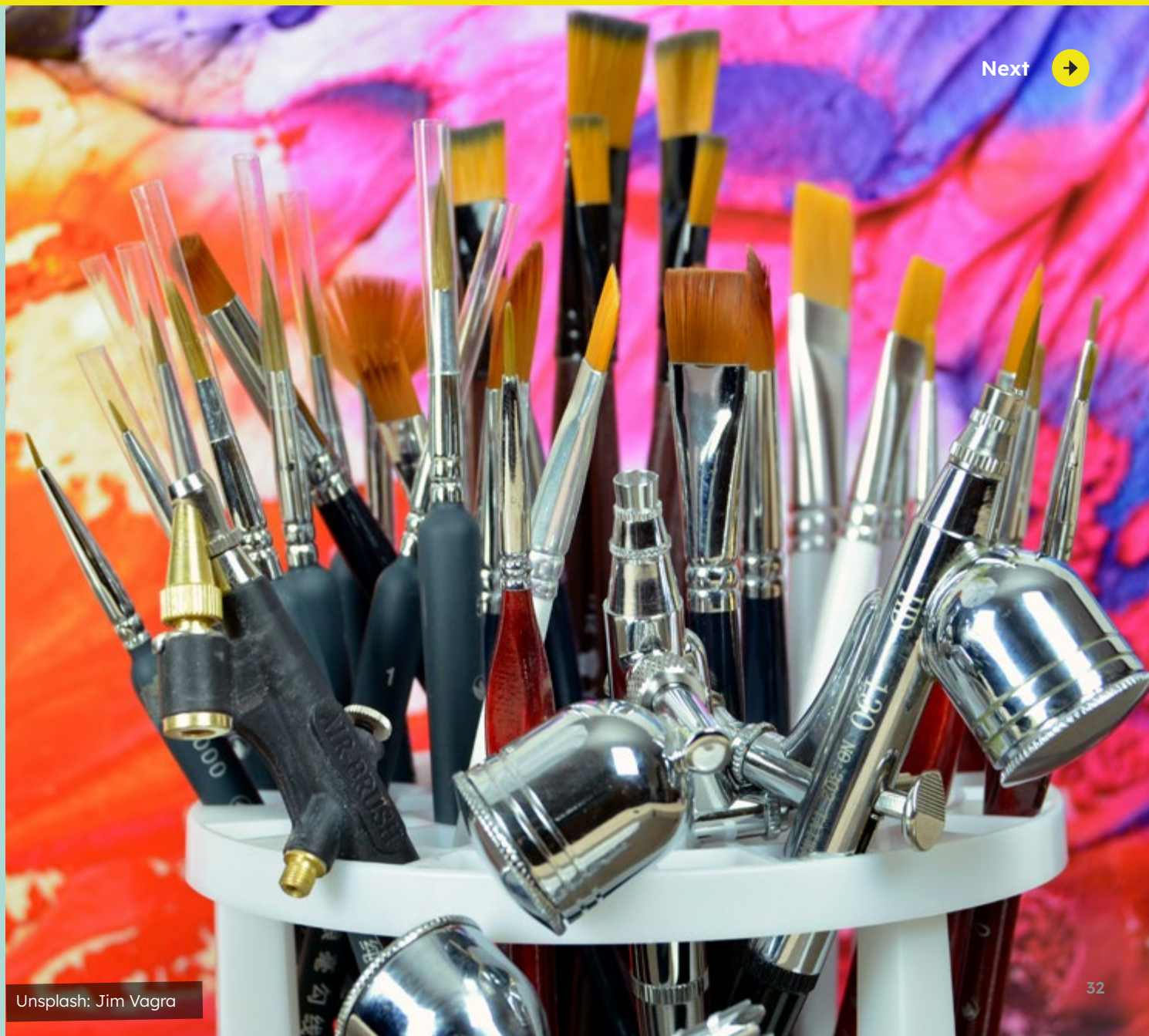
[Arts Culture Health and Wellbeing](#)

8. This is just a sample of where data is available and is not an exhaustive list of available sources.



Tools and Resources

Next





Self-assessment tool

This self-assessment tool has been created to help you build a strategic picture of which CWB Pillars are important to you:

- Which pillars are you currently linked with and developing work under?
- Which pillars present future opportunities for your organisation?

The star is split into two focus areas:

- Internal - this is looking at how your organisation is run and how it conducts business.
- External - this is looking at how your business interacts with the wider community.

Each pillar is a different colour with the dots on the star the same colour;

- If you cannot see the colours, the arms of the star are in the same order as the labels at the side:
 - › Plural Ownership of the Economy at the top.
 - › Socially Just Use of Land and Property at the bottom.

The tool is designed to be printed out, written on, drawn on and used to fit into your wider strategic planning.

How to use the tool

1. Read the detail under each section and take a moment to consider your organisation in relation to that pillar.

- The detail under each pillar is designed as a prompt to get you thinking.
- This is your tool, apply the parts of each pillar that apply to your organisation. Please ignore those parts not relevant.

2. Choose a colour of pen and mark the dot according to where you think your organisation is right now

- 1 - Just starting/ not doing.
- 7 - Doing brilliantly.

3. You can join the dots together to make a wobbly circle!

4. Now revisit the prompts but this time thinking about where you want your organisation to be in 5 or 10 years.

5. Choose a different colour of pen

- Mark the dots.
- Join the dots to make another wobbly circle.

You should now have a clear picture of where you are now and where you want to be.

Further steps

- Do this activity with your board, steering group or staff.
 - › Are you getting similar results?
- Note down the activity that you are planning that will change where some of the dots are, for example:
 - › Planning on taking over a building and turning it into a community space.
 - › Registering on Public Contract Scotland.
 - › Reviewing suppliers to ensure fair working practices.
- Communicate with your local anchor organisations:
 - › share your strengths.
 - › ask about potential opportunities.

[Download Printable PDF](#)



[Case Study](#)





Internal

Plural Ownership of the Economy

Is your organisation set up as an Inclusive and Democratic Business Model?

Making Financial Power Work for Local Places

Do you consider/ have in place investment from local sources rather than national or international capital? E.g., credit union/ participatory budgeting

Fair Employment and Just Labour Markets

How equitable are your hiring practices in terms of gender, race, and other demographics and do you take measures to ensure fair wages and working conditions for all employees?

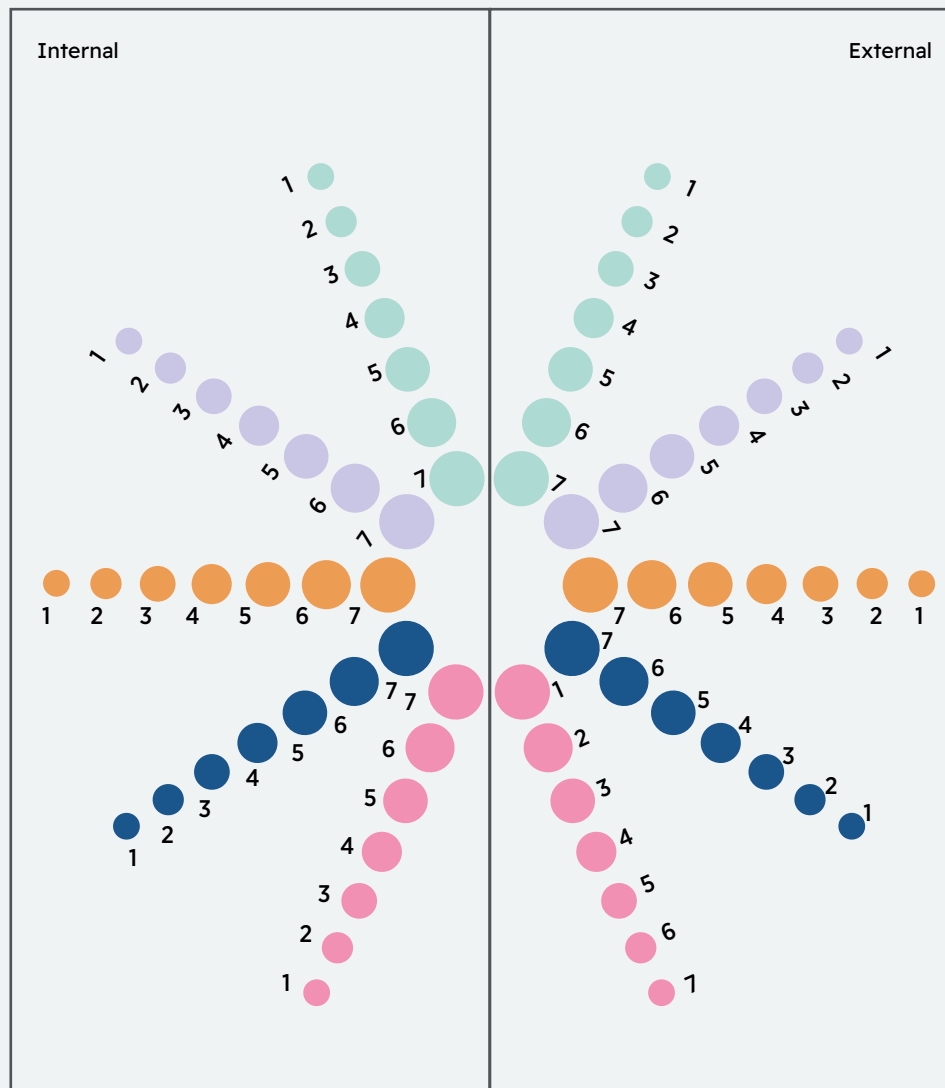
Progressive Procurement of Goods and Services

Are you registered on Public Contract Scotland and/ or consider yourself procurement ready?

Socially Just Use of Land and Property

Are you taking steps to ensure that your use of land and property is inclusive and supports local communities?

Organisation



1 - Just starting / not doing

7 - Doing brilliantly

External

Plural Ownership of the Economy

Does your organisation value and support inclusive ownership structures within the community?

Making Financial Power Work for Local Places

To what extent does your organisation reinvest profits back into local initiatives (e.g., cultural/ creative projects) or local businesses?

Fair Employment and Just Labour Markets

Do you ensure that partners and people you work with uphold fair employment practices?

Progressive Procurement of Goods and Services

To what extent does your organisation prioritise purchasing from local suppliers and businesses and are your procurement processes fair and transparent?

Socially Just Use of Land and Property

How effectively does your organisation utilise and support local spaces for community benefit?

Advocacy

Objectives

- What is the document for?
- Do you want to raise awareness or influence local authority strategy? Perhaps you want to open up new supply opportunities or take on a community asset.
- Be clear about why you are writing the document, who you are writing it on behalf of (your organisation or your community), and who it is for.

Once you better understand your reasoning behind developing a document you can start to think about the next steps.

Data and evidence

- Transforming evidence into valuable, contextualised information is essential for showcasing the current contributions of the creative industries to Community Wealth Building and for advocating future opportunities.
- Check out the [Data and Evidence](#) section of this report.

Mapping your offer

- Use the [Self-Assessment Tool](#) to begin to consider what you currently deliver and what you'd like to deliver and how that relates to the CWB agenda.
- If you are creating an advocacy document for your community, you may want to use the self-assessment tool as individual partners or come together to do as a community.

Mapping your audience

- When you started to consider your objectives, you were asked to think about your audience. Now is the time to map out:
 - › Who they are (local authority departments/ health services etc.)
 - › Their interests and concerns (budgets/ strategies/ policy etc.)
 - › Where there are already relationships and where there are gaps (current buyers/ local councillors/ community members etc.)
 - › How best to communicate with them (email/ social media/ face to face meetings etc.)

Asks

- Asks (what you want or expect as a result of this process) - When you have gathered information about what it is you have to offer and what your audience needs and can give, it's time to focus on your asks. Key points:
 - › Don't make too many.
 - › Make them very clear- what do you want them to do?
 - › Make them achievable- they can still be aspirational but don't make them impossible.
 - › Make them measurable if you can- it's good to be able to report back and say how successful you've been.

Consider providing some case studies or snapshots of activities.



Advocacy

What's in your Advocacy Document?

Introduction

- Make your introduction engaging and concise.
- Use an interesting quote or piece of data.
- Provide context.
- Clearly state the purpose of the document.

Asks

- List your asks (what you want or expect as a result of this process).

Overview of the creative sector in your community

- Provide a snapshot of your industry and community.
- Use the data and evidence you have acquired.
- Make sure it is relevant.

Case studies/ snapshots

- Add some interesting case studies or snapshots to help illustrate your points.

Glossary

- A glossary can be helpful to explain terms and acronyms.

Contact Details

- Don't forget to add your contact details- how else will interested parties get in touch!

Next



**Don't forget to use some
fantastic pictures to make
your document come alive!**



Unsplash: Morgan Petrosk

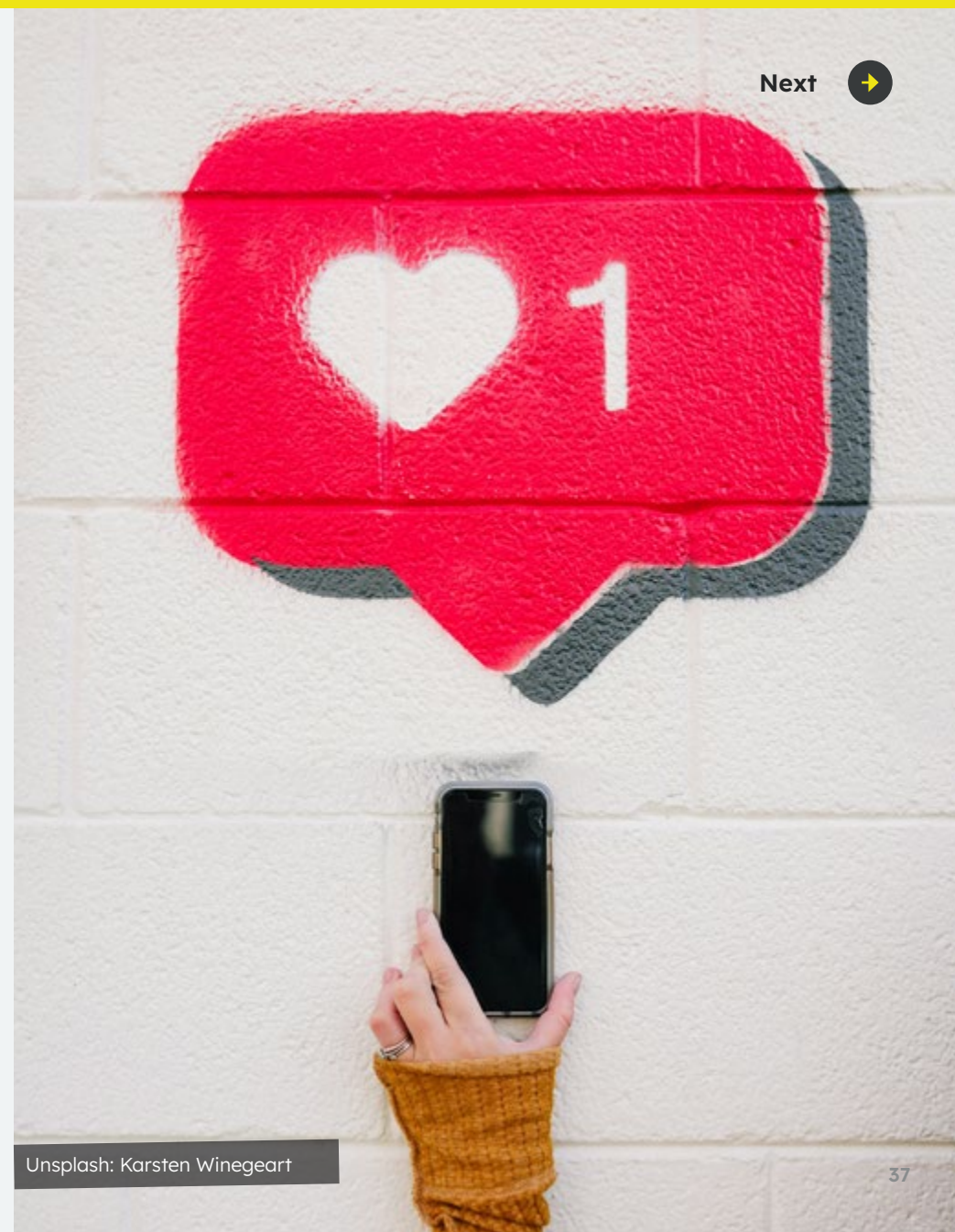


Advocacy

Communications Plan

- Use your objectives and asks to define some key messages.
- Use your audience mapping to outline who the audience is and how best to reach them.
- Choose your communication channels
 - › **Email Campaigns:** Use the same language style, greeting and sign off in all your correspondence, and don't forget to include your logo.
 - › ***Remember to consider GDPR when storing people's emails and contact information. Always do a Bcc so you don't share people's emails with others on your contact list.**
 - › **Social media:** Engage with the community through platforms like Facebook, BlueSky, and Instagram. LinkedIn is useful for connecting with colleagues and organisations.
 - › **Events:** Host events to showcase impact and foster collaboration. It is often easier to join other events that are already well-known and attended by your audience. It reduces the amount of effort required to develop the event but allows you access to a much wider network.
 - › **Press Releases:** Announce key milestones and achievements to local media. You may want to build relationships with independent news outlets. Local newspapers should be invited to any events so they can write about them. You can also write articles for them and send them in; they will often publish them after a few edits due to cost and time-saving measures.
- Create a timetable for when communications will be sent out. This helps in maintaining consistency and ensures that stakeholders receive timely updates.
- Assign Responsibilities. If there is more than one person working on the advocacy document, clearly define who is responsible for each communication task. This includes who will create, send, and follow up on communications.
- Monitor and evaluate the effectiveness of your communication plan. Gather feedback and make adjustments as necessary to improve communication.

Next



What does CWB look like in Practice?

Case Study - Findhorn Bay Festival

CWB Pillars:

[Inclusive Ownership](#) →

[Spending](#) →

[Workforce](#) →

[Land & Property](#) →

The [Findhorn Bay Festival](#) (FBF) is a biannual autumn festival in Moray held by charity [Findhorn Bay Arts](#) (FBA). This festival is supported by a range of sponsors and funders, including Creative Scotland. Established in 2014, the festival presents work by nationally and internationally renowned artists as well as local talent. Their collaborative, community-focused approach has generated opportunities for Community Wealth Building.

The 2024 festival included 10 days of theatre, music, circus, dance, film, photography and visual art & maker events and exhibitions as well as an education and outreach programme.



National Theatre of Scotland June Carter Cash: Marc Hindley

What does CWB look like in Practice?

Case Study - Findhorn Bay Festival

CWB Pillars:

[Inclusive Ownership](#)
[Spending](#)
[Workforce](#)
[Land & Property](#)

Findhorn Bay Arts

FBA was founded in 2012 as a company limited by guarantee and became a registered charity in 2020. FBA aims to bring increased creative opportunities and investment to the local community. The festival has been key to revitalising the region as a creative place, alongside establishing “Ignite: Moray Youth Arts Hub”, cofounding the “Culture Cafe creative network” and contributing to the “Moray Cultural Strategy”.

How the festival has grown

The Festival was established in 2014 and has expanded over recent years to become a mechanism for sustainable, locally rooted growth.

The first festival presented over 60 free and ticketed events over a period of five days in the Findhorn Bay area, including Forres, Findhorn, Brodie and Kinloss. By 2024, this had grown to 119 ticketed and free events across 10 days.

5th Findhorn Bay Festival (2024) - produced by Findhorn Bay Arts

1. Attracted audiences of 8986 to ticketed and free events - 58% from Moray, 34% from rest of Scotland, 5% from rest of UK, 2 International and 1 unknown.
2. 260 artists - 32% from Moray, 60% rest of Scotland, 3% rest of UK, 5% international.
3. Supported Access and Participation of 1244 people.
4. Supported Employment of 41 people - 5 core team and 36 freelance staff including 7 young people from Moray.
5. Recruited 34 Volunteers.
6. Overall total attendances of 10,565 attendances across audience members, creative programme participants, artists, volunteers and staff.



Findhorn Bay Festival - Photo credit Marc Hindley



What does CWB look like in Practice?

Case Study - Findhorn Bay Festival

CWB Pillars:

Inclusive Ownership



Spending



Workforce



Land & Property



Community Wealth Building significance

The festival has made gains across four of the five pillars of Community Wealth Building:

1. Plural ownership of the economy: The festival has been able to develop and grow small local enterprises and community organisations, locking wealth in place.
2. Fair employment and just labour markets: The employment of 41 creative professionals and artists – including core team, young people, and freelance creative professionals.
3. Progressive procurement of goods and services: As a locally owned and socially minded enterprise, the Festival has employed, bought and invested locally. Findhorn Bay Festival uses a model of enterprise that enables wealth created by users, workers and local communities to be retained rather than flowing out as profits to businesses outside Moray. The majority of spend by Findhorn Bay Arts on the 2024 Festival was spent in Scotland (73.6%) and approximately half of the Festival generated income was spent in Moray.
4. Socially productive use of land and property: The Festival relies on local partners to host events and activities, ensuring that local spaces and venues benefit from Festival spend. FBA also operate a shop and creative space in Forres and have aspirations for a larger scale creative hub.

Strengthening networks in Moray

FBA has developed a range of working partnerships to help deliver the Festival, collaborating with funders, business sponsors, local hospitality businesses, community groups, cultural organisations, third sector groups, heritage organisations, venues, schools, local artists, event management and production crew, and a team of volunteers largely drawn from the local community.

The festival delivers:

- Opportunities for local artists to develop skills and networks.
- A unique showcase for artists with collaboration, performance and community engagement activities.
- Lasting links and networks between programmed artists and companies.

Conclusion

The Festival both harnesses and recirculates the wealth that exists in Moray whilst also attracting inward investment and demonstrates further potential for making financial power work for local places. Its strong track record and decade of growth demonstrate the benefits of Community Wealth Building principles to organisations across Moray and Scotland.

What does CWB look like in Practice?

Case Study - North Edinburgh Arts

CWB Pillars:

[Inclusive Ownership](#) →

[Finance](#) →

[Workforce](#) →

[Spending](#) →

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North Edinburgh Arts (NEA) is a creative, community space based in Muirhouse, North West Edinburgh, serving the communities of Muirhouse, Pilton, Granton and Drylaw. Established in 1998, NEA is an important part of the local landscape, offering people a space to meet, relax, create, play and learn together. North Edinburgh Arts is supported by a range of funding partners including Creative Scotland. 52,000 visits will be made to NEA in 2025/26, as people spend time in the space and take part in its varied programme of exhibitions, screenings, live performances, workshops, and wellbeing activities.

NEA works in close partnership with creative freelancers and other local organisations, such as Tinderbox Orchestra, Fresh start and Spartans Community Football Association. With expertise in cultural planning, community participation, public and participatory art and greenspace development, NEA contributes to placemaking in North West Edinburgh. NEA have won awards from SURF and the Scottish Civic Trust for the development of its garden and delivering an Art Strategy for Urban Union. These projects resulted in three permanent public artworks and many meanwhile space interventions.

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Photo Credit: Pinescope Video

What does CWB look like in Practice?

Case Study - North Edinburgh Arts

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Muirhouse Gala Mural - June 2024
- Pinescope Video

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Community-owned venue

In 2021 NEA was granted community ownership of the arts centre, through an asset transfer from the City of Edinburgh Council and support from the Scottish Land Fund. This allowed NEA to realise an extensive £5.1 million development and refurbishment of the MacMillan Hub venue. The space houses a café, creative studios, a theatre, wood workshops and a garden, all of which share an entrance with the Council's library, employability hub and early years centre. There are also offices for local enterprises and co-working space.

Create Community Wealth (CCW)

Between 2021 and 2023, NEA worked with WHALE Arts, Passion4Fusion and Score Scotland to deliver the '[Create Community Wealth project](#)' to support local enterprise. The project employed artists and creative practitioners to work with local people to develop their ideas and explore the potential of turning their creative interests into products and services. This included targeted support sessions on topics such as business planning, and trips to sell at local markets. NEA learned a great deal about the barriers that local people face to becoming entrepreneurs, which allows them to provide better support to local enterprise in the new hub. NEA is currently supporting a group of women from North Edinburgh to develop a craft collective housed at the new Pitt Market each weekend.

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Community Wealth Building significance

NEA has made progress across all five CWB pillars:

1. Plural ownership of the economy: NEA, a registered charity, works with a number of local freelancers, social enterprises and other charities in North Edinburgh. They actively support entrepreneurship, having co-delivered a support programme for entrepreneurs together with WHALE Arts, through their development work and with the enterprise space in the new building. NEA is also working with other local organisations with a view to creating a greenspace consortium that can take on the development of local greenspaces.
2. Making financial power work for local places: As part of the building of the new MacMillan Hub, NEA worked with construction firms to set up two community investment funds worth £13,000 managed by One City Trust. Grants were distributed to groups delivering creative projects in NEA's membership area.
3. Fair employment and just labour markets: NEA has a staff team of 24 people, who work closely with creative freelancers and volunteers. The organisation has adopted a Fair Work Policy and established an Employee Network. In recent years, NEA has been working to develop and promote an anti-racist culture within the organisation and the wider community, with all staff and freelancers taking part in training with partners Project Ezperanza and Passion4Fusion.

4. Progressive procurement of goods and services: NEA recently undertook an analysis of its spending. The results (generated using [LM3 Online](#)) showed that NEA generates £2.37 for Edinburgh's economy for every £1 received in revenue. Approximately 44% goes to freelancers, many of whom are local. In a tender for their garden redevelopment, NEA is evaluating bidders on the % spent in (North) Edinburgh as part of a commitment to CWB.
5. Socially productive use of land and property: MacMillan Hub is now in community ownership, secured for community benefit in perpetuity and ensuring local people have a say in its future. This is a unique project, with NEA adjoining a council library, nursery and employability services. This is all part of creating a connected community and delivering services holistically.

Conclusion

The pillars of CWB are threaded through all of the work that NEA does. The move into the new venue creates myriad opportunities for NEA to generate, circulate and retain more wealth in the local area as a community anchor. As NEA's membership grows (aiming for 1000 in year 1 of opening) and it settles back into its role as community hub, the organisation is keen to explore how it can strengthen and shape local democratic processes to meet people wherever they are.



What does CWB look like in Practice?

Case Study - Grampian Hospital Arts Trust

CWB Pillars:

Inclusive Ownership



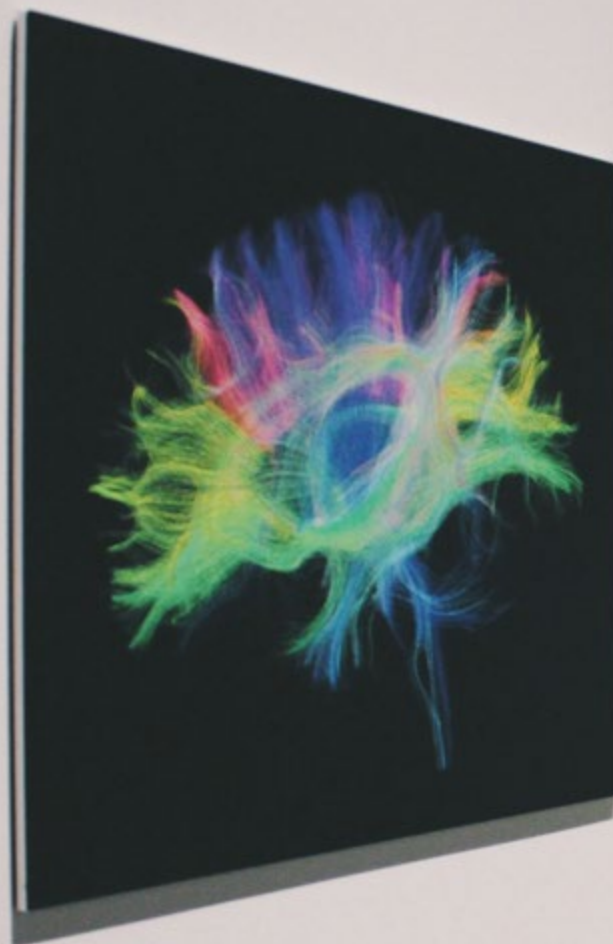
Spending



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NHS Grampian is an anchor institute covering 115 sites across Aberdeen City, Aberdeenshire and Moray. It serves more than 500,000 people, of whom 50% live in the Aberdeen City area and 50% in remote and rural areas.

NHS Grampian Hospital Arts Trust (GHAT) is a SCIO based at Aberdeen Royal Infirmary. There are 14 staff members with another 10 volunteers supporting the core programmes. GHAT became a registered charity in 1988 and became a Scottish Charitable Incorporated Organisation in 2015. GHAT works with a range of partners and has developed a commissioning infrastructure providing artists in Moray with the opportunity to become involved in the work of NHS Grampian and achieve considerable benefits for local communities.

GHAT has a Service Level Agreement with NHS Grampian and funding through NHS Grampian Endowments and Creative Scotland.



What does CWB look like in Practice?

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Exhibition Spaces

GHAT runs two public exhibitions spaces within the Aberdeen Royal Infirmary, The Suttie Arts Space and The Small Gallery. When the Suttie Arts Space opened in 2014, it was the first commissioning arts space built in UK hospital. These spaces are utilised to exhibit commissioned projects.

The GHAT has an open submissions programme which enables artists to exhibit their most recent work. This exhibition programme acts as a catalyst for the development of art projects across the whole of the NHS Grampian area. GHAT offers opportunities for both local and national artists to showcase their work to audiences in the North East of Scotland.

Projects and Programmes

Over the past 30 years, GHAT have undertaken a wide range of patient-centred projects and programmes in partnership with NHS Grampian. These have included large-scale capital design work, Covid-19 diary projects, co-created wellbeing work in rural communities, and various participatory art projects.

In 2016, GHAT launched the Resonate:Disseminate project, a holistic art strategy and hospital engagement project based within Inverurie Hospital and Dr Grays Hospital. This project commissioned 11 artists, writers and producers, and recruited three student interns. The artists worked in partnership with a range of local and national organisations including Dance North, Coyote Initiatives, MenShed Inverurie, Friends of Inverurie Hospital, MC3 Creative Spaces, Wildbird Films, Moray School of Art UHI, Stove Network and The University of Edinburgh, amongst others.

The project incorporated a wide range of participatory arts with the artists working in collaboration with the users of both hospitals and the local arts sectors. Outputs from this project included 2 exhibitions, 2 documentary films, 1 fictional short film, 2 symposium events, 2 design projects, 3 screening events and introduced Dr Gray's Acute Care for the Elderly Ward to their first 'Silent Disco'.

GHAT also has a long-standing role in the design and delivery of capital projects, working with NHS Grampian, community groups and artists to design refurbished and new build sites including a £261m Baird Family Hospital and ANCHOR Centre Project. Where GHAT is a key partner from the earliest stage, its role as a curator and commissioner of artists can be an integral part of the NHS Grampian procurement process. Arts projects can have meaningful impact on people's experience in hospital. For example, the upgrade of a maternity bereavement suite and a tapestry commemorating the impact of Covid. The procurement process also crucially provides local artists with access to NHS funds.



Unsplash: Olia Gozha



What does CWB look like in Practice?

Case Study - Grampian Hospital Arts Trust

CWB Pillars:

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Community Wealth Building significance

The charity collaborates with and commissions local organisations, businesses and artists, working within three of the five key pillars of Community Wealth Building:

1. Plural ownership of the economy: Social enterprises, small businesses, community groups and the creative economy. They also co-create opportunities rooted in consultation and wider community involvement.
2. Fair employment and just labour markets: GHAT have provided commissioning opportunities for every stage of an artists' career, from student internships to graduate exhibitions, to exhibitions and commissions for emerging and established artists. This creates an 'ecosystem' of local supply chains that support employment and recirculate wealth locally.
3. Progressive procurement of goods and services: GHAT take an innovative approach to the development of supply chains linked to an anchor institution. Their commissioning processes create a bridge between NHS Grampian and local artists, businesses, organisations, art schools and universities.

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Conclusion

Where GHAT is a key partner from the earliest stage, its role as a curator and commissioner of artists can be an integral part of the NHS Grampian procurement process. The procurement process crucially can provide local artists with access to NHS funds. This way of working has also been shown to have a 'ripple effect' across NHS Grampian. For example, refurbishment at the Dr Gray's Hospital in Elgin was informed by the arts and environment strategy for healthcare buildings in Aberdeen. As well as developing regionally, there is potential to replicate this model across NHS Scotland.



Other creative CWB case studies:

Organisation

Creative Placemaking by [The Stove Network](#)

Case Study/Information

[Creative Placemaking Guide](#) (pg. 38)

Organisation

[Narture's bakery](#), studios and art space on Ayr High Street

Case Study/Information

[Video case study](#)

Organisation

[The Midsteeples Quarter](#), a community benefit society focused on revitalising Dumfries Town Centre

Case Study/Information

[‘Midsteeples Quarter - About’ Embers report](#) (pg. 52 – 55)
[EDAS CWB Toolkit](#) (pg. 25 – 26)
[Video case study](#) from CLS

Organisation

Dundee UNESCO City of Design

Case Study/Information

[‘Design Lives Here’](#) scheme

Organisation

Community Land Scotland ‘Pioneer’ Case Studies

Case Study/Information

[Video case study](#) of:

- South Cowal Community Enterprises
- Staffin Community Trust
- Mull and Iona Community Trust

Organisation

Ekopia and Moray Arts Centre

Case Study/Information

Community benefit corporation investing in local projects e.g. [community shares offer for Moray Art Centre](#)

Organisation

Leith Meanwhile project

Case Study/Information

Use of temporary spaces for creative organisations: [Leith Meanwhile](#)

Organisation

NHS Highland

Case Study/Information

Communities Working Together programme: [The Art of Hosting](#)

Organisation

Stalled Spaces – Glasgow

Case Study/Information

Range of examples across Glasgow from the [Stalled Spaces programme](#)

Directory

The following list represents some of the most useful resources that exist. It is not exhaustive and can change over time

Type	Description	Link
Tools and templates	City of Edinburgh Council procurement support	https://www.edinburgh.gov.uk/suppliers-contractors/supporting-suppliers/1
	CLES	Link to procurement guide
	Community Right to Buy options	https://www.gov.scot/publications/community-rights-to-buy-overview/
	Creative Scotland - Fair Work	https://www.creativescotland.com/resources-publications/guides-toolkits/the-illustrated-fair-work-employers-guide https://www.creativescotland.com/about/strategy/fair-work/fair-work-resources
	Creative Scotland 'Is this the best it can be?' a toolkit for continual improvement in participatory practice	https://www.creativescotland.com/resources-publications/guides-toolkits/is-this-the-best-it-can-be
	Creative Scotland Resources	https://www.creativescotland.com/resources-publications
	CWB Self-assessment Tool	Link to CWB Self-assessment Tool
	DTAS - Profiting From Creativity	https://dtascommunityownership.org.uk/wp-content/uploads/2016/02/ProfitingfromCreativity.pdf
	Evaluation and monitoring templates	https://evaluationsupportscotland.org.uk/resources/evaluation-planning-template/
	Fair Work Convention Framework	https://www.fairworkconvention.scot/the-fair-work-framework/
	GDPR, data protection law, Brexit and how to keep on top of your responsibilities	https://www.ncvo.org.uk/help-and-guidance/digital-technology/data-protection-and-cybersecurity/gdpr-data-protection-law-brexit-and-how-keep-top-your-responsibilities
	Glasgow City Centre Meanwhile Use Toolkit	https://www.glasgow.gov.uk/media/13031/Meanwhile-Use-Toolkit/pdf/Meanwhile_Use_Toolkit.pdf?m=1720701474757
	Highlands and Island Enterprise - Fair Work	http://hie.co.uk/support/browse-all-support-services/fairwork/
	HR for Creatives	https://scvo.scot/support/hr-for-creatives
	Land Registers of Scotland	https://www.ros.gov.uk/services/search-property-information
	Local Multiplier 3 (LM3)	https://www.lm3online.com/ https://neweconomics.org/uploads/files/money-trial.pdf



Resource Directory

Type	Description	Link
Tools and templates	Our Place	https://www.ourplace.scot/
	People Make Glasgow Communities	https://www.glasgow.gov.uk/article/5104/People-Make-Glasgow-Communities
	Public Contract Scotland	https://www.publiccontractsscotland.gov.uk/
	Scottish Community Development Centre Resource bank	https://www.scdc.org.uk/our-work/resources
	Scottish Enterprise - Fair Work	https://fairworktool.scot/
	Scottish Government Fair Work Guidance	https://www.gov.scot/publications/fair-work-first-guidance-2/pages/9/
	SCVO - Fair Work	https://scvo.scot/policy/transforming-the-economy/fair-work
	Stalled Spaces Toolkit	https://www.ads.org.uk/sites/default/files/2022-05/resource-stalled-spaces-toolkit-2017.pdf
Policy links	CLES - What is CWB	https://cles.org.uk/community-wealth-building/what-is-community-wealth-building/
	Democracy Collaborative	https://democracycollaborative.org/
	Democracy Matters	https://consult.gov.scot/local-government-and-communities/democracy-matters/
	EDAS	https://edas.org.uk/
	National Strategy for Economic Transformation	https://www.gov.scot/publications/scotlands-national-strategy-economic-transformation/
	Prosper (Scottish Council for Development and Industry)	https://prosper.scot/
	Scottish Government - Community Empowerment	https://www.gov.scot/policies/community-empowerment/asset-transfer/
	Scottish Government- Community Rights to Buy	https://www.gov.scot/publications/community-rights-to-buy-overview/
	Scottish Government - Creative Industries	https://www.gov.scot/policies/creative-industries/
	Scottish Government - Fair Work	https://www.gov.scot/publications/fair-work-first-guidance-3/pages/7/



Type	Description	Link
Policy links	Scottish Government - IDBM	https://www.gov.scot/publications/developing-scotlands-economy-increasing-role-inclusive-democratic-business-models/pages/3/
	Scottish Government - Public Sector Procurement	https://www.gov.scot/policies/public-sector-procurement/fair-work-in-procurement/
	Scottish Government - Wellbeing economy toolkit	https://www.gov.scot/publications/wellbeing-economy-toolkit-supporting-place-based-economic-strategy-policy-development/pages/3/
	Scottish Land Commission Resources	https://www.landcommission.gov.scot/resources
	Scottish Land Rights and Responsibilities Statement	https://www.gov.scot/publications/scottish-land-rights-responsibilities-statement-2022/pages/3/
	Scottish Parliament – CWB Bill	https://www.parliament.scot/bills-and-laws/bills/s6/community-wealth-building-scotland-bill
	Scotland's Towns Partnership	https://scotlandstowns.org/
	Scotland's Social Enterprise Strategy 2016-2026	https://www.gov.scot/publications/scotlands-social-enterprise-strategy-2016-2026/
	Wellbeing Economy Alliance Scotland	https://www.weallscotland.org/what-is-a-wellbeing-economy
Research links	Connelly, S (2012) Economic Contribution Study: An Approach to the Economic Assessment of Arts and Creative Industries in Scotland, DCR Research	https://www.scottish-enterprise.com/media/50tfhann/full-report.pdf
	Public Health Scotland datasets	https://publichealthscotland.scot/resources-and-tools/health-intelligence-and-data-management/national-data-catalogue/contact-the-data-advice-team/
Network links	Arts Culture Health and Wellbeing Scotland	https://achws.org/
	Culture Collective	https://www.culturecollective.scot/
	Development Trust Association Scotland	https://dtascot.org.uk/
	Edinburgh Social Enterprise Network	https://esen.scot/
	Employee Ownership Association	https://employeeownership.co.uk/
	Glasgow Social Enterprise Network	https://www.gsen.org.uk/



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Support links	Social Enterprise Scotland	https://socialenterprise.scot/
	Scottish Community Alliance	https://www.scottishcommunityalliance.org.uk/
	Community Enterprise - Accelerate	https://communityenterprise.co.uk/what-we-do/services/accelerate/accelerate-expression-of-interest
	Just Enterprise	https://justenterprise.org/
	Business Gateway	https://www.bgateway.com/events/understanding-fair-work-for-scottish-businesses-29854
	Community Ownership Support Service (COSS)	https://dtascommunityownership.org.uk/community/
	Cooperative Development Scotland	https://www.scottish-enterprise.com/support-for-businesses/grow-your-business/inclusive-business-models-and-succession-planning
	Co-op UK	https://www.uk.coop/
	Creative Placemaking	https://thestove.org/wp-content/uploads/2024/03/24.3.25_CPA.pdf
	DataKind UK	https://www.datakind.org/
	Democratic Finance Scotland	https://dtascot.org.uk/democratic-finance-scotland/
	Fair Work Convention	https://www.fairworkconvention.scot/
	Firstport	https://www.firstport.org.uk/
	Interface	https://interface-online.org.uk/
	Pro Bono Economics 'Data First Aid'	https://pbe.co.uk/our-services/data-first-aid/
	Procurement Journey	https://www.procurementjourney.scot/
	Scottish Enterprise - Scotland's entrepreneurial ecosystem	https://www.scottish-enterprise.com/support-for-businesses/grow-your-business/support-for-entrepreneurs/scotland-s-entrepreneurial-ecosystem
	Social Enterprise Support Map	https://sesupportmap.scot/



Type	Description	Link
	Scottish League of Credit Unions	https://www.slcu.coop/credit-unions
	Scottish National Investment Bank	https://www.thebank.scot/
	SCVO	https://scvo.scot/
	Social Investment Scotland	https://www.socialinvestmentscotland.com/
	Statisticians for Society	https://rss.org.uk/membership/volunteering-and-promoting/statisticians-for-society-initiative/charities-looking-for-statistician/
	Supplier Development Programme	https://www.sdpScotland.co.uk/
	Third Sector Interface	https://tsi.scot/
	Triodos	https://www.triodos.co.uk/
Case Study links	Community Land Scotland ‘Pioneer’ Case Studies	https://www.communitylandscotland.org.uk/resources/meet-the-pioneers-communities-building-wealth/
	Creative Placemaking by LIFT D+G and The Stove Network	Creative Placemaking Guide
	Dundee UNESCO City of Design	‘Design Lives Here’ scheme
	Ekopia and Moray Arts Centre	Community benefit corporation investing in local projects e.g. community shares offer for Moray Art Centre
	Findhorn Bay Arts	https://findhornbayarts.com/
	Findhorn Bay Festival	https://findhornbayfestival.com/
	Leith Meanwhile project	Use of temporary spaces for creative organisations: https://www.hubsoutheastscotland.co.uk/wp-content/uploads/2020/06/leith-meanwhile-summary.pdf
	Make It Happen	https://northedinburgharts.co.uk/introducing-make-it-happen-project/
	Midsteeple Quarter	https://www.midsteeplequarter.org/ ‘Midsteeple Quarter - About’ Embers report (pg. 52 – 55) EDAS CWB Toolkit (pg. 25 – 26) Video case study from Community Land Scotland



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	Narture's bakery	https://www.narture.co.uk/
	NHS Grampian Hospital Arts Trust	https://www.ghat-art.org.uk/
	NHS Highland	Communities Working Together programme: The Art of Hosting
	Preston Model	https://pec.ac.uk/research_report_entr/the-impact-of-the-preston-model-in-lancashire/
	Space for Growth	https://www.citypropertyglasgow.co.uk/about/csr/space-for-growth/
	Stalled Spaces – Glasgow	Range of examples across Glasgow from the Stalled Spaces programme: https://www.glasgow.gov.uk/article/4131/Local-Spaces



**MAOINICHTE
LEIS A' CHRANNCHUR
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