THE ROLE OF SUCCESSFUL CREATIVE HUBS IN FOSTERING SUSTAINABLE DEVELOPMENT

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Abstract

Creative hubs represent a tool for incorporation and use of creative economies to create economical as well as social value for societies and communities on local and global scale. As the UNCTAD report (2010) states, creative economy has the potential to generate income and jobs while promoting social inclusion, cultural diversity and human development. The advantages of creative hubs range from supporting young entrepreneurs and startups, representing a place where people from different backgrounds can meet, discuss, develop and implement new ideas, to representing an environment for the empowerment of different social groups, their inclusion and awareness raising about various topics. Creative hubs act in the center of creative economy and represent successful tools for its enhancement. They facilitate the working process of creative entrepreneurs by providing space, consultation, training and funding.

In our research we focused on exploring the current state of creative economy by investigating the success factors of creative hubs and how they influence the sustainable development. We addressed the successfulness factors and key performance indicators in the light of the sustainable development goals of the United Nations. The survey results provide information about success indicators and how policymakers can benefit from the knowledge and experiences of creative hubs.

Key words: *Creative Hubs, Sustainable Development, Key Performance Indicators*

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1. CREATIVE HUBS AND SUSTAINABLE DEVELOPMENT

1.1 CREATIVE HUBS

1.1.1 DEFINITION OF CREATIVE HUBS

Creative economies are creating economical as well as social value for societies and communities on local and global scale. According to the UNCTAD report (2010) the creative economy has the potential to generate income and jobs while promoting social inclusion, cultural diversity and human development. Daubaraute and Startiene (2015) describe 8 groups of areas being influenced through the development of creative industries, mainly fight against unemployment, added value to the GDP, foreign trade (export), social inclusion, social and cultural development, increased quality of life, fight against youth unemployment, and other factors of socio-economic impact.

In the scope of creative economies different kinds of activities are developing, one of those are the creative hubs. The term can be understood very broadly in the context of all the activities of the creative industry, but for our research a narrower definition had to be established. Generally hubs have been understood as places that provide a space for work, participation and consumption. They offer creative micro businesses the chance to aggregate with others in order to access crucial resources such as tools, specialist services, or inspiration to help develop projects and businesses. Hubs represent a collective approach for coping with uncertain social, cultural and economic environments and processes of creativity and innovation (Creative Hubs Report, 2016).

The Creative Hubs Report (2016) characterizes 'hubs' as a way of organising work that has evolved in different sectors and various organisations in the last 10 years. The hub has become a ubiquitous idea representing a dynamic bringing together of diverse talents, disciplines and skills to intensify innovation. Policymakers have designated hubs 'a general term' where the precise makeup differs from place to place. The European Creative Hubs Forum (2016), developed and curated by the British Council and ADDICT of Lisbon, defines creative hubs as an infrastructure or venue that uses a part of its leasable or available space for networking, organisational and business development within the cultural and creative industries sectors. Creative HUB Barometer (2017) claims that creative hubs are representing a promise to strengthen the cultural and creative industries by bringing together a local community of professionals, promoting its valorisation, developing a sense of ownership or increasing working conditions.

Other scholars, such as Evers, Nordin, and Nienkemper (2010) define creative hubs as local innovation systems, that are also nodes in networks of knowledge production and sharing.

They are predominantly characterised by high internal and external networking and knowledge sharing capabilities where they also act as meeting points for communities. Definition of Cunha (2007) is the narrowest and understands creative hubs as artist colonies that serve creative industries. Nesta (2018) defines them as a space, either physical or virtual, that sustainably supports creative entrepreneurs and people to come together, collaborate and thrive. They report creative hubs increasing in number rapidly and becoming an important player in supporting creative communities globally, through extensive entrepreneurial activities, convening, sheer hard work and determination. Regarding Megan Powell, scholar from Nesta (2018), some hubs are sector specific, some are a physical space only, some give development and guidance, and some go all out and get involved in the businesses they are working with. It is a convenor, providing space and support for networking, business development and community engagement within the creative, cultural and tech sectors (British Council, 2015). Examples include incubators, accelerators, fab-labs, artistic residencies and similar. The concept is broad in definition as to ensure the group diversity and so that synergies across different groups can be promoted (Cultural and Creative Hubs Network, 2015). It is important to note that diversity is the basis of creative hubs, so no one-size-fits-all definition can be created.

1.1.2 KEY ELEMENTS OF CREATIVE HUBS

Creative hubs are diverse and can represent various forms of organizations, but there are some key elements that define define every creative hub. Those are:

- People/Talent

  People are actors within different on-going information exchange processes and are the resource of inspiration, inventiveness, and innovation. It is important to know their key characteristics in order to assess its capacity - industry breakdowns, business focuses, artistic appreciation, or even advocated concerns. The actors within a creative hub are the decision makers who represent interests based on their engagement in major institutions or organizations. They are assets to the creative hub as well as to the bigger region.

- Knowledge relationships and social contacts

  It is important creative hubs are able to provide opportunities that generate knowledge and social contacts that accelerate innovation. Spatial proximity is one of the specific advantages that effectively enables an innovation embedded collaboration process. Despite various efficient communication means available, the impact of face-to-face contacts is not diminished. It has been observed in studies that the appropriate combination of relationship knowledge and social contacts between professionals from

related industries can provide preferential or even cost-free access to strategic information or services that promote sector development (Sweeney, 1987; Eisebith, 2004). The liveliness and vibrancy of a creative hub is manifested in a range of active information flows that work under knowledge relationships and social contacts.

- Hub identity - image, vision and sense of belonging

  When a creative hub reaches certain levels of maturity as an economically successfully entity, actors from the inside form a coherent identity that has effects on the image and vision (mostly for marketing), as well as on the sense of belonging. Such identity determines the general boundaries of the hub not only for those performing within but also those evaluating it from the outside. It fulfills the important function of harmonizing actors from different professional backgrounds and interests and directing different groups towards common goals of development (Chen, 2010).

- Quality of place

  Florida (2002) comments on quality of place as being more explicitly related to urban economic development and the behavior of a wide range of talents - for which he raises three key attributes: a) what is there - the buildings, the neighborhoods, the physical design; b) who is there - the people, the diversity, the human energy; and c) what is going on - the bustling street life, sidewalk cafes, restaurants and music venues, active outdoor recreation. More quality of place indicators are observed as amenities that provide access to natural, recreational lifestyle, as well as arts and entertainment - with basic elements including safety, vibrancy, and other indefinable aspects such as authenticity, tolerance, street life, buzz, and urbanity.

All those key elements represent the basis of creative hubs and can help create added value of the creative industries in the local as well as global economy.

1.1.3 SUCCESSFULNESS OF CREATIVE HUBS

Research shows that creative hubs can produce a wide range of impacts including start-up ventures, jobs, new products and services, future investment (public and commercial), talent development, regional talent retention, informal education and engagement, training, urban regeneration, research and development, new networks, innovative models of organisation, quality of life enhancements and resilience building (The Creative Hubs Report, 2016). Creation of valuable insights about successfulness indicators could help existing creative hubs to develop their services and be more inclusive in their work. With the knowledge about the most effective

characteristics of successful creative hubs new policy implications could be formed with the examination of current state and the best practice examples to learn from them.

The 'hidden work' of successful hubs is in the curation and animation of activities. These can range from social and cultural events, to bringing in ideas and provocations, to traditional business skills development and access to specialist services (technical and financial). They also relate to the indefinable creation of artistic community. Although indefinable this involves a huge reliance on trust and reputation. Hubs earn their social capital, which is hard won, and easily lost (The Creative Hubs Report, 2016).

1.1.4   SUCCESS INDICATORS AND KEY PERFORMANCE INDEXES (KPIs) OF CREATIVE HUBS

Creative hubs can serve as a mechanism for the development and growth of creative industry sector. They have a variety of impacts on individuals, environment and the local and global economy. For the purpose of this research we defined successful hubs and the key performance indexes with which we could measure the impact of the creative hubs on local society and environment.

The success indicators are connected with the profit of the hub, sustainability of the activities, numbers of created workspaces, inclusion of different groups and support to the local environment and development. The successfulness of creative hubs largely depends on the environment they are in, their size, "age" and type of activities, so all the indicators have to be examined individually and interpreted with regard of the overall picture of the creative hub.

For the purpose of this study six key performance indexes (KPIs) connected with the successfulness of creative hubs were identified, those are::

- **Local development**
  How much are the creative hubs supporting the local economy in which they are active? Are they connecting with local businesses and creating new opportunities and projects? Do the creative hubs help to boost the local economy?

- **Sustainability (of their activities and environmental sustainability)**
  Are the creative hubs acting in accordance with sustainable goals and are they trying to develop sustainable business models and activities? Do they present a space of enrichment of skills and exchange of best practices? Do they offer mobility programmes

and joint training schemes? Do they plan to work and develop themselves in the long run and create activities with long-lasting positive impact in the future?

- **Inclusion, empowerment and competence development**

  Is the creative hub working on inclusion of different groups and minorities? Do they work on the empowerment of different groups and minorities? Is their work structured in a way to promote competence development and building? Is the hub supporting its participants to develop entrepreneurship skills?

- **Cooperation and connection building**

  Is the creative hub connecting with the local businesses and institution in order to develop programs and activities for its participants? Do they build connection in the community and try to incorporate the local people?

- **Public recognition**

  Is the hub recognised by the public and the community they are working in? How is the hub perceived and what do the people think about its activities and programmes?

- **Self-rated success**

  How is the hub rating its own success and how does it perceive the future? Do they think they are successful in what they are trying to achieve?

Those KPIs were developed in order to assess the successfulness of creative hubs around the world. As the forms and arts of creative hubs vary widely across different countries, it is hard to establish set criteria to assess their successfulness. This KPIs should be used as guidelines and not as actual rating points for the successfulness of hubs.

1.2 SUSTAINABLE DEVELOPMENT

In September 2015, the United Nations General Assembly adopted a 2030 Agenda for Sustainable Development that includes 17 sustainable development goals (SDGs). These SDGs targets represent a universally agreed upon sustainable development vision for 2030; specifically, Goal 17 calls multiple stakeholders both from public and private sectors and civil society to partner for the achievement of th goals.

The integrated approach of the SDGs and a holistic perspective towards the contribution of arts and culture to sustainable development, social inclusion and environmental preservation, can enable scenarios of cooperation - including funding, sponsorship, pro-bono trainings and advice, marketing and public relations support- even in cases these programmes do not focus specifically on arts and culture.

For our research the indicators related to creative hubs in the context of global monitoring of the UN Sustainable Development Goals were examined. Areas where creative hubs could enhance the achievement of the SDGs were identified, those are:

- using creativity to explore new paths towards economic development;

- focusing creative hubs to encourage the sustainable management of environmental resources;

- providing insights on how creativity stimulates knowledge and employability;

- connecting heritage and local economies to boost new creative approaches to safeguard cultural and natural heritage;

- using creative hubs to promote social inclusion, gender equality and participatory governance of urban policies; providing new solutions to urban development issues by triggering creativity.

On one hand the hubs can help to achieve the SDGs, but on the other side the creative hubs can also benefit from the collaboration with the cultural sector and supporting cultural mobility projects in many ways. The benefits for creative hubs can range from:

- Creating visibility, ethical brand image and creative branding

- Regional development: Funding the arts has a multiplier effect because it indirectly spurs the tourism industry and other affiliated industries

- Influence of artists and creative entrepreneurs, as opinion and trends' makers

- Building consumer trust

- Harnessing creativity and innovation culture in corporations, and employees' satisfaction

- Resource creation, access to talent, creative thinking, and artists & creatives' community

- Scalability of projects (particularly within cultural mobility)

1.2.1 SDGs AND ROLE OF UNIDO IN FOSTERING SUSTAINABLE DEVELOPMENT

UNIDO is the specialized agency of the United Nations that promotes industrial development for poverty reduction, inclusive globalization and environmental sustainability. Its

mission is to promote and accelerate inclusive and sustainable industrial development (ISID) in developing countries and economies in transition. The relevance of ISID as an integrated approach to all three pillars of sustainable development is recognized by the recently adopted 2030 Agenda for Sustainable Development and the related Sustainable Development Goals (SDGs), which will frame United Nations and country efforts towards sustainable development in the next fifteen years.

UNIDO's mandate in SDG-9, calls for the need to "Build resilient infrastructure, promote inclusive and sustainable industrialization and foster innovation". Accordingly, the Organization's programmatic focus is structured in three thematic priorities:

1) Creating shared prosperity,

2) Advancing economic competitiveness and

3) Safeguarding the environment.

UNIDO delivers its services through the following four complementary and mutually supportive core functions:

(a) technical cooperation activities;

(b) analytical and policy advisory services;

(c) standard-setting and compliance and

(d) convening and partnership role.

2. METHODOLOGY

2.1. Participants

A list of 149 creative hubs in 45 countries around the world was created and their email addresses collected. The participants were manager/staff/employee or a participant/member of an creative hub that had access to the online survey that was a sent to the collected email adresses.

2.2. Instruments

A structured survey based on the developed success indicators of creative hubs and impact of the hubs on development was created. It covers different topics - basic information about the hub, time of establishment, how they are structured (virtual, physical and combination or other), key area of work (which sectors, cross-sectoral ...), activities/services they are providing (services, networking events, space rental …), ways of how they support local environment, what are the groups of people they try to attract and include, how they are funded (private, public, other forms …), how many employees they have, the turnover, what would they say about the impact of their work, how would they rate their reputation and similar. The full survey can be found in the Appendix.

2.3. Procedure

The survey was created based on the existing literature on the creative hubs and their connection with local and global development. We defined the six key performance indexes presented above and created items to assess them.

Simultaneously a list of creative hubs and their contacts around the world was created, to which the online survey was sent. The online survey was open from mid-September to the mid-December. After the results was collected basic descriptives were examined, since the sample size was low.

3. RESULTS

Altogether 18 responses were collected, with 2 of them declining the participation in the survey. The final sample consisted of 16 participants. All of the respondents were manager/staff/employee and they came from Cyprus, Estonia, Greece, Israel, Norway, Panama, Bahamas, Bangladesh, Canada, Chile, Colombia and Croatia. From these 13 creative hubs 7,7% has less than 20 members, 23,1% between 20 to 50 and 69,2% had more than 50 members. Most of the hubs were cross-sectoral and structured physical (53,8%), 7,7% virtual and the rest a combination of both forms (physical and virtual).

All of the respondents reported that the activities that the hub provides are community engagement (100%), networking and events (92,3%), incubation programmes (92,3%) and space rentals (i.e. meeting rooms) (84.6%).

The hubs mostly finance themselves through the revenue from services they provide (76,9%) and from the income of members (69,2%). None of the hubs indicated as their revenue source the regional public funds or universities.

The turnovers vary between the hubs, most of them (30,8%) had a revenue under 50.000 Euros in the last year, and 23.1% respectively had revenue between 50.000 and 100.000 Euros or over 500.000 Euros in the last year.

On average the hubs reported that they supported around 600 individuals and 67 organisations in the year 2017/2018. The hubs reported that the average length of stay in the hub is from 6 months to 2 years (30,8%) and more than 2 years (38,5%).

Key performance indexes

We defined the six groups of KPI's that are indicating the successfulness of hubs, which are local development, sustainability (of activities as well as environmental), inclusion, empowerment and competence development, cooperation and connection building, public recognition and self-rated success. The scores that the participants gave to the items were from 1 - strongly disagree to 5 - strongly agree.

The respondents rated the agreement with the items about the KPI's on average with 4 - slightly agree. They agreed that the hub they are active in is supporting the local development (average rating 3,9), that the hub is acting sustainably (environmentally as well as socially) (average rating of 3,9). The lowest they rated the Cooperation and connection building (the average rating of 3,7), which was still high but the lowest in comparison with other KPI's. The

Self-rated Success and the Public recognition was rated with 4 (slightly agree). Altogether the ratings of the KPI's were high and showed that the hubs are, according to their self-assessment - already successful in what they are doing.

The participants see the highest impact of the hubs on social and well-being, less on environmental and economical areas. Most of them (84,6%) also gave a rating of 8 or higher when assessing the fulfillment of the hubs vision and mission (1 being the lowest rating and 10 the highest). 69,3% of the participant rated that 80% or more of the projects of the hub were successful, also they were optimistic about the future of the hub (61,5% were very optimistic about the future of their hub).

The respondents reported that the added value of creative hubs can be seen in factors like strengthening and joining the community (92,3%), in supporting local economy (84,6%), in inclusion and empowerment of different groups (84,6%), and in international partnerships (76,9%).

Generally hub's most prominent role is to connect people (100% respondent's rate). The creative hubs also serve as an environment for inspiration (84.6%), and thirdly the hubs role should be in educating (69,2%). Fostering social and creative inclusion (61,5%), providing a platform for creativity (53,8%), being a catalyst for creativity (46,2%), to incubate (38,5%) and to advocate (30,8%) were other factors the respondents rated.

In the future the hubs plan to increase the number of services they provide, the number of organisations they support, the annual turnover and find possibilities for private funding (such as sponsorships). They want to decrease public funding, membership fees and annual expenses. Some of the hubs reported that they want to maintain public and private funding they currently have, the membership fees, the hub in-house stall, annual turnover and expenses.

4. DISCUSSION

The results show that most of the hubs are fairly large and have more than 50 members (69,2% of the hubs), that they are active in diferrent sectors and that most of them are structured physicaly, which means they are providing physical space for their members. The most important activities that the hubs provide were connected with the community building and engagement in the form of different events, programmes and networking, which shows the collaborative nature of creative hubs. They are seen as places to come together and to develop and implement ideas (Evers, Nordin, and Nienkemper, 2010;The Creative Hubs Report, 2016).

The hubs focus their activities mostly on providing the essential set-up for early-stage projects to evolve, which consists of providing an office space or some other forms of capacity and community. The vast majority of the hubs in our survey offers networking and events, space rentals and workshops. A smaller proportion of them offers research and development support, funding/investment opportunities or fabrication. The majority of creative hubs provide meeting and co-working spaces, and only a few provide high investment facilities such as cinema, film or sound recording studios.

As a form of organisation that is trying to respond to the challenges of its sector, it is interesting to note that most hubs identify themselves as having a social and well-being impact. They are offering different complementary projects for their members, dealing directly with the impact and wider sense of community for their participants and members.

The results of our survey show that the hubs are expecting a bright future, both regarding expected demand and their own confidence in it. After structuring their fundamental operations and strategies, hubs now aim to go further. It is interesting to note how most of the hubs want to increase the number of services they offer. Alongside their expectations are their needs of making their journey as a community with international visibility. Hubs can be seen as an interesting way of collective working, shared resources and networking, particularly for the growing freelancer community. The possibilities that hubs offer can be seen in providing more organised solutions to societal and economic problems.

5. CONCLUSION

During our research we worked with creative hubs as well as with UNIDO to help us map and understand the creative industries, while also creating resources for assessment of the successfulness of emerging or established creative hubs. As a result we examined the successfulness of creative hubs in Cyprus, Estonia, Greece, Israel, Norway, Panama, Bahamas, Bangladesh, Canada, Chile, Colombia and Croatia. In the process we came to a conclusion, that creative hubs can represent contemporary tools for a better understanding of the new economy. The hubs operate in different ways than the institutions of the past, their uniqueness, newness and nimble nature, which act as their strength, also act as their biggest challenges. Many people find them hard to define and grasp with a one-size-fits-all approach. However, they are playing a crucial role in the future of the creative economy - boosting economic value, incubating product and service innovations, experimenting and challenging new ways of working and thinking, as well as being an advocate and a voice for the creative sector.

This research states that creative hubs support a range of activities especially in community activities and networking that encourages the growth of creative industries. The creative hubs have a physical, spatial, organizational, and operational differences, but they can be understood through four major characteristics. Firstly, they provide creative services for creative small and medium entrepreneurs (SMEs), including micro enterprises. Secondly, they are specifically aimed at early stage creative SMEs and micro-enterprises. Thirdly, they are facilitated by reliable parties that have positions and undertake a number of important activities and lastly they became an important part of the local creative economy.

The main challenges the creative hubs have to face are mostly related to how they are perceived by the local actors in the job market (such as local government and private enterprises) who often consider them as simple co-working business, without recognising their social role of "connectors" between the world of education and the job market. Another issues are the financial sustainability in the long term and the achievement of the sustainability goales in the broader SDG framework. These challenges limit the aspirations of the creative hubs to support more people and become established actors in their regions, a reference point for all activities related to employment, art and entrepreneurship.

This research proposes a new framework for the assessment of the successfulness of creative hubs, that covers six distinctive topics. This topics can be described as indicatorts and are the following: first, local development indicator (training courses, expenditures for re-qualification, employment status, unemployment rates, incidence of poverty, levels of income, qualification levels), second, sustainability indicator (environmental protection, development of

society and economy), third, inclusion, empowerment and competence development indicator, fourth, cooperation and connection building indicator (informal networks, curation, related community, transactional relationships, transfer of knowledge, business support, consultation, collaboration opportunities, networking and mentorship online platform), fifth, public recognition indicatort and sixth, self-rated success indicator. With this framework the successfulness of various creative hubs could be assessed and described, which could help as guidelines for the development of new policies regarding creative hubs.

Limitations, challenges and recommendations for futher research

The biggest limitation of our research is the small sample size. Even though we selected a format of the online survey, we had some problems attracting the participants. This could be due to the fact that the survey was pretty low or on the general disinterest of the people to participate in online surveys. The second limitation of our survey is that the success indicators were created on the basis of the literature research and could maybe not be representing the actual situation in the real environment. For this further research with the six key performance indicators should be conducted in order to test the construct validity of the concept.

Some of the challenges we can see for the creative hubs in the future could be in establishing economic and financial sustainability of their activities and find stable funding opportunities. They could also face some challenges in connection building with different industry sectors in order to create meaningful and sustainable products and services, as well as interantional networking and peer-to-peer knowledge sharing. The hubs will face the challenges of how to develop and strengthen the community, how to undestand its memebers and their needs, how to connect with local politicians and decision-makers in order to create a better framework for the hubs and a better protection of its members, such as freelancers and self-employed.

As a recent phenomenon, creative hubs are still establishing their position in the wider economic, social and cultural setting. They represent a potential to strengthen the cultural and creative industries, by bringing together the local community of professionals, promoting its valorisation, developing a sense of ownership or increasing working conditions.

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7. Appendix

Questionnaire - **The role of creative hubs in fostering sustainable development**

Dear participant

Thank you for taking your time and helping us collect knowledge about the creative hubs around the world and how they help to improve the societies and foster sustainable development. In the next pages you will find a questionnaire about the creative hub in which you work or participate, that should take no more than 10 minutes to fill out. We would be very grateful if you would take this time and help us to collect the knowledge that could maybe influence the shaping of the creative hubs policies in the future.

We are Ainur, Katarina and Nina, participants of the RAUN (Regional Academy to the United Nations), a one-year research program that deals with the exploring of UN topics that could create a better and more sustainable future. Our field of work are the creative hubs and how they support the local development and economy. That is why we created this questionnaire - to help understand creative hubs all around the world and create meaningful insights that could be an important milestone in the UN policy making.

All the data you will provide us will be anonymous and will not enable us to identify you. If you decide to participate and would like to get the final paper, when we finish it (approximately in February 2019), please leave us your email at the last page of the survey and we will send you the article.
Thank you for your help!
We wish you a lot of success on your future path.

Ainur, Katarina and Nina

THE QUESTIONNAIRE

General demographics and information about the hubs

Question	Answer possibility
How are you participating in the creative hub?	Participant / user / customer
	Manager / staff / employee

What is the name of the hub you participate in?	Open answer
In which country is the hub active?	drop-down list (from the next tab)
How many participants does the hub have?	Less than 20 people
	Between 20 and 50 people
	More than 50 people
Which activity is the main business focus in your hub?	Print media, consisting of enterprises engaged in publishing and printing books, newspapers and magazines, and distribution in specialized stores, notably news kiosks and book stores.
	Audiovisual, consisting of enterprises engaged in recording, producing and broadcasting musical and visual works.
	Advertising and marketing services provided by agencies.
	Other, a miscellaneous grouping including architectural services (but not design), games software publishing (although the wider software segment is excluded), the reproduction of recordings, and the retailing of visual and musical works in specialized stores.
	Cross-sectoral
	If other, please specify
How is the hub structured?	Virtual (only)
	Physical (only)
	Both virtual and physical
	If other, please specify ___
What kind of services and activities does the hub provide?	Networking and events
	Space rental (i.e. meeting rooms)
	Workshops
	Incubation programmes
	Acceleration programmes
	Research and development support
	Technical support (IT, Legal, Communication)
	Residencies
	Coaching
	International opportunities
	Commercial/Trade

	Funding/investment opportunities and access
	Community engagement
	Training
	Professional development
	Conferences
	Artistic performances
	Exhibitions
	Peer-to-peer monitoring
	If other, please specify
What are the revenue sources of the hub?	
	City / Municipal public funds
	Regional public funds
	National public funds
	Transnational funds
	Income from members
	Services
	Sponsorship
	Philanthropy
	Funding with return on investment
	University and further education
	Earned Income
	Other (please specify)
	I have no information
What was the hubs turnover in the last financial year?	
	Under 50.000 Euros
	50.000 to 100.000 Euros
	100.000 to 250.000 Euros
	250.000 to 500.000 Euros
	Over 500.000 Euros
	I have no information
Approximately how many individuals did the hub support in 2017/2018?	open answer
Approximately how many organisations did the hub support in 2017/2018?	open answer
What is the average length of stay	

of organisations/individuals to work in/with the hub?	
	1 day to 6 months
	6 months to 2 years
	more than 2 years
	I have no information

Self-assessment of the KPIs	Likert type answer possibilities - 1-strongly disagree, 2 - slightly disagree, 3 - neutral, 4 - slightly agree, 5 - strongly agree
	The hub supports local development.
	The hub has impact on the development of the creative industries in our city.
	The hub makes a big difference in the local creative economy.
	The hub creates new jobs.
	The hub is providing financial incentives for its members.
	The hub helps boosting the local economy.
	The hub helps or works with the local community.
	The hub offers vocational training.
	The hub acts in an environmentally friendly way.
	The hub is a place where people can improve their skills and build competencies.
	The hub recognizes and supports the use of new business models.
	The hub is a place where people can exchange ideas, experiences and best practice examples.
	The hub offers mobility programmes.
	The hub offers joint training schemes.
	The hub promotes environmentally conscious activities.
	The hub supports sustainable activities in the local environment.
	The hub supports inclusion and empowerment of minorities.
	The hub supports inclusion and empowerment of young people.
	The hub supports inclusion and empowerment of woman.
	The hub supports inclusion and empowerment of people with disabilities
	The hub promotes inclusive and sustainable industrialization.
	The hub empowers people to develop entrepreneurship skills.

	The hub promotes social and/or well-being activities.
	The society we work in would say that the hub is successful in what it does.
	The hub is successful.
	The hub has a positive impact on the society.
	The future of the hub will be very successful.
	The hub is cooperating with local educational institutions.
	The hub helps the businesses to connect within the cultural and creative sector.
	The hub helps the businesses to connect with businesses from other sectors (non cultural and creative).
	The hub helps businesses to find new opportunities and clients.
	The hub supports or works with cultural organisations.
	The hub helps the businesses it works with connect internationally.
	The hub has an active relationship with the local university of college.
	The hub is well connected to the other hubs.
	The hub is cooperating with local private institutions.
	The hub is cooperating with governmental institutions.
	The participants of the hub are satisfied.
	The hub is recognized in the community.
	People are proud to be a part of the hub community.
	The hub gets good feedback from the society.
	The hub gets good feedback from the customers.
	The hub gets good feedback from the local organisations.
	The hub gets good feedback from the local government.
How do you rate the impact of the hub in the following areas:	(1 - low, 2 - medium, 3 - high)
	Social
	Social and well-being
	Economical
	Environmental
	If other, please specify
How would you rate that the hub is fulfilling its vision and mission?	1-10 (not at all to very much)
What percentage of the projects of	1-100% (bar)

the hub would you rate as successful?	
How optimistic do you feel about the future of the hub you participate in?	Very pessimistic
	Pessimistic
	Neither pessimistic or optimistic
	Optimistic
	Very optimistic
Where do you see the added value of the hub?	Strengthening and joining the community
	Visibility at a political level
	Bridging international partnerships among the communities
	Bringing local industry and the creative industries together
	Supporting local economy
	Supporting sustainable development
	Interaction with local authorities and policy makers
	Competence building and development
	Inclusion and empowerment of different groups
	Offering learning opportunities
	If other, please specify
What is the most important role of hubs in general?	To inspire
	To advocate
	To incubate
	To be a catalyst for creativity
	To connect people
	To educate
	To foster social and creative inclusion
	To be a change maker and influencer
	To act as a platform for creativity
	If other, please specify
Where do you see the future challenges for the hub?	
	Finding public funding opportunities
	Finding private funding opportunities (i.e. sponsorships)
	Developing new programmes
	Attracting new participants

	Connection building on an international level
	Getting public recognition
	Offering new opportunities
	Finding in-house staff
	If other, please specify
What are the strategic decisions in 2019 for the following options:	(decrease, maintain, increase)
	Public funding
	Private funding (i.e. sponsorship)
	Membership fees
	Number of supported organisations
	Hub in-house staff
	Annual turnover
	Annual expenses
	Number of services
Do you think in the upcoming year there will be more demand for creative hubs and hubs services than the current offer on the market?	Yes
	No
What are the most important values of the hub you participate in?	Open answer
Where do you see the advantages of the hub in comparison with other organisations in your environment?	Open answer
If you consider your hub successful, what are the main reasons behind your success?	Open answer
In your opinion, how does the hub contribute to development?	Open answer
Any other comments/suggestions?	Open answer
Do you want to receive the results of the study? Please give us your email address	
Would you be prepared to give us more information about your hub? Please give us your contact and we will contact you	
Thank you for participation.	