THERE WAS A CLEAR MOTIVE AMONG PARTICIPANTS TO SEE CREATIVE ENERGY WITHIN KIRKCALDY CHANNELED INTO A COHESIVE BODY AND AN ACTIVE ACTION PLAN. THE GROUP AGREED THAT THIS REQUIRED:

- momentum to keep projects moving and the participants motivated
- flexibility to allow participants step up and down their commitment
- a broad remit to include diverse activities and increased participants
- collaborative support and accessibility from the Council
- a social and enjoyable posture with a simultaneous strategic backbone
- a strong, cohesive identity to distinguish and promote projects

PROJECTS UNDERTAKEN BY THE GROUP WILL:

- make use of the existing assets (empty shops and spaces, local heritage, the group’s skillset)
- have a visible, creative impact within the town centre
- garner links with other creatives, culture and heritage venues, schools, businesses, local organisations and the tourist trade
- fit within a steady calendar of programmed events

THE GROUP SHALL SEEK FUNDING FROM:

- in-kind time and support from creative and enthusiastic locals
- space and resource funding from the Council and Cultural Trust
- external funding sought by a collaboration of all the above
- local businesses groups and Business Improvement District team

HOW CAN WE HARNESS THE ENTHUSIASM IN KIRKCALDY AND MOBILISE CREATIVE TALENT TO BREATHE LIFE BACK INTO THE HIGH STREET?
Andrew Walker, Economic Advisor at Fife Council

Fife Council has been working on a number of regeneration projects specifically aimed at Town Centres. There are a number of large scale initiatives developed from the Town Centre Summit and being led by the Kirkcaldy Ambitions Group. In partnership with the Kirkcaldy4All there has been a number of business support schemes. The Council has also organised cultural and creative projects such as Art in Shop Windows and Pop Up Shops along with larger scale events like the Kirkcaldy Carnival.

Fife Council can provide assistance through:
- linking organisations and partnering for properties
- facilitating, enabling and promoting activities on the High Street
- answering and directing questions (e.g. license related) and help search for external funding opportunities

Diarmaid Lawlor, Head of Urbanism, Architecture + Design Scotland

Diarmaid has been working on town centre regeneration projects around Scotland and highlighted the need for “Folk doing Stuff” – individuals who can make an impact being supported to develop on the ground projects. Diarmaid suggested
- using empty space and mobilise resources effectively
- some things need change so think of where do you start? How do you make it work?
- examples of “start up creative entrepreneurialism” in Stirling and Craigroyston
- building the community through activity and make interactions happen
- addressing the money that is already being spent and redirect it to focus on the best opportunities.

Janet Robertson, Creative Director at Youth Music Theatre Scotland

With Youth Music Theatre Scotland, and with support from Fife Council, Janet created a new Arts Hub in 3 previously unloved units in The Postings shopping centre. From the Arts Hub she has just launched ON Creative - a new creative learning programme for adults, young people and children in partnership with Fife Cultural Trust and surrounding the programme of the ON at Fife theatres.

Not born a ‘fifer’ Janet was inspired to relocate here as ‘creativity is rife in Fife’. The new Arts Hub is a space for:
- creative development sessions
- rehearsals and classes
- a theatrical hire wardrobe
- work space for freelance creatives

Andy Kennedy, Town Centre Initiative Manager, Stirling Council

The Stirling Story
Community built through making connections and animating what we had, with the realisation that streets/places are just a canvas and things change and adapt over time.

Things to consider
- planning and transport constraints
- speed of access to landlords
- additional costs for property - business rates etc
- regulation/bureaucracy/change of use
- grant dependent culture (only had £32,000 for 18months work)
- ignore nay-sayers
- intangible benefits often have greater value

Andy Kennedy outlined how change started in Stirling?
- Conducted surveys of how/what people wanted to add to the city diversity
- Decided to focus on King Street, to connect castle and city centre
- This resulted in Made In Stirling - an empty shop unit that was transformed into a retail platform for the creative industry to sell their produce and wares. Through seed funding from the local Council, this initial pop-up shop has since become a commercial business.
- 1st step- City Lab; start mapping skills and demand and creating a network; partnership with honesty; created lists and needed time and commitment from all to stay involved

TOP TIP
Diversity of Offer- make it unique, it doesn’t matter what the space is.
Coming Soon Club
Comissioned by Brent Council, and delivered by Meanwhile Space, The Coming Soon Club offer support and mentoring to people looking for temporary space for meanwhile projects in Wembley.

www.comingsoonclub.co.uk

Mad Lab
The Madlab is a community space for people who want to do and make interesting stuff - a place for geeks artists, designers, illustrators, hackers, tinkerers, innovators and idle dreamers; an autonomous R&D laboratory and a release valve for Manchester’s creative communities.

www.madlab.org.uk

Stirling City Lab
Stirling CityLab was a pop up pilot project that operated as a high street point of contact for start-up businesses, ideas and enterprise, from January to May 2013. It provided free social and working space, with a calendar of workshops, events, talks, rehearsals and testing ground for town centre pilot events.

www.stirlingcitylab.com

Secret Cinema
Secret Cinema is a growing community of all who love cinema, experience and the unknown. Secret audience. Secret locations. Secret worlds.

The time is now to change how we watch films.

Whisper only amongst yourselves. Keep the motion. Tell-no one.

www.secretcinema.org

Better Block
Opposite to the ‘top down’ concept of urban design, The Better Block project is a demonstration tool that temporarily re-visions an area to show the potential to create a walkable, vibrant, neighborhood centre. The idea and the charrettes to realize it have quickly spread to cities like Memphis, St. Louis, New York, and Boston.

http://www.youtube.com/watch?v=ntwqVDzgqAU&feature=youtu.be

SEE3
The SEE3, Forest Hill, Sydenham and Kirkdale’s Portas Pilot vision is of a high-street where established independent traders are an integral part of the community, new traders bring innovation and further quality, boundaries between retail, culture and community blur, energy of active citizens is harnessed, new ideas are championed and space that is secured for start-up enterprises to develop is readily accessible.

http://www.see3.co.uk/

www.wikipedia.org/wiki/Keep_Austin_Weird

Keep Austin Weird
Keep Austin Weird is an identity that encourages a friendly, accepting culture of artistic and individual expression that maintains the city as a vibrant and eclectic creative centre.

www.wikipedia.org/wiki/Keep_Austin_Weird

Brooklyn Superhero Store (826NYC)
826NYC is a nonprofit organisation (located in Brooklyn, New York) dedicated to supporting students aged 6 to 18 with their creative and expository writing skills, and to helping teachers inspire their students to write.

www.wikipedia.org/wiki/826NYC

www.brooklynsuperherostore.org

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ONE DAY AND 50 IDEAS FOR KIRKCALDY


High street choir. Convert former boat house on West Pier into a gallery or a viewing point. Promenade performance space. Open mic venue for comedy, music. Pop up opportunities for creatives. Create a Made In Kirkcaldy brand. Promenade lighting. Use flags on the seafront during the summer months. Provide social space for people to just sit, congregate, meet up. Make better/greater use of town square. Celebrate the town’s architecture. Set up a seafront arts and crafts market. Create opportunities for young creatives to get recognised.

Set up easel – paint a picture demo invite participation. An ideas bank. Open air karaoke. Site specific/related theatre. Celebrate links to books eg Rebus/39 Steps. Teenage market. Encourage families to take walks along the promenade or around the town centre. Set up informal networking meetings. Use themed hashtags to create social media debate.

Run a complimentary ‘creatives festival’ during the same week as Links Market. Hold summertime open air events on the top level of multi storey car park. Create a ‘Welcome to Kirkcaldy’ artwork mural on key entry points into town centre. Make use of dead urban space to stage theatre, performance or fitness classes. Cultural events at low tide periods around the curved step at East End of promenade.

Creative innovative sculpture around town centre to enhance ambience of town. Run textural sand forming/sculpting events at low tide. Develop dynamic posters to promote Kirkcaldy as a place to go. Develop a ‘one off’ annual ‘Paris Plage’ event on the promenade. Place famous people sculptures into Kirkcaldy sands.

There is only one Kirkcaldy!
**GATHERINGS:**
Regular meetings should be a mix of social fun and action planning; taking place in a visible location on the high street. Everyone will want to join!

**CONNECTION:**
Bring activity and life along the sea front and forge connections back to the main street so as to build a route through.

**NOTICE BOARD AND FORUM:**
Focus the local creative community with a space that is recognizable and highly visible such as an empty shop, a notice board, website or newspaper to publish information on all the events that are taking place around Kirkcaldy.

**ENLIVEN EMPTY SHOP FRONTS:**
Use the shop fronts to promote local creative businesses, hold workshops and to brighten up the street with colour and design.

**PROMOTE A 'BY THE SEA' IDENTITY:**
Kirkcaldy has turned its back on the sea. Look to re-establish its heritage and connections. Talks of heritage trails and running tracks on the prom are all positive ideas. A sound installation that tells old local tales as people pass would be fun, engaging and good for all ages.

**CONNECTIVITY:**
Bring activity and life along the sea front and forge connections back to the main street so as to build a route through.

**POP UP EVENTS:**
Hold a movie night one week, then a sewing bee the next. Invite local food and drink producers for taster sessions at each event.

**GATHERINGS:**
Regular meetings should be a mix of social fun and action planning; taking place in a visible location on the high street. Everyone will want to join!
It was agreed that alongside vibrant activity and joined-up publicity, the group needed to begin establishing a core vision that could inform projects and idea creation. A lot of discussion revolved around reconnecting routes within Kirkcaldy; between the Kirk and the main street, the Esplanade and the High Street and the division between the High Street and sea in general.

Alongside the wider vision, a strategy team would oversee funding generation and ensure the momentum is highlighted to local stakeholders to integrate with ongoing projects:

- Consulting the group and assimilating long-term goals and organisational structure
- Identifying strengths, possible opportunities and gaps in overall strategy
- Liaising with Council and lobbying support from businesses etc.
- Testing income generation, doing funding applications and overseeing budget
- Considering milestones, targets and always being one step ahead!

The Creative Charrette highlighted the need for a structured organisation of roles and identified three overarching themes based on participants interests and skills and how they saw the group mobilising. These work streams were ACTIVITY, COMMUNICATION and STRATEGY.

Each theme could be a group in itself; not static nor completely independent of each other. Participants can move between groups and major decision making is a combined effort. Across each group, there must be some key values which are:

- Being creative and generating ideas
- Taking part in decision making
- Saying YES to things and moving quickly to make things happen
- Roping in new volunteers and participants (family, friends, neighbours, visitors, etc.)

ACTIVITY

There were a lot of events proposed; from pop up cinemas to street theatre and stalls on the Promenade. All activity is good activity. There was a lot of support for a pop up screening, or pop up shops; all temporary short term things that create a buzz and excitement within the area. There was also conversation about bringing life back into the High Street with colour, sculpture and workshops.

The activity cohort must ensure vibrancy through events, residencies, festivals, exhibitions, pop-ups to engage as many people as possible and create a creative culture accessible to all.

Key activities will include:

- Project and Events co-ordination, scheduling activities and locations
- Sourcing materials, furniture, sound equipment, projectors (begging, borrowing, no stealing)
- Rallying troops and getting hands dirty
- Seeking permissions, accessing space, enjoying the party!

COMMUNICATION

Discussion focused on the need for a more public front to creativity within the town. There was talk about having a communal notice board and online network, producing a film and showcasing the local talent. People were not aware of what others were undertaking within the creative community.

There was conversation about promoting Kirkcaldy, its history and heritage through trails and plaques.

This area of the group must promote and spread word of creative projects using a single identity across various mediums by:

- Creating an identity for the group and each individual project (logos, posters, flyers)
- Maintaining Social Medias, notice boards, marketing events
- Developing marketing and press releases
- Documenting happenings, project virals, (photography, video, interviews)
- Being the point of contact and directing queries, messages and follow-up to the right person

STRATEGY

It was agreed that alongside vibrant activity and joined-up publicity, the group needed to begin establishing a core vision that could inform projects and idea creation. A lot of discussion revolved around reconnecting routes within Kirkcaldy; between the Kirk and the main street, the Esplanade and the High Street and the division between the High Street and sea in general.

Alongside the wider vision, a strategy team would oversee funding generation and ensure the momentum is highlighted to local stakeholders to integrate with ongoing projects:
PRIDE: the participants are genuinely proud of their place, and the heritage of Kirkcaldy, known and forgotten binds them. This ranges from the participant who has recently completed studies at Adam Smith college, to the jewellery and painting mother and daughter partnership who derive products and narratives from found objects, ranging from coal to shipping. I also liked the idea that the seafront was originally gardens, and that you could use this as a consensus around the lack of space or opportunities to do things in the evening, activities not predicated on alcohol, but activities which are social, maybe peer based or cross peer. There is a desire for spaces and opportunities to create alternative experiences.

LEVERAGE: Kirkcaldy is not a place that can not do things. It recently hosted an event attracting over 10,000 people. The problem is that the events sit in isolation; there is little follow up, harvesting of opportunities, leveraging. There is no ‘stickiness’ which automatically connects one opportunity to another, so ideas start up, do stuff and fail. There is never enough going on or coming from investments to signal the presence of people doing stuff.

FUN AND CURIOSITY: there were some really fun ideas emerging which were intelligent in the mix of place, skills and experiences. I really liked the knitted beach hut idea as a platform to engage people in a communal activity, with skills to share and learn, and as a device form connecting people between the town and the sea.

INNOVATION AND IMPACT: for me, there was a tension in some of the discussion between impact defined spatially [architecture]and impact defined in social terms. For some, it was a struggle to understand social innovation as a tangible output. There seemed to be good potential to nourish social innovation, and more challenges to achieve spatial innovation in terms of investment and processes.

KIRKCALDY CANVAS: many of the creative ideas for action were interesting in that they used the town as a canvas for made works, like the knitting, or the painting or film and interactive arts. This is a strong idea, a bit like Musee a ciel ouvert in Valapariso which has re-framed an empty neighbourhood of the city as a canvas, floors and walls, onto which people paint, make and interact. They have re-framed the emptiness in a distinctive city using that distinctiveness. In Huntly, the town is the venue. Maybe in Kirkcaldy, the town is the canvas.

RESOURCES: money is already being spent in the town ie the sea wall investment. However creative industries have little locus on influencing this investment or harvesting benefits from it. The same issue arises in education investment, enterprise, culture ie there are spaces and there is money. The question is how to exploit these opportunities more.
<table>
<thead>
<tr>
<th>Theme</th>
<th>Objective</th>
<th>Ideas</th>
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| Re-frame Kirkcaldy as a creative place | • A place whose identity creatively re-interprets its past and present to support creative ideas, people and experiences.  
• A place to enjoy being creative and discover people being creative.  
• A place taken seriously as a creative place | • Programmed experiences; create a series of events and experiences along the box connecting the high street and the sea, and create experiences to compliment major investments eg Youth theatre festival  
• Leverage investments: the creative industries should constitute and achieve similar status to community council, be a consultee on all public investment and be an ideas factory for leveraging more local economy impacts  
• Test ideas: a place which provides space and support for people to give it a go |
| Develop the creative industries in Kirkcaldy | A place that builds creative opportunities for work | • Building capacity in creative industries, from content development to business development through a mix of peer to peer capacity building, external relationships/institutional relationships [Dundee?] and development of offers at Adam Smith  
• Supply chain development: mapping and organisation of local supply chains, through development of the sharing economy, local procurement and capacity development  
• Market making: proactive and partnership based market making, identifying and growing local, national and international markets and creating low barriers to entry based on quality  
• Marketing: targeted marketing of the potential and products of the creative industries in Kirkcaldy locally and beyond  
• Leveraging: bringing in major festivals and events, collaborating and building an ecology of localised events and activities to make the most of these opportunities |
| Support the communities of Kirkcaldy in creative ways | A place that builds creative opportunities for people and civic impact | • Providing space and supportive communities to help people participate  
• Institutional integration  
• Piloting local ideas eg young people homework club  
• Co-investment in ideas for impact  
• Umbrella business model structure eg Hub/Melting pot, and individual business participation  
• Sharing ideas in networking events  
• Sharing pride of place in narratives, film, events, education etc |