

Creative Industries Policy & Evidence Centre

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MOMENTUM PROGRAMME: 10th ANNIVERSARY

Report for Festivals Edinburgh and Policy and Evidence Centre (PEC)

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EXECUTIVE SUMMARY

Momentum is a festivals delegate programme, based in Edinburgh, which seeks to broker relationships, engage cultural diplomacy, and develop the festival ecosystem around Edinburgh and Scotland. Momentum runs for the last week of July and throughout the month of August. It provides a dynamic platform for key cultural players from across the world to engage and build relationships with the world's leading Festival City, the wider Scottish cultural sector, and the international community that flocks to Edinburgh during the peak Festivals season. Momentum hosts senior arts professionals, targeting those operating at decision-making level from cultural institutions, festivals, funding bodies and governments, to make deeper connections with the festivals themselves, and to stimulate creative networks between the Scottish arts sector and the international cultural community in order to:

1. To build long-term relationships between international artists, producers, key government agencies and funders, and Edinburgh's festivals.
2. To showcase the wider Scottish cultural offering with these delegates.
3. To cultivate collaborative opportunities for Edinburgh's festivals, Scottish artists and Scottish work internationally.

The International Delegate Programme was first launched in 2011, and later formalised under the brand "Momentum" (2013). Momentum is a partnership among three organisations—Festivals Edinburgh, British Council Scotland and Creative Scotland—that plan and deliver the programme each season. In addition, EventScotland and the City of Edinburgh Council provide support as part of their commitment to a year-round integrated Cultural Diplomacy working model.

In 2007, Festivals Edinburgh was created by the major Edinburgh Festivals that are independently run, with support from the City Council. Festivals Edinburgh mission is to sustain and develop the Festivals' and Edinburgh's position as the world's leading Festival City through (1) collaborative projects and initiatives, which support growth, product development, leadership and audiences, and (2) act on behalf of and representing the collective strengths of the Edinburgh Festivals. (<https://www.edinburghfestivalcity.com/about>)

Festivals Edinburgh is a strategic umbrella organization that represents the independently run 11 major Edinburgh Festivals: (1) Edinburgh International Festival (1947, August), (2) Edinburgh Festival Fringe (1947, August), (3) Royal Edinburgh Military Tattoo, (1950, August), (4) Edinburgh International Book Festival (1983, August), (5) Edinburgh Art Festival (2004, July-August), (6) Edinburgh Science Festival (1989, April), (7) Edinburgh International Children's Festival also called Imagine (1990, May), (8) Edinburgh International Film Festival (1947, June), (9) Edinburgh Jazz and Blues Festival (1978, July) (10) Edinburgh Storytelling Festival (1990, October), and (11) Hogmanay (1993, 31 December to 1 January).

There are several types of international participants: (1) Invited Delegates based on Country, where target countries are identified by strategic priority with three-year cycle of invitation; (2) Invited

Delegates based on Art Form, specifically the Visual Arts and Literature sectors, which interface with the Edinburgh Art Festival and Edinburgh International Book Festival, (3) Referred Delegates are suggested by key stakeholders and third parties, (4) Seminar Guests, (5) VIPs, and (6) British Council Overseas Hosts. Invited Delegates, whether Country or Art Form, receive financial support and bespoke programme planning during the Momentum programme.

This study was commissioned on the occasion of Momentum's tenth anniversary. Momentum has run in person editions (2011-2019) and moved online in 2020 due to Covid-19. The study examines Momentum programme during 2011-2019, exploring Momentum's benefits and challenges of relationship brokerage, cultural diplomacy through festivals, and developing the festival ecosystem centered around Edinburgh and Scotland. The three key sections of the report focus on distinct aspects of the Momentum programme, offering practical recommendations to retain and enhance Momentum's successful practices, and policy recommendations to support programmes such as Momentum by transferring learning and best practices to the wider cultural and creative economy.

Data Sources and Challenges

Momentum draws on and generates vast amounts of diverse data every year. Being able to efficiently process, manage and harness these data is crucial for building on Momentum's progress going forward. The annual nature of project budget confirmation and personnel contracts, as well as limited internal capacity and data training, however, make it difficult for the project team. These challenges are typical of many smaller creative and cultural organizations and affect data collection, analysis and interpretation.

Momentum may enhance its data management and architecture by: (1) Applying for a Creative Informatics challenge grant where an SME can create a coherent data architecture and an integrated data system that uses prevalent tools, such as Excel, to link participant information, survey responses and events and track not only who participates but the outcomes of the participant, such as learning, relationships, collaborations and exchanges, and experiences; (2) Securing stable funding over a longer period to retain staff to enable consistency in surveys and data; (3) Utilising the revised Momentum September survey, which will simplify not only data collection, but also analysis and comparability of the surveys across participants and time; and (4) Offering easy and inexpensive ways to develop staff in Excel and data management skills, such as online courses from LinkedIn.

Cultural policymakers may support the data challenges of smaller creative organisations with limited resources and staff by: (1) Funding with three-to-five year cycles instead of yearly grants to facilitate consistent planning, development and staffing engagement; (2) Creating survey templates that enable comparison across creative organisations that are publicly funded on their objectives and outcomes; (3) Providing bursaries for creative organisations and encourage Apprenticeship hiring for data management skills development to help develop requisite data skills and stimulate cross fertilisation of knowledge between the creative sector and data professionals; and (4) Ensuring Arts Management HEI qualifications provide necessary data skill training for incoming arts managers to

address and oversee the intensive data demands that permeate all aspects of the creative and cultural sector, from operations (e.g., ticketing, tracking attendees for types of events) to marketing (e.g., surveying audiences and participants, building customer data bases) to assessment required from funding agencies.

Momentum's Participants and Ecosystem

In this section, we explore Momentum's broker role in connecting Edinburgh Festivals and the Scottish Sector with International Delegates and Guests, as well as a set of interdependent stakeholders to develop a vibrant festivals ecosystem. To create a comprehensive database, we triangulated multiple data sources, identifying 1823 people who engaged with the programme in various capacities during 2011-2019. The growth in Momentum's participants over the years is testament to Momentum's success with and responsiveness to key stakeholders.

Momentum excels at: (1) Initiating relationships between international artists, producers, key government agencies and funders, and Edinburgh's festivals (Desired Outcome 1); (2) Showcasing Edinburgh festivals and the wider Scottish cultural offering to the international Delegates (Desired Outcome 2); and (3) Providing a platform for future collaborations (Desired Outcome 3).

International Delegates are varied to maximise new contacts and potential relations for the Edinburgh's Festivals and Scottish Sector: 90% (631) of International Delegates and Guests participate once in Momentum, 9% (61) participate twice, and 2% (13) participate three or more times. Delegates are encouraged to return on independent visits to the festivals to build on their initial contacts. These visits, however, are not tracked so no follow up surveys were sent to Delegates who attended Momentum in prior years. In 2019, Outcomes survey was introduced and sent to Delegates who attended 2016-2018. Thus, although we can assess outcomes, we cannot assess what proportion of Delegates return to build upon the contacts established in their initial Momentum programme experience.

The high percentage of new Delegates each year creates challenges to developing embryonic contacts into long-term relationships and collaborations with the Scottish Sector and Festivals, given the busy schedules during the Festival season and Momentum programme.

The growth in participants has led to new categories of participants, such as Invited Delegates, who may be Country or Art Form, Referred Delegates, Guests, Seminar Guests and VIPs, increasing the complexity and challenge of tracking Momentum cohorts, such as distinct surveys for each group.

Momentum may build upon its successes by encouraging a greater number of Delegates to repeat their visits, which helps develop long term relationships (Desired Outcome 1) and facilitate collaborations (Desired Outcome 3) whilst enabling exposure to new relationships and collaborative opportunities.

A proportion of Delegates that repeat their experience may not increase costs but rather decrease costs for these reasons: (1) a repeat Delegate replaces a new Delegate, (2) repeat Delegates can be intentionally moved from Invited to Referred to Guest status, which receives less financial and organisational support over time; and (3) repeat Delegates may reduce the need for follow on funding of exchanges and residencies provided by Momentum. In addition, by repeating the Momentum experience for a portion of Delegates, this may incentivise relationship development of the Delegate with Scottish Sector and Festivals between their Momentum programmes.

Momentum may also enhance its knowledge of who participates, their outcomes and the festival ecosystem more easily by: (1) Employing stable definitions to capture and catalog participants across the years; (2) Utilising the new survey to track participants' experiences and progress toward Momentum's goals over time; (3) Following up with short surveys on former Delegates at two or three year intervals, maintaining contact and checking on relationships and collaborations that came to fruition; and (4) Creating a Momentum Alumni group that can share information, stories, contacts and help support relationships and collaborations amongst former Delegates.

Cultural policymakers may support and amplify creative network and ecosystem development by: (1) Identifying a nomenclature for key creative roles and sectors to enable tracking and comparing over time all publicly funded programmes; and (2) Providing three to five year funding for regional development and networking to enable long-term staff engagement and planning.

Translating Participants' Priorities into Desired Outcomes

Momentum's stated goals are to build long-term relationships, showcase the Scottish Sector, and enhance international collaborations for the Scottish Sector and Festivals. This section of the report examines how participants' objectives interact to achieve Momentum's desired outcomes of building relations, showcasing Scottish Sector and enabling collaborations. A key Momentum outcome is also to enhance learning, exchanges and knowledge transfer, which is not included in Momentum's key goals.

To examine how participant groups' objectives interact and lead to Momentum's desired outcomes, we engaged in a longitudinal and cross-sectional analysis of the programme's participant groups.

Momentum excels at achieving its second desired outcome of showcasing the Scottish Sector and Festivals for Delegates, Festivals and the Scottish Sector. Delegates aspire to learn from and experience the Edinburgh Festivals, translating the Festivals' strategies and operational successes to their own festival or Edinburgh's success as a festival city to their city or region. Festivals achieve their desire to raise their profiles and to scout for international works. Scottish Sector participants focus on touring opportunities, raising their profile and seeking out Delegates who programme. The Scottish Sector achieves its goal of raising their profiles.

The research shows that Momentum's brokerage role in initiating relationships is valued and recognised by all the key participant groups. Momentum is first and foremost a uniquely diverse

and intense learning opportunity. Actively learning from peers and networking are high priorities for participants, which offer complementarity and a natural foundation for relationships that fuel learning, future exchanges and collaborations. Momentum is successful in providing the crucial first step of building relationships through networking events and facilitated introductions.

The barriers to building relations and enhancing collaborations include language issues, participants' limited time during Momentum to explore relationships due to a packed schedule, and the high percentage of new Delegates each year that inhibits translating embryonic connections into long-lasting relationships. Momentum may benefit from aligning expectations earlier to enhance outcomes. One way to do so is realistic previews, which may include Delegate stories, interaction with prior participants, further communicating Momentum's core objectives to Delegates and the Scottish Sector, as well as working more closely with the British Council Hosts to make suitable nominations. In this way, participants may understand better what to expect from and how to capitalise on Momentum's cross-cultural experience.

Additional challenges of translating embryonic into long-lasting relations and enhancing collaborations include: (1) Delegates' initial focus on learning from and experiencing the Festivals; and (2) Scottish Sector gaining the attention of Delegates to tour their works. Thus, it may benefit the Scottish Sector to have some Delegates repeat their visit after they have learned from the Festivals and been exposed to the Scottish Sector, enabling Delegates to envision possibilities for collaborations, exchanges and touring. The importance of follow up for relationship building is seen in the Momentum funding: 79% of the 28 funded projects were between Delegates and Scottish Sector primarily for scoping visits and research trips. The addition of the March survey also prompted Delegates and Scottish Sector participants to reflect and act on their goals.

Taking part in the Momentum programme entails a learning curve to align objectives among the key participant groups and gain more realistic expectations. A key finding is that the experience of Momentum enables outcomes that were not anticipated in advance, such as 24% of Delegates reported scouting Scottish work for their venues and festivals despite the fact that less than 1% originally set out to do so.

This finding of learning through engagement suggests that Momentum expand its stated three goals to include a fourth: participants' learning, mutual understanding, and envisioning new opportunities for relationships and collaborations.

INTRODUCTION

Momentum is a festivals delegate programme, based in Edinburgh, which brokers relationships, engages cultural diplomacy, and develop the festival ecosystem around Edinburgh and Scotland. Momentum runs the last week of July and the month of August, providing a dynamic platform for key cultural players from across the world to engage and build relationships with the world's leading Festival City, the wider Scottish cultural sector, and the international community that flocks to Edinburgh during the peak Festivals season. Momentum hosts senior arts professionals, targeting those operating at decision-making level from cultural institutions, festivals, funding bodies and governments, to make deeper connections with the festivals, and to stimulate creative networks between the Scottish arts sector and the international cultural community. Momentum's goals are:

1. To build long-term relationships between international artists, producers, key government agencies and funders, and Edinburgh's festivals.
2. To showcase the wider Scottish cultural offering with these delegates.
3. To cultivate collaborative opportunities for Edinburgh's festivals, Scottish artists and Scottish work internationally.

The Delegate Programme launched in 2011 and formalised under the brand "Momentum" in 2013. Momentum is a partnership among: (1) Festivals Edinburgh, (2) British Council Scotland, and (3) Creative Scotland. EventScotland and the City of Edinburgh Council provide support as part of their commitment to a year-round integrated Cultural Diplomacy working model.

Festivals Edinburgh is a strategic umbrella organization that represents the independently run 11 major Edinburgh Festivals, five of which occur in August—International, Fringe, Tattoo, Book and Art—and six that are spaced throughout the year—Film, Science, Children's, Jazz and Blues, Storytelling and Hogmanay.

Momentum engages in cultural diplomacy, advances knowledge, improves practice and acts as a broker for collaborations and exchanges among those within the international cultural sector. Cultural Diplomacy uses soft power to shape the preferences of others through attraction and persuasion rather than coercion (Nye, 2004). It is based on long-term relationships, reciprocity and mutual understanding (Cummings, 2003:1; Schneider & Nelson, 2008; Rivera, 2015). Network brokers invest time, financial and other resources to create relationship, balancing serendipitous interactions and developing selectively some ties into more intensive collaborations and exchanges (Paquin & Howard-Grenville, 2013). These partnerships aim to build trust and resilience, draw on the power of example to improve global standards in the cultural sector and facilitate a network of exchange that becomes transformative for all partners (Blond, Noyes, Sim, 2017:20).

Momentum's goals reflect the history and identity of Edinburgh and its festivals. The British Council played a key role in establishing the Edinburgh International Festival (Bartie, 2013; Miller, 1996). Edinburgh's first three festivals—Edinburgh International Festival, Edinburgh International Film Festival and Edinburgh Festival Fringe—were founded in the aftermath of World War II as 'a

platform for the flowering of the human spirit' (<https://www.edinburghfestivalcity.com/the-city/history-of-the-festivals>) and sought to rebuild and renew the world through the arts by inviting the best performing artists and audiences from around the world into a shared experience.

Momentum's programme seeks to address the challenges of the 21st century and reinforce Scotland's role on the global stage. Momentum capitalises on the five August festivals (i.e., International, Fringe, Art, Book, Tattoo) and includes the six festivals that occur throughout the year. The three founding festivals (i.e., International, Film and Fringe) have run continuously from 1947 to 2019 until the Covid-19 pandemic disrupted the festivals and Momentum in 2020.

This study was commissioned on the occasion of Momentum's tenth anniversary and explores the benefits and challenges of relationship brokerage and cultural diplomacy through festivals and developing the festival ecosystem around Edinburgh and Scotland. Momentum ran in person editions (2011-2019) and online in 2020 due to Covid-19.

The report has three primary sections, offering practical recommendations to retain and enhance Momentum's successful practices, and policy recommendations to support programmes, such as Momentum, and transfer best practices to the wider UK cultural and creative economy:

- (1) Outline the data challenges that Momentum faces, which is typical of cultural organizations.
- (2) Detail Momentum's participants from 2011-2019 and its broker role in connecting these key groups and a set of stakeholders to develop the vibrant festivals' ecosystem,
- (3) Examine the objectives and outcomes of diverse participant groups and how these interact to support and enact Momentum's three goals of (a) building long-term relations among Edinburgh's festivals, Scottish Sector and international artists, funders and governments, (b) showcasing the Scottish culture with international delegates, and (c) cultivating international collaborative opportunities and work for Edinburgh's festivals and the Scottish creative sector,

Since its introduction 10 years ago, Momentum has been subject to annual confirmation of project budget availability and annual project team contracts—often as late as March, which militate against long-term planning and also impact staff development and retention. The timing of the annual funding also creates time pressures for inviting and coordinating key constituencies such as International Delegates and Scottish Sector artists and organisations.

DATA SOURCES AND CHALLENGES

Data Sources

To produce this report, we studied prior evaluation reports for contextual information and background (annual reports 2011-2018, key highlights for 2019, Midterm Astrid Flowers report 2016), but drew primarily on primary data sources provided by the Momentum partners, such as participants lists, meetings and events data, surveys and minutes from debrief sessions.

Participants data. To identify who participated in Momentum over the years, we used Delegate masterlists (2011-2019), Sector mailing (2017-2019), contact lists (2019-2020), Delegate itineraries (2013), Momentum events database (2014-2018) and Sector meetings tracker (2017-2019) data.

Original survey data. Surveys were created for distinct purposes and participants, which had some similar but also different questions (see Appendices 1-3). We used the following surveys:

- September evaluation surveys for all participants (2012-2019),
- June priority surveys for the Scottish Sector (2017-2019)
- March outcomes surveys for Delegates and the Scottish Sector (2018-2019)
- The following data were no longer available: (1) the pilot year questionnaire (2011), (2) Stakeholder (2013) and (3) Referred Delegates (2016) surveys.
- To analyse the data, we interpolated quantitative and qualitative questions to achieve consistency and comparability in format and in content, as well as rescaled different ranking and rating scales (see Appendix 4). To align the rated and open-ended questions, we opted to code the open-ended qualitative data using the key categories identified in the survey questions with ratings (Appendix 5-7).
- We were unable to calculate response rates as no record was kept of who was sent but did not answer the survey.

Minutes from Delegate debrief sessions. Introduced in 2017, debrief sessions invited Delegates, usually by country or art form and sometimes by individual, to share their experiences, original objectives and immediate outcomes after experiencing Momentum. They were facilitated and notes taken by Momentum partners. The following 2019 debrief session minutes were missing: (1) China, (2) Japan, (country delegations), (3) Visual Arts and (4) Literature delegations.

Festivals Edinburgh organic outcomes. Festivals Edinburgh provided an “organically” collected database of Momentum outcomes as they communicate with the various participant groups.

Momentum funded projects. From 2016-2019, 28 projects were funded with amounts ranging from £942 to £10,000. We do not have information on projects that were submitted to Momentum but were not awarded funding. Other projects initiated at Momentum may have been funded by the British Council or Creative Scotland, which due to work demands and limited capacity could not provide the information.

Data Challenges

As a programme, Momentum uses and generates vast amounts of data every year. The annual nature of project budget confirmation and personnel contracts, as well as limited internal capacity and data training make processing, managing and harnessing data difficult. A key challenge for creative and cultural organisations that do not have extensive staff and secured funding is that they cannot hire knowledge workers, such as marketing, data specialists and others to develop surveys, measurement tools, data architectures and data management systems.

We briefly highlight some data challenges that may temper how to interpret these data and which also provide opportunities for improvement. No consistent or exhaustive record was kept of some categories of participants (Referred Delegates, Momentum/VIP and Seminar Guests). Numbers of Scottish Sector representatives are guesstimates and may be underestimated given different degree of involvement of these participants with Momentum (contacted, RSVP'd, attended). In addition, the original source data did not always match the data in prior Momentum reports (Appendix 8).

We offer some practical and policy suggestions that may aid in data collection and management.

Practical Suggestions: (1) Secure stable funding over a longer period to retain staff will help to enable consistency in surveys and data; (2) Utilise online courses from LinkedIn, such as for Excel training and data management, which offer an easy and inexpensive way to develop staff skills; (3) Avoid altering surveys every year and employ the revised September survey, which enables all participant groups to utilise it and addresses the core issues (see Appendix 9); (4) Apply for Creative Informatics challenge grant to develop data architecture that meets Momentum's and Festival Edinburgh's needs, such as linking participant information, survey responses and events to track who participates, how they network, their outcomes and experiences, and with common data management tools, such as Excel.

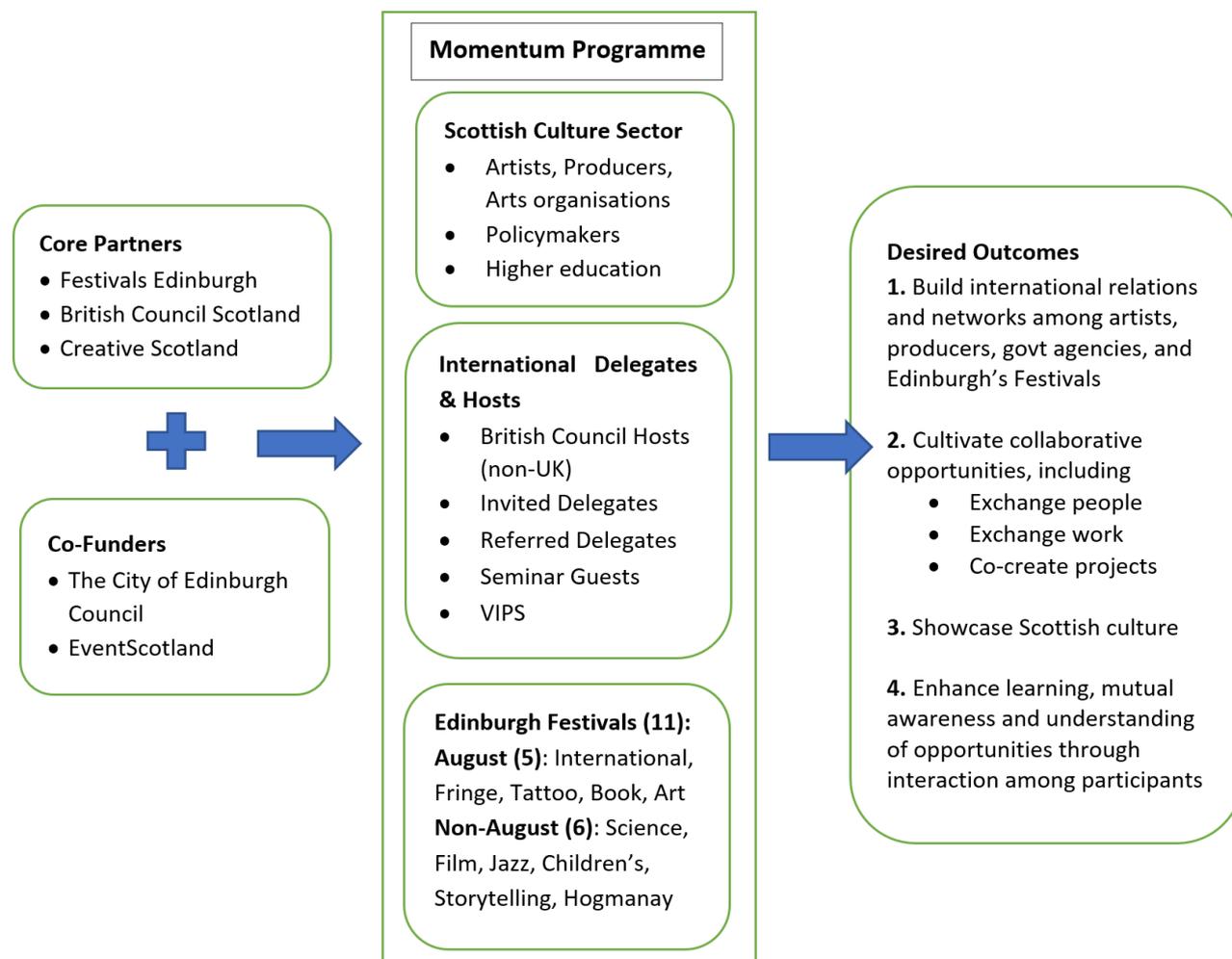
Policy Implications for Supporting Smaller Creative and Cultural Organisations. Reliable, simple and valid measures are critical to outcome assessment and evaluation. To help arts and festival managers not trained in creating surveys or data management, funding agencies and policymakers may provide: (1) Survey templates and outcome metrics to help guide those funded and enable comparisons across funded projects; (2) Bursaries for more intensive training of grant holders in data ethics, survey design and marketing metrics, data architecture and data management; (3) Apprenticeship funds to hire those who have data management skills but lack context specific knowledge in creative or cultural organisations to enhance cross-fertilisation of skills and knowledge, and (4) Propose qualifications to HEI that offer Arts Management, Festival Management, Events Management certifications and/or degrees to ensure incoming arts managers have the requisite skill training to meet data management for outcome and assessment required by funding agencies.

MOMENTUM'S PARTICIPANTS AND ECOSYSTEM

Overview of Momentum's Participants and Ecosystem 2011-2019

Momentum Delegates and Scottish Sector participant are selected based on criteria linked with the programme's objectives: (1) building relations, (2) showcasing Scottish culture and (3) cultivating collaborations and exchanges. Momentum programme engages a set of interdependent stakeholders (see Figure 1) to create a vibrant festival ecosystem and enable desired outcomes.

Figure 1. Momentum Festival Ecosystem



Momentum Core Partners

Momentum's core partners—Festival Edinburgh, Creative Scotland and British Council Scotland—play a pivotal broker role in connecting individuals and organisations to one another in the international festival ecosystem. Festivals Edinburgh leads primarily on the programme's project operations, events and services that connect Delegates with the Festivals. British Council Scotland leads on Delegate selection and accommodation. Creative Scotland leads on Scottish Sector

engagement and works with Festivals Edinburgh on Delegate Centre operations. All partners work across Delegate programming, hosting and year-round follow up activity.

Momentum Associated Partners and Funders

Additional stakeholder support and financial resource comes consistently from City of Edinburgh Council, Event Scotland, and Visit Scotland.

Edinburgh Festivals

Edinburgh Festivals are represented by Chief Executive Officers and Festival Directors or their deputies, as well as other senior management and support staff. Among these are Artistic, Creative and Planning Directors, Heads of Education, Creative Learning and Development, Participant Services, Industry and Talent Development, Marketing, Press and Communications, External Affairs, as well as Venues, Companies and Events managers.

Representatives of the 11 Edinburgh Festivals vary in their engagement with Momentum (see Appendix 10). The Edinburgh International Book Festival (EIBF), the Fringe and the International Festival are particularly well represented over the years, followed by the Film, Children's and then Tattoo. Interestingly, the records reveal only one representative of the Art Festival despite Momentum's dedicated Visual Art Delegate programme, which was started in 2014 along with the dedicated Literature programme for the Edinburgh International Book Festival.

Scottish/UK Sector

Since a key goal of Momentum is to showcase Scottish cultural offering, artists, producers, policymakers and representatives of higher education within Scotland are invited to participate in Momentum. Scottish Sector participants are primarily artists, arts organisations, producers, and venue operators. Momentum implemented activities that seek input to Momentum and feedback on the programme from the Scottish and the wider UK cultural sector:

- June – a Sector Priorities survey to canvas geographical and thematic priorities that informs Delegate programming;
- August – bespoke Sector invitations to programme briefings and networking events;
- September – Evaluation survey;
- March – Outcomes survey to identify outcomes of attending prior August Momentum.

International Participants

International participants include: (1) Invited Delegates: Country or Art Form, (2) Referred Delegates, (3) Seminar Guests and VIPs, along with occasional joint events, such as Edinburgh International Cultural Summit (EICS). British Council Hosts and Invited Delegates, whether Country or Art Form, receive financial support and bespoke programme planning during Momentum.

British Council Hosts. A number of British Council (BC) overseas and UK staff take part in Momentum every year. BC Hosts curate participant lists from their respective countries, and many BC Hosts also accompany invited participants during Momentum to provide Delegate support and act as brokers.

Country Delegates. Country Delegates come from nations that are identified as strategically important for relationship-building. Delegates are selected, in part, on their desire to partner with Festivals and the Scottish Sector. Momentum Delegate invitations enact three-stage, or three-visit, “country cycles” to deepen relations between countries.

Art Form Delegates. Art Form-Delegates for *Literature* and *Visual Art* were introduced in 2014 in response to the Scottish Literature and Visual Art Sectors’ needs and potential for international collaboration.

Momentum’s yearly evaluation has kept track of these major groups of Invited (Full) Delegates and their experiences, including bespoke itineraries, festival tickets and booking service, seminars, networking events, access to Delegate Centre, and supported accommodation.

Other International Participants

Momentum’s other international participants are recommended to the British Council by important third parties. The British Council nominates and Core partners select the participants. These types of Delegates have more limited benefits and services, such as (1) joint meetings with Momentum partners, (2) seminars, (3) networking events where relevant, and (4) the opportunity to engage with Edinburgh Festivals and the wider Scottish and UK cultural sector, which even if limited, may lead to strategically significant outcomes, and do so at a lower marginal cost for Momentum.

Referred Delegates are referred by third parties or are Invited Delegate from previous years. They are expected to be more independent, deepen relations, pursue opportunities, and they receive no financial support.

Momentum/VIP guests are individuals visiting, possibly for a short time and identified by partners as key international figures who benefit from a bespoke introduction to the Festivals.

Seminar guests are people who benefit from attending seminars offered in Momentum’s programme, which focus on festival operations.

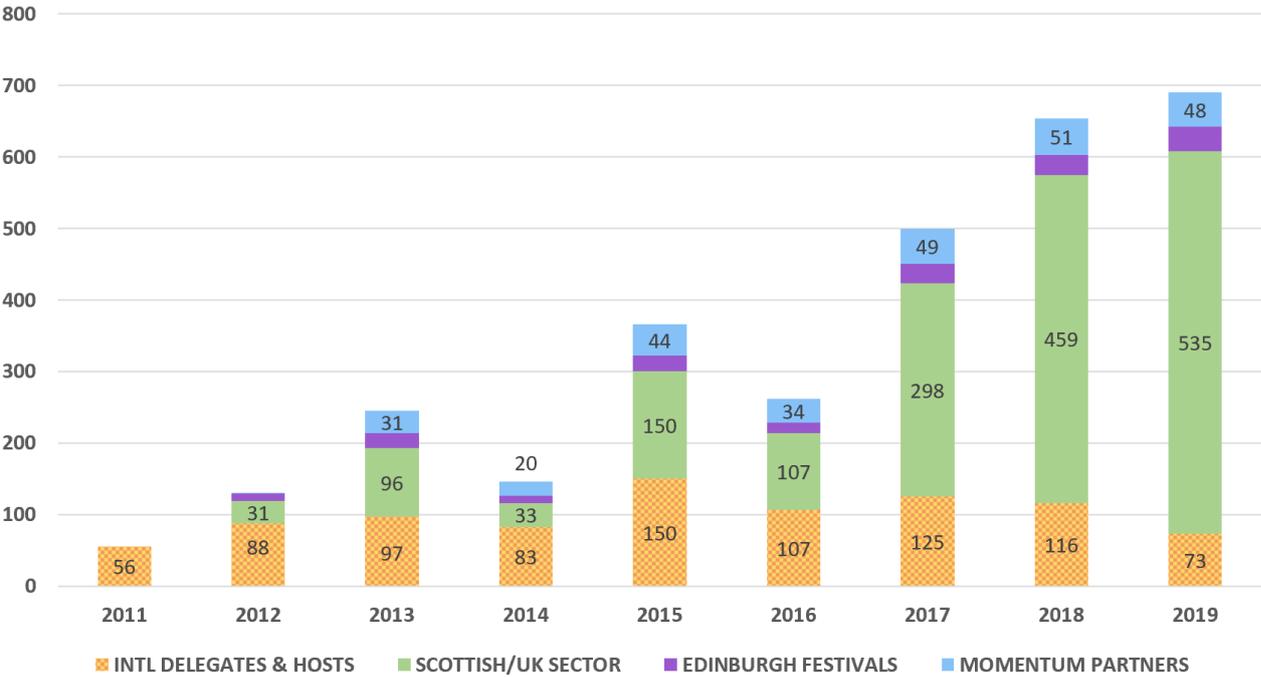
EICS Delegates. In 2018, Momentum worked with the Edinburgh International Culture Summit. Select government officials/representatives and national agencies experienced an intensive one-day programme with cultural policy makers, the Edinburgh Festivals, and the Scottish Sector.

Tracking Momentum Programme Participants Over Time

To answer the basic question of who participated in Momentum from 2011-2019, we examined and triangulated multiple data sources provided by Momentum’s team (see Appendix 8). We present the findings from the data.

Momentum’s participants have grown significantly over the years (see Figure 2). In later years, the Scottish/UK Sector participants exponentially outnumber international Delegates and guests, reflecting the diverse Scottish cultural offerings to which International Delegates are exposed during Momentum. By keeping the international participants’ numbers within a certain limit, this preserves the quality of bespoke services that Momentum offers, enables financial viability and makes Momentum’s programme a prestigious and exclusive experience. The exponential growth in Scottish participation is in response to Scottish Sector interest in having opportunities to learn more about other countries’ cultural scenes and opportunities to hear from international cultural visitors. This growth in Scottish participation may elicit competition among Scottish Sector for Delegates’ time and attention as well as increase organizing challenges of the Momentum’s programme.

Figure 2. Momentum Participants Numbers by Ecosystem Components, 2011-2019



As a programme that seeks to foster enduring cross-cultural relationships, Momentum has seen many repeat visits, primarily from Festivals and Scottish Sector, as shown in Figure 3. For this reason, the total cumulative sum of Momentum attendees over 2011-2019 (3051) is greater than the total count of unique participants throughout those years (1823).

Figure 3. Number of Unique Momentum Participants



When considered together, the cumulative sum and the total count allow for the average number of Times Participants Returned to be calculated as follows:

$$Times\ Participants\ Returned\ (R) = \frac{Total\ Cumulative\ Sum\ of\ Participants}{Total\ Count\ of\ Unique\ Participants}, \text{ where}$$

R > 1 means that participants attended Momentum more than once, which facilitates Momentum’s ambition to engender lasting cross-cultural relationships. The repeat engagement of the key groups that are invited to participate in Momentum are as follows:

- Edinburgh Festivals-both Directors and personnel, R = 2.55
- Scottish Sector, R = 1.97
- British Council Hosts, R = 1.52
- International Delegates and Guests, R = 1.14

A longitudinal analysis of Momentum participants reveals more fine-grained analysis of participation. Festival Directors and personnel were the most stable group due to their usually multiple-year tenure (53% attended more than once), which allows for continuous engagement with Momentum and any Delegates who come repeatedly. Scottish Sector has more repeat participation, as well: 51% newcomers, 21% attended twice and 28% engaged with the programme for three or more years. In contrast, Delegates’ participation in the programme were: 90% first-timers, 9% participated twice and 2% came to Momentum three or more times in some capacity over the years.

Delegates. The high rate of newcomers in Delegates (90%) is an intentional strategy to maximise introductions to International Delegates and offer variety to Festival and Scottish Sector participants. Delegates are encouraged to return in subsequent years independently to the August Festivals at their own expense and to draw on the contacts they made in their first intensive programme experience. While the organisers are aware that Delegates return one or more times independently, there is no comprehensive tracking of continued attendance.

Suggestion: If Momentum partners wish to maintain this high rate of one time participants, this places more urgency on careful selection and alignment of expectations, which can be achieved through the following strategies: (1) British Council overseas Hosts may post urls

to Momentum reports on their website or share with target Delegate populations to attract and offer a source of information to Delegates who are a good fit with Momentum; (2) After Delegate selection, British Council Hosts further share Momentum's explicit key goals in their communications with Delegates; (3) After Delegate selection, British Council Hosts may encourage Delegates to watch short podcasts or Youtube videos from prior Delegates to have a better understanding of what to expect and how to benefit the most from Momentum, and (4) Festivals Edinburgh when setting a Delegate's bespoke programme may help Delegates articulate their aspirations more concretely (e.g., why they wish to meet with a person or type of contact, such as learn about a particular practice, create a specific kind of relationship, scope a potential collaboration).

Suggestion: A different strategy increases the portion of Delegates who attend Momentum, aligning with the three-year country cycle and moving Delegates from Invite to Referred to Guest status, which enables participation and tracking.

British Council Hosts. British Council Hosts had a somewhat lower turnover, with 73% being first-timers at Momentum.

Scottish Sector. Scottish Sector participants, on the other hand, were more balanced in terms of Momentum experience: 51% attended once, 21% participated twice, and 28% engaged with the programme three or more years during 2011-2019.

These data reveal a potential obstacle to achieving Momentum's desired outcomes of developing long term relations and collaborations among International Delegates, Scottish Sector and Edinburgh Festivals. With almost 90% of Delegates attending only once with the intensive support of the programme, Edinburgh's Festivals and Scottish Sector participants likely invest in new relations rather than deepen existing relations needed for collaborations and co-creating projects. Although Delegates may return and deepen relations, there are no data to assess how frequently this may happen and how often it leads to collaborative outcomes.

Creative industries, such as festivals, are defined by key characteristics, such as demand uncertainty, the need for diverse skills in creating cultural products, close temporal coordination in executing cultural products, particularly for film and the performing arts, and the need for a constant flow of new creative products (Caves, 2000). These demands are met with networks that balance weak ties and strong ties (Uzzi, 1997; Uzzi & Spiro, 2005). Weak ties provide new information, ideas and connections (Granovetter, 1973) whereas strong ties enable collaborations under conditions of uncertainty (Krackhardt, 1992) that characterise creative industries.

Suggestion: The combination of repeat and new Delegates will likely enhance Momentum's desired outcomes of long-lasting relations and cultivating collaborations with Festivals and Scottish Sector. Momentum may employ phased support to enable a portion of Delegates to repeat their attendance at Momentum and the August Festivals (e.g., Delegate moves

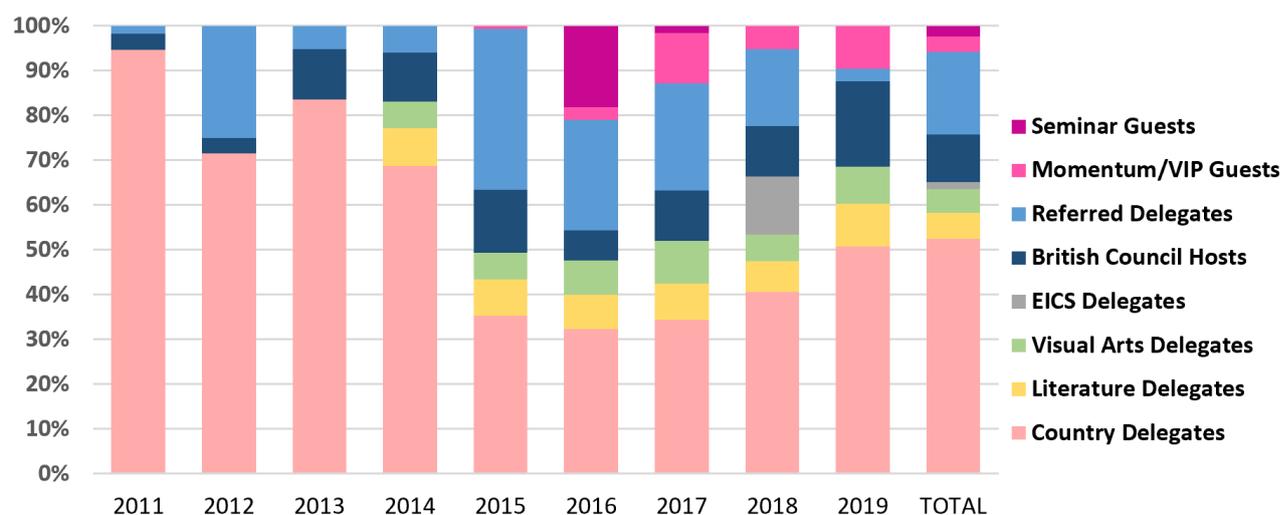
from fully funded to partially funded to non-funded). This intentional movement enables Momentum to track better Delegate experiences, relationship development and collaborative outcomes over time. It may also reduce the need for follow up funding to scope relations and for research visits.

Suggestion: Create a *Momentum Alumni* network to support Delegate experiences, relationships, exchanges and collaborations. With over 1800 participants of the Momentum experience, this offers a key resource that may be cultivated to advance Momentum’s operations, goals and outcomes. Alums may share their experiences with new attendees, give realistic previews on how to best create new contacts and use their time at Momentum, as well as help to support and cultivate relationships. Momentum may enable this group with a database of prior attendees, but encourage the alums to organise the group as this relational network offers the benefits of a creative community.

Increasing complexity of Momentum. The growth in international participants has been paralleled by increasing complexity in the composition of Momentum’s International cohort with a variety of categories that shift over time, including Invited, Referred, Country, Art Form, Guest and VIP. Figure 4 highlights that complexity, which is due to two reasons:

- demand on the part of the Edinburgh Festivals with the introduction of the Literature and the Visual Arts delegations, and
- demand from a greater range of international participants who wanted to participate and led to new categories of participants (e.g., Referred Delegates, VIPs, Seminar Guests etc.).

Figure 4. Momentum International Participants, 2011-2019



This increased diversity of international participants speaks to Momentum’s success and awareness by participants of its bespoke platform for cultural exchange focused on festivals. A challenge of increased participant diversity is a lack of clarity on participants’ labels and categorisations over time, such as who were Referred Delegates and Guest, introduced in 2016, and how they differed.

Suggestion: Define and institutionalise the labels and categories of participants to enable clear reference and comparison over time.

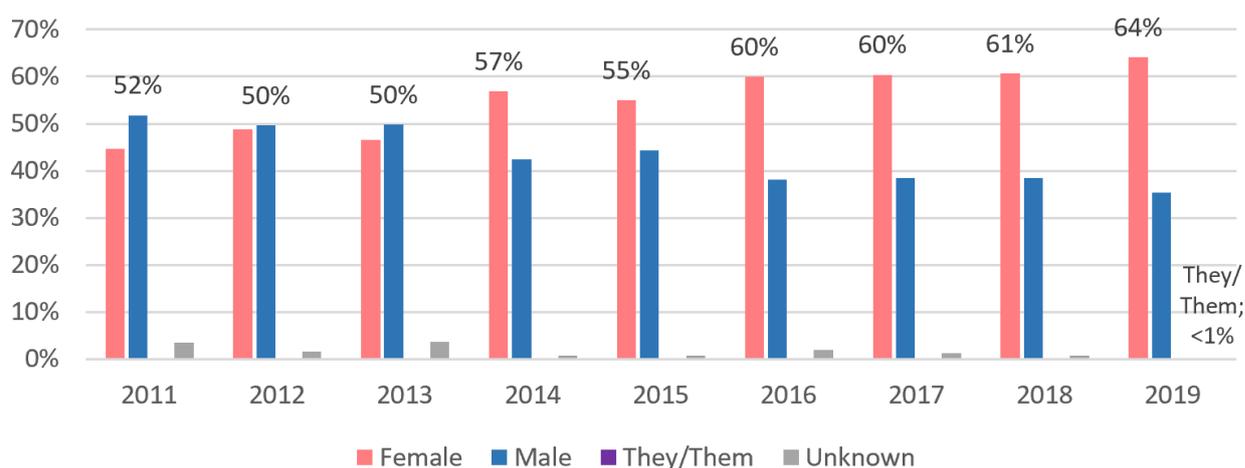
Momentum’s Equality, Diversity and Inclusion. Data on Momentum participants’ proclaimed gender, socioeconomic status, race/ethnicity or religion were not collected. Disability was collected informally for access and logistical reasons. Momentum’s partners are currently working on an Equality, Diversity and Inclusion strategy to promote a fair and more equality society and ensure that all aspects of the programme reflect the diversity of the Scottish cultural sector and countries involved and that our events are as inclusive and accessible as possible.

In this report, we attempt to assess gender-balance among the key groups participating in Momentum by using publicly available information found on the Internet.

Longitudinal analysis of gender balance among Momentum participants over 2011-2019 (Figure 5) indicates that the percentage of male participants decreased from 52% in 2011 to 35% in 2019 with more women than men participating in the programme from 2014 onwards. However, the data sources available also grew more robust in later years, making inferences about gender more accurate and suggesting that this trend over time may be less dramatic than these data suggest.

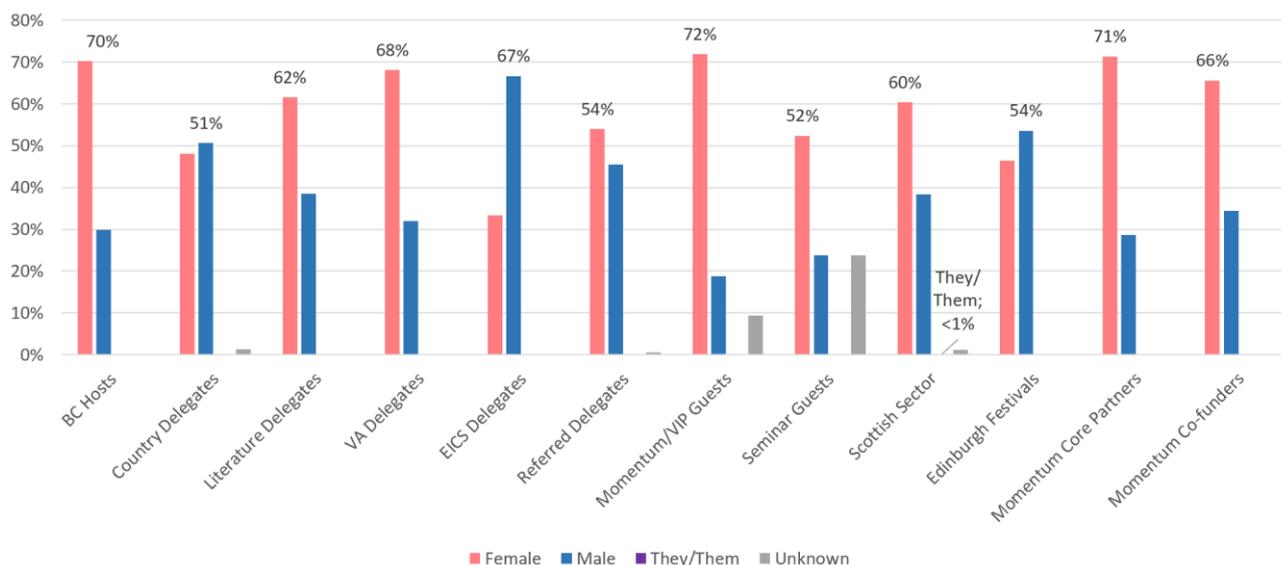
Suggestion: Attend to and track issues of inclusivity and diversity in the composition of Delegates and Scottish Sector when creating the Momentum programme.

Figure 5. Longitudinal Analysis of Gender Balance among Momentum Participants, 2011-2019, %



An analysis by participant type (Figure 6) reveals that Edinburgh Festivals are represented by more men than women (54%) whereas Momentum Core Partners and British Council Hosts are dominated by women (71% and 70% women, respectively). Country Delegates appear to be the most balanced with 51% men and 48% women participating in the programme (1% gender unknown). This gender balance between Country Delegates and the Festivals may facilitate relationships and collaboration. The relative gender imbalance of Country Delegates and Scottish Sector may need to be assessed.

Figure 6. Gender Balance by Participant Type, 2011-2019, %



Given the open-source data used, it is not viable to examine gender identity, LGBTQ+ inclusivity, or class. These sources of diversity likely need to be monitored and assessed for future programmes.

Conclusion: Momentum’s success in developing and promoting a bespoke platform for cultural exchange around Edinburgh festivals has increased international participation. Delegates are intentionally varied. Momentum introduced new categories of Delegates in response to stakeholder needs, such as Referred Delegates and Guests, that have different levels of financial and organisational support. This increased number and diversity of participants creates three challenges:

First, 90% of Delegates attend the Momentum programme once. Although variety in Delegates creates the potential for new relationships, it also means that Scottish Sector and Festivals invest in new rather than deepen relations needed for collaborations and co-creating projects. Some percentage of Delegates that repeat their Momentum visits, moving from Invited to Referred to Guest, will enhance long-lasting relations and cultivate collaborations.

Second, the lack of clarity on participants’ labels and categorisations inhibits tracking categories of participants. Codifying and institutionalizing participant categories will aid tracking participation.

Third, the significant increase in participants coupled with yearly funding of Momentum staff places stress on staff to collect, track and utilise vast data of the Momentum programme. By using the newly revised Momentum September Evaluation survey, Momentum can more easily survey and track all Momentum participants and monitor the previously unaddressed issues of Equality, Diversity and Inclusion within Momentum programme.

An untapped and important resource for Momentum is its 1800 plus alumni, who could offer information, realistic previews, advice, contacts, and support that furthers Momentum’s objectives of relationship building and collaborations.

TRANSLATING PARTICIPANTS’ PRIORITIES INTO DESIRED OUTCOMES

Overview of Momentum’s Objectives and Outcomes

Momentum’s core goals of long-term relations, collaborations, and learning are more likely achieved when the ambitions of the key participant groups align, which entails an effective matchmaking process. Momentum’s partners play a critical brokerage role in selecting participants, matching their priorities, and providing opportunities to initiate relationships and collaborations.

Prior annual reports and the Astrid Flowers five-year report examined the goals of each group (e.g., International Delegates, Scottish Sector and the Edinburgh Festivals) but not how these goals interact with one another. Thus, we engaged in longitudinal and cross-sectional analysis of the objectives and achieved outcomes to compare participants.

Using the open-ended survey questions for 2012-2019, we developed a coding scheme based on key activities defined by Momentum and with whom the activities took place (Table 1). To create a frequency of activities, we counted the number of respondents that mentioned a certain activity for objectives and outcomes. To calculate intensity, or importance, of objectives and outcomes, we counted how often the same respondent mentioned objectives and outcomes. With these measures, we compare similarities and differences among participants in terms of their objectives (priorities) and outcomes.

Table 1. Types of Activities and With Whom

Types of Activities	With Whom
<ul style="list-style-type: none"> ▪ Relationships & Networks ▪ Learning & Knowledge ▪ Collaborations & Partnerships ▪ Exchanges & Residencies ▪ International Markets <ul style="list-style-type: none"> ○ Touring/Presenting One’s Work ○ Scouting for Work ○ Programme Exchanges ▪ Raise Profile ▪ Experience Cultural Activities ▪ Local Initiatives ▪ Non-Momentum ▪ Unknown 	<ul style="list-style-type: none"> ▪ Edinburgh Festivals ▪ Scottish Artists/organizations ▪ UK artists/organizations (not specific) ▪ Specific Country/Region ▪ Cultural Policymakers: <ul style="list-style-type: none"> ○ British Council ○ Creative Scotland ○ City of Edinburgh Council ○ other policymakers

The data reveal that Momentum excels at facilitating connections and building relationships (Momentum Desired Outcome 1). Figure 7 highlights Festivals and Scottish Sector prioritise networks as an objective and Figure 8 reveals Relationships and Networks is the most important outcome across participants. Figure 8 also highlights that Raising profile is important for Edinburgh Festivals and aligns well with Delegates’ desire to learn and experience Edinburgh Festivals.

Figure 7. Frequency and Intensity of Open-Ended Objectives (by Primary Code), 2012-2019

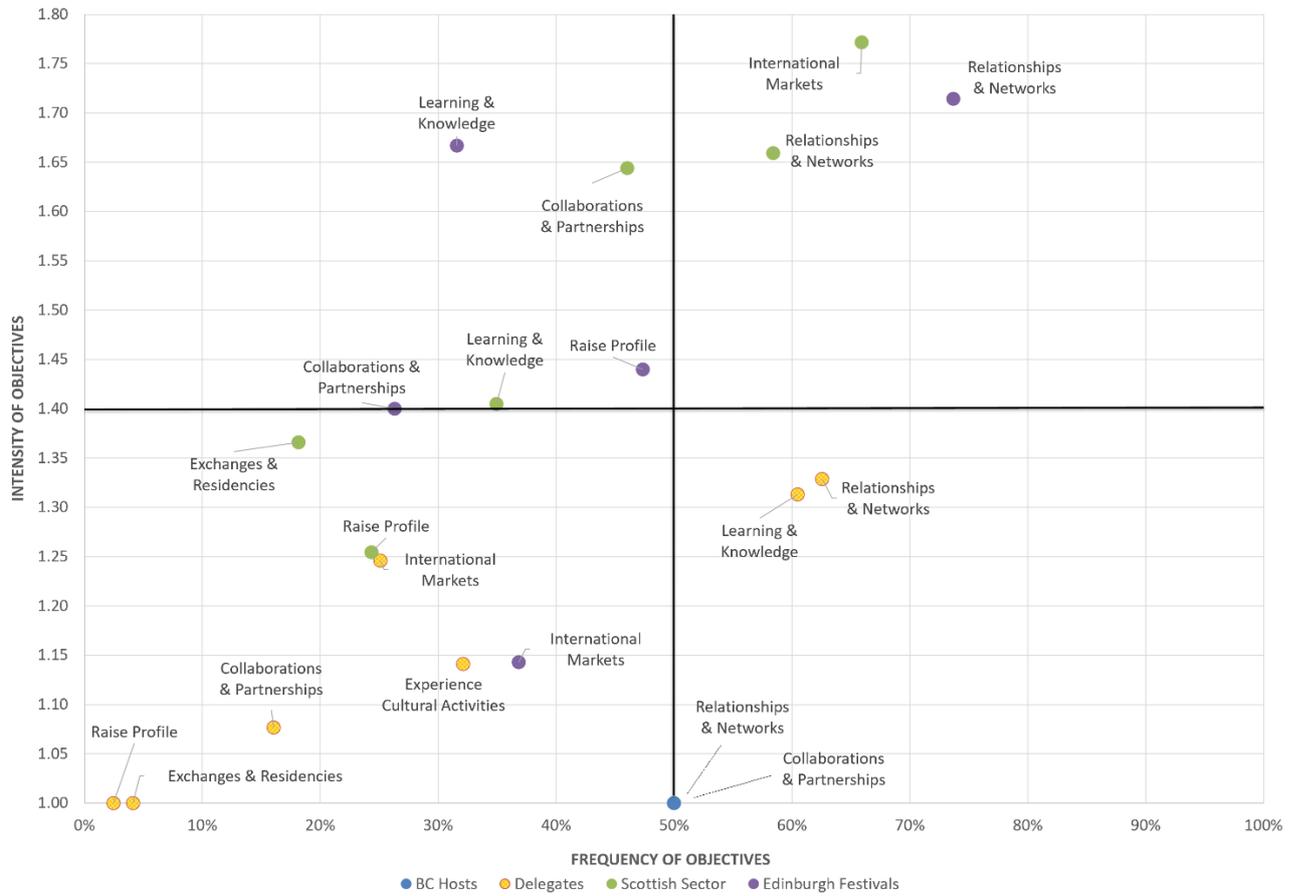
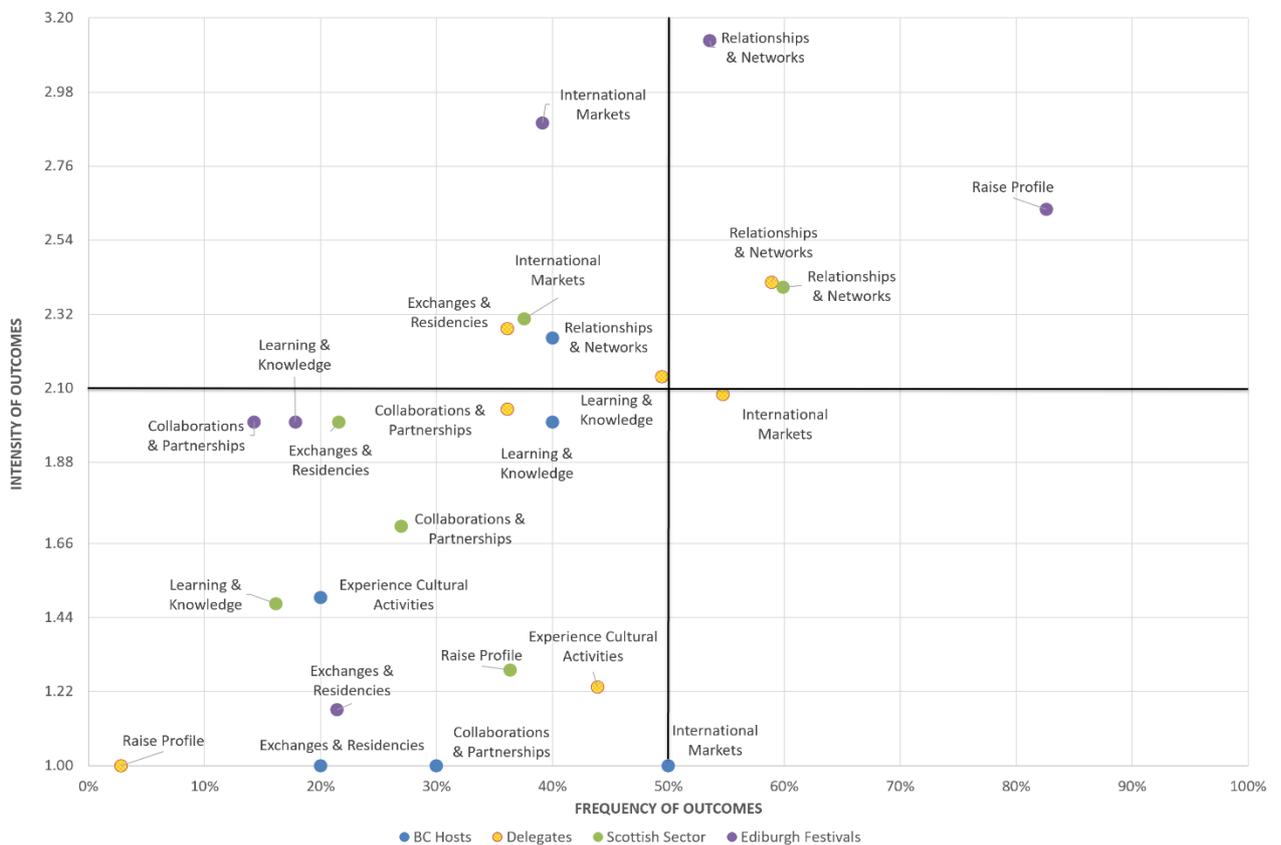


Figure 8. Frequency and Intensity of Reported Open-ended Outcomes (by Primary Code), 2012-2019



The Scottish Sector, however, is less able to achieve their top priority of accessing International Markets and engaging in Collaborations as an outcome (see Figure 8). This suggests some asymmetry of objectives among the key participant groups that makes achieving Momentum's Desired Outcome 3 more challenging.

Delegates' priorities reside in the lower left quadrant (less frequent and less intense) of Figure 7. This difference in Delegates' priorities, compared to Scottish Sector and Festivals, may be due to the Delegates greater diversity, which ranges from policymakers, producers, and creative artists. In fact, the majority of the outcomes for all participant groups are also plotted in the lower left quadrant (Figure 8), reflecting Momentum's challenge of facilitating and capturing other types of outcomes as well as the more tangible outcomes, such as collaborations or exchanges.

Momentum Outcome One: Build Long-Term Relationships Between International Artists, Producers, Key Government Agencies and Funders, and Edinburgh's Festivals.

Momentum provides the crucial first step for building relationships through networking events and facilitated introductions. The networking activities generated four kinds of positive outcomes: (1) Recognizing the key broker role and value of Momentum partners and BC Hosts, (2) Shifting from generic to specific relations to cultivate, (3) Strengthening within country networks and (4) Enabling peer learning through networks. There are also barriers to building relationships that participants identified. We address each of these below.

Momentum participants perceived Momentum as a *"strategic kind of networking facility"* (Delegate, 2013) that *"helped creating a different type of network which isn't transactional but geared towards mutual understanding"* (Delegate, 2017).

Recognising the value of Momentum partners' and BC Hosts' brokerage role. Open-ended responses reveal that participants appreciated the tailored nature of Momentum itineraries, highlighted the relevance of their scheduled meetings, and recognised Momentum's key brokerage role for initiating relationships.

- *"I thought the team were excellent in ensuring that the right people were connecting. Thought had obviously gone into each lunch/meeting/event which useless feckless festival directors like myself find invaluable"* (Festival, 2013)
- *"The meetings were well selected, very well targeted and relevant to what I do"* (Delegate, 2015)
- *"Really appreciated the way that people like [Momentum team member] and [Momentum team member] introduced me to people that would be beneficial... they had done their research into the connections and which Scottish artists would benefit from meeting who!"* (Scottish Sector, 2013)
- *"...with the intention of creating a relationship with the Scottish sector"* (BC Host in debrief, 2017)
- *"I made some good connections from Brazil, Argentina, Japan and Germany and have made initial follow up contact with them, with plans to follow up again later in the year"* (Scottish Sector, 2018)

- “...was thrilled to meet people he has been trying to meet over the last few years such as [Edinburgh Festival Director]” (Delegate in debrief, 2017)
- “I think Momentum has provided a great platform for me to meet Scottish artists and arts organizations” (Delegate, 2019)

Delegates and Scottish Sector also valued the crucial brokering role played by the BC Hosts:

- “The care and attention of the organization by the delegates, especially [Brazilian BC Host], who took care of the BC Brazilians as their children!” (Delegate, 2013)
- “When there are less tangible obvious links, the host can do more to mediate this” (Delegate, 2018)
- “Facilitators were also really helpful in making introductions and creating an easy networking atmosphere” (Scottish Sector, 2017)

Shifting from generic to specific relations. A key insight is that after experiencing Momentum, participants’ objectives shifted from a focus on generic to more focused relationships. Figure 9 shows that 37% of the Scottish Sector respondents mention connecting with specific countries as an outcome as opposed to 19% who list it as an objective. This is somewhat closely reciprocated by the Delegates, 28% of which report having networked with Scottish Sector – significantly more than those who originally set out to do so (9%).

Figure 9. Relationships and Networks: Top Outcomes and Top Objectives (Open-ended), 2012-2019, %



Delegates originally desired to network with Festivals rather than Scottish Sector (12% versus 3%) but developed more connections with the Scottish Sector (28%) than with the Festivals (17%), which may be due to Festival directors' busy schedules of running their festivals during Momentum. Furthermore, there are more Delegates per Festival director than per Scottish Sector participants. Edinburgh Festivals also reported connecting with particular countries (39%) 7.8 times more often than the originally stated objective (5%):

Suggestion: Since funding Delegates to attend Momentum is expensive, it may benefit Momentum to enable Delegates to shift from generic to specific relationships by aligning Delegates more closely to the three-year country cycle, where a portion of Delegates move systematically from Invited Delegate to Referred Delegate to Guest status. This will enable Delegates to build on their learning and enact the shift to more focused relationships and collaborations, enhancing Momentum's ability to achieve its goals.

Strengthening within country networks. The collective nature of Momentum, such as group networking events, created significant spillover effect for Momentum and further highlights the programme's success in engendering relationships. Local connections were reported by 10% Delegates and 8% of the Scottish Sector, which led to pursuing local opportunities as a result of Momentum (12% Delegates and 3% Scottish Sector). Connecting with Delegates within the same country is also a top-ranking outcome for BC Hosts (20%):

- *"Worked well to have a diverse group of Singaporeans in Edinburgh, spending time with each other and learning of the other delegate's organisations. And through individual connections made here we can now facilitate connection with the rest of the delegation for future conversations"* (BC Host, 2019).
- *"He would have liked an opportunity to get to know the group a bit better, as he is still young and learning. Canada doesn't really speak to each other as it's so big and this is a great opportunity for them to talk"* (Delegate in debrief, 2019)
- *"She thinks there are many ways the USA delegation can collaborate once they are back. She felt that those conversations wouldn't have happened without the support of this program"* (Delegate in debrief, 2018)
- *"Actually got us a gig in Glasgow!"* (Scottish Sector, 2013)
- *"Though I didn't make connections with anyone involved in poetry from overseas, I did have useful conversations with others from the Scottish sector and it was extremely useful to have the chance in the context of the Momentum sessions to network across the Scottish and UK sector as well"* (Scottish Sector, 2019)

Furthermore, some 4% of Delegates wanted to and did establish relations with other international Delegates: *"There was <...> also time to make connections across other countries, not just Scotland"* (Delegate in debrief, 2018).

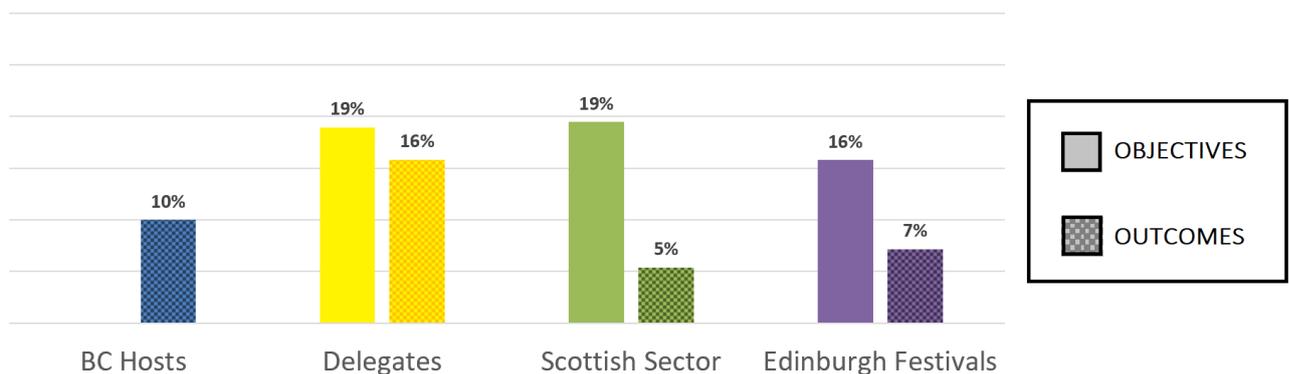
Learning through peer networking. Momentum is first and foremost a uniquely diverse and intense learning opportunity, which enables participants to take advantage of Momentum opportunities:

- *"I hoped to learn, be inspired"* (Delegate, 2013)
- *"My objectives were, in a way, clarified during the program"* (Delegate, 2013)
- *"My horizons were broadened"* (Festival, 2014)
- *"They created an environment of learning and networking"* (Delegate, 2015)
- *"Even if it maybe doesn't directly lead a collaboration it is always inspiring to hear and meet people doing similar things in other cultures and that has an effect on your work"* (Scottish Sector, 2017)

A key part of learning at Momentum is from peers, which is a high priority for participants, offers complementary aims, and a natural foundation for relationships that fuel future collaborations and exchanges.

Figure 10 shows that outcomes versus objectives for learning from peers align most closely for Delegates (16% outcome vs 19% objective) but not for either Scottish (5% outcome vs 19% objective) or Festivals (7% outcome vs 16% objective). These data suggest an area for reflection. It may be that the Momentum schedule is so tightly packed that there is less time for sharing experiences and learning among participants.

Figure 10. Learning from Peers: Objectives and Outcomes, 2012-2019, %



Barriers to building long-term relationships. The data reveal five key barriers to building long term relationships—language, Festivals busy with their season, intense Momentum programme schedule with little time, Delegates who primarily come for one visit, and Delegates who change roles are less likely to offer stable relationships, which we explain more fully below.

The first barrier to building long-term relationships is language, as is expected for any international programme, such as Momentum.-The feedback below highlights both the importance of some level of fluency in English for Delegate selection, and the British Council Hosts’ role in facilitating Delegates’ understanding both of schedule and during meetings with Festivals and Scottish Sector:

- *"Having an intro session by [BC Host] to talk in Japanese with an overview over Scotland and to contextualise with Japan"* (Delegate, 2018)
- *"Language barriers were an issue and it might be worth investing in some translators for these sessions. One briefing I attended last year for Shanghai had a translator and this proved very useful for everyone to make better connections and gain more insight"* (Scottish Sector, 2019)

Second, Momentum takes place during the busiest festival season for Edinburgh, which likely explains the difference between Festivals objectives and outcomes. For example, Festivals' goal was 74% for networks but only 36% realised, and even specific relations, such as with particular countries (39%) and Scottish Sector (4%) were realised, still well below 74% aspiration.

Third, for Delegates Momentum is heavily scheduled with meetings and events, which does not leave them a lot of free time to engage in more in-depth exchanges and relationship building with their counterparts from Scottish Sector and the Festivals: 17% hoped to establish relations with Festivals and only 12% realised this aspiration. Momentum excels at initiating but may face challenges in building relations. Survey respondents highlighted developing these embryonic connections as the third highest-rated barrier to progressing their plans (Appendix 11):

- *"It was a good start and got many ideas of possible collaboration, but being such a short visit, I couldn't go into detail for no projects for the moment"* (Delegate, 2015)
- *"The connections at the briefings were elevator pitches and business card swapping"* (Scottish Sector, 2017)
- *"For me there wasn't really enough time during the session to develop relationships with individuals, and follow up is tough at the festival as everyone is so over scheduled seeing shows etc."* (Scottish Sector, 2019)

This intensive schedule of meeting many people may explain why in their survey responses Festivals and Scottish Sector respondents tended to list countries rather than the individual Delegates they met. Only 18% and 38%, respectively, indicate specific people or organisations as their counterparts.

To build relations, Festivals and Scottish Sector participants advocate for scheduling more one-on-one meetings rather than mass networking events, seek more advanced planning and matchmaking:

- *"Could select delegates earlier - could start relationships and seed ideas"* (Festival, 2015)
- *"To me it was critically important to have talked previously (phone/skype/meeting), to have had the Meet & Greet session, and the country briefing"* (Delegate, 2017)
- *"Having less contacts and more quality time with them would be valuable - that's all about connecting the right people. Maybe the Momentum team having a meeting with the arts sector (6-9 months in advance) rather than a survey might bring up other aspects/aims/needs as well"* (Scottish Sector, 2018)
- *"I had less meetings, but with delegates who were genuinely interested in children and young people's theatre and dance, and had a good sense that they had real intentions to work together in the future"* (Festival, 2018)
- *"...a heads up needs to be given to potential <...> delegates to let them know about the programme and that they are being considered"* (BC Host, 2019)
- *"The point was raised that it would be useful to share the contact details of other delegates prior to the programme starting so that they can make contact with each other before arriving in Edinburgh"* (BC Host, 2019)

Fourth, repeat visits are key to building long term relations and tangible projects, which take several years to develop. Thus, participants appreciate the chance to build on existing relationships and express a desire to return to Momentum to develop relationships:

- *“I was also able to meet up with friends and colleagues already established”* (Festival, 2013)
- *“I definitely look forward to visiting the city again to build on the relationships and contacts made!”* (Delegate, 2018)
- *“The legacy of these meetings can often take years to come to fruition and this is also worth noting. Good projects take time and careful planning”* (Scottish Sector, 2019)

Fifth, Momentum may consider a participants’ ability to engage with the programme over several years: 11% of Delegates (Appendix 11), especially policymakers, reported that changes in roles presented a barrier for them. The Delegates offered suggestions for how to facilitate continuity:

- *“I work in the government and Bogotá is changing mayer (sic) next January, this means that I am unable to plan for this next period, 2020-2024”* (Delegate, 2019).
- *“At his meetings he could introduce himself and was happy to extend the conversations previously initiated by his colleague”* (Delegate in debrief, 2019).
- *“it might help the program in future (if they have consecutive Delegations from the same country) to have one of them on the phone call in June to help feedback to the next lot. Helping express considerations; to bring the next group along”* (Delegate in debrief, 2018).

Conclusion: Momentum’s goal of building long-term relationships aligns well with the priorities of all participant groups, which increases with repeated participation in the programme. In addition, Momentum engenders positive spillover relationships such as those between local Scottish Sector and between International Delegates from the same country.

Five key barriers inhibit embryonic connections becoming long-lasting: (1) language issues, (2) Festivals being busy during August, (3) limited time during Momentum; (4) Delegates’ changing roles, and (5) the high number of Delegates that attend the programme once, requiring Scottish Sector and Festivals to build rather than deepen relations.

To enable building long-term relations, some portion of Delegates may be aligned with their three-year country cycle, creating a higher ratio of repeat Delegates. This may be done in a cost-effective way by systematically moving some Delegates from Invited to Referred to Guest status, tracking their participation in the programme and surveying their outcomes.

Momentum Outcome Two: Showcase the Wider Scottish Cultural Offering.

To showcase Scottish cultural offering differed among Scottish Sector, Delegates and Festivals. Delegates expected to experience and learn about or from the Edinburgh Festivals; Scottish Sector expressed ambitions to raise their profile and tour their work abroad; and the Festivals desired to raise their profile to engage in collaborations or programme international work.

Figures 11 and 12 show the distinct priorities and meanings of showcasing the Scottish cultural offering: (1) Raising the profile of Edinburgh’s festivals and Scottish Sector, which extends their reach outside the UK, and for Festivals builds recognition of Edinburgh as a world-class Festival City, and (2) Showcasing Scottish talent and facilitating access of Scottish works to International Markets

Figure 11. Learning, Raising Profile and Experiencing Festivals: Top Outcomes and Objectives 2012-2019, %



Delegates. According to Figure 11, 32% Delegates came to Momentum to experience the Festivals and 39% reported being impressed or having enjoyed the quality and diversity of shows they attended. Thus, Momentum enabled the Edinburgh Festivals (68%) to raise their individual profiles, surpassing their expectations (47%). Figure 11 also reveals that International Delegates (29%) and BC Hosts (20%) learned something about or from the Edinburgh Festivals, highlighting Momentum’s success in promoting the Festivals’ collective identity as a world-class festival ecosystem.

Many respondents commented on the value of knowledge acquired during seminars or workshops, drawing parallels with their own countries and how the Festivals’ know-how could be applied there:

- *“It’s a bit of a long game so hard to tell if there are practical outcomes but awareness was certainly raised”* (Festival, 2014)
- *“To experience various venues, across the festivals”* (Delegate, 2012)

- *“Just being there amidst the 3,000+ shows!! It's an incredible vibe that I have never experienced anywhere else, where a whole city is focused on the arts” (Delegate, 2014).*
- *“I have found the seminars, network sessions, and opportunity to observe and understand the Edinburgh festival ecosystem; extremely useful. I see the Festivals Edinburgh company and their experiences as invaluable lessons and models towards collaborative advantage in South Africa, where it is sorely missed” (Delegate, 2015)*
- *“...wanted to come to Edinburgh to know how the city was changed by the festivals” (Delegate, 2018).*

For the Delegates, their objective to learn from or about the Festivals was slightly under-fulfilled. The key challenge appeared to be experiencing the Festivals to the fullest given their busy schedule of meetings and events, which was also noted by Festivals:

- *“As it was though I merely got a whiff of the festival and it was time to leave” (Delegate, 2012).*
- *“I am not a fan of the Delegate Centre, which takes the delegates away from festival venues” (Festival, 2012)*
- *I say keep it dense, busy and action-packed but maybe explain this to delegates and suggest they stay on an extra day or two if they want to make additional arrangements” (Delegate, 2017).*

Suggestion: To alleviate these challenges, Momentum may: (1) Communicate prior to Delegates’ arrival their busy agenda; (2) Highlight testimonials and feedback from former participants on the value of staying longer at the festival, (3) Negotiate matched funding from the Delegates’ countries for a longer stay.

Edinburgh Festivals. Although time consuming for the Edinburgh Festivals, their commitment raises the Festivals’ profiles and brings about positive outcomes, such as Festivals being perceived as the best venue for Delegates’ creative works, invited to tour their shows or emulated for their models and practices around the world:

- *“Fringe were invited to Buenos Aires (and Santiago) for a roadshow in 2015 and did another one in 2017” (Delegate, 2015)*
- *“[Delegates] discussed emulating the Edinburgh Royal Military Tattoo model, and shared ideas on how they could deliver a similar event in Nigeria” (Delegate, 2017)*
- *“I spoke with the Head of Marketing of the [Edinburgh festival], they are looking at bringing it to Singapore” (Delegate, 2019)*

Whether Momentum contribute towards the Festivals’ desired outcomes of collaborations and programming of international work will be addressed later in the report.

Scottish Sector. For the Scottish Sector (Figure 11), Momentum enabled a higher percentage of Scottish Sector participants (36%) to raise their profile than expected (24%). More Delegates reported that they learned something about the Scottish cultural sector (16%) than stated it as an objective (9%), contributing to the Scottish Sector’s visibility:

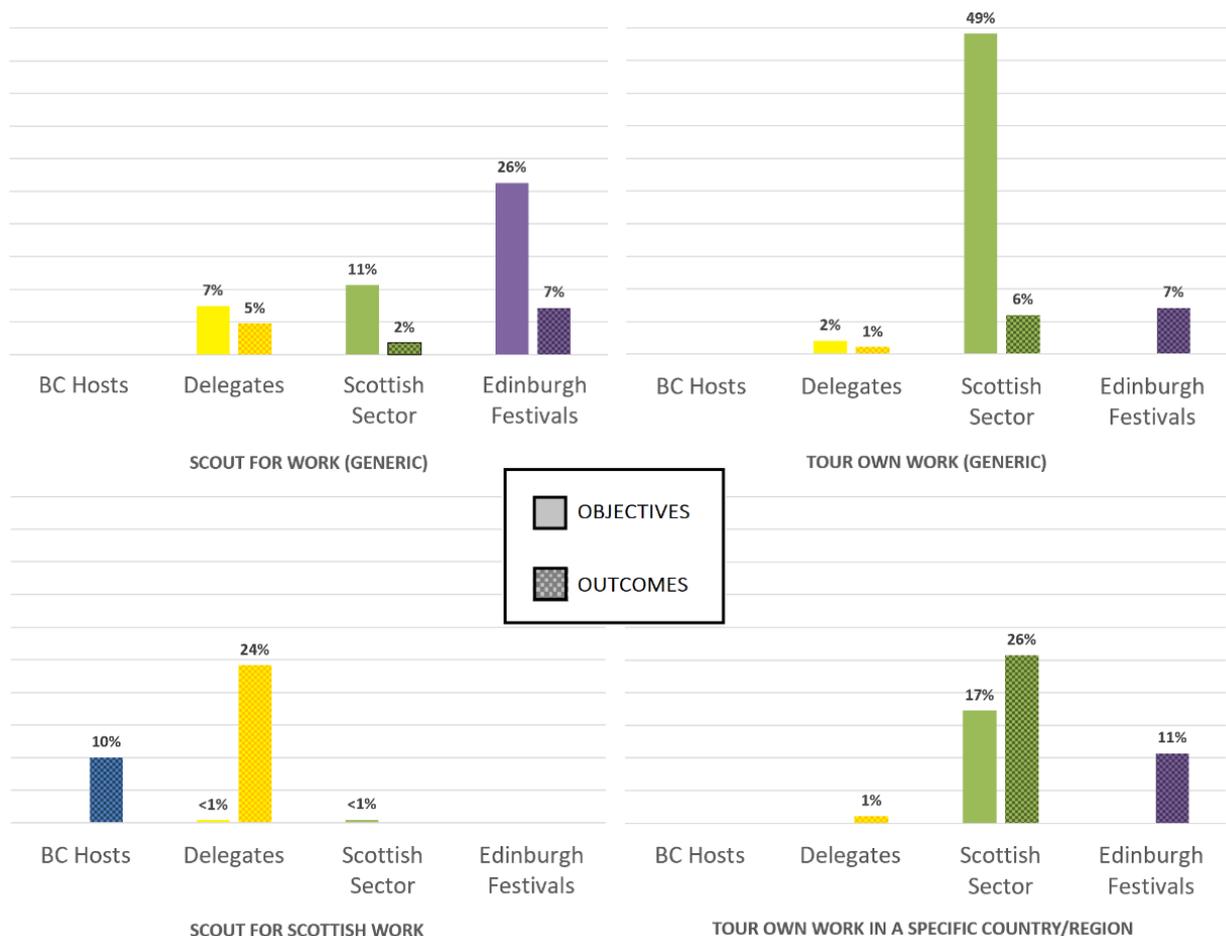
- *“Raise awareness of our own work” (Scottish Sector, 2015)*

- “We are keen to continue our role as leaders in the Scottish children & young people’s sector, representing Scotland on the international stage” (Scottish Sector, 2018)
- “The programme of shows has helped him understand the theatrical reality of Scotland” (debrief with Delegate, 2017)
- “Last year was the first that we engaged with the program and it marked a transformational shift in our profile with international colleagues” (Scottish Sector, 2019)

24% of Delegates reported scouting Scottish work for their venues and festivals despite less than 1% originally setting out to do so (Figure 12), suggesting that some of the Delegates experience of the festival was to scout for work and led to 26% Scottish Sector presenting work in particular countries:

- “I have a current MIS winner, [name of play], that has plans for a tour to the USA after a debut at the Kennedy Center - thanks to last year's momentum programme!... I realise how lucky we were to get in the Kennedy Center when we did! Its best to start a relationship whilst the work is both tour-ready, and in development for this reason” (Scottish Sector, 2018)
- “Also, I'd like to continue my conversation with the Traverse and find out any possibilities to tour their work to China” (Delegate, 2019)

Figure 12. Touring of Creative Works: Top Outcomes and Objectives 2012-2019, %



Despite these positive outcomes, the Scottish Sector's generic ambition to tour their work (49%) has not been fully met. The Scottish Sector has held this expectation consistently from 2012, varying between 100% to 5%. The June surveys of expectations generally emphasise Touring whereas the September surveys are a lower priority, after experiencing Momentum. There may be two reasons for this: (1) 51% of Scottish Sector are first timers and (2) the June survey inquires about the Scottish Sector's "international ambitions", which may trigger thoughts of touring, which may not be tempered until after their experience of Momentum reflected in the September survey.

- *"...meeting Delegates interested in presenting Scottish work"* (Scottish Sector, 2015)
- *"...build international connections for potential touring opportunities"* (Scottish Sector, 2019).
- *"Engaging with international markets and showcasing Scotland's incredible talent is more important now than ever before"* (Scottish Sector, 2019)

In addition, securing touring opportunities depends on meeting Delegates that programme for venues or festivals. However, open-ended responses (Figure 12) highlight that Scottish Sector's desire to extend their works into international markets may not meet with sufficient interest from International Delegates. These are significantly less likely to be scouting for works in general (7%) or for Scottish work in particular (<1%) and sometimes commented on Momentum interactions as transactional, resembling a market and clashing with their goal to experience the Festivals. This may lead to disappointment for both sides:

- *"...it is rather frustrating as a freelancer, creator, performer, educator etc in an already very tough climate to expend a lot of fest time to meet people who are a couple of layers removed from those we really need to meet and who aren't really directly interested in our work"* (Scottish Sector, 2019)
- *"...[she] felt that [she] spent most of the [Scottish] networking session meeting artists and producers pitching their shows and most of the queries weren't relevant to [her] festival <...> How could we find a format for the networking session to allow genuine conversations to happen rather than a transactional approach?"* (Delegate debrief, 2017)
- *"Mis-match between audience and delegation. It felt more like a market"* (Delegate, 2019)
- *"...my objectives were to meet as many artists from Scotland as possible and to engage in meaningful and potentially mind-altering conversations"* (Delegate, 2019)

This asymmetry of objectives between the Scottish Sector and Delegates makes gaining a tour difficult, which is even more of an obstacle for smaller Scottish organisations: *"...you realise there is no interest in small companies without a publicity machine"* (Scottish Sector, 2018). Below we consider possible barriers and what could be done to mitigate them.

First, there is a challenge of aligning key participants' objectives. Some of the Delegates' open-ended responses suggest that elements of Momentum's programme communicate tensions among its goals of connections versus touring:

- *"I sense both programs [Showcase Scotland and Momentum] have different purposes, in Momentum it is the contact with local actors, in Showcase Scotland, it is general market exchange and networking activity"* (Delegate, 2015).

Second, the Scottish Sector also has a learning curve that alters the expectations of Delegates. The Scottish Sectors' priority on touring work abroad changes between pre-Momentum (June survey) and post-Momentum (September survey) when we compare their open-ended responses in June with their rated Objectives in September. In June, Scottish Sector participants' most frequently mentioned objectives were touring, collaborations and networking. When surveyed in September, however, Scottish Sector participants rated networking, collaborations and learning about particular countries significantly above presenting their work abroad. Some Scottish Sector participants articulated this learning: *"...I know Momentum is not a "selling" opportunity"* (Scottish Sector, 2017).

Suggestions: Momentum expand its stated three goals to include participants' learning, mutual understanding, and envisioning new opportunities. Although an information session is offered to Scottish Sector participants, it may be more effective to pair a new participant with an experienced participant to mentor them through the Momentum programme to offer more realistic expectations to the newcomer. Another solution is to balance the number of Delegates who offer creative works to meet Festivals' needs and those who programme creative works to meet Scottish Sectors' needs. Finally, it may help to be explicit with both Festivals and Scottish Sector that Momentum seeks to balance their diverse needs of scouting and touring.

A second challenge is timing. As shown in Appendix 11, it is crucial for Delegates (9%) and Scottish Sector (13%) and Festivals (33%), that the matchmaking offered by Momentum comes at the right time in their planning and programming cycle and fits their art form in terms of content:

- *"I'll certainly follow up contacts but as already mentioned delegates were light on programmers and music relevance"* (Scottish Sector, 2019)
- *"...the moment selected for my visit was not the best for me to see shows relevant to my festival"* (Delegate, 2015)
- *"... the fact that we are in June means that there are relatively few key people attending the August festivals of relevance to us. Film also tends to sit outside of the remit of the cultural ministries and similar attending, so again the nature of the participants is inevitably focused on the performing arts rather than film"* (Festival, 2013)

Participants are not always sufficiently informed about their respective counterparts, magnifying this challenge for engaging in cultural exchanges:

- *"I was not sure how or if any information about my company had been circulated to delegates on the programme"* (Scottish Sector, 2013)
- *"Had the impression that people were not always aware what delegates can offer, perhaps they came with the wrong expectations"* (Delegate, 2019).
- *"There were no opportunities to present delegates with promotional material such as a type of trade fair <...> perhaps having a designated area for such materials would be helpful at certain events. <...> I think it allows delegates to help themselves to info without feeling the pressure of having to take it. A strange situation given their job description but nevertheless it happens"* (Scottish Sector, 2012)

- *“...an online or paper resource with company info might have been useful. I suppose this could be represented via the Made in Scotland website”* (Scottish Sector, 2013)
- *“It would be useful if the delegates could receive a brief description of the people we were supposed to meet...”* (Delegate, 2015).

We are aware that Momentum has tried to make information available to participants via different methods and find that many do not access or read the materials in advance.

Suggestion: Momentum explore options to share information, such as a dedicated space at Momentum, an app where participants can post or exchange information, or other information resources, which may include profiles, website urls, etc. that can be accessed before, during and after the programme.

A third challenge is how to balance showcasing Scottish works, which include the Scottish Sector and Festivals. The lack of visibility for Scottish Sector in the festivals is perceived as a barrier (see Appendix 11) but having to manage a show or an exhibit at the Festivals inhibits the Scottish Sector representatives from fully participating in Momentum. For the Scottish Sector to enhance their visibility through Momentum’s showcases, such as the Made in Scotland, requires attention to how the elements of the programme interact and the support of Momentum:

- *“...seeing the work is the most important aspect, as without that it's difficult to have a reference point”* (Scottish Sector, 2013).
- *“I feel that Momentum could provide more tickets for the programmers in order to let us know more about the local scene”* (Delegate, 2018).
- *“...we have learnt that the Momentum delegates only prefer to speak to those organisations currently showing work at The Edinburgh Festivals”* (Scottish Sector, 2019).
- *“I feel I could have used the opportunities on offer better if I had more time...presenting two shows in the Fringe, with a very small team and the day-to-day operations [was] almost all-consuming. Next time I will try to increase my team on the ground so I can really engage more fully with Momentum”* (Scottish Sector, 2018).
- *“I think there are still ways the Society and Festivals Edinburgh could work more closely together on the project and there needs to be a wide discussion about how Momentum, Made in Scotland and the British Council showcase will sit together in 2015”* (Festival, 2014)

Suggestion: For Scottish Sector with shows, Momentum may (1) provide limited support for staff, or (2) offer follow up connections after the programme through virtual tools so Scottish Sector and Delegates can connect whilst they are not so busy.

A fourth challenge is to educate the Scottish Sector more generally about international relations and collaborations. One Scottish Sector objective was to learn about the cultural landscape of specific countries (3%), which was well met (7%), or foreign countries in general (15%), which was substantially unmet (4%). For the specific country information, the Scottish Sector respondents highlighted the value of British Council Hosts in providing such useful insights:

- *“Gained a greater understanding of music in the Caribbean and how the Live Music Now model could be used there to greatest effect” (Scottish Sector, 2013)*
- *“I attended the Asian Producers Platform briefing in 2017 and the delegation there provided really interesting info/ points that increased my understanding of the region - which helped with touring to Japan this summer, and with ideas for future touring in those countries” (Scottish Sector, 2019)*
- *“I would love to meet the British Council Reps when they come to Edinburgh next year before the show case starts - I think it would be really useful if they could talk about the challenges of bringing work to their territories and the responsibilities and liabilities of playing there” (Scottish Sector, 2018)*

An important question is whether the desire to learn country information aligns with the British Council’s and Momentum’s strategic priorities for country cycles and geographic regions.

Suggestion: Utilise a focus group with Scottish Sector survey respondents to align their desire for country information with British Council’s strategic priorities.

Conclusion: Momentum’s success lies in showcasing Scottish cultural offering through experiential and learning opportunities. Delegates learn about and from the Edinburgh Festivals, thereby raising Festivals individual and collective profile and that of Edinburgh as a Festival City. Delegates also learn about Scottish Sector, and Scottish Sector benefits from increased visibility as a result. Their top priority of identifying touring opportunities for their works, however, is more challenging to fulfill, requiring Delegates who programme work (e.g., festivals, venues), but few Delegates appear to pursue this objective. Overcoming the intense learning curve of Momentum through engagement and repeat visits appears to alleviate this mismatch in participants’ priorities.

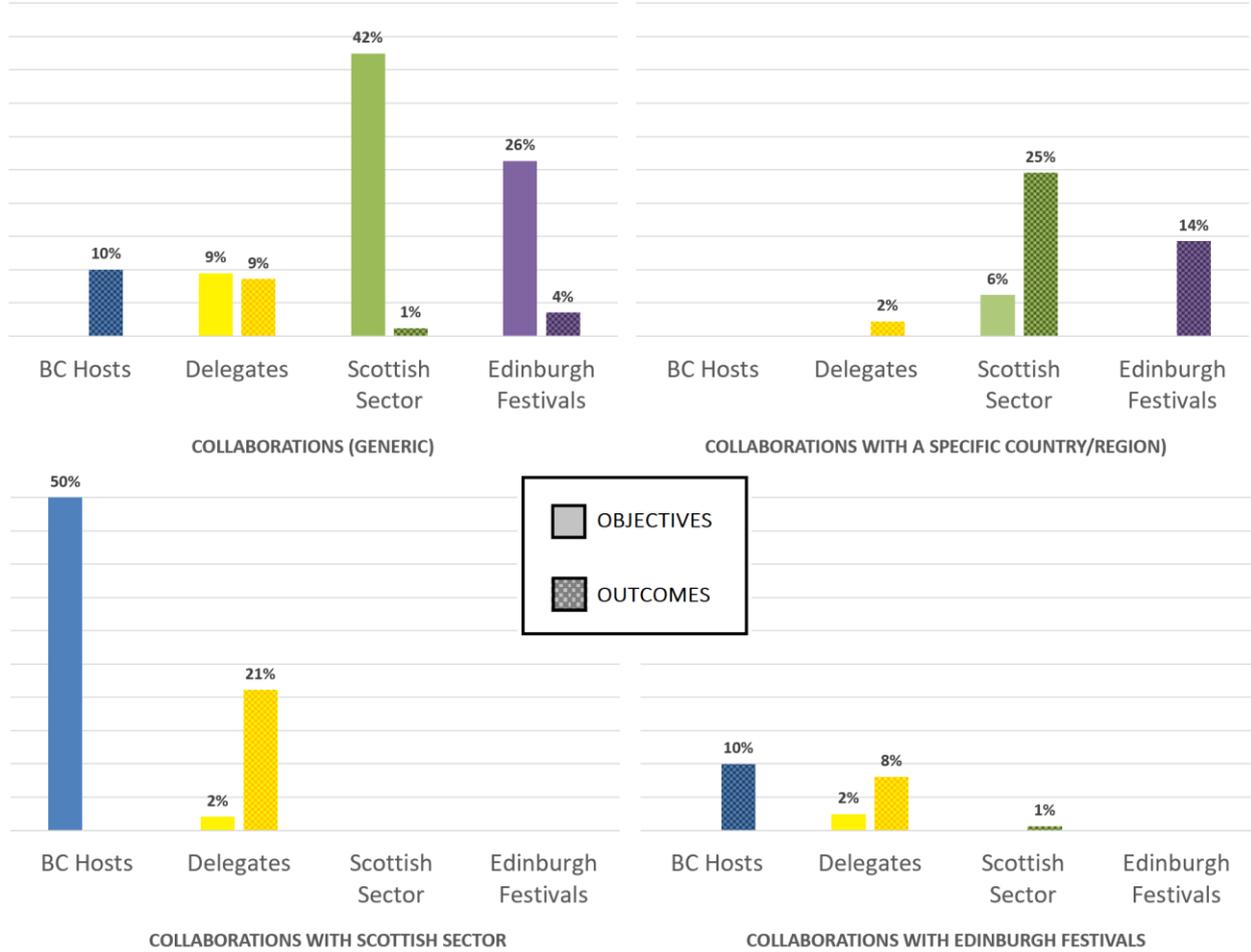
To effectively showcase the Scottish Sector, Momentum invites Delegates that balance the distinct needs of Festivals and Scottish Sector. Festivals often want to scout creative works for their festivals or engage in programme exchanges; thus, Delegates with creative works may be preferred. The Scottish Sector prioritises tours, and thus desire Delegates who programme.

Momentum Outcome Three: Cultivate Collaborative Opportunities for Edinburgh’s Festivals, Scottish Artists and Scottish Work Internationally.

While Momentum is successful in seeding diverse embryonic connections, there are some challenges in translating these into long-lasting relations and enhancing collaborations due to potentially different priorities: Festivals to scout works from Delegates, Scottish Sector to tour works with Delegates, and Delegates wanting to learn from and experience the Festivals. Below, we consider how these rather divergent priorities play out to fulfil the third of Momentum’s core goals, which is expressed in different kinds of collaborations: (1) Cultivating collaborative opportunities for Edinburgh’s festivals, Scottish artists and Scottish work internationally and (2) Engaging in Exchanges and Residencies.

Collaborations. By comparing not only the desire to collaborate but with whom participants preferred to collaborate, the data reveal learning from experiencing Momentum. For example, the priorities reveal a potential mismatch before Momentum: Scottish Sector (42%) and Festivals (26%) prioritise collaborations whereas Delegates do not (9%) (Figure 13). However, after the Momentum experience, Delegates and Scottish Sector expectations are more aligned: 21% for Delegates and 25% for Scottish Sector and the Scottish Sector adjusting downward their expectations by 40%.

Figure 13. Collaborations: Top Outcomes and Objectives 2012-2019



Delegates, as we noted earlier, wish to satisfy one of their key objectives—to learn about the Edinburgh Festivals. Many Delegates utilised this learning opportunity to get a better understanding of what presenting at the Festivals would entail, thus making it the first preparatory step for further, more tangible, aspirations and outcomes:

- *“She gained a better sense of the value that artists would get from the Festival and what would fit best in Fringe programme” (Delegate in debrief, 2018).*

As a result, more Delegates report presenting at the Festivals as an outcome (18%) than identified this as an objective (10%), which aligns with the Festivals, which reported an outcome of programming international work from particular countries (21%) more than their initial goal (5%).

- *“We were successful in gaining an invitation to [Edinburgh festival] for 50 Te Matatini performers” (Delegate, 2013)*
- *“[Festival] is working to develop a major act from New Zealand and Momentum was able to help us cement the relationship and move it forward” (Festival, 2013)*
- *“[Festival] 2017 presented an exhibition [name of exhibition] at Summerhall brought by the UNSAM (University of San Martin) in Buenos Aires” (Delegate, 2016)*

Despite these encouraging results, the Festivals’ objective to scout for work (26%, Figure 12), has not been fully met. While collaborations with Edinburgh Festivals (8%) have quadrupled in outcomes compared to International Delegates’ stated objectives (2%), it remains one of the less common outcomes reported by Delegates as shown in Figure 13, and certainly less prevalent than 21% of Delegates who wish to collaborate with the Scottish Sector after experiencing Momentum.

It may be that meeting the high quality of the Edinburgh Festivals is seen as challenging by Delegates and thus may not complement those of the Festivals, whose expectations for collaborations drop (generic 26%) compared to outcome 18% (combining 4% generic and 14% specific country). This drop in Festivals’ expected collaborations may be offset by their development of cultural diplomacy and soft power:

- *“My instinct suggests that quite a lot of effort goes into supporting international delegates, many of whom may never deliver a benefit to the Edinburgh Festivals, Edinburgh, Scotland or the United Kingdom. Certainly, our reputation as a gracious host is enhanced and most delegates leave the Edinburgh enriched by the experience and undoubtedly harvest a wealth of ideas for their own purposes.” (Festival, 2013)*

It also speaks to Momentum as enabling participants to better envision possibilities for exchanges and collaboration. Festivals, for instance, highlighted the exploratory nature of engaging with international creative practitioners. For some, their international focus needed to be more fully fleshed out and developed. This may be due to many of the Festival Directors being busy with their festival during August and which may present a challenge in terms of fully preparing for and participating in the Momentum programme:

- *“...to explore possible synergies/opportunities for collaboration” (Festival, 2013)*
- *“Set up tangible projects between Scotland and countries” (Festival, 2015)*
- *“Not specific, except broad international objectives. Need to dig into this more in advance” (Festival, 2015).*
- *“Discussions with [Edinburgh Festival director] to explore a re-development of their Festival simulation “Fuselab” for New Zealand, utilising our multimedia lab and expertise to enhance the experience” (Delegate, 2014)*

Compared to Festivals, the Scottish Sector participants were more specific about the countries they wanted to collaborate with (6%) or learn about (3%). Their outcomes, too, focus on specific countries (25%) and appear to align more closely with 21% Delegates reporting the desire to collaborate with Scottish creatives:

- *“I am keen to develop relationships with producers and programmers in North America, Canada, and mainland Europe to support my ability to present co-created multi-disciplinary work in these countries” (Scottish Sector, 2019)*
- *“There was an exciting conversation taking place with [BC Host name] from Argentina. She proposed the possibility of touring our work there but using local dancers, which would enhance the collaborative exchange regarding creative processes and techniques, approaches, etc.” (Scottish Sector, 2015)*

Although the Delegates movement from 2% expected before to 25% after Momentum is positive in terms of collaborating with the Scottish Sector, these outcomes do not fully satisfy the Scottish Sectors’ generic objective to collaborate (42%), leaving a gap of 17%. This suggests that the mismatch in priorities identified earlier between International Delegates and the Sector remains significant. However, the British Council Hosts’ objective to collaborate with the Scottish Sector (50%) and their brokerage role with their Delegates may help to alleviate some of the misalignment. They may be able to help enhance collaborations by recommending Delegates who wish to collaborate with the Scottish Sector. Furthermore, BC Hosts proactively help in the matchmaking process of introductions at receptions and meetings so may highlight Delegates’ and Scottish Sector’s shared interests and experiences in the introduction process.

A higher proportion of Delegates who repeat their Momentum experience may also enhance collaborations. The few surveys filled out by the returning Delegates suggest that with repeat visits, collaborations grow in importance as an objective.

Suggestion: Increase the number of Delegates who repeat their Momentum experience to enhance the development of deeper relations and engender collaborations with the Scottish Sector and Festivals. A deeper connection may also be facilitated by Momentum arranging virtual connections among some Delegates and Scottish Sector to develop further key relations. This would both lower costs and enable follow up that can deepen relations without successive years at Momentum.

Exchanges and residencies. Exchanges and Residencies emerged as a significantly more successful type of collaborative outcome for the Festivals (Figure 14), with 18% reporting Exchanges and Residencies with specific countries. This is reciprocated by a thirteenfold increase in a corresponding outcome for Delegates (13%), of whom <1% originally set out to engage in Exchanges and Residencies with Edinburgh’s festivals.

These findings reveal that scoping visits and research trips coded under this outcome category often precede wider collaborations:

- *“[Name] has a real interest in creating a Children’s theatre festival in Argentina as it doesn’t exist yet in his country. He would like to come to Edinburgh for the Edinburgh International Children’s Festival in 2018” (Delegate in debrief, 2017)*

- *“Invite [name] from the [name of the festival] over to Washington DC to explore connections - they could organise a program for him at the Frederick Douglass house” (Delegate, 2018)*

Figure 14. Exchanges and Residencies: Top Outcomes and Objectives 2012-2019



To further boost programme exchanges with Edinburgh’s Festivals, International Delegates who run festivals will be important participants. This may also have the benefit of providing exchange and collaboration market for Scottish Sector artists to tour their creative works.

In terms of Exchanges and Residencies, 22% of Delegates reported this type of collaborative outcome with Scottish Sector counterparts, revealing a sharp rise in outcomes above objectives (<1%). For the Scottish Sector, the outcome of Exchanges and Residencies with particular countries (18%) also surpassed their respective objective (4%), as well as the generic objective of engaging in exchanges and residencies (15%):

- *“Invited the organisation director, [name], to visit and talk in a conference in our event [name of event] in Rio de Janeiro in early December 2013” (Delegate, 2013)*
- *It would be great to know who is best to contact about these projects - would like to see what potential there is, especially for the residency-and-commission model, which is tried and tested and could be targeted to your priority countries” (Scottish Sector, 2017)*

In sum, the key participant groups appear more aligned in pursuing Exchanges and Residencies (exchanges of people, workshops, research trips and scoping visits) than Collaborations (co-creation or local adaptation of cultural products). The need for Exchanges and Residencies, *“where there are opportunities to nurture ideas”* (Scottish Sector, 2018), is highlighted by the barriers experienced in developing ideas further and researching opportunities that seem to be affecting Delegates, Scottish Sector and the Festivals similarly (see Appendix 11):

- *“Both sides need to give thought to the best ways for the project to proceed”* (Scottish Sector, 2014).

Given the intensity of Momentum itineraries for the Delegates and the limited time and capacity that the Scottish Sector and the Festivals have during the busy festival season, developing ideas during Momentum proves challenging:

- *“She needed more time to meet people properly, to speak with them and to reflect about what they spoke about, possibilities, etc. It wasn’t until the second day that she started to think about possible ideas, partnerships, etc.”* (Delegate in debrief, 2018).

Importantly, heavy workload and lack of time to pursue collaborative opportunities is the second most-rated barrier cited across the participant groups that appears to only grow in significance over 2016-2019 for both Delegates and Scottish Sector (Appendix 11). This might indicate that the participants who attend Momentum have increasingly less time to produce one of the key desired outcomes.

Suggestion: As part of the selection process, ask prospective invitees to assess their capacity to pursue collaborations initiated at Momentum.

As discussed earlier, Momentum excels in generating new connections but parties struggle to develop their embryonic networks into deeper, more stable relationships. This is further exacerbated by limited human and financial resources Momentum’s participants have to follow up and explore these on their own and suggests that post-Momentum support to strengthen embryonic relations may be an important investment to gain desired outcomes.

- *“We have limited resources and have to think carefully about pursuing such international opportunities where we are still building trust with the potential partner i.e., is it going to be worth the investment and can we keep up the contact”* (Scottish Sector, 2015).

Conclusion: Repeat Momentum visits for the Delegates may help address the need for exploration that enables the development of collaborative opportunities whereas making information about all participants and their work more easily available may help engender collaborations that are more focused, tangible and likely to develop into realised outcomes. Greater engagement in Exchanges and Residencies as a common stepping-stone to gauging and developing relations helps mitigate this mismatch in priorities.

Progression of Momentum Outcomes

In estimating how successful Momentum participants have been in carrying their outcomes forward, we focused on a set of project-based outcomes: International Markets, Collaborations and Partnerships, Exchanges and Residencies, Local Initiatives, Non-Momentum and Unknown outcomes. We coded these for their temporality: (1) Potential-future oriented, (2) Existing—happening now, (3) Completed—in the past, or (4) Suspended. To gain this estimate of progression, we calculated the number of respondents in each of the key participant groups that reported (a) temporal stages of engagement in various projects and (b) how many projects they mentioned. This allowed us to calculate the most frequently cited types of project-based outcomes (number of respondents that reported a type of project activity) and the number of times a specific project is mentioned per respondent (intensity).

One important caveat is that we coded what Momentum participants mentioned but had no data to verify the projects. Data triangulation will be needed to empirically verify the projects.

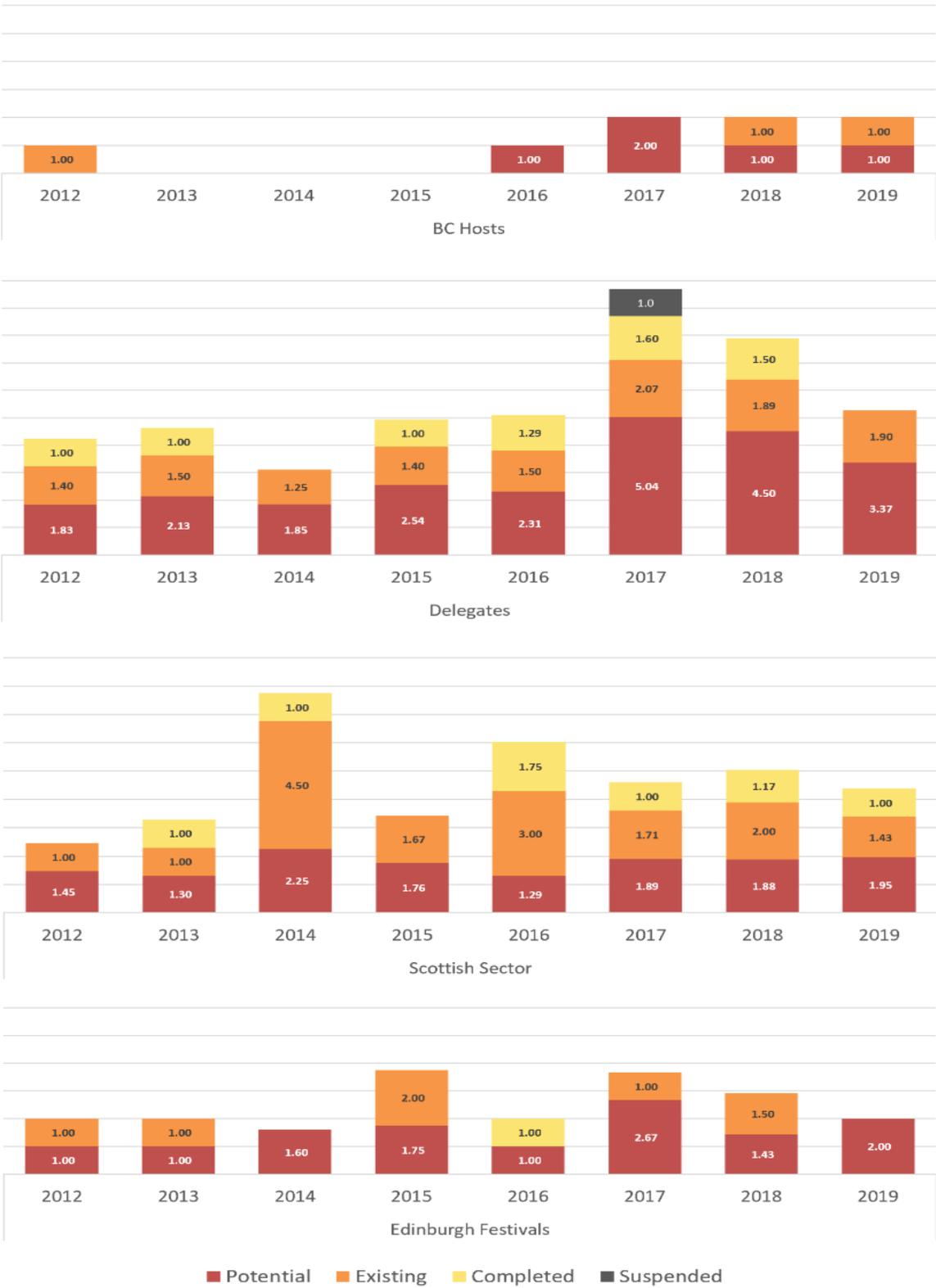
Suggestion: Triangulating Momentum outcomes projects into a comprehensive database is highly recommended to provide a fuller and more holistic picture of Momentum’s legacy.

Figure 15 below shows the year by year dynamic in project activity for British Council Hosts, Delegates, Scottish Sector and Edinburgh Festivals in 2012-2019. Delegates and the Scottish Sector report higher number of projects in the later years, which can be explained by the introduction of the March surveys in 2018-19 that spanned participants from 2016-2018 Momentum editions. Interestingly, Scottish Sector reports greater engagement in Existing projects (up to 4.5 per person), whereas for Delegates the Potential projects appear to be more numerous (up to 5 per person). This indicates an important insight: the Scottish Sector appears to have greater continuity of both Momentum participation and surveys, enabling projects to be captured. In contrast, Delegates, 90% of whom attend Momentum once, generate ideas but may struggle to see projects move from idea to reality, and have reality captured through surveys. Although Delegates may return independently, there are no data available to identify how many and whether they produce collaboration and exchanges from their time at Momentum.

Delegates and Scottish Sector participants who return to Momentum in their open-ended responses confirm the value of repeated engagement with Momentum for improving outcomes:

- *“Coming a second time and seeing the work and results triple”* (Delegate, 2015)
- *“My second time participating so I was probably better able to get more out of it this year”* (Scottish Sector, 2018)
- *“So, when you consider all of this, 2019 was even better than 2018 for us as we knew the ropes are were able to really capitalise on what was on offer”* (Scottish Sector, 2019)

Figure 15. Intensity of Reported Project Activity (Project Mentions per Person) by Project Stage and Participant Group, 2012-2019



One insight offered by Figure 15 is that the recorded project activity of Delegates and Scottish Sector respondents appears to be significantly higher than that of BC Hosts and Festivals. However, 27% of BC Hosts repeat their engagement as participants and play a key role in facilitating the follow-up

activity between participants groups. This suggests that they may have better insight into the development of outcomes that is not being captured or explicitly recorded by Momentum. For instance, the data from the Festivals comes almost exclusively from September surveys, before all programming decisions are made for the next season, and no follow-up surveys are sent out in March, thus capturing their project outcomes is considerably more difficult.

Suggestion: Including British Council Hosts in surveys and sending March outcomes surveys to all Momentum participants will help balance current data asymmetry and gain a more complete picture of Momentum's outcomes and their progression.

Table 2 below offers a more detailed estimate of the progression of Momentum stimulated projects by type of activity. For Delegates, Collaborations, Exchanges and Residencies and Scouting for work appear to be most common Potential projects, but over time, it is Exchanges and Residencies that seem to produce the most consistent progress toward completion (66% completed projects were Exchanges and Residencies). For the Scottish Sector, Touring work, Collaborations as well as Exchanges and Residencies are most common among Potential endeavours; however, it is Exchanges and Residencies that are most often completed (44%).

These insights resonate with the fact that 61/115 (53%) project mentions linked to the British Council/Creative Scotland funded projects are Exchanges and Residencies. In fact, 79% of the funded projects were between International Delegates and the Scottish Sector. This highlights the importance of Momentum's follow-up fund in overcoming the barriers to progressing a project toward completion.

For the Edinburgh Festivals, however, Scouting for work and a vast number of Unknown projects are reported as Potential, but only Collaborations, Exchanges and Residencies are more numerous among Existing projects and only Collaborations are recorded as reaching completion (100%).

There are a significant number of Unknown outcomes, which means that the statements are too vague to identify the type of activity and with whom. The frequency of Potential Unknown projects per participant group are: 70% Festivals, 43% BC Hosts, 26% Delegates and 26% Scottish Sector. Examples below give a flavour of the statements that we identified as Unknown:

- *"We will be initiating projects over coming months but at this point it is too early to give any names"* (Festival, 2013)
- *"One project has arisen within our organisation as a direct result of conversations that took place during Momentum 2018"* (Scottish Sector, 2018)

Table 2. Momentum outcome project activity by stage participant group, 2012-2019

TYPES OF PROJECT OUTCOMES	POTENTIAL PROJECTS				EXISTING PROJECTS				COMPLETED PROJECTS		
	BC Hosts	Delegates	Scottish Sector	Edinburgh Festivals	BC Hosts	Delegates	Scottish Sector	Edinburgh Festivals	Delegates	Scottish Sector	Edinburgh Festivals
International Markets:											
▪ Scouting for Work		42% (1.5)	14% (1.2)	35% (1.9)	20% (1.0)	29% (1.4)	15% (1.4)	25% (1.0)	26% (1.0)	17% (1.0)	
▪ Touring/Presenting Own Work	29% (1.0)	28% (1.6)	43% (1.9)	20% (1.8)		13% (1.5)	30% (1.5)	50% (1.0)	12% (1.0)	33% (1.2)	
▪ Programme Exchanges	14% (1.0)	6% (1.0)	1% (1.0)	10% (1.5)	20% (1.0)	3% (1.0)					
Collaborations and Partnerships	28.5% (1.0)	41% (1.9)	36% (1.3)	15% (1.3)	20% (1.0)	28% (1.3)	28% (2.2)	25% (2.0)	6% (1.3)	6% (1.0)	100% (1.0)
Exchanges and Residencies		35% (1.9)	23% (1.5)	20% (1.0)	40% (1.0)	39% (1.7)	41% (1.4)	50% (1.5)	66% (1.2)	44% (1.5)	
Local Initiatives		13% (1.3)	4% (1.0)			4% (1.0)	4% (1.0)		4% (1.0)		
Non-Momentum			2% (1.0)			1% (2.0)	9% (1.8)		10% (1.0)	6% (1.0)	
Unknown	43% (1.7)	26% (2.4)	26% (1.6)	70% (2.1)		5% (1.4)	11% (1.6)	25% (1.0)			

There are two possible implications for why so many Unknown projects populate the database. First, the projects in question have not progressed sufficiently to provide further details at the time of data collection. This may be especially relevant for the Festivals, which have only one data source: the September survey that immediately follows their busy festival season. Feedback from a Delegate suggests that the March follow-up is especially helpful in gaining feedback. Therefore, Momentum may wish to implement a designated six month follow up with Festival personnel.

- *“This 6-month check-in is fantastic! If you have feedback to share from the organizations and artists that [Delegate’s Festival name] connected with, we’re very open to learning more” (Delegate, 2017)*

Second, the high percentage of projects that are Unknown suggest that a framework, similar to the one we have outlined here, such as type of activity and with whom, may elicit more information from respondents. It may also be that these unknowns progress and generate outcomes that are not captured by current information gathering.

Suggestion: Momentum may wish to apply for or partner with an academic to apply for funding to engage in a retrospective follow up such as three years after a sample cohort attends Momentum to gain more insight into the progress of outcomes.

In terms of Non-Momentum outcomes, these usually involve different Momentum stakeholders in some capacity that mention a project:

- *“[Scottish Sector organisation] is currently working with an Argentinian organisation which although not part of this specific Momentum visit did arise through British Council facilitation” (Scottish Sector, 2017).*

The opposite challenge is Momentum participants who cannot recall that a project in which they are engaged arose out of their Momentum experience.

Suggestion: Momentum may wish to do the following: (1) have more repeat visits among a greater percentage of Delegates to both develop and recall that their projects arose out of Momentum, and (2) Engage in brief, focused follow up surveys in March consistently with Delegates and Scottish Sector.

Barriers to outcome progression: funding. Appendix 11 Figure 1a shows the need to fundraise and/or investigate financial viability of a project is one of the most significant barriers for outcome progression across all the key participant groups:

- *“I would say it would most likely be funding. It has been frustrating in the past that there have been very specific focuses on regions such as India and Quebec; but this is not supported by any real funding to help make any collaboration happen” (Festival, 2014)*
- *“My main concern is that Momentum and the delegates do a brilliant job and then there isn't funding to see things through to the next stage” (Scottish Sector, 2016)*

- *“Funding is still one of the main questions for us as a small venue. As it is for most artists and production teams” (Delegate, 2017)*

Open-ended survey responses ask for greater funding support from Momentum, especially for research trips to discern whether embryonic partners and collaborations can become viable endeavours:

- *“Create a research grant to take time to look at real connection. A travel assistance pot for follow up visits to the curators and their venues. For us to have a place in the world we need to show the world we are interested in them - we can't do that sitting in Scotland” (Scottish Sector, 2017)*
- *“Funding support for research/networking in Scotland for decent time will be very much appreciated” (Delegate, 2017)*
- *“Information about other possible funding streams” (Scottish Sector, 2017)*
- *“We may not have capacity or funds individually but by pooling effort could we make concrete progress?” (Scottish Sector, 2019)*

In 2016, as part of their international partnership, British Council and Creative Scotland (BC/CS) introduced a joint funding initiative to help address the funding barrier. This initiative enabled Delegates and the Scottish Sector or Delegates and the Festivals to apply for follow-up funding, and some projects were awarded grants ranging from £942 to £10,000 to help the collaborations move forward. The new funding programme might explain why the significance of the funding barrier for Delegates decreased from 32% to 16% over 2016-2019 and dropped considerably from 46% in September to 33% in March during 2016-2018 (Appendix 11).

Conversely, more Scottish Sector respondents perceived the need for funding as a definite barrier in March than in September (it grew slightly from 59 to 61%), with the barrier’s importance also growing dramatically over the years (20 to 31% rated funding as a *Definitely a barrier* in 2016-2019). This less optimistic outlook on funding appears to resonate with the BC/CS funding data: of the 1353 project outcomes mentioned across all participants of Momentum 2015-2019, only 115 (8.5%) can be traced to the 2016-2020 database of funded projects.

Suggestion: Since funding resources are limited in the creative sector and Momentum’s partners do not have endless capacity to fund, it may be that finding low-cost ways to support developing embryonic relations may be appropriate that help parties use technology, such as Miro boards for brainstorming, Zoom calls or other collaborative technology tools, to discern whether the collaboration is viable as well as deepen relations to move forward.

Momentum completed outcome projects. Momentum’s completed projects offer more in-depth insight into what drives the most successful outcomes. We analysed all project mentions coded as Completed and triangulated these among the various data. This produced a list of 80 individual outcomes. Remarkably, 65 out of 80 (81%) were initiated during just three Momentum editions (2016-2018). This likely reiterates that the introduction of the March Outcome surveys (sent out to

Momentum 2016-2018 participants) allowed Momentum to capture and thus include in evaluations their successful projects.

Table 3 examines the outcomes mentioned as completed by Art Forms as defined by Momentum. It reveals that Exchanges and Residencies (53.8%) as well as International Markets (Scouting 18.8% or Touring 13.8%) are more common than Collaborations (7.5%). The Exchanges and Residencies, which include research visits and scouting trips, dominate in the art forms of Theatre, Literature and Music, while Scouting and Touring are second most common for Theatrical and Literary works.

Table 3. Momentum Outcomes: Completed Projects by Type and Art Form

	Theatre/ Performing Arts	Literature	Visual Arts	Music	Dance	Cultural Policy	Cross Arts	TOTAL
Exchanges & Residencies	20.0%	11.3%	3.8%	7.5%	6.2%	3.8%	1.3%	53.8%
▪ Scouting	5.0%	8.8%	2.5%	1.3%			1.3%	18.8%
▪ Touring	10.0%	2.5%		1.3%				13.8%
Collaborations & Partnerships	2.5%	2.5%	1.3%	1.3%				7.5%
Non-Momentum	2.5%		2.5%					5.0%
Local Initiatives	1.3%		1.3%					2.5%
TOTAL	41.3%	23.8%	11.3%	11.3%	6.3%	3.8%	2.5%	100.0%

A more in-depth analysis of who delivered the projects reveals that the three most successful outcomes were:

- (1) Exchanges and Residencies between International Delegates and the Scottish Sector,
- (2) Delegates scouting for Scottish work or Scottish Sector touring their works to specific countries and
- (3) Exchanges and Residencies between Delegates and the Edinburgh Festivals.

Table 3 is matched against the percentage of projects funded by the BC/CS during 2016-2020, revealing that Theatre and Performing Arts as well as Music tend to have higher rates of completion than percentage of funds awarded.

- **Theatre and Performing Arts (41.3%), BC/CS funded (29.2%)**
- Literature (23.8%), BC/CS funded (29.2%)
- Visual Arts (11.3%), BC/CS funded (16.7%)
- **Music (11.3%), BC/CS funded (8.3%)**
- Dance (6.3%), BC/CS funded (8.3%),
- Cultural Policy (3.8%), BC/CS funded (4.2%)
- Cross Arts (2.5%), BC/CS funded (4.2%).

These data may provide insight into where future funding will have the most impact. Future analysis, such as case studies, may tease out what enables higher success rates of project completion in the various art forms, and whether more consistent tracking of outcomes updates or changes the picture.

Below we consider several outcomes that were reported as Completed, highlighting their particularly salient success factors.

Momentum's success stories. In some cases, even if a Delegate only attended Momentum once, it helped if they had been to Edinburgh before and/or had met their Scottish Sector counterpart at some point in the past. This allowed them to navigate the city more easily and expand on prior acquaintances:

- *"[Delegate] appreciated meeting [Scottish art house director]. **They had already met in Korea in 2009 and [Delegate] already knew about [Scottish art organization].** Back in 2009, [Delegate] didn't have much interests in sonic art. However, as her interests broadened with time, she was very enthusiastic about the project while speaking to [name] during their meeting. [Delegate] is keen to bring Scottish artists for a residency in Korea in November"* (Delegate in debrief, 2017)
- *"I had work with [Scottish arts organization]. - Sound art - Nov to Dec 2017 - Inviting artist from Scotland for residency in Korea **I am considering to keep this collaboration this year (sic)**" (Delegate, 2017)*

In other instances, Momentum appears to have contributed to an already existing collaboration by inviting one of the collaborators as a Delegate, thus allowing them to develop the project further, as well as deepen and expand connections with Scotland:

- *"[organisation name] (Scotland) & [organisation name] (Argentina) **in partnership with the British Council are have initiated a residency exchange programme.** The first phase of the programme took place in Buenos Aires and was hosted by [company name]. <...> The second phase of the project will take place in Edinburgh June-July 2018 and be hosted by [organisation name Scotland]. The artists will produce new work for an exhibition in August that will be part of the Edinburgh Art Festival presenting their work to an international audience. <...> **Momentum could support the project by including [curator] in the 2018 delegation.** This will enable him to participate in the second phase of the project and allow him to develop new connections to Scotland's visual arts networks. **The desire is that this project opens up pathways for ongoing cultural exchange between Scotland & Argentina"** (Scottish Sector, 2017)*
- *"Edinburgh Sculpture Workshop - Contemporary art - 2020 - Exchange/collaboration between residencies. We did a collaboration during 2018 that was part of the official program of the Festival. **Is our aspiration to continue the collaboration in connection with the TRG [Talbot Rice Gallery] project involving artists from Argentina"** (Delegate, 2018)*

In several cases, British Council Hosts have played a key role not only in facilitating Scottish Sector's follow-up visits to Delegate countries, but also in introducing them to more potential collaborators. When the partnership was mutually interesting, it developed during the following Momentum:

- *"...conversation began when both the Artistic Director, [] and Executive Producer, [] were invited to Buenos Aires to lead on a 2-week workshop with UNSAM (University of San Martin). **During their visit [British Council Argentina] organised a meeting with [company name] and [Artistic Director].** Following on from this [Artistic Director] **was invited to Edinburgh as part of the Momentum Programme and a further meeting was had with [Artistic Director and Executive Producer] and the Artistic Director of the Royal Lyceum (Edinburgh)**" (Scottish Sector, 2016)*
- *"Since participation, [Artistic Director] **has been developing a new piece** with [Executive Producer] and [Artistic Director of Royal Lyceum]. [Artistic Director] **attending workshop at NTS in Glasgow late May 2018 to develop piece further. Potential presentation EIF 2019**" (Momentum Outcomes, 2017)*

On some occasions, respondents emphasised that their exchanges proved more satisfactory after repeat engagement, stimulating enthusiasm for further collaboration:

- *"I would love to collaborate with Bloody Scotland for crime writers event" (Delegate, 2016)*
- *"Bloody Scotland visited Kolkata Literature festival and it was a real success, **it made such a difference going back for a second time, and [name] is keen to build on the partnership further in 2019 with a volume of crime stories, six by Scottish writers and six by Bengali crime writers, edited by [name] and available in English and Bengali**" (Momentum Outcomes, 2016)*
- *"Bloody Scotland has a v successful (sic) **ongoing partnership** with Kolkata Literature Fair thanks to our involvement with Momentum" (Scottish Sector, 2016)*

Prior to participating in Momentum, some of the successful Delegates had attended the August Edinburgh Festivals, seen Made in Scotland, which is a curated strand of works at the Fringe (supported by a collaboration among Fringe Society, Federation of Scottish Theatre, Scottish Music Centre, Creative Scotland and Scottish Government's Edinburgh Festivals Expo fund), and programmed Scottish works for their own festival. These engagements enhanced familiarity with Scottish Sector professionals during Momentum and facilitated their more extensive collaborations. The example of [name] below reveals this deepening engagement over time. He came to Made in Scotland showcase in 2015, programmed works for his own Festival in 2015 and continued collaborations into 2017:

- *"He came for the first time in Scotland in 2015 when **he was invited as a curator. He bought (sic) a show by [name] performed in Belo Horizonte in Brazil.** <...> [British Council] has been of huge help to make this performance happen in this space. [Playwright] had a hard time with the director of the theatre which wasn't endorsing [playwright's] work. The support of British Council Brazil was key to make this performance happen" (Delegate in debrief, 2017)*
- *"He enjoyed talking with [playwright] <...> They would like to exchange practice through Cleopatra that [playwright] has been working on. They planned do a workshop in Belo Horizonte*

*for the first step of collaboration. They would need then a platform to experiment for 2 weeks in Edinburgh with the goal **to make an artistic exchange that would go beyond just producing a show***" (Delegate in debrief, 2017)

- *"...co-creation of Cleopatra (based on Shakespeare's "Antony and Cleopatra" play) with [director]: **we created the piece at National Theatre of Scotland rehearsal venue and we premiered it in November at Sesc Palladium (Brazil)**"* (Delegate, 2017)
- *"...there are **plans for a second stage of the project** to include a Scottish actor and future international tours in Brazil and Europe"* (Delegate, 2017)

For the Edinburgh Festivals, mutual visits also appear to be an important step before programming a performance or engaging in a collaboration:

- *"[Delegate] would like to **invite** [Edinburgh Festival director] to lead an [festival] Table Discussion (an Edinburgh-mediated table with one or more authors invited by Festival)"* (Delegate in debrief, 2017)
- *"We are in touch with [Festival director], from [Edinburgh Festival]. He **came to my festival** twice. I have been in his festival twice"* (Delegate, 2017)
- *"In 2018, I **have been in his festival** with a powerful activity - Body Slam, one night with spoken word involving Brazilian poets"* (Delegate, 2017)

Finally, having a tried and tested format of collaborative projects might suggest a faster and clearer path towards collaborations between Delegates and the Festivals:

- *"[Edinburgh Festival] **collaborated** with Buenos Aires Book Festival **for Outriders** (name)"* (Momentum Outcomes, 2016)
- *"[Delegate]i started a conversation with [Festival director]) around **applying Outriders to Kenya**"* (Delegate in debrief, 2017)
- *"After generously **making time to visit Nairobi** in September, [Edinburgh festival] Director, [name] was able to meet more members of Jalada. In the months since we <...> **devised a mini-festival** in Nairobi (tentatively set for October 2018) that would effectively be the Kenyan-leg of the [Edinburgh festival] and curated under the same theme (Freedom). The festival would incorporate art, music and literature and feature both folks from the [festival] line up and local writers and creatives. [Edinburgh Festival] have secured funding for this project. I shall be curating this mini-festival with Jalada as an institutional partner"* (Delegate, 2017)

These success stories reveal how repeated interactions enable collaborations to continue over time, across continents and across a variety of art forms. Thus, Momentum may have higher success rates of projects by enabling a larger percentage of its Delegates to return to Momentum either as Invited Delegates, Referred Delegates or as Guests.

Conclusion: A more detailed analysis of Momentum outcome projects that reached completion highlights the fact that Momentum has proved to be most successful in providing the crucial first step for building relationships and enabling the exchange of creative works and collaborative opportunities between International Delegates, Scottish Sector and Edinburgh Festivals. It reveals that Exchanges and Residencies, which include research visits and scouting trips, dominate in the art forms of Theatre, Literature and Music, while Scouting and Touring are second most common for Theatrical and Literary works. This highlights the importance of Momentum's follow-up fund in overcoming the barriers to progressing a project toward completion and indicates where future targeted support might have the most impact.

The study of the temporal progression of Momentum's outcomes shows the value of repeated engagement with the programme: Scottish Sector participants have greater continuity in Momentum participation, which allows for projects to progress, and are repeatedly surveyed, enabling Momentum to capture progression toward and successful outcomes. Delegates rarely attend Momentum more than once; thus, they generate ideas but may struggle to see them form into projects and through to completion. Success stories also suggest that Momentum benefits from capitalising on pre-existing connections between Delegates and the Edinburgh's festivals or wider Scottish Sector. The research highlights the potential for Momentum to become the platform for deepening this familiarity and enhancing budding international collaborations with its relationship brokerage expertise and bespoke programming.

To enable success and enhance Momentum's success, it is vital that Momentum not only enable embryonic relations but also support these relations to develop into successful collaborations. Two suggestions enable this development: (1) Invite a portion of Delegates to repeat their experience at Momentum, whether through substituting a repeat Delegate for a new Delegate or through moving some Delegates from Invited to Referred to Guest status; (2) Continue Momentum funding of projects, such as Exchanges and Residencies.

Momentum will also benefit by capturing their successful outcomes through: (1) Survey all Delegates every two to three years after their participation in Momentum, and (2) Extend its successful practice of March outcome surveys to BC Hosts and Festivals participants, thus enhancing information and insights about outcomes from all participants.

CONCLUSION: PRIORITIES FOR STRENGTHENING MOMENTUM

Conducting this comprehensive analysis of the Momentum programme on the occasion of its 10th anniversary and examining its in person editions 2011-2019 enabled us to reflect holistically on the challenges Momentum faces in pursuing its three core goals of (1) building long-term relationships; (2) showcasing the wider Scottish cultural offering; and (3) cultivating collaborative opportunities for Edinburgh's festivals, Scottish artists and Scottish work internationally.

Balancing diverse objectives of multiple participant groups and stakeholders is a demanding undertaking. The detailed analysis highlights Momentum's accomplishments in creating networks, mutual learning and collaborative opportunities between Scottish and international artists, producers, key government agencies and funders, as well as Edinburgh's festivals:

Mutual awareness, learning and understanding of opportunities. One of the key insights provided by this research is the importance of the Momentum experience in increasing mutual awareness among the key participant groups: Delegates, British Council Hosts, Scottish Sector and Edinburgh Festivals. Going through the programme and continuously engaging with it is crucial to identify potential opportunities for relationships, exchanges and collaborations, which helps clarify and align participants' objectives further and enables the development of desired outcomes.

Showcasing wider Scottish cultural offering. Momentum is best placed to provide international cultural leaders with a first experience of Edinburgh's festivals and facilitate introductions with the Scottish cultural Sector. It is a uniquely diverse and intense learning opportunity for Delegates, which is key to raising the profile of both Scottish Sector organisations and Edinburgh's festivals. The learning outcomes include peer learning and the transfer of knowledge from Edinburgh's Festivals to those around the world on how to run festivals effectively as well as build a festival ecosystem that includes festival organisations collaborating with one another, with other cultural organisations, and government.

Building long-term relationships. Momentum has proved successful in providing opportunities to meet new people through networking events, tailored programming, matchmaking and facilitated introductions, which are the crucial first step for building relationships- and enabling the exchange of creative works and collaborative opportunities between International Delegates, Scottish Sector and Edinburgh Festivals. Unintended positive spillovers include relationship-building within the Scottish Sector as well as within country Delegates, strengthening more local arts interaction. The principal challenge Momentum may face consists in attendees developing their multiple embryonic connections initiated at Momentum into enduring relationships.

Cultivating collaborations. Momentum's outcomes demonstrate that often generic objectives materialise into specific and sometimes unexpected outcomes, surpassing participants' expectations, such as programming Scottish works for the Delegates or engaging in Exchanges and Residencies across all participant groups. Exchanges and Residencies include scoping visits and research trips and appear to be the most frequently pursued and completed type of collaborative

outcome. They facilitate the first tangible step towards larger collaborative endeavours and as such are increasingly supported by Momentum follow-up funding.

Alongside identifying successful practices, this report informed a number of practical and policy suggestions and solutions to Momentum's challenges in establishing long-lasting relationships and delivering tangible collaborative outcomes (see Appendix 12):

- Aligning Delegates more closely to the three-year country cycle, where a portion of Delegates move systematically through phased financial support (from Invited to Referred to Guest status) can provide a cost-effective way for Delegates to build on their learning and for Momentum to achieve its goals of long-term relationships and cultivating collaborations in a cost-effective way.
- Asking successful Delegates and Scottish Sector to mentor incoming new Scottish and Delegates will help them develop realistic expectations. It will also help to build Momentum Alumni network and capitalise on this untapped and important resource of over 1800 Momentum participants.
- British Council Hosts may initiate Momentum Alumni events once per year, virtually or in-person, to continue progress toward collaborations, build within country networks, and enable support, advice and contacts for those who participated in Momentum.
- Negotiating longer term funding with the Momentum partners is likely to aid advance planning and increase staff retention, enabling personnel training in data management and ensuring greater continuity and consistency in data collection and analysis.
- Conducting a follow-up survey for those who attended Momentum every three years will help to re-establish relations, query continuing relations and projects, and gather success stories.
- Applying for Creative Informatics grant will help set up data architecture and enable managing data in coherent and easier way.
- Supporting Momentum personnel with LinkedIn Excel and data management courses will help overcome data challenges in the short term.

Cultural policymakers may support and amplify regional and global creative industries ecosystems, such as Momentum, by: (1) Providing funding in three-to-five year rather than yearly cycles, which will facilitate consistent planning, development and staffing engagement to produce positive outcomes; (2) Offering guiding templates for survey questions and outcomes that arts organisations may draw on and use; (3) Providing bursaries and encouraging Apprenticeships for data management skills development and cross-fertilisation of knowledge between the creative sector and data professionals; and (4) Ensuring Arts Management HEI qualifications provide necessary data skill training will also aid this in the long term.

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How important were the following Momentum objectives in terms of the extent to which they align with your objectives?	Del-Cntry									Del-Lit				Del-VA				ScotS					Scot-Lit		Scot-VA			Festivals				
	2012	2013	2014*	2015*	2016	2017	2018	2019	2016	2017	2018	2019	2016	2017	2018	2019	2013	2014	2015	2016	2017	2018	2019	2018	2019	2017	2018	2019	2013	2014	2015	2017
<i>I wanted to find out about ways in which to develop new (contacts and) collaborations with like-minded international creative practitioners</i>																				S	S	S	S	S	S	S	S	S				S
<i>I wanted to find out about ways in which to develop new collaborations with like-minded Scottish creative practitioners**</i>					S	S	S	S	S	S	S	S	S	S	S	S																
<i>I want to present Scottish work in my own country</i>					S	S	S	S	S	S	S	S	S	S	S	S																
<i>I want to develop new collaborations the Edinburgh Festivals (or EIBF/EAF)</i>					S	S	S	S	S	S	S	S	S	S	S																	
<i>I wanted to further develop existing relationships in a particular country</i>																				S	S	S	S	S	S	S	S	S				S
<i>I wanted to further develop an existing project in international markets</i>																				S	S	S	S	S	S	S	S	S				S
<i>I want to present my own work within the one of Edinburgh Festivals/EIBF</i>					S				S																							
<i>I want to work towards developing Season of work from my country across the Edinburgh Festivals</i>					S																											
<i>I want to present my own work elsewhere in Scotland/UK</i>					S	S	S	S	S	S	S	S	S	S	S	S																
<i>I wanted to gain an overview of the cultural landscape in that particular country</i>																				S	S	S	S	S	S	S	S	S				S
<i>I want to learn about cultural policy making in Scotland</i>					S	S	S	S	S	S	S	S	S	S	S	S																
<i>I want to make new international contacts and develop my network</i>					S	S	S		S	S	S	S	S	S	S					S	S	S	S	S	S	S	S	S				S
<i>I want to develop training and skills development opportunities</i>					S	S	S	S	S	S	S	S	S	S	S																	
<i>Other (if so please specify)</i>					S	S	S	S	S			S								S	S	S	S	S		S	S					

Notes:

S – September surveys, J – June surveys

*2014-2015 Delegates’ surveys labelled “Full Delegates” (incl. VA and Lit)

** Del-VA (2019): double-barrelled question: *I wanted to develop new contacts and collaborations with like-minded Scottish creative practitioners*

SURVEY QUESTIONS ALIGNED	Survey	Del-Cntry				Del-Lit				Del-VA				ScotS					Scot-Lit		Scot-VA			Festivals							
	Response type	2016	2017	2018	2019	2016	2017	2018	2019	2016	2017	2018	2019	2013	2014	2015	2016	2017	2018	2019	2018	2019	2017	2018	2019	2013	2014	2015	2016	2017	2018
<i>Other (please feel free to share any other barriers that may impact progression of plans at this stage)</i>	Definitely a barrier / Could be a barrier / Unlikely to be a barrier	S	S	S	S	S	S	S	S	S	S	S				S	S					S								S	S
	Open-ended			M	M			M	M			M							M				M						S		
Please feel free to comment further on any of these barriers.	Open-ended	S	S	S	S	S	S	S	S	S	S	S																			
Please tell us about any ways in which you think the Momentum partnership may be able to support you in overcoming any of these barriers.	Open-ended			M	M			M	M			M				S	S	S	S	S	S	S	S								

Notes:

S – September surveys, M – March surveys

Appendix 4. Survey Responses Rescaling: Data Interpolation

The 4-point scale (1 - *Critical*, 2 - *Important*, 3 - *Minor Importance*, 4 - *Not important at all*) was chosen for this purpose as a scale that was used most consistently with the biggest pool of respondents (Delegate-Country and Scottish Sector in 2017-2019). As a scale with the lesser number of categories, it also facilitated the more straightforward conversion from 5-, 7- and 8-point scales, respectively.

The rated responses were first converted to a 100% scale, and then to the chosen 4-point scale according to the following method (see below). The distribution of responses in the years when the 4-point scale was used reveals that *Critical* appeared to be a rather common response whereas *Not important at all* was rarely chosen.

0%	Not important at all
1-33%	Minor importance
34-67%	Important
68-100%	Critical

Rescaling of Rated Survey Responses (Objectives):

4-pt							4 0%	3 33.3%	2 66.7%	1 100%
5-pt						5 0%	4 25%	3 50%	2 75%	1 100%
6-pt					6 0%	5 20%	4 40%	3 60%	2 80%	1 100%
7-pt				7 0%	6 16.7%	5 33.3%	4 50%	3 66.7%	2 83.3%	1 100%
8-pt			8 0%	7 14.3%	6 28.6%	5 42.9%	4 57.1%	3 71.4%	2 85.7%	1 100%

Gaps in data were addressed as follows:

- Question not asked at all / Question not answered was categorised as missing data;
- Particular objective not rated/ranked by the participant coded *Not important at all*:

Appendix 5. Definitions for Coding Momentum Objectives and Outcomes

Relationships and Network: meet new people, set up relations or contacts for future opportunities; reconnect or re-establish existing relations, make referrals, suggest people to participate/be selected for festival, productions etc.

Learning and Knowledge: share experiences and practices; learn about and understand creative workers situations (field, market etc) and different business models. Includes meetings and interviews to transfer knowledge.

Collaborations and Partnerships: specific collaboration mentioned and/or desire to meet people to collaborate (more specific than generic meet people or network); co-create a new project or work from scratch, adapt a show locally (with translation, local casting and partners).

Exchanges & Residencies: which differed from Collaborations & Partnerships because they did not signal co-creation of a new project, but instead supported work on one's project. Also includes invitations to attend another festival as a speaker or panellist and research visits to identify potential opportunities.

International Markets: a product/work exists and the objective is to move it to a new market, which includes touring or presenting at a festival, scouting for work to present at own festival or venue and programming decisions, bringing exhibition or inviting artists to exhibit; exchanging programmes.

Raise Profile: raise profile of self (if freelancer or sole trader), organization within the wider network/ sector/ country, of collective (e.g., Edinburgh Festivals) or sector/country itself.

Experience Cultural Activities: primarily Edinburgh Festivals - attend shows, see festival venues, experience Edinburgh as a Festival City during August.

Local initiatives. These include outcomes such as learning and collaboration that happened within a country and among the same country delegates. Thus, they did not involve international collaboration between Scottish Sector or Edinburgh Festivals and the Delegates but were reported as important outcomes by participants.

Non-Momentum. These include any outcomes that were reported to have happened outwith Momentum (respondents referred to them as "this did not come directly out of Momentum", etc.)

Unknown. These include outcomes whose description made it impossible to ascertain the specific type of outcome. The answer was either vague or simply listed a name, an organization, or a country. This meant we could not identify both type of activity and with whom it occurred without more time available to be dedicated towards finding out more about these through Momentum partners, overseas BC Hosts and Delegates themselves.

Appendix 6. Top-Ranking (over 10%) Objectives By Participant Group, Open-Ended 2012-2015, 2016-2019, and Rated 2016-2019

Open-ended, 2012-2015 (Sep only)	BC Hosts	International Delegates	Scottish Sector	Edinburgh Festivals	
	Supporting delegates (100%)	Networking (generic) (54,3%)	Networking (generic) (62,5%)	Networking (generic) (77,8%)	Networking (generic) (77,8%)
	Experience Edinburgh Festivals (38,6%)	Raise profile (32,8%)	Raise profile (44,4%)	Raise profile (44,4%)	
	Learn about/from Edinburgh Festivals (38%)	Collaborations (generic) (28,1%)	Collaborations (generic) (22,2%)	Collaborations (generic) (22,2%)	
	Learn from peers (19%)	Touring (generic) (25%)	Scouting for work (generic) (22,2%)	Scouting for work (generic) (22,2%)	
	Network with Edinburgh Festivals (15,2%)	Network with a specific country/region (18,8%)	Learn from peers (16,7%)	Learn from peers (16,7%)	
	Present at Edinburgh Festivals (12%)	Learn from peers (15,6%)	Learn about foreign countries and cultures (not specific) (16,7%)	Learn about foreign countries and cultures (not specific) (16,7%)	
	Collaborations (generic) (10,3%)		Programme exchanges (11,1%)	Programme exchanges (11,1%)	
	Network with Scottish Sector (10,3%)				
Open-ended, 2016-2019	BC Hosts	International Delegates	Scottish Sector	Edinburgh Festivals	
	Networking with Scottish Sector (100%)	Learn about/from Edinburgh Festivals (25,4%)	Touring (generic) (51,8%)	Networking (generic) (50%)	
	Learn from peers (18,6%)	Collaborations (generic) (44,7%)	Collaborations (generic) (50%)	Collaborations (generic) (50%)	
	Networking (generic) (16,9%)	Networking (generic) (38,6%)	Raise profile (50%)	Raise profile (50%)	
	Learn about Scottish Sector (13,6%)	Raise profile (18,8%)	Scouting for work (generic) (50%)	Scouting for work (generic) (50%)	
	Experience Edinburgh Festivals (11,9%)	Tour/present work in a specific country/region (18,8%)	Scout for work from a specific country/region (50%)	Scout for work from a specific country/region (50%)	
			Learn from peers (17,8%)		
			Generic exchanges and residencies (16,2%)		
			Network with a specific country/region (16,2%)		
			Learn about foreign countries and cultures (not specific) (15,2%)		
Scouting for work (generic) (10,7%)					

Rated, 2016-2019	BC Hosts	International Delegates	Scottish Sector	Edinburgh Festivals (only 2017)
	Learn about Scottish cultural policy (100%)	Collaborations (generic) (86,4%)	Networking (generic) (95,9%)	Networking (generic) (100%)
	Networking (generic) (67%)	Networking (generic) (81%)	Collaborations (generic) (91,8%)	Collaborations (generic) (100%)
	Collaborations (generic) (67%)	Collaborate with Edinburgh Festivals (78,5%)	Learn about a specific country/region (90,8%)	Network with a specific country/region (80%)
	Collaborate with Edinburgh Festivals (67%)	Learn about Scottish cultural policy (74%)	Network with a specific country/region (85,6%)	Learn about a specific country/region (60%)
	Scout for Scottish work (67%)	Scout for Scottish work (69,5%)	Touring (generic) (71,3%)	Touring (generic) (60%)
	Tour/present in Scotland/UK (67%)	Training & skills development (68,9%)		
	Training & skills development (33%)	Tour/present in Scotland/UK (54,2%)		
		Present at Edinburgh Festivals (50%) - only 2016		
		Present a season of work at Edinburgh Festivals (50%) - only 2016		

Appendix 7. Aligning Objectives: Open-Ended (Most Frequent) 2012-2019 and Rated 2016-2019

Momentum Survey Questions “I want/wanted to...”	Primary Objectives	Coding of Open-ended responses
make new international contacts and develop my network	RELATIONSHIPS & NETWORKS	Networking (generic)
further develop existing relationships in a particular country		Relationships and networking with the Edinburgh Festivals
develop training and skills development opportunities		Relationships and networking with the Scottish Sector
gain an overview of the cultural landscape in a particular country		Relationships and networking with a specific country/region
learn about cultural policy making in Scotland	LEARNING & KNOWLEDGE	n/a
n/a		Learning about a specific country/region
n/a		Learning about foreign countries and cultures (generic)
n/a		Learning about Scottish cultural policy
n/a		Learning about the Scottish Sector
n/a		Learning from peers
n/a		Learning about/from the Edinburgh Festivals
find out about ways in which to develop new collaborations with like-minded international creative practitioners	COLLABORATIONS & PARTNERSHIPS	Collaborations (generic)
find out about ways in which to develop new collaborations with like-minded Scottish creative practitioners		Collaborating with a specific country/region
develop new collaborations the Edinburgh Festivals		Collaborating with the Scottish Sector
		Collaborating with the Edinburgh Festivals

Momentum Survey Objectives “I want/wanted to...”	Primary Objectives	Coding of Open-ended responses
further develop an existing project in international markets	INTERNATIONAL MARKETS	Touring/presenting work abroad (Generic)
		Touring/presenting work in a specific country/region
present my own work within the one of Edinburgh Festivals		Presenting work at the Edinburgh Festivals
work towards developing Season of work from my country across the Edinburgh Festivals		
present my own work elsewhere in Scotland/UK		Touring/presenting work in Scotland
present Scottish work in my own country		Touring/presenting work in the UK (not specific)
n/a		Scouting for work from Scotland
n/a		Scouting for work (Generic)
n/a		Scouting for work from a specific country/region
n/a		Scouting for work from the UK (not specific)
n/a		Exchanges of people, research visits and residencies
n/a		Exchanges or residencies with a specific country/region
n/a		Programme exchanges of work (cultural products)
n/a		RAISE PROFILE
n/a	EXPERIENCE CULTURAL ACTIVITIES	Seeing shows, attending exhibitions and other events at the Edinburgh Festivals, experiencing Edinburgh as a Festival City

Note: n/a – no matching Momentum Survey Question Objective

Appendix 8. Momentum Participant and Survey Respondents Numbers Triangulation

DATA SOURCE	Momentum 2011	Momentum 2012	Momentum 2013	Momentum 2014	Momentum 2015	Momentum 2016	Momentum 2017	Momentum 2018	Momentum 2019
DELEGATES & GUESTS NUMBERS									
Comprehensive Participant Database 2011-19	53 Cntry 2 BC 1 Ref = 56 Total	63 Cntry 2 BC 22 Ref = 88 Total	81 Cntry 11 BC 5 Ref = 97 Total	57 Cntry 7 Lit 5 VA 9 BC 5 Ref = 83 Total	53 Cntry 12 Lit 9 VA 21 BC 54 Ref 1 Mom/VIP Guest = 150 Total	36 Cntry 8 Lit 8 VA 7 BC 26 Ref 3 Mom/VIP Guest 19 Sem Guest = 107 Total	43 Cntry 10 Lit 12 VA 14 BC 30 Ref 14 Mom/VIP Guest 2 Sem Guest = 125 Total	47 Cntry 8 Lit 7 VA 15 EICS 20 BC 23 Ref 6 Mom/VIP Guest = 116 Total	37 Cntry 7 Lit 6 VA 14 BC 2 Ref 7 Mom/VIP Guest = 73 Total
Delegate Masterlists	54 Cntry 2 BC = 56 Total	63 Cntry 2 BC 21 Ref = 86 Total	77 Cntry 3 BC = 80 Total	58 Cntry 7 Lit 5 VA 9 BC = 79 Total	53 Cntry 12 Lit 9 VA 36 Ref = 110 Total	32 Cntry 8 Lit 8 VA 22 Ref 3 Ref/VA = 73 Total	43 Cntry 10 Lit 10 VA 7 BC 1 Lit/BC 25 Ref 1 Ref/Lit = 97 Total	37 Cntry 1 Cntry/EICS 2 Cntry/Ref 8 Lit 2 Lit/BC 6 VA 11 BC 12 EICS 17 Ref 1 Ref/Cntry/EICS 1 Ref/EICS 2 Support = 100 Total (incl. 1 Ref duplicate)	37 Cntry 7 Lit 2 Lit/BC 6 VA 1 VA/Staff 11 BC = 64 Total
Evaluation Reports Number responded/Total (response rate)	39 delegates 14/39 (36%)	150 del 45 BC-invited 107 non-invited = Total 152, (77%) 53/74,	86 Invited Del-s min 14 Ref 54/76 (71%)	70 Invited Del-s 9 BC 19 Ref 45/68 (66%)	74 Invited Del-s 37 Ref 22 BC 61/111 (55%)	125 Del-s 48 Full 29 Ref 5 BC 22 Mom Guest 21 Sem Guest	70 Invited (incl 9 BC) 65 Ref (incl. 38 Ref and 27 Sem Guest) 32/? (84% Cntry) 10/10 VA (100%)	151 participants From 2019 rep: 154 81 invited (incl. 13 BC, 12 EICS) 70 Guests (incl. 17 Ref, 49 Mom Guests, 4 Sem Guests)	171 participants 74 invited (incl. 14 BC) 96 Guests (incl. Ref, Mom Guests, Sem Guests)

		(72%)				26/31 Cntry (84%) 15/23 Ref (65%) 7/8 Lit (91%) 10/11 VA (88%)	10/10 Lit (100%) NB: China, Japan and Nigeria 1 del filled out for all delegation	56/?, (70% overall) (100% Lit) (83% VA)	From last page: 32 Ref, 4 Sem Guest, 61 Mom Guest = 97 Guests
September Survey Del-Cntry		49 responses (incl. 1 duplicate) = 48 respondents	54 responses (incl. 1 duplicate, 1 test) = 52 respondents			26 respondents	33 responses (incl. 1 duplicate) = 32 respondents	33 responses (incl. 3 duplicates) = 30 respondents	36 responses (incl. 1 duplicate) = 35 respondents
September Survey Del-Full				43 responses (incl. 1 duplicate) = 42 respondents	79 responses (incl. 7 duplicates) = 72 respondents				
March Outcome Survey Del-Cntry							16 respondents (sent out in 2018) of them 3 also filled out the 2019 March survey		
						4 respondents (sent out in 2019)	9 responses (incl. 1 duplicate) = 8 respondents (sent out in 2019)	14 respondents (sent out in 2019)	
September Survey Del-Lit						6 respondents	10 respondents	8 respondents	6 respondents

March Outcome Survey Del-Lit							3 respondents (sent out in 2018) of them 2 also filled out the 2019 March Lit survey, and 1 also filled out 2019 March Cntry survey		
							4 respondents (sent out in 2019) of them 1 also filled out Del-Cntry	3 respondents (sent out in 2019)	
September Survey Del-VA						10 respondents	10 respondents	5 respondents	5 respondents
March Outcome Survey Del-VA							3 respondents (sent out in 2019)	3 respondents (sent out in 2019)	
September Survey Del-EICS								5 respondents	
SECTOR PARTICIPANTS NUMBERS									
Comprehensive Database 2011-19	n/a	31	96	33	150	107	298	459, of whom 287 probably engaged	535, of whom 279 probably engaged
Evaluation Reports RSVP's and Sept survey (response rate)		34/38, (89.5%)	118 RSVP'd 28/118 (24%)	73 RSVP'd 21/73 (28%)	110 RSVP'd 27/110, (25%)	21 responses	206 RSVP'd From 2018 rep: 61 responses	223 engaged 68 responses	min. 188 engaged
June Priorities Survey ScotS							129 responses (incl. 1 duplicate) = 128 respondents of them 2 Edinburgh Festivals	84 responses (incl. 1 duplicate) = 83 respondents of them 1 Edinburgh Festivals	91 response (incl. 2 duplicates) = 89 respondents of them 1 Edinburgh Festivals

September Survey ScotS		32 responses (incl. 2 duplicates) = 30 respondents	43 responses (incl. 1 duplicate) = 42 respondents	21 respondents	37 responses (incl. 2 duplicates) = 35 respondents	21 respondents	47 respondents	53 responses (incl. 2 duplicates) = 51 respondent of them 2 also filled out ScotS-Lit, 1 also filled out ScotS-VA	35 respondents of them 1 also filled out ScotS-Lit
March Outcome Survey ScotS							19 respondents (sent out in 2018)		
September Survey ScotS-Lit								8 respondents of them 2 also filled out ScotS	22 respondents of them 1 also filled out ScotS
September Survey ScotS-VA							14 respondents	7 respondents 1 also filled out ScotS	11 respondents
March Outcome Survey ScotS-VA							8 respondents (sent out in 2018)		
FESTIVALS PARTICIPANTS NUMBERS									
Comprehensive Database 2011-19		11	21	10	22	14	28	28	34
Evaluation Reports Festivals (Response rate)	8/12 (67%)	10/12 (83%)	11/12 (92%), 15 individuals	7/12 (58%) 8 individuals	11/12 (92%) face-to-face		10/11 (91%)	11/11 (100%) festivals responded	
September Survey Festivals (Number = respondents)		11	15	8	11		6	12	10

Appendix 9. Proposed Revisions to Momentum's Survey

MOMENTUM FILLS IN AS CUSTOM VARIABLE (attendee type / art form)

BACKGROUND

Type of Attendee

- British Council Rep (BC)
- Edinburgh Festivals (FEST)
- Scottish Sector (SCOTS)
- Delegate
 - Fully supported delegate (FULL_DELEG),
 - Partially supported delegate (PART_DELEG),
 - Guest (GUEST),
- Other (including speaker, be input into survey contact info) (SPEAKER, OTHER...)

Type of Artform (programme strands)

- Literature (LIT)
- Visual Art (VA)
- Core (CORE)

INTRODUCTION

Momentum would appreciate gaining feedback and insights on your experience. The survey is organised around five major areas: (1) your role and contact details, (2) Objectives for attending Momentum, (3) Networks, Collaborations and Internationalising your work, (4) Barriers and Challenges, (5) Momentum's Communication and Interaction with you. Throughout there will be open ended questions where you can share your insights and offer feedback.

YOUR BACKGROUND INFORMATION

1. Please provide your details (open-ended):
 - Name
 - Organisation
 - Position
 - Email
 - Phone

2. Please indicate the art forms that most closely reflect your practice and interests, **click as many as apply:**
 - Music
 - Theatre
 - Dance
 - Design
 - Film
 - Visual arts

- Literature/Language/Publishing,
- Interdisciplinary
- Digital
- Other (please specify),

In order to report diversity and inclusion of our programme, it would be helpful to have the following self-perceived information, if you are willing to share it.

1. I consider myself: (1) female, (2) male, (3) transgender, (4) prefer not to say
2. I consider myself an ethnic, racial and/or religious minority in my country: (1) yes, (2) no, (3) prefer not to say.
3. In your own words, how would you describe your race, ethnic or religious minority status.
OPEN-ENDED
4. I would describe my sexual orientation as: (1) heterosexual, (2) homosexual, (3) bisexual (4) other (write in), (5) prefer not to say
5. Socioeconomic status questions to be added

OBJECTIVES

3. Please identify which objectives were most important to you when attending Momentum. The higher the percent, the more important the objective is for you. If one objective is the only reason for engaging with Momentum, please rate it 100 and all other objectives as zero. If four objectives are equally important, these four will receive 25 each and all other objectives zero.

- Build international relationships for longer term exchange or collaboration 0-100
- Learn from peers by exchanging ideas, best practices and experiences 0-100
- Learn from or share about Edinburgh festivals (e.g., business models, programming, collaboration, etc) 0-100
- Learn about the cultural and artistic landscape in particular countries 0-100
- Meet with cultural policymakers 0-100
- Experience or showcase Scottish expertise, creative talent and organisations 0-100
- Exchange or collaborate with Scottish artists or organisations 0-100
- Present at or secure works for Edinburgh Festivals 0-100
- Collaborate with or for Edinburgh festivals (e.g., co-produce, joint programme) 0-100
- Raise the profile of my work or my organisation 0-100
- Find solutions to tackle common challenges (e.g., Covid-19, environmental sustainability, etc.) 0-100

4. Please rate from 0-100 how well your objectives were met 0-100

5. Please feel free to elaborate on your objectives. OPEN-ENDED

COLLABORATIONS AND EXCHANGES

6. By participating in Momentum, we would like to know with which groups of people you found most valuable in meeting with during Momentum. Please rate each group from 0 to 100. If one group was the only important set of relations, it receives 100 and all others 0. If equal among groups, then two receive 33% and one 34%. Or any combination that totals to 100.
 - Artists/Organisations from countries I would not normally meet 0-100
 - Organisations and artists in the Scottish Cultural Sector 0-100
 - Directors and/or personnel from the Edinburgh Festivals 0-100
7. Please list up to three people's names that you would like help in following up with and establishing relations for further developing collaborative projects. OPEN-ENDED
8. As a result of Momentum, whether this year or in prior years, please identify with whom and for what you are collaborating or exchanging. OPEN-ENDED
9. Please describe your next steps and proposed timeline you will take to follow up on these collaborations and/or exchanges. OPEN-ENDED
10. If you do not plan on following up on partnerships and collaborations, please briefly tell us why. OPEN-ENDED

Appendix 10. Momentum Participants by Type, 2011-2019

MOMENTUM PARTICIPANT TYPE	2011	2012	2013	2014	2015	2016	2017	2018	2019	TOTAL (Cumulative Sum)	TOTAL Count (Unique Participants)
MOMENTUM											
Core Delivery Partners	n/a	1	20	13	30	26	32	32	31	185	97
Partners & Co-funders	n/a	n/a	11	7	14	8	17	19	17	93	54
EDINBURGH FESTIVALS											
Edinburgh International Book Festival	n/a	1	4	?	3	3	9	7	6	33	15
Edinburgh Festival Fringe	n/a	1	2	2	3	3	3	4	7	25	14
Edinburgh International Festival	n/a	1	4	3	3	1	3	4	8	27	12
Edinburgh International Film Festival	n/a	2	3	1	2	1	2	2	3	16	6
Edinburgh International Children's Festival	n/a		1		2	1	2	2	2	10	4
Royal Edinburgh Military Tattoo	n/a	1	1	1	1		1	2	2	9	4
Edinburgh International Science Festival	n/a	1	2	1	2	1	3	2	2	14	3
Edinburgh's Hogmanay	n/a				2	2	2	2	1	9	3
Edinburgh Jazz and Blues Festival	n/a	1	1		1		1	1	1	6	2
Edinburgh Mela	n/a	1	1		1					3	1
Edinburgh Art Festival	n/a	1	1	1	1	1	1	1	1	8	1
Scottish International Storytelling Festival	n/a	1	1	1	1	1	1	1	1	8	1
SCOTTISH/UK SECTOR											
Scottish/UK Sector	n/a	31	96	33	150	107	298	459	535	1709	869
INTERNATIONAL PARTICIPANTS											
Country Delegates	53	63	81	57	53	36	43	47	37	470	423
Literature Delegates	-	-	-	7	12	8	10	8	7	52	50
Visual Arts Delegates	-	-	-	5	9	8	12	7	6	47	46
EICS Delegates	-	-	-	-	-	-	-	15	-	15	15
British Council Hosts	2	3	11	9	21	7	14	13	14	94	62
Referred Delegates	1	22	5	5	54	26	30	20	2	165	147
Momentum/VIP Guests	-	-	-	-	1	3	14	6	7	31	31
Seminar Guests	-	-	-	-	-	19	2			21	20
TOTAL	56	131	245	146	366	262	500	654	691	3051	1823 (count)

Appendix 11. Perceived Barriers

Figure 1(a). Open-ended (O) and Rated (R, *Definitely a barrier*) Barriers by Participant Group, 2012-2019

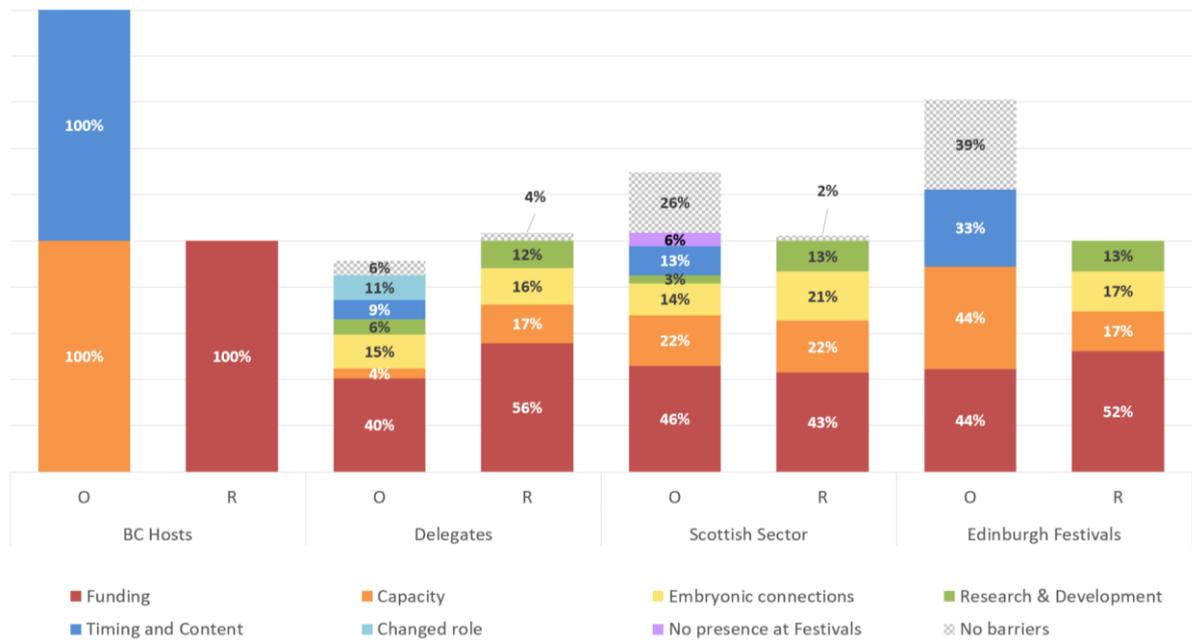


Figure 1(b). Rated barriers (*Definitely a barrier*) by type of barrier and Participant Group, 2016-2019, %

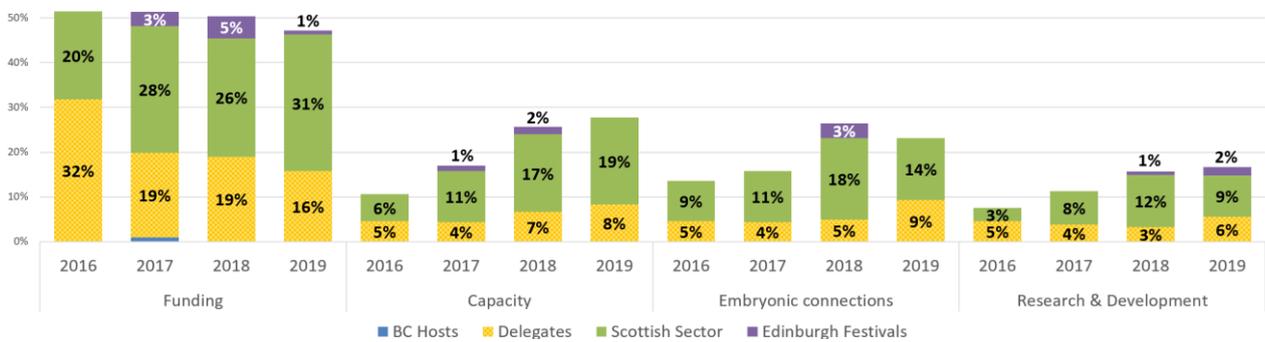
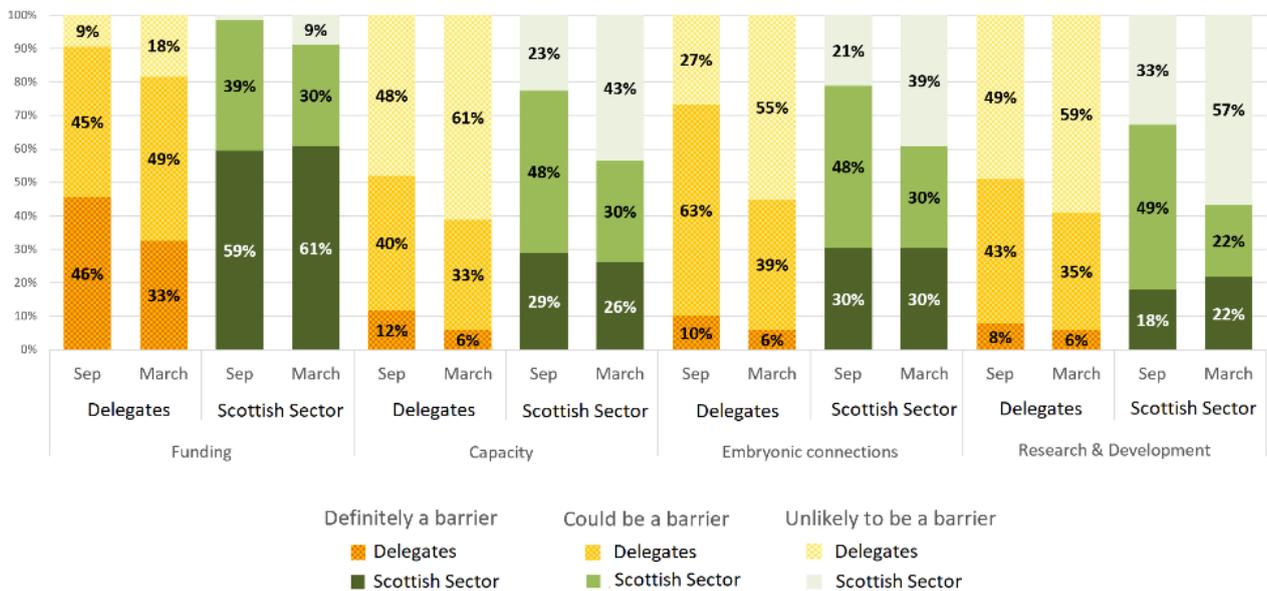


Figure 1(c). Change in Rated Barrier Perception September – March, Momentum Years 2016-2018, %



Appendix 12. Practical and Policy Implications

Practical Implications for Momentum	
General	
1	Momentum expand its stated three goals to include participants' learning, mutual understanding, and envisioning new opportunities.
Participant Selection and Managing Expectations	
If Momentum partners wish to maintain a high rate of one-time participants, this places more urgency on careful selection and alignment of expectations, which can be achieved through the following strategies	
1	British Council overseas Hosts may post urls to Momentum reports on their website or share with target Delegate populations to attract and offer a source of information to Delegates who are a good fit with Momentum.
2	As part of the selection process, balance the number of delegates who offer creative works to meet Festivals' needs and those who programme creative works to meet Scottish Sectors' needs and ask prospective invitees to assess their capacity to pursue collaborations initiated at Momentum.
3	After Delegate selection, British Council Hosts further share Momentum's explicit key goals in their communications with Delegates.
4	After Delegate selection, British Council Hosts may encourage Delegates to watch short podcasts or Youtube videos from prior Delegates to have a better understanding of what to expect and how to benefit the most from Momentum.
5	Festivals Edinburgh when setting a Delegate's bespoke programme may help Delegates articulate their aspirations more concretely and earlier in the process (e.g., why they wish to meet with a person or type of contact, such as learn about a particular practice, create a specific kind of relationship, scope a potential collaboration).
6	It may help to be explicit with both Festivals and Scottish Sector that Momentum seeks to balance their diverse needs of scouting and touring. Although an information session is offered to Scottish Sector participants, it may be more effective to pair a new participant with an experienced participant to mentor them through Momentum programme, which may hold more sway and offer more realistic expectations to the newcomer.
7	Utilise a focus group with Scottish Sector survey respondents who indicated the need for generic information and use this to identify what kinds of information are desired to meet their objectives and create desired outcomes.
Repeat Delegate Engagement	
The combination of repeat and new Delegates will likely enable them to build on their learning and enhance the development of deeper relations and engender collaborations with the Scottish Sector and Festivals.	
1	Define and institutionalise the labels and categories of participants to enable clear reference and comparison over time.
2	Align Delegates more closely to the three-year country cycle and engage in a strategy of phased support to enable a portion of Delegates to repeat their attendance at Momentum and the August Festivals (e.g., Delegate systematically moves from fully funded Invited Delegate to partially funded Referred Delegate to non-funded Guest status). The intentional movement of a portion of Delegates enables Momentum to track better their experiences, relationship development and collaborative outcomes over time (e.g., Delegates recall that their projects arose out of Momentum). It may also reduce the need for follow up funding to scope relations and explore collaborations.
Harnessing Momentum Alumni Potential	
1	Enable an Alumni network supported by Festivals Edinburgh such as contact listing and database of who attended, but organised and coordinated by alums as this relational network offers the benefits of a creative community.
2	Offer Momentum the opportunity to share their experiences, give realistic previews on how to best use their time and help to support and cultivate Momentum relationships.
Alleviating the intensity of the Momentum experience	
1	Explore options to share information, such as a dedicated space at Momentum, an app where participants can post or exchange information., or other information resources, which may include profiles, website urls, etc. that can be accessed before, during and after the programme.

2	Encourage Delegates to extend their stay in Edinburgh: (1) communicate prior to delegates' arrival the busy agenda, (2) highlight testimonials and feedback from former participants on the value of staying longer at the Festivals, (3) negotiate matched funding from the Delegates' countries for a longer stay.
3	Discuss with Scottish Sector participants who showcase their work at the Festivals (1) the need for more support personnel for their shows and perhaps provide limited funding and/or (2) support follow up connections after the programme through virtual tools so Scottish Sector and Delegates can connect whilst they are not so busy.
4	Find low-cost ways to support developing embryonic relations may be appropriate that help parties use technology, such as Miro boards for brainstorming, Zoom calls or other collaborative technology tools, to discern whether the collaboration is viable as well as deepen relations to move forward.
Recommendations for Overcoming Data Challenges	
Data collection	
1	Avoid future shifts in survey formats and contents and utilise the revised September survey to simplify data collection, analysis and comparability of participants across time (see Appendix 3).
2	Attend to and track issues of inclusivity and diversity in the composition of Delegates and Scottish Sector when creating the Momentum programme.
3	Address insights for one-time issues, or novel introductions to the programme, it is recommended that debriefs or focus groups are used rather than altering the survey each year. New questions are added to the survey when novel practices become a permanent aspect of Momentum.
4	Include British Council Hosts in surveys and send March outcomes surveys consistently to all Momentum participants (BC Hosts, Festivals, Delegates and Scottish Sector) to address data asymmetry and gain a more complete picture of Momentum's outcomes and their progression.
5	Triangulate Momentum outcomes projects into a comprehensive database is highly recommended in order to provide a fuller and more wholistic picture of Momentum's legacy.
6	Apply for grant with academic partner for funding to engage in a retrospective follow up such as three years after a sample cohort attends Momentum to gain more insight into the progress of outcomes.
Data management	
1	Apply for Creative Informatics challenge grant to develop data architecture that meets its specific needs, such as an integrated data system based on Excel or other common data management systems to link participant information, survey responses, events to track who participates, how they network, their outcomes and experiences. This enables Festivals Edinburgh personnel to create reports and assess progress toward goals with less effort and capture better Momentum's key outcomes.
2	Support staff skills with online courses from LinkedIn, such as for Excel training and data management
3	Secure stable funding over a longer period to retain staff and enable consistency in surveys and data.
Policy Implications for Supporting Smaller Creative and Cultural Organisations	
1	Identify a nomenclature for key creative roles and sectors to enable tracking and comparing over time all publicly funded programmes
2	Create reliable, simple and valid measures for outcome assessment and evaluation and provide survey templates and outcome metrics to help guide those funded and enable comparison across projects.
3	Provide bursaries for more intensive training of grant holders in data ethics, survey and marketing metrics, data architecture and data management.
4	Advocate Apprenticeship funds to hire those who have data management skills but lack context-specific knowledge in creative or cultural organisations. This will enhance cross-fertilisation of skills and knowledge.
5	Propose qualifications to HEI that offer Arts Management, Festival Management, Events Management certifications and/or degrees to ensure incoming arts managers have the requisite skill training to meet data management for outcome and assessment required by funding agencies.
6	Align AHRC, ESRC, Creative Scotland, and British Council funding grants for networking and development from yearly to three to five-year cycles due to the need for repeated relationships to generate positive outcomes. The grants can make suggested percentages of participants who repeat in order to develop relations and the appropriate mix of new and returning attendees.