

Culture and Business Fund Scotland  
report

March 2022



## Wavehill: social and economic research

- Wales office: 21 Alban Square, Aberaeron, Ceredigion, SA46 0DB (registered office)
- West England office: 2-4 Park Street, Bristol, BS1 5HS
- North of England office: Milburn House, Dean Street, Newcastle, NE1 1LF
- London office: 52 Cecile Park, Crouch End, London, N8 9AS

### Contact details:

Tel: 01545 571711

Email: [wavehill@wavehill.com](mailto:wavehill@wavehill.com)

Twitter: @wavehilltweets

### More information:

[www.wavehill.com](http://www.wavehill.com)

<https://twitter.com/wavehilltweets>

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### Report authors:

Sarah Usher, Andy Parkinson

Any questions in relation to this report should be directed in the first instance to Andy Parkinson ([andy.parkinson@wavehill.com](mailto:andy.parkinson@wavehill.com))

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### Client contact:

David Watt | [david.watt@aandbscotland.org.uk](mailto:david.watt@aandbscotland.org.uk)

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# Culture & Business Fund Scotland: Year 3/4

## Introduction

The CBFS Programme was launched in 2017 as new incentive funding which aims to encourage longer term cultural and business partnerships to benefit Scotland's wider economy and society. Over the last four years (up to March 2021), the programme has received 195 applications and awarded funding to 110 innovative cultural projects across all 32 local authority areas. Since March 2021, 16 applications were received and 11 were awarded. This is a decrease from the financial year of 2019/2020 (62/31), but it is important to note that applications have been affected by COVID-19.

The COVID-19 pandemic has created considerable challenges for the arts, cultural and heritage sectors, the wider business community, and society as a whole. Yet there is ongoing recognition of the contribution that the cultural sector makes, not just economically, but also in terms of engendering a sense of place, identity, and wider well-being. Throughout the continued pandemic and road to recovery, the CBFS programme has continued to play an integral role in facilitating innovation and building mutual resilience amongst cultural organisations and business sponsors.

Whilst some of the projects awarded funding in 2019/20 have been delayed due to COVID-19, the programme provided flexibility and support for these to be delivered in winter and spring 2020/21. Feedback has been captured from six partnerships that have delivered their project during 2021, including telephone interviews with both the arts organisation and the business sponsor. Themes from these discussions have been collated and discussed throughout the report, along with the production of six case studies.

## Financial Profile of grants awarded

Since the launch of the programme to 2022, a total of just over £2.5 million has been invested through the 149 grants awarded, including sponsorship by business to the value of just under £1.4 million<sup>1</sup>. Just over £1.1 million has been awarded through the programme, equating to an average grant award of £7,659. The average grant award has increased consistently through most years of the programme from around £7,000 in 2017 to over £9,000 in 2022 (with 2019/20 being the exception average around £6,000).

Across its lifetime up to financial year 2021-2022, the programme has attracted £1.21 of business investment for every £1 of grant funding awarded. This is a decrease from the figure of £1.27 up to financial year 2019-2020, but it should be noted that only 11 funds were awarded in this time and consequently investment was significantly lower, likely owing to the impact of COVID-19.<sup>2</sup> The CBFS model provides an efficient economic solution for leveraging additional investment from non-public funds to support a wide range of arts and heritage focused events and activities for the benefit of communities across the whole of Scotland.

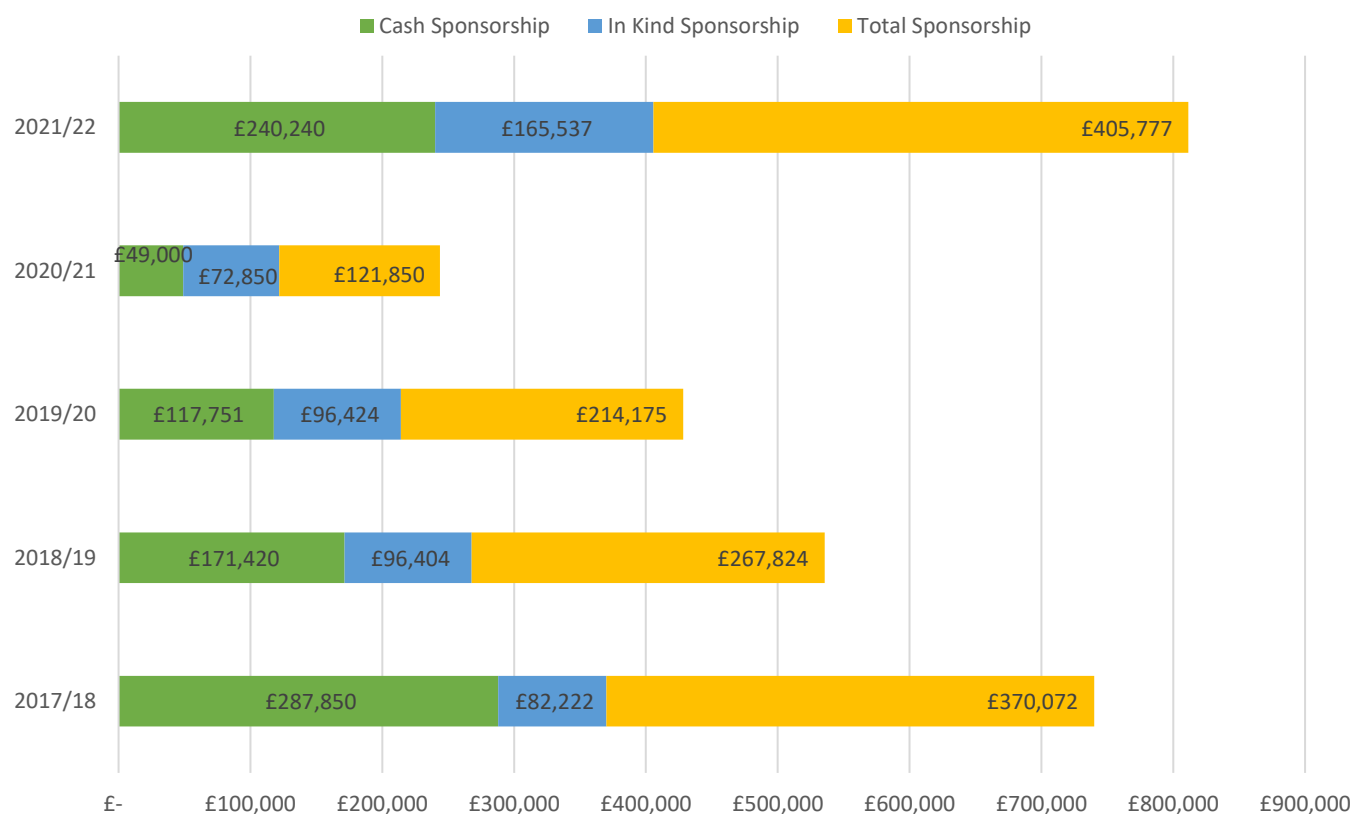
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<sup>1</sup> This includes cash and in-kind sponsorship.

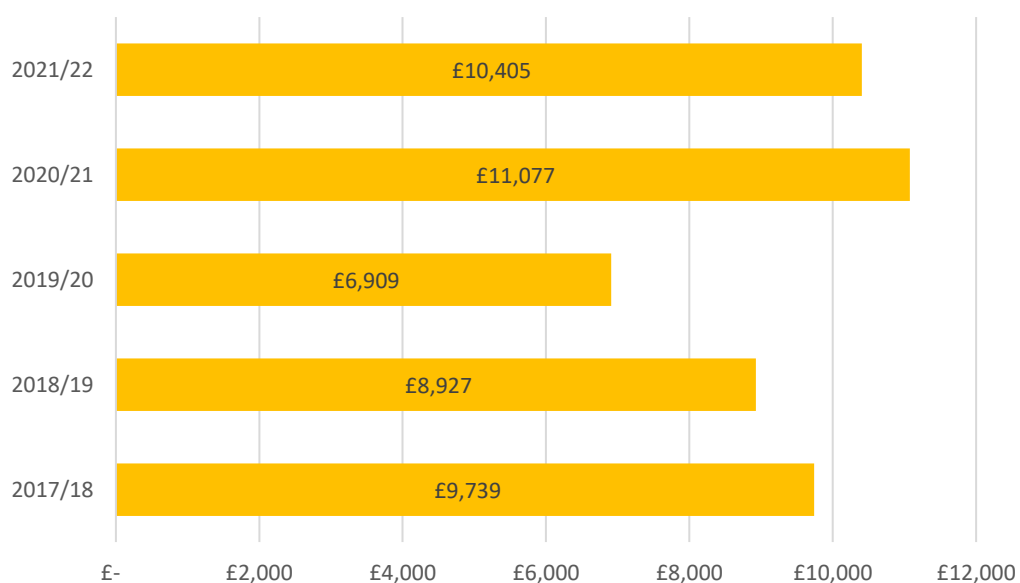
<sup>2</sup> Total sponsorship divided by total grants awarded

CBFS projects, on average, attracted sponsorship to the value of over £11,077 in the financial year 2020/2021 (see Figure 1.2 for annual breakdown), which is an increase of around £4,000 from the previous financial year. In the challenging economic climate facing Scotland due to the pandemic, the programme continues to provide much needed investment to support cultural activities in the heart of many communities.

**Figure 1.1: CBFS Total Sponsorship Per Year**



**Figure 1.2: CBFS Average sponsorship per year**



Comments from those that were interviewed detailed the impact COVID-19 had on their proposed programmes and events; namely causing delays, lower staff availability and a necessity to adapt delivery to online and/or face to face with greater protective measures in place. Some noted the challenges also around changing parameters in which events could be delivered, for example limitations on participant numbers and wider health and safety considerations.

It was evident through interviews that many of the events would not have gone ahead without the support from CBFS and/or the sponsorship from the business organisation. With this said, relationships between the arts organisation and the business would, where appropriate, still have been formed outside of the events taking place. Match funding enabled more in-depth and rounded projects to take place, whilst also posing the opportunity for staff to be paid for their time.

## Supporting sector resilience

COVID-19 has exerted significant pressure on arts, cultural and heritage organisations through a combination of enforced closures, loss of revenues and postponement of planned events.<sup>3</sup> Many organisations have had to adapt and develop new models of working, with the normal activity yet to resume for many. The professional and organisational development training delivered through the CBFS programme continues to support the sector.

## Community wellbeing

The Scottish Government already recognises the important role of the cultural sector in the health and wellbeing of society and the contribution that arts, museums, galleries, and heritage attractions can play in the response to and recovery from the COVID-19 pandemic. Lockdown has brought social isolation to many, particularly people living alone or those who have been shielding. Key areas of social interaction, connection, and support have been affected by the closure of local cultural venues and community space.<sup>4</sup> Physical distancing measures have come at a cost with mental health problems rising due to COVID-19.<sup>5</sup>

Previous research<sup>6</sup> has highlighted the ability of CBFS funded projects to act as a catalyst for community engagement and bringing communities together. As we emerge from the pandemic there is growing public confidence in visiting attractions<sup>7</sup> and engaging in activities and events which can deliver a range of social and wellbeing benefits.

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<sup>3</sup> NLHF (2020)- 'Economic Insight into the impact of the Coronavirus (COVID-19) across the Heritage Sector in the UK'.

<sup>4</sup> Razai, M.S. (2020)- 'Mitigating the psychological effects of social isolation during the covid-19 pandemic'. *BMJ* 2020;369:m1904

<sup>5</sup> Understanding Society (2020)- 'Longitudinal changes in mental health and the COVID-19 pandemic: evidence from the UK Household Longitudinal Study'. June 3. 2020.

<sup>6</sup> Wavehill (2019)- 'Culture & Business Fund Scotland: Year 2 Evaluation report'.

<sup>7</sup> ALVA (2020)- 'ALVA Attractions Recovery Tracker: Wave 5. Fieldwork 8-11 July 2020'.

Providing activities and events within the heart of communities and in outdoor spaces will remain important given lower public confidence in visitor indoor attractions and anxiety around using public transport. The CBFS programme has funded projects within a wide range of communities across Scotland, including many hosted within public spaces. This is significant as public willingness to attend arts and cultural events has not increased since 2020, with individuals still concerned about crowds and indoor spaces.<sup>8</sup>

Funded activity will continue to bring communities together and support wider social outcomes thus forming an integral part of a wider cultural response to addressing the wellbeing issues created by the pandemic. Feedback from those interviewed complements this, showing that these events are having a positive impact on community cohesion and engagement, as well as providing a welcome opportunity to come together for a collective purpose within the community.

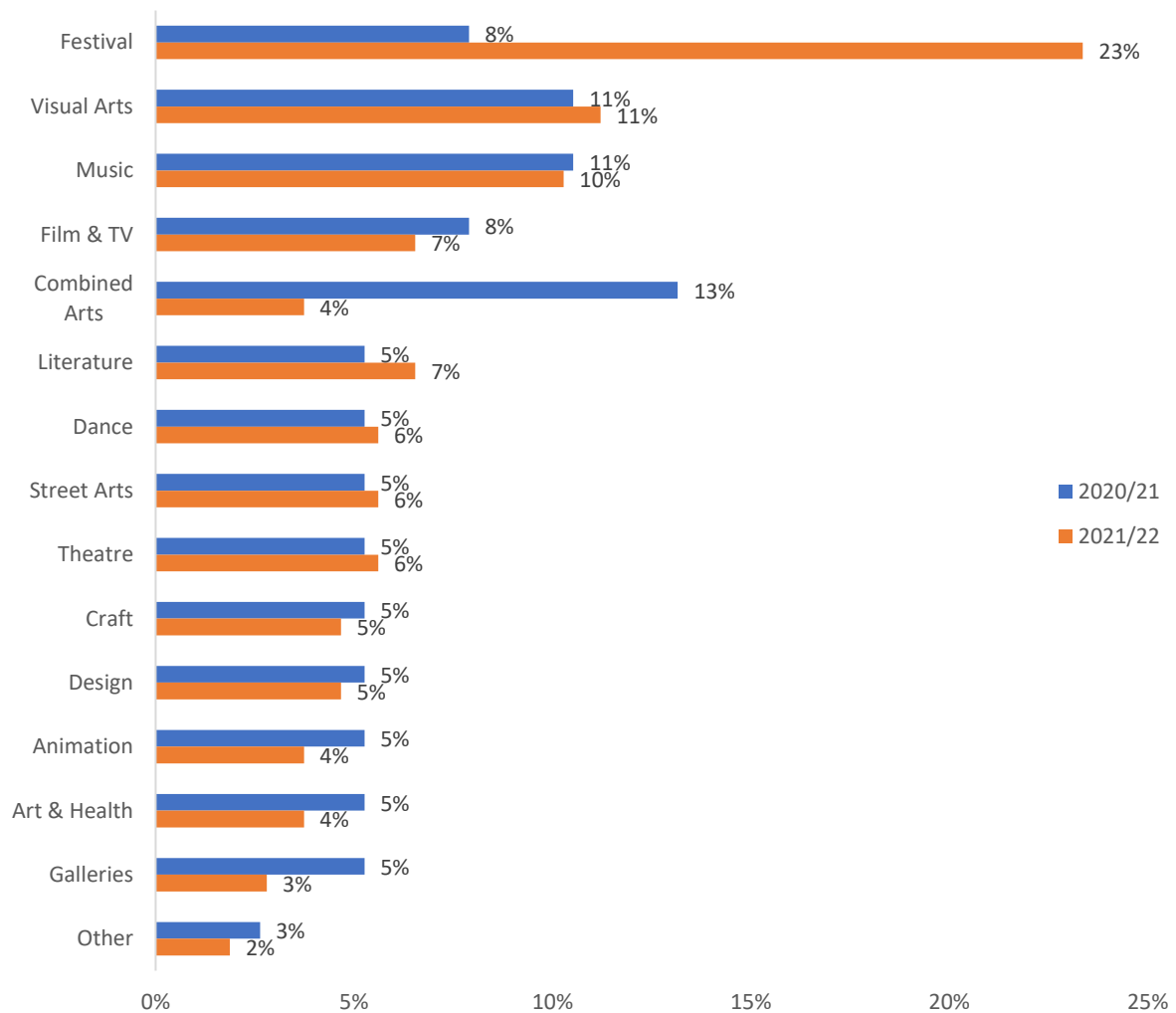
## Art form or Heritage form of awarded projects

The CBFS programme has supported projects across a wide range of artform areas, including festivals, visual arts, music and combined arts (Figure 1.3). There has been a particular growth in awards to festivals in 2021/22, which perhaps has been influenced by a desire to support outdoor events given the context of continuing concerns around large scale community gathering within indoor spaces. The diversity of the events and activities funded through the programme highlights its value in engaging and inspiring local communities.

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<sup>8</sup> Cultural Participation Monitor Report, The Audience Agency (September 2021)

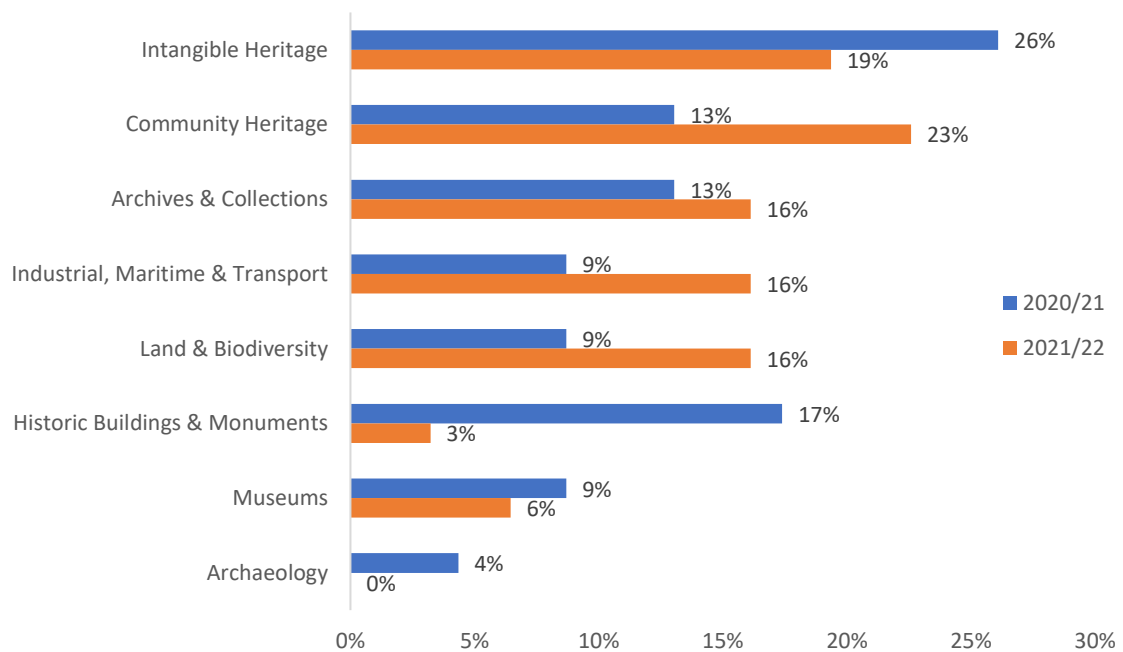
**Figure 1.3: Awards by Art Form 2020/2021 and 2021/2022**



The most frequently referenced heritage area (Figure 1.4) in 2020/2021 was Intangible Heritage (26%), however this fell slightly in 2021/2022 to 19%. 2021/2022 saw an increase in community Heritage form of 10% from the previous year. Whilst there is a diverse mix of heritage forms, the research still indicates that there would be benefit in promoting less represented heritage forms, for example libraries.



**Figure 1.4: Awards by Heritage Form 2020/2021 and 2021/2022**



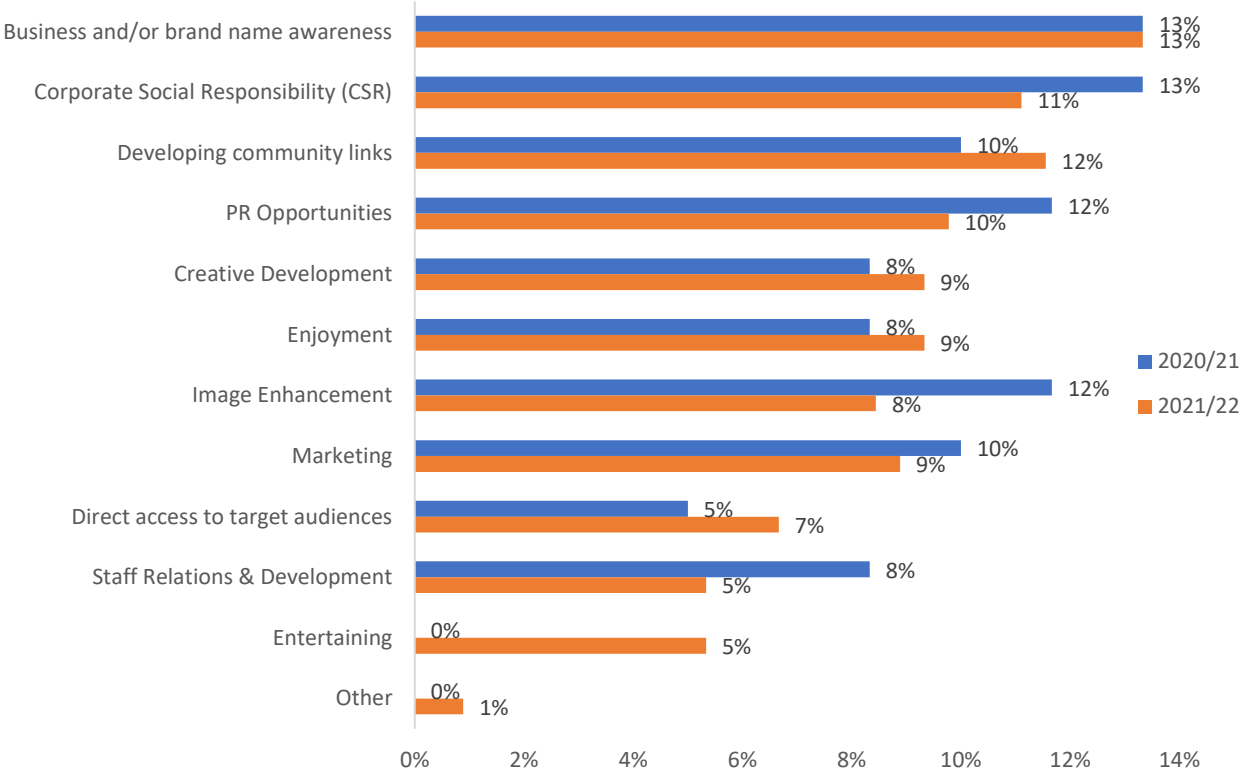
## Business Reasons for sponsoring the arts or heritage projects and activities

The business rationale for investing in the creative partnerships supported by the CBFS programme is clear, with brand awareness, corporate social responsibility reasons, PR opportunities and developing better community links all cited by business sponsors (see Figure 1.5). Within the retail sector, brand positioning has been highlighted as, increasingly important in post COVID-19 recovery, with recognition amongst retailers of a need to move beyond just 'selling to customers' to helping them to participate in something that's meaningful and matters to them.<sup>9</sup> The CBFS programme is providing such an opportunity.

Those applying to the CBFS programme for 2021/22 cite business reasons that largely remain the same, however a slight increase in developing community links can be seen (12% compared to 10%). This could be owing to the increased recognition of the positive impact such links can have on organisations and businesses alike, as highlighted through past work completed through the CBFS programme.

<sup>9</sup> <https://brc.org.uk/news/hr/key-takeaways-from-exploring-the-impact-of-covid-19-the-impact-on-this-sector-webinar/>

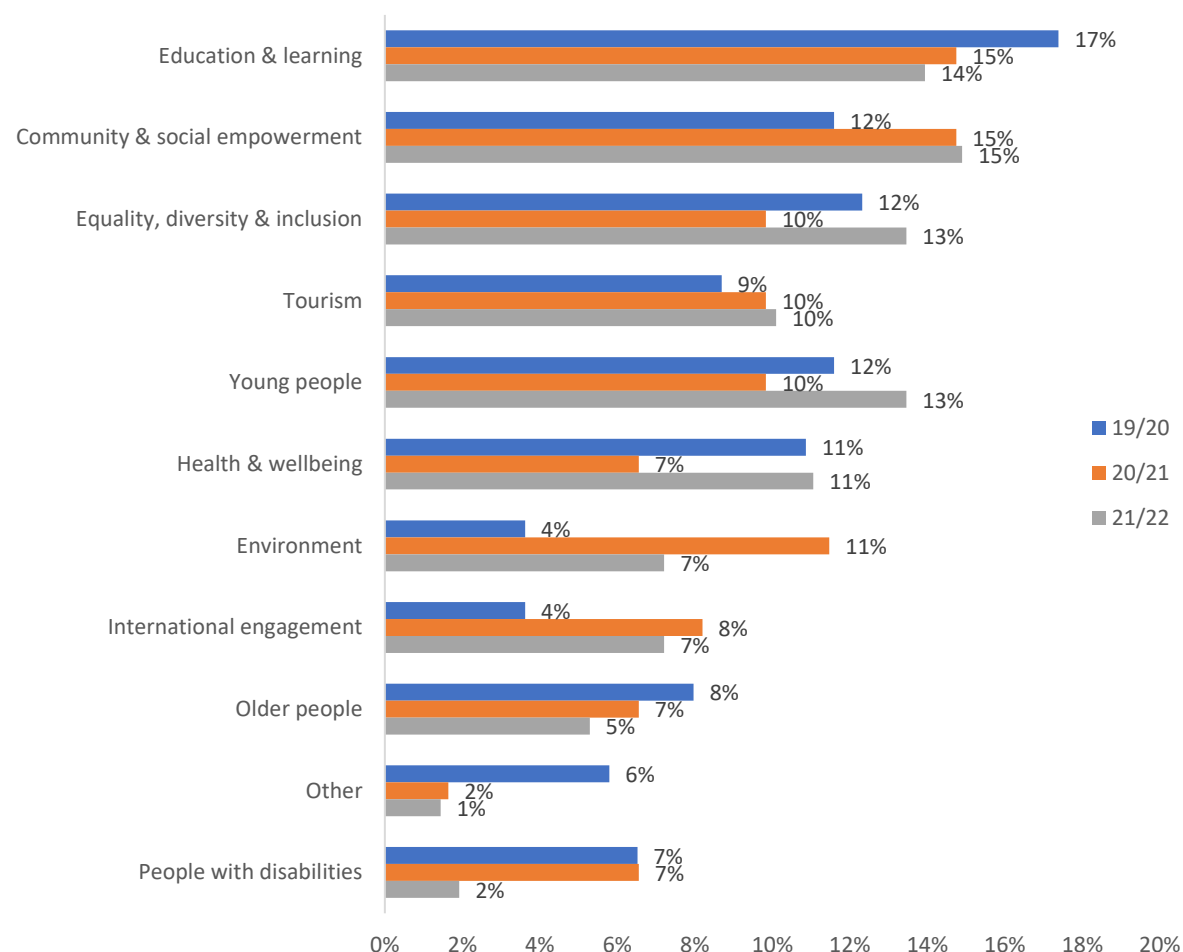
Figure 1.5: Business Reason for Sponsorship 2020/21



## Social and economic impact of funded projects

Applicants are required to outline the social and economic focus of their arts and heritage activity in relation to the sixteen National Outcomes detailed as per the National Performance Framework.

**Figure 1.6: Proposed Impact 2020/21 & 2021/22**



The priority social and economic focus has remained mostly consistent between 2019 and 2022, with the most common focuses being education and learning, however this has slightly fallen over this period, which may be owing to an ongoing increase in focus on community and social empowerment. With this considered, priorities are varied across the framework with no priorities discounted.

Festivals and events play an important role in improving perceptions of place. Enabling local communities to collaboratively produce festivals and events can also lead to a collective process of placemaking. Local pride and appreciation of an area are closely linked to feelings of attachment and a sense of belonging, which are seen by policymakers as key indicators of community cohesion.<sup>10</sup>

<sup>10</sup> Wavehill (2021)- 'Events, health and wellbeing'. A report for Visit Scotland.

There is growing acknowledgement of the positive impact of arts and culture on places and the people who live in them with arts and cultural being an important part of a ‘civic, emotional and economic’ recovery for the future.<sup>11</sup> There is recognition that creative people rather than corporations are now increasingly the drivers of economic growth and, as a result, town and cities should concentrate on the amenities and atmosphere that will attract them.<sup>12</sup> Cultural events and festivals attract new audiences into town and city centres and can contribute to efforts to reimagine and reinvigorate the High Street.<sup>13</sup> The diverse range of creative projects funded through the CBFS programme are contributing to and shaping a stronger ‘experience economy’,<sup>14</sup> which will be increasingly important in the post-pandemic period in generating revenue and footfall in towns and cities.

The programme has had a positive impact on all organisations and businesses that have been involved. For almost all organisations and businesses interviewed, it was felt that their involvement in the project has increased brand awareness and recognition in their local community, and consequently increased visitor numbers/audiences and helped to widen their customer base. In addition, many organisations see involvement as a catalyst, indicating that it has inspired further partnerships and increased sustainability of current partnerships due to the understanding around what can be gained by both arts organisations and businesses involved. This has also resulted in increased company confidence.

Particularly because of COVID-19, arts organisations were pleased to deliver something whereby communities could venture out again and increase social engagement as a result. Participants welcomed the opportunity for new learning around arts and broader topics that they may have had little or no knowledge of before.

The geographical reach of the CBFS programme has been expanded over the course of the programme with successful grant applications now supporting arts or heritage activities across all 32 local authorities in Scotland, with around one fifth of projects supporting activities across more than one area. Edinburgh continues to be the most successful area across the programme, with over half of all applications being successful.

A summary of the CBFS investment by region is provided in Table 1.1 over page.

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<sup>11</sup> <https://www.thenational.scot/news/18577061.arts-can-help-scotland-recover-coronavirus-pandemic/>

<sup>12</sup> McGough, L. & E. Thomas (2014)- ‘Delivering change: Putting city centres at the heart of the local economy’. Centre for Cities. December 2014.

<sup>13</sup> The Grimsey Review Team (2018)- ‘The Grimsey Review 2’.

<sup>14</sup> Pine, B.J. & J.H. Gilmore- (2011)- ‘The Experience Economy’.

Table 1.1: CBFS Cumulative Investment by Region

Region	No. grants	Value
Aberdeen City	11	£90,384
Aberdeenshire	6	£35,450
Angus	3	£22,200
Argyll & Bute	10	£40,867
Clackmannanshire	3	£18,600
Dumfries & Galloway	7	£33,800
Dundee City	7	£90,200
East Ayrshire	4	£25,200
East Dunbartonshire	4	£24,893
East Lothian	4	£25,200
East Renfrewshire	3	£18,600
Edinburgh, City of	30	£303,732
Eilean Siar	6	£59,156
Falkirk	3	£18,600
Fife	6	£43,950
Glasgow City	28	£217,269
Highland	10	£61,046
Inverclyde	4	£25,200
Midlothian	5	£71,600
Moray	4	£26,600
North Ayrshire	4	£25,200
North Lanarkshire	8	£35,867
Orkney Islands	2	£15,600
Perth & Kinross	6	£57,700
Renfrewshire	5	£26,200
Scottish Borders	4	£25,200
Shetland Islands	3	£23,100
South Ayrshire	4	£25,200
South Lanarkshire	3	£18,600
Stirling	8	£59,713
West Dunbartonshire	3	£18,600
West Lothian	5	£30,200
<b>Grand Total</b>	<b>213</b>	<b>£1,613,727</b>

Activities and events funded through the programme are supporting place branding by creating a greater sense of 'destination'. In other words, in the context of a greater shift towards online shopping evident through the pandemic, activities and events such as those funded through the CBFS programme are giving people a reason to visit their local High Street. This footfall forms an essential part of the future economic recovery, both for visitor attractions but also the wider hospitality sector. Moving forward, the CBFS programme can also support efforts to adapt tourism marketing to attract a domestic 'staycation' market.<sup>15</sup>

<sup>15</sup> Based on most recent Visit Britain COVID-19 Consumer Weekly Tracker: Week 10.

## Volunteering

Many of the projects funded through the CBFS programme have provided opportunities for the local community to get actively involved in the co-design and delivery of events and activities. Arts and cultural activities can play an important role in engaging and inspiring local communities to volunteer their time, expertise, and energy to support others. Recent research has also shown that people who join in cultural activities are also more likely to take part in other areas of civic life, such as helping to improve their local neighbourhood.<sup>16</sup>

As such, the volunteering opportunities presented through the CBFS programme can contribute to a wider community response and call to action to support more vulnerable groups in society. It can also contribute to efforts to recruit volunteers for a range of cultural and heritage organisations who rely on their volunteers as an integral part of their operation. Research by the National Lottery Heritage Fund has highlighted the lack of availability of volunteers as a major issue across the sector,<sup>17</sup> and issue that is likely to persist given the continued shielding of many volunteer groups.

Involvement in the CBFS programme has funded a variety of training for volunteers, such as how to effectively deliver online sessions and carrying out media related activities throughout the events that positively contribute to marketing.

## Legacy and next steps

Feedback indicates that both businesses and organisations are confident their partnerships will continue, with some already in the process of carrying out another project. It is hoped that funded CBFS projects will contribute to further partnerships, namely with businesses that would not usually affiliate with arts and culture organisations, working with a broader spectrum of the local community. It has also given some businesses insight and opportunity to shift their practices, whereby they actively collaborate with arts and cultural organisations, or they embed the priorities covered in projects into their day to day working, for example being conscious of climate change or encouraging social engagement.

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<sup>16</sup> Van de Vyver, J. & D. (2017)- 'The Arts as a Catalyst for Human Prosociality and Cooperation. Social Psychological and Personality Science, 2017; 194855061772027'

<sup>17</sup> NLHF (2020)- 'Economic Insight into the impact of the Coronavirus (COVID-19) across the Heritage Sector in the UK'.

## Summary

Overall, despite delays owing to COVID-19, the CBFS programme has been a success, effectively encouraging businesses to sponsor arts and heritage activity within Scotland and building new, sustainable partnerships. Since April 2020, the programme has seen a considerable increase in the average level of sponsorship, equating to an increase of around £4,000 from 2019/20 financial year. In the challenging economic climate facing Scotland due to the pandemic, the programme continues to provide much needed investment to support cultural activities in the heart of many communities.

The most common, but not only, benefit has been an increase in social engagement, which has been especially important when communities have experienced multiple lockdowns. Participants are confident partnerships will continue, with new and extended projects already in the pipeline. More detail on the projects delivered in the year 2020/2021 can be seen in the following case studies.

## Case Studies

### Case study 1

**Project Title:** A Virtual Birnam Arts **CBFS Award:** £2,800

**Arts Organisation:** Birnam Arts **Business:** Hao2.eu

The project involved creating a digital model of an Arts Centre. It was an autism friendly environment aimed at including those with autism into a space where they may often feel excluded. Due to Covid-19 and anxieties about entering public spaces, the virtual model also aimed to reach a wider audience to encompass those that were uncomfortable visiting a physical space.

The project was advertised using both the company and business websites, as well as a press release and social media posts. The business initiated the partnership as they are based in the same local area and wanted to become involved with more work within the creative and arts industry. Without funding, the project would not have been able to go ahead; it allowed the organisation to pay for additional staff time and increase their marketing budget. Meanwhile, both the organisation and the business learned the value of creating relationships such as this one, however the organisation would not have had the means to enter the partnership without support from the CBFS programme.

***“Without it, we couldn’t have put the staff time into the project.”***

COVID-19 created various challenges, for example meetings for the project could not be carried out in person initially, which delayed the start of the project as in person meetings were required for project design, whilst staff capacity was reduced owing to other priorities and sickness, meaning the project development was longer. However, the organisation stated that this was in some ways positive, as it allowed for more time to plan and prepare the project.

The company hope this project will create further opportunities for similar work in the future, potentially using the organisations connections to other arts projects. The organisation believes this sponsorship will lead to more future investment, and hope projects like this will become more common across the industry.



## Case study 2

**Project Title:** Bus Stop Jewellery **CBFS Award:** £5,000

**Arts Organisation:** The Glasgow School of Art **Business:** Rolls-Royce & Partners Finance

The project explores jewellery as a catalyst for social interaction, working with contemporary jewellers and students to consider new ways to engage audiences with social and environmental themes. Students virtually worked with local communities to create pieces of jewellery in various places throughout Glasgow. The sponsorship company donated the materials required for the project and commissioned an artist to make the jewellery. CBFS funding specifically was used by the organisation to take part in a public exhibition during COP26.

Engagement was generated through a film about the partnership which was commissioned by the sponsor; promotion via the organisations marketing team; social media coverage by the students, and Eventbrite. The project engaged over one million individuals and 10 community groups, through various means including a sponsor commissioned film, and social media coverage.

The partnership was proposed by the sponsoring company who wished to donate their 'end of life' materials to a cause with sustainable and creative value. Without match funding, the jewellery creation would have gone ahead using the end-of-life materials, but the public project display to engage the community would not have. This public interaction has allowed a more local contribution and sustained public engagement.

The project generated a range of positive impacts. Corporately it strengthened the organisations reputation by associating with a large brand. It also allowed the organisation to recognise the value of relationships and how to identify staff members with skills to engage with external clients. Financially it unlocked further financial support through additional funders. Socially it strengthened community relationships and allowed individuals to be creative during lockdown. Academically it allowed staff and students to produce high-quality work they can be recognised for.

***“For the public it would be enjoyment, intellectual stimulation and social engagement.”***

***“The students had the pride of having work celebrated, and it helped them to engage with each other while they were stuck at home during Covid.”***

Due to COVID-19 the project was conducted virtually rather than face-to-face. However, the organisation found this to be of benefit, especially for community development as people could create a relationship with their own local environment. The virtual aspect also allowed international students working from home to participate.

It is hoped that this relationship continues, looking at the project as a catalyst to allow for an increase in partnerships and reach a larger, international audience. Students have also been given the opportunity to sustain their relationship with the local businesses they collaborated with.

### Case study 3

**Project Title:** Edinburgh Science Festival **CBFS Award:** £39,100

**Arts Organisation:** Edinburgh Science Festival **Business:** Cirrus Logic International (UK) Ltd

The project was a science festival, running in-person and online, that aimed to make science and technology learning more exciting for those without existing interest. The main festival activity engaged 45,000 people through posters, billboards, adverts across the city, TV, and radio. Online tools were incorporated for advertising due to COVID-19, using online broadcasts and press appearances.

There was an existing partnership between the organisation and the business, but this was strengthened by the ability of the organisation, thanks to the match funding and sponsorship, to promote the business as the headline sponsor. This changed the whole festival as headline sponsors are usually arts/heritage based rather than technology based. The festival created social benefits, allowing people to get out and do something educational after lockdown.

The organisation would still have entered the partnership without match funding, but it allowed them to include light and sound activity, specifically aimed at families, which would not have taken place without the technology of the sponsoring organisation. This also attracted funding from additional companies.

***“We were able to fill a huge hole that we had for family activities, which was one of our main art engagement pieces and one which would specifically engage children.”***

Due to COVID-19 the festival faced multiple challenges, such as a reduced budget, changing restrictions, and changing to a hybrid festival. Despite this, the festival received positive feedback.

***“A couple of visitors told me that the online Festival events this year were brilliant for parents working from home, because they could get their kids involved in learning and fun science without having to supervise them or leave the house.”***

The organisation believes the educational and community benefits of the project will have a long-lasting impact. They also hope to work with the company again in the future.

## Case study 4

**Project Title:** Historic Kilmun Trail & Interpretation **CBFS Award:** £6,000

**Arts Organisation:** Argyll Mausoleum **Business:** Bookpoint

The project involved promoting the organisation's heritage trail; to increase the number of visitors in the area and connect the community to their local heritage. Promotion was funded through CBFS and delivered via articles in local press, local radio appearances, leaflets, a website, Facebook, and an app. The sponsors also allowed them to advertise in their shop window. Stakeholders in the area supported the project, as they shared the aim of increasing local tourism.

The shop owner is a founder of both the organisation and the business, and thus saw their business as the obvious choice for funding. However, without match funding, the project would not have been able to go ahead; it covered the advertisement costs of the heritage trail.

***“The fact that CBFS was willing to match fund was just brilliant – it just changed the whole thing.”***

Although COVID-19 proved to be a challenge as it delayed the project, the organisation has already seen an increased number of visitors, and it has raised awareness of the book shop in the local area with it being the named sponsor. Both the organisation and business believe this has embedded them into the local community, providing long-term benefits. The organisation plan to apply for the funding again and continue similar relationships either through the same project, or a new one.

***“It has just been a really good idea and because of Covid we are not there yet, but I don't have any concerns we won't get there.”***

## Case study 5

**Project Title:** STORM 21 **CBFS Award:** £11,000

**Arts Organisation:** Vision Mechanics **Business:** A.T Best Handlers Ltd

The project is centered around a giant puppet, with the objective of encouraging the communities to take more committed action around climate change. The sponsoring business loaned the organisation a machine, free of charge, creating portability of the puppet thus enabling it to visit local communities.

Engagement was generated through a PR company, increased social media usage, and features in both local newspapers and national television. The project reached around 30-40,000+ people on the ground and received a largely positive response from local communities. It also transformed local opinions with community members who held negative opinion prior to visiting the project now holding positive views.

***“We have managed to change hearts and minds.”***

The match funding helped the organisation to build the puppet by funding the materials required. It also assisted with community participation and allowed time to train the volunteers to stream the events live. This generated a further reach with 10,000 online views of the project in one village and a further 0.5 million views on Tik Tok.

The organisation would still have entered the partnership without funding, but without business sponsorship it is unlikely the project would have gone ahead. The partnership has allowed the project to get off the ground and increased its outreach. It has also deepened the relationship between the organisation and the company and shown them the importance of positive partnerships.

***“The reach is much wider than local communities, and we wouldn’t have had such a strong online presence without the funding.”***

The use of the machine in the project has generated more awareness of the sponsoring company and portrayed them as an environmentally conscious brand. The project has also had major social benefits, especially in a post-lockdown climate, as it allowed people to come together as a community, both online and in person. Due to COVID, the first year of the project was massively disrupted, with events being cancelled and delayed. The organisation felt very fortunate that the company agreed to fund the project again in the second year, allowing it to go ahead.

The organisation feels this project has generated a legacy by making local communities aware of their role in tackling climate change, as well as the project also visiting COP26 in Glasgow.

## Case study 6

**Project Title:** Summer School for young film-makers **CBFS Award:** £5,000

**Arts Organisation:** Glasgow Media Access Centre **Business:** Mallinson Sadler Productions

The project is a summer school in the form of workshops, aimed at reaching underrepresented, BAME young people within the film industry, with the sponsoring company financing the workshops. Engagement was generated through the programme manager who approached schools and community groups along with advertisement on social media. The project directly engaged with 25 participants and received positive feedback.

The sponsor was interested in the organisations work and wanted to involve themselves in something to help underrepresented people find their way into the streaming sector and the project inspired the young people to get into the industry. It also provided the organisation with a larger online presence, enhanced their reputation, and enabled them to obtain a fundraising strategy. It had a positive impact on staff who felt proud to be a part of the project. The organisation was pleased with the generosity and involvement of the sponsor and viewed the partnership as a catalyst for future support.

***“It has inspired these young people to want to get into the industry, as they begin to realise it is a possibility for them.”***

While the original project was a summer school, due to COVID-19 this was redesigned to smaller workshops, and staff were limited to delivery staff only. However, it was beneficial that the project was still conducted in person, as the organisation noted challenges with participant engagement when using Zoom/Teams. While the organisation would have still entered the partnership without match funding, it provided them with the scope to double their number of workshops.

***“The match funding makes a huge difference, as it is giving you the ability to do something properly.”***

The project delivered long-term benefits with around half the participants usually moving onto be members of the organisations youth team or entering higher education/other training schemes that will allow them to enter the industry. The partnership with the company will continue with a new project already planned.

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01545 571711  
wavehill@wavehill.com  
wavehill.com

