

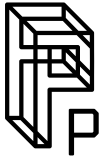


FUTURE  
PAISLEY

# Evaluation Report Appendices Pack

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## Appendix 1a

### Future Paisley Budget

## Future Paisley Budget

### Financial Resources by Year

	2018/19	2019/20	2020/21	2021/22	2022/23	2023/24	Total
Strategic Investment	£2,531,000	£1,000,000	£414,000	£0	£0	£0	<b>£3,945,000</b>
Recurring Revenue	£1,000,000	£1,000,000	£1,000,000	£1,000,000	£1,000,000	£800,000	<b>£5,800,000</b>
Strategic Investment - CHEF	£0	£0	£200,000	£0	£200,000	£0	<b>£400,000</b>
<b>Total</b>	<b>£3,531,000</b>	<b>£2,000,000</b>	<b>£1,614,000</b>	<b>£1,000,000</b>	<b>£1,200,000</b>	<b>£800,000</b>	<b>£10,145,000</b>

#### Notes:

- At the Leadership Board of 21 February 2018, Renfrewshire Council agreed that the financial resources committed to the delivery of the City of Culture Bid would be maintained as the contribution to the implementation of the Legacy Plan.
- The initial investment of £7.4 million was funded from a mix of strategic investment and the recurring cultural regeneration budget of £1 million per annum from 2018/19 to 2021/22. The investment in cultural regeneration was supplemented by additional investment in CHEF (Culture, Heritage and Events Fund).
- In 2023/24 the recurring £1 million cultural regeneration budget was reduced to £800,000 as part of the council's financial sustainability strategy.
- At the meeting of 29 February 2024, the Council agreed to supplement existing budget within the £10.145 million programme to create a £1 million package of support for local organisations over the next three years.



**Expenditure by Year**

	2018/19	2019/20	2020/21	2021/22	2022/23	2023/24	2024/25*	Total
Renfrewshire Council	£415,658	£722,359	£407,500	£365,497	£610,446	£777,752	£296,059	<b>£3,595,271</b>
OneRen	£104,015	£530,011	£470,566	£470,603	£661,454	£609,294	£464,312	<b>£3,310,255</b>
Cultural Funding Grants	£336,756	£345,025	£280,927	£129,642	£401,788	£359,229	£183,281	<b>£2,036,648</b>
<b>Total</b>	<b>£856,429</b>	<b>£1,597,395</b>	<b>£1,158,993</b>	<b>£965,742</b>	<b>£1,673,688</b>	<b>£1,746,275</b>	<b>£943,652</b>	<b>£8,942,174</b>

\*Projected spend

Notes:

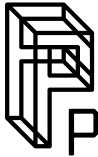
- The Future Paisley Programme closed in March 2024, however some projects were in mid-delivery or in the process of concluding and continued into 2024/25 financial year.

**Expenditure by Pillar of Activity**

Pillar of Activity	Expenditure from the Future Paisley Budget
Pillar 1: Programming	£1,527,578
Pillar 2: Marketing	£756,365
Pillar 3: Cultural Sector Development	£2,171,730
Pillar 4: Strategic Development	£966,900
Pillar 5: Cultural Workforce	£3,519,601
<b>Total Expenditure</b>	<b>£8,942,174</b>

Cultural Sector Support 2025/26 - 2027/28**Income for Cultural Sector Support 2025/26 - 2027/28**

Source of Income	Funds
Commitment to Cultural Sector Support from Future Paisley Reserves	£500,000
Commitment by Renfrewshire Council, February 2024	£200,000
Commitment from Renfrewshire Council Marketing and Communications Recurring Service Budget	£300,000
<b>Total Allocation for 2025/26-2027/28</b>	<b>£1,000,000</b>



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## Appendix 1b

### Future Paisley Activities List

## Future Paisley Activities List

	FP Allocation	Other RC Service Budgets	External Income	Total Budget	Project Description
<b style="color: #E91E63;">Pillar 1: Programming</b>					
<b>Festivals</b>					
Cycle Arts Festival 2021 and 2022 [Place Partnership]	<b>£33,120</b>	£ -	£41,602	£74,722	<p>The Cycle Arts Festival was an annual Outdoor Arts Festival celebrating the Renfrewshire Cycle Routes Network. The festival promoted arts, cycling, wellbeing, and Renfrewshire's great outdoors through outdoor arts and mixed media commissions from local artists.</p> <p>This project was part of Renfrewshire Council's Place Partnership Programme with Creative Scotland. The Place Partnership Programme is a strategic programme designed to encourage and support local partners to work together with their creative communities and Creative Scotland to make significant interventions to promote culture and place.</p>
Paisley Book Festival 2020-2024	<b>£236,728</b>	£ -	£61,976	£298,704	<p>The Paisley Book Festival is a platform for the celebration of books, reading and writing in Paisley. It is a festival with creativity and innovation at the heart of its programme, seeking to showcase some of the best and most diverse voices being published today in Scotland and beyond. 2020 was the inaugural year of the Paisley Book Festival, along with an accompanying school's programme which brings professional authors into Renfrewshire's schools to work with pupils and develop lifelong interests in reading.</p>
Paisley Christmas 2022 Free Programme	<b>£13,000</b>	£ -	£ -	£13,000	<p>Paisley Christmas is an annual festival held in Paisley Town Centre featuring family friendly festive events and commercial stalls from local vendors and touring holiday</p>

Appendix 1b: Future Paisley Activities List

					attractions. In 2022, to support the event’s recovery following the pandemic and to acknowledge the cost-of-living crisis facing local people, Future Paisley funded an enhanced free-to-attend programme of events, ensuring the maximum number of families would be able to engage with festive activity and celebration.
Paisley Halloween Festival 2018-2024	<b>£121,000</b>	£1,664,046	£154,040	£1,939,086	The Paisley Halloween Festival is a flagship event in the council’s major events programme. Future Paisley provided funding to support the festival’s outreach and community engagement programme from 2018-2024, ensuring widespread engagement with local people and children and young people to enable them to co-design and participate in the event. Paisley Halloween ran annually from 2018-2024, except for 2020 due to national lockdown restrictions, and generated a combined economic impact of £6.416 million.
Scottish Mental Health and Arts Festival 2022 and 2023 [CAHSC]	<b>£13,173</b>	£ -	£ -	£13,173	<p>The Scottish Mental Health and Arts Festival (SMHAF) is one of the world’s leading arts events dedicated to mental health, with annual events taking place across Scotland. The Renfrewshire strand of the Scottish Mental Health Arts Festival is delivered by the Culture, Arts, Health, and Social Care co-ordinator, with Future Paisley funding covering programme fees for local events and commissioned work.</p> <p>This programme is part of CAHSC, a multifaceted programme focused on improving the wellbeing of Renfrewshire residents (aged 18+) engaged in health and social care services through participation in arts and cultural activities.</p>
<b>Events</b>					
Future Paisley Exhibition	<b>£138,593</b>	£19,000	£20,000	£177,593	The Future Paisley Exhibition was a town centre exhibition – physical and digital, promoting Paisley’s

Appendix 1b: Future Paisley Activities List

					past, present and future, celebrating its rich heritage and telling the story of the town's cultural and physical regeneration. Visitors were able to contribute in different ways and share their hopes for the future of the town and their community. The exhibition was developed by Lateral North, who used VR and digital technology to bring stories to life. A mobile exhibition was developed to continue dialogue with residents at a neighbourhood level and through The Art Department.
Future Paisley Symposium	<b>£1,220</b>	£ -	£ -	£1,220	As part of Renfrewshire Council's collaborative partnership with the University of the West of Scotland, the Centre for Culture, Sport, and Events (CCSE) held annual symposiums in Paisley focused on important topics in culture and tourism. In 2024, the symposium acted as a celebration of Future Paisley and an opportunity to discuss the programme in the context of wider academic discussions around culture-led regeneration and place making. The symposium attracted over 60 participants from across the UK and Europe.
Mòd Fringe 2023	<b>£15,000</b>	£6,945	£ -	£21,945	The Royal National Mòd was an eight-day festival celebrating Gaelic language and culture organised by An Comunn Gàidhealach. The festival is held annually in locations across Scotland. Paisley won its bid to host the Mòd, planned for 2022 but delayed until 2023, due to the pandemic. Alongside 200+ competitions across the event, there is also a large, lively Fringe programme. Future Paisley supported the Mòd through funding the Fringe programme. The Fringe Programme attracted 7,500 visitors and the full Mòd had an estimated economic impact of £1.6m for Paisley and Renfrewshire.
Open Mind Summit 2019-2021	<b>£25,861</b>	£ -	£ -	£25,861	The Open Mind Summit was an annual event exploring the role of creativity and culture in improving young people's wellbeing. The event was run in partnership with

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					Future Paisley, OneRen, Kibble, and the Centre for Culture, Sports and Events at the University of the West of Scotland. The inaugural summit took place in October 2019. The summit was moved online during 2020 due to covid and continued with digital delivery in 2021.
Renfrew on Film 2022-2023	<b>£3,000</b>	£2,000	£ -	£5,000	Renfrew on Film was an annual event spotlighting local history through screenings of archival footage from the area, held in Renfrew Town Hall. Performance by the Renfrew Burgh Band complimented the screenings of films and talks by the National Library of Scotland's Moving Image Archive, Renfrew Museum Group, and Inchinnan Local History Group. The event also conducted visits to Renfrewshire Council care homes, sharing the historic images and memories with care home residents. The event has run annually for nine years, with Future Paisley funding its delivery in 2022 and 2023.
Renfrew Pipe Band Competition 2023 Free Activity	<b>£4,500</b>	£ -	£ -	£4,500	The Renfrew Pipe Band Competition is an annual event for pipe bands to gather, perform, and compete. In 2023, Future Paisley sponsored a series of cultural activities to complement the event.
Scots Language Awards 2023	<b>£10,000</b>	£ -	£ -	£10,000	The Scots Language Awards are an annual event showcasing the Scots language and celebrating the people who champion its use in daily life, education, business, arts and culture. The awards are held in a different Scottish town or city every year. In 2023, Renfrewshire Council won the bid for the awards programme to be held at the Johnstone Town Hall.
<b>Productions</b>					
Common is as Common Does, 21 Common	<b>£11,481</b>	£ -	£39,664	£51,145	<i>Common is As Common Does: A Memoir</i> , was a theatrical piece produced in partnership with 21 Common and One Ren. The production explored modern day masculinity, violence, and class through dance and

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					song. It premiered at Johnstone Town Hall and was made and performed in partnership with local people.
Do's and Don'ts, National Theatre of Scotland	<b>£30,000</b>	£ -	£ -	£30,000	National Theatre of Scotland (NTS) ran a series of productions in 2018 bringing ten leading UK and international artists, specialising in daring new work, to embed themselves in ten communities around the country, working with local young groups to co-create, design, develop and stage a performance. The project was part of the Year of Young People and was called Future Proof. Paisley participated through the production " <i>Do's and Don'ts</i> ", a production which worked with young actors and toured through Paisley on a mobile theatre truck.
There Is No Room in Our Bathroom for Lewis Capaldi, Pace Theatre Company	<b>£71,000</b>	£ -	£ -	£71,000	<i>There Is No Room in Our Bathroom for Lewis Capaldi</i> was an original play written by Frances Poet, directed and performed in Paisley. The production was co-created with young performers who starred in the play alongside professional actors. The production premiered in the newly refurbished Paisley Arts Centre in 2024.
Old Boy, Glas(s) Productions	<b>£10,923</b>	£ -	£ -	£10,923	<i>Old Boy</i> was a touring theatre production designed by Glasgow-based company, Glas(s) Performance. A local performance of the show was commissioned for the Paisley Art Centre in 2019. The show was about men, boys and emotion, and featured a cast of real-life grandfathers and grandsons from Renfrewshire.
Other Side of the River, In Motion Theatre Company	<b>£127,536</b>	£ -	£ -	£127,536	<i>Other Side of the River</i> was a new Scottish play rooted in Ferguslie Park. The creation of the play involved an extensive series of community engagement opportunities with people who live in and around Ferguslie Park, reflecting the unique character of the area and perspectives of residents. A national tour of the production went to six towns and venues not usually part of the national touring circuit to bring theatre to a new audience. This included initiatives to remove barriers to



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					access including a pay what you can ticketing model and free meals for attendees.
Panto Sponsorship 2024, Pace Theatre	<b>£10,000</b>	£ -	£ -	£10,000	Future Paisley sponsored the annual pantomime produced by Pace Youth Theatre for their first performance in the newly refurbished Paisley Arts Centre.
Performance Programme 2019 and 2022, OneRen	<b>£41,084</b>	£ -	£350	£41,434	The <i>Performance Programmes</i> by OneRen were smaller commissioned productions intended to spread performance programming across Renfrewshire while the Paisley Arts Centre was closed for refurbishment. The 2019 and 2022 programmes included a variety of live performances taking place in accessible venues across Renfrewshire (i.e. at Family Day, in libraries, and through national performance festivals). The 2020 and 2021 budgets for the performance programmes were repurposed into other digital or smaller cohort programming in response to the Covid-19 pandemic.
Radical War 1820-2020, Civil Disobedience	<b>£15,000</b>	£24,000	£ -	£39,000	Radical War 1820-2020 aimed to mark 200 years since Scotland's Radical War of 1820 and raise awareness of Paisley's role in it, working with the local community to explore contemporary parallels and relevance. The project was started just prior to the COVID 19 Pandemic outbreak and thus had to significantly change its outputs from a series of site-specific performances to a series of installations and digital events. This culminated in the production of an interactive walking tour.
Ren TV, OneRen	<b>£32,781</b>	£ -	£ -	£32,781	Ren TV was a platform for unique video content showcasing Renfrewshire and Renfrewshire based talent through digital performance and conversations. Ren TV started during Covid-19 as a way for the community to connect during lockdown restrictions. Videos on Ren TV have garnered over 30,000 views.
Theatre Co-productions 2024/25, OneRen	<b>£50,735</b>	£ -	£ -	£50,735	Some funding has been committed to support OneRen to develop new theatrical commissions during 2024 and

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					early 2025, including A Play, A Pie, and a Pint and family performances of <i>The Gruffalo</i> .
Thread, Kick the Door	<b>£4,500</b>	£ -	£45,235	£49,735	<i>Thread</i> was a new Scottish musical created by Fraser Scott, Iona Ramsay and Bethany Tennick of Paisley based theatre and film production company Kick the Door. Rooted in the town of Paisley, with an original folk-pop score, <i>Thread</i> explored community, grief and family with an ensemble of Scottish actor-musicians. <i>Thread</i> was presented in co-production between Kick the Door and OneRen at Renfrew Town Hall in May 2022.
Underwood Lane, Tron Theatre	<b>£83,384</b>	£ -	£ -	£83,384	<i>Underwood Lane</i> was a new John Byrne musical play which premiered in Johnstone in Renfrewshire and had an extended run at the Tron Theatre in Glasgow. Telling the tale of a young skiffle band trying to make it, <i>Underwood Lane</i> was written in memory of John's Paisley Buddy, Gerry Rafferty.
Positive Stories for Negative Times, Wonder Fools	<b>£2,000</b>	£ -	£ -	£2,000	This project, led by theatre company Wonder Fools in collaboration with Traverse theatre, allowed young people to participate in creative activities despite the long-lasting challenges produced by the Covid-19 pandemic. Five short plays were commissioned and performed by young people with creative organisations around the world. Two Paisley-based organisations were supported to participated through Future Paisley.
<b>Commissions</b>					
Artist in Residence at Erskine Arts [Place Partnership]	<b>£8,400</b>	£ -	£8,400	£16,800	Artist in Residence at Erskine Arts is an artist commission to create a permanent sound garden installation in the greenspace outside the Erskine Arts building.  This project was part of Renfrewshire Council's Place Partnership Programme with Creative Scotland. The Place Partnership Programme is a strategic programme designed to encourage and support local partners to

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					work together with their creative communities and Creative Scotland to make significant interventions to promote culture and place.
Colouring Renfrewshire	<b>£5,283</b>	£ -	£ -	£5,283	Colouring Renfrewshire was a project to design a colouring book illustrated by 8 Renfrewshire artists featuring local landmarks. The artists were commissioned to submit a drawing, suitable for colouring in, which would encourage feelings of nostalgia and positivity regarding the area's social history and heritage. The book was primarily aimed at older residents with a view of it being used as a tool for reminiscing and story sharing. The second issue of the book was created in partnership with Project Search Renfrewshire, an employability group for young people with learning disabilities and autism.
Concept Commissions	<b>£42,765</b>	£ -	£36,765	£79,530	Some creative and cultural projects received initial development/feasibility funding but were not progressed to delivery due to lack of feasibility or competing programme priorities. Others did not proceed due to the pandemic.
Dargavel Primary School Modular Classroom Design	<b>£5,100</b>	£ -	£ -	£5,100	This project brought two artists from The Glasgow School of Art to work with the Dargavel Pupil Council to co-design the interior of 3 new modular classroom units as part of the school's expansion.
Glen Cinema Commemoration, Rattle/Little Mother	<b>£31,456</b>	£10,000	£5,000	£46,456	This commission was for the design and construction of a commemorative statue in Paisley's Dunn Square. The statue remembers the 71 children lost in the Glen Cinema disaster on New Year's Eve in 1929, their families and the survivors. The statue was crafted by two acclaimed artists following considerable engagement with Paisley Community Trust, Star Project, and pupils from Paisley Grammar School, and was co-designed with survivors and community members whose families were impacted by the tragedy.

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Outdoor Installations Programme 2021	<b>£5,783</b>	£ -	£ -	£5,783	A series of artistic installations were commissioned to populate outdoor spaces as lockdown restrictions lifted in 2021. These installations included works such as Future Perfect: New Byelaws for Civic Spaces, a project which was part of the Take Me Somewhere Festival and featured artwork on billboards and signage across the region.
Paisley Windows on COP 26 [Place Partnership]	<b>£7,963</b>	£ -	£7,963	£15,926	<p>Paisley Windows on COP 26 was a climate action themed art trail around Paisley Town Centre using window space in local retail outlets and businesses with an accompanying screening event.</p> <p>This project was part of Renfrewshire Council's Place Partnership Programme with Creative Scotland. The Place Partnership Programme is a strategic programme designed to encourage and support local partners to work together with their creative communities and Creative Scotland to make significant interventions to promote culture and place.</p>
<b>Venue Opening Programmes</b>					
Paisley Central Library Opening Programming	<b>£10,391</b>	£ -	£ -	£10,391	The new Paisley Central Library opened on 30 November 2023. This associated programme of opening events was designed to bring in existing library users as well as new to explore the space and understand how the library could enhance their lives.
Paisley Museum Closing Weekend Programme	<b>£14,700</b>	£ -	£ -	£14,700	In November 2018, prior to the Museum closing for redevelopment, a 'Farewell Frenzy' was hosted at Paisley Museum and Central Library, with a whole range of activities including roller disco, an indoor beach, a family ceilidh, and late-night gigs at the library.
Paisley Town Hall Opening Programming	<b>£13,500</b>	£ -	£ -	£13,500	The new Paisley Town Hall reopened in October 2023. To mark the occasion, OneRen hosted Chimes, a musical event bringing community groups into the space to perform on the fresh stage.

## Appendix 1b: Future Paisley Activities List

<b>Cultural Engagement Programmes</b>					
Artists in Residence Gallowhill	<b>£11,643</b>	£ -	£1,693	£13,336	Artists in Residence Gallowhill was a programme of co-created activities for residents led by professional local artists. The socially engaged arts programme focused on building connections, confidence and skills and embedding culture within Gallowhill.
Artists in Residence Williamsburgh	<b>£9,485</b>	£ -	£ -	£9,485	Artists in Residence Williamsburgh was a programme of co-created activities for residents led by professional local artists. Working with a variety of community partners including Paisley Grammar, RIG Arts, Williamsburgh Housing Association, and more, One Ren developed a programme of arts activities for the region.
Black History Month (Digital 2020)	<b>£1,086</b>	£ -	£ -	£1,086	Black History Month; Our Culture, Our Future, was a cultural programme run in 2020 celebrating Black History Month in Renfrewshire. The programme was delivered via online platforms and digitally through Jambo! Radio. The vibrant programme was comprised of; 'Museum of Me' an Online Exhibition curated by children from the African School of Culture, digital performances on Ren TV and Jambo! Radio, a series of web lectures called 'cultural conversations', and a spotlight webinar focused on BAME representation in the arts sector.
Cultural Engagement Programmes 2023	<b>£5,954</b>	£ -	£ -	£5,954	A series of free cultural engagement programmes ran alongside other festivals and events in Renfrewshire in 2023.
Dark Skies Programme	<b>£1,027</b>	£ -	£ -	£1,027	Future Paisley funded the purchase of a portable telescope to create a Dark Skies stargazing programme. The first events were delivered in 2023.
Jupiter + Paisley	<b>£30,000</b>	£ -	£70,000	£100,000	Jupiter + is a national project developed and delivered by Jupiter Artland as part of their Free Learning programme. Jupiter + Paisley includes an installation of Anya Gallaccio's artwork, <i>Stroke</i> , located in a unit on Paisley's High Street over a four-month period. This is in conjunction with a separate unit housing a Creative

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					Learning Space offering screen-printing workshops as part of an extensive schools and public engagement programme.
Libraries Programme 2018-2025	<b>£66,246</b>	£ -	£57,848	£124,094	Future Paisley funded libraries programming for arts and culture across Renfrewshire, including Lego groups and performances for young readers. These programmes were in addition to standard library activities like the book groups, book bug, various support workshops and community group activity.
Makers Spaces	<b>£20,000</b>	£ -	£ -	£20,000	Future Paisley contributed to Start Up Street Paisley, a project led by the Renfrewshire Council Economic Development team. The project refurbished an office space in central Paisley and transformed it into an incubation space for new businesses. The programme was part of Launch It, a national trust supporting youth entrepreneurship.
Social History Programme	<b>£10,000</b>	£ -	£ -	£10,000	The social history programme celebrated the local history of Erskine's communities. The project was launched in 2024.
Summer Activities 2023	<b>£32,882</b>	£ -	£ -	£32,882	Arts and culture workshops took place across Renfrewshire in the summer of 2023 to provide free cultural activity for children and young people through the summer holidays.
Tannahill Makar	<b>£25,247</b>	£ -	£ -	£25,247	The Makar is the Poetry Ambassador for Renfrewshire and reflects the life of Renfrewshire through formal readings of poetry on dates requested by The Provost's Office, the Council, and One Ren. Two individuals have served as Renfrewshire's Makar during the period of Future Paisley. They acted as an ambassador for Renfrewshire in the Scottish literary scene, reaching over 50,000 audience members through performing poetry readings and participating in community events.
Visual Arts Space: POP!	<b>£13,798</b>	£ -	£ -	£13,798	POP was a community arts and events space based in the former post office in the Piazza Shopping Centre,

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					Paisley. The space had been leased on a 'meanwhile' let from Edinburgh Printmakers by Renfrewshire Leisure from February 2019 to May 2020. POP was programmed, maintained and run by OneRen's Arts Team & Technical Department. The space was available to use - free of charge - by individuals and organisations for creative community activities. POP hosted exhibitions, talks, film screenings, a games cafe, performances, workshops, meetings, open mic sessions, a podcast recording, a retro-gaming zone and functioned as the designated Quiet Space for the council's major events programme.
Winter Connections Support	<b>£9,250</b>	£70,000	£ -	£79,250	Winter Connections funding enabled local organisations to deliver programming within warm spaces including art and creative workshops and a range of cultural activity through the winter months. Programming took place in a variety of venues across the region.
YoYP Legacy Project	<b>£40,000</b>	£ -	£ -	£40,000	Building on the successful programmes and relationships built during the 2018 Year of Young People, Youth Services co-designed with Renfrewshire Youth Voice a Youth Participation Programme. The theme of "Participation" was voted on by young people during the 2018 Youth Assembly and guided the programme. Activities included links to Renfrewshire Leisure, schools, and third sector youth organisations, and made a range of creative events and activities.
<b>Pillar 2: Marketing</b>					
<b>Marketing Paisley and Renfrewshire</b>					
Commercialisation of the Paisley Pattern	<b>£23,846</b>	£ -	£ -	£23,846	Renfrewshire Council established standard licensing procedures for the use of the trademarked Paisley Pattern designs from the Paisley Pattern Collection.
Evaluation Costs	<b>£12,628</b>	£ -	£ -	£12,628	Costs associated with the development, compiling, analysis, and production of the Future Paisley Evaluation Report.

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Library Marketing Lead In Costs	<b>£9,609</b>	£ -	£ -	£9,609	The new Paisley Central Library opened in 2023. Marketing and PR Agency The Stand worked with One Ren's marketing team to develop a brand identity for the library. Future Paisley funding covered their consultancy fee as well as the costs for physical and digital advertisements, PR promos in publications, and graphic design.
Miscellaneous OneRen Marketing Costs	<b>£32,720</b>	£ -	£ -	£32,720	OneRen commissioned freelance artists to design marketing and run advertisements for OneRen programming and news throughout the Future Paisley funding period.
Museum Marketing Lead In Costs	<b>£110,000</b>	£ -	£ -	£110,000	Paisley Museum is set to be completed in 2025. One Ren's marketing team will provide advertisement, PR, and other profile-raising activities to support the reopening of this landmark venue.
Paisley Arts Centre Marketing Lead In Costs	<b>£26,000</b>	£ -	£ -	£26,000	The newly redesigned Paisley Arts Centre opened in 2024. Marketing and PR agency The Stand worked with One Ren's marketing team to develop a brand identity for the building. Future Paisley funding covered their consultancy fee as well as the costs for physical and digital advertisements, PR promos in publications, and graphic design.
Paisley Museum Brand Development	<b>£91,214</b>	£ -	£ -	£91,214	Future Paisley funded a bespoke PR strategy and development of the museum brand and museum marketing strategy. This included significant stakeholder engagement and a series of marketing and promotions options to support the re-launch and re-opening of the museum.
Paisley Town Hall Plaque	<b>£490</b>	£ -	£ -	£490	Future Paisley provided funding for a formal plaque to be installed on the town hall, commemorating the major redevelopment.



Appendix 1b: Future Paisley Activities List

Paisley	<b>£124,300</b>	£80,000	£56,000	£260,300	Paisley is the destination brand for Paisley and Renfrewshire developed during the Future Paisley programme. The brand's purpose is to tell the story of Paisley and Renfrewshire in a new and positive way and position Paisley and Renfrewshire as a great place to visit, invest, live and work. The brand and associated PR generated over 1.5 billion opportunities to see or hear something positive about Renfrewshire.
PTH Marketing Lead In Costs	<b>£52,500</b>	£ -	£ -	£52,500	The refurbished Paisley Town Hall opened in 2023. Marketing and PR Agency The Stand worked with One Ren's marketing team to develop a brand identity for the Town Hall. Future Paisley funding covered their consultancy fee as well as the costs for physical and digital advertisements, PR promos in publications, and graphic design.
Scotland Loves Local Campaign	<b>£11,000</b>	£ -	£ -	£11,000	Future Paisley supported Renfrewshire's participation in the Scotland Loves Local campaign. This campaign promotes Renfrewshire businesses and encourages shoppers to spend money in locally owned establishments. Future Paisley funded the Spend Local Giveaway, as well as the installation of Spend Local advertising banners and a webinar for local businesses.
<b>Data Commissions and Cultural Insights</b>					
Evaluation of Cultural Funding	<b>£19,591</b>	£ -	£ -	£19,591	Evaluations of Renfrewshire Council's cultural funding programmes were commissioned from external research organisations to evidence the impact of programmes and inform future decisions about cultural sector development. This included an evaluation of CHEF by the CCSE and an evaluation of RCRRF by Vis-à-Vis.
Evaluation of Social and Economic Impact of Renfrewshire's Events Programme	<b>£120,000</b>	£ -	£ -	£120,000	Independent researchers were commissioned to evaluate Renfrewshire Council's annual events and festivals programme. They evaluated between 7 and 12 events each year.

Appendix 1b: Future Paisley Activities List

Focus Groups and Resident Research—Events, Festivals and Townhalls	<b>£4,650</b>	£ -	£ -	£4,650	Future Paisley supported the appointment of a consultant to undertake independent research and focus groups to understand community, local groups, and sector perceptions about future event and festival programming.
Great Places Scheme	<b>£50,000</b>	£ -	£250,000	£300,000	The Great Places Scheme aimed to build Renfrewshire's capacity and leadership as a cultural destination, transform area image and create a sustainable platform for future development and to support heritage and culture. The project was heavily funded by the Heritage Lottery Fund and ran from July 2018 to September 2020.
UNESCO Creative Cities Consultation	<b>£13,500</b>	£ -	£ -	£13,500	In 2019, a report was commissioned to investigate the merits and value of an application to join the UNESCO Creative Cities Network.
Visitor Data Commissions	<b>£54,316</b>	£ -	£2,000	£56,316	In order to capture consistent tourism and visitor data which can provide benchmarking for year-on-year development, Future Paisley supported Renfrewshire Council to commission annual reports from national data centres for tourism and culture.
<b>Pillar 3: Cultural Sector Development</b>					
<b>Cultural Funding</b>					
Cultural Organisations Development Fund (CODF)	<b>£660,815</b>	£ -	£ -	£660,815	The Cultural Organisations Development Fund was a fund designed to strengthen and build the capacity of organisations in Renfrewshire that have a cultural and creative purpose. There were four rounds of CODF, awarding £663,102 across 14 unique cultural organisations.
Culture, Heritage, and Events Fund (CHEF)	<b>£1,127,455</b>	£469,428	£ -	£1,596,883	The Culture, Heritage and Events Fund (CHEF) was a fund for artists, organisations and communities to support creative projects and events throughout Renfrewshire and beyond. The purpose of the Fund was to raise cultural ambition and stimulate new cultural, heritage and events activity, aiming to create long-lasting

Appendix 1b: Future Paisley Activities List

					cultural, economic, and social transformation in Renfrewshire. There have been thirteen rounds of CHEF.
Creative Wellbeing Fund [CAHSC]	<b>£64,284</b>	£ -	£ -	£64,284	The Creative Wellbeing Fund was a fund for improving the wellbeing of Renfrewshire residents (adults aged 18+) living with the impact of inequalities through <u>increasing opportunities for participation in arts and cultural activities</u> . It was part of the Culture, Arts, Health, and Social Care Partnership between Renfrewshire Council and RHSCP.
Making Arts and Culture Accessible Fund [CAHSC]	<b>£15,763</b>	£ -	£ -	£15,763	The Making Arts and Culture Accessible Fund was a fund for improving the wellbeing of Renfrewshire residents (adults aged 18+) living with the impact of inequalities through <u>removing barriers to accessing artistic and cultural activities</u> . It was part of the Culture, Arts, Health, and Social Care Partnership between Renfrewshire Council and RHSCP.
Projects of Interest	<b>£44,044</b>	£ -	£ -	£44,044	The Projects of Interest are projects identified through CODF Round 3 by the review panel and were seen as strategically significant.
Renfrewshire Cultural Recovery and Renewal Fund (RCRRF)	<b>£204,333</b>	£300	£ -	£204,633	The Cultural Recovery and Renewal Fund was a funding programme to support the cultural sector during the Covid pandemic. The fund recognised the different elements needed to retain a healthy and sustainable cultural sector and covered three types of grants: Artist Development Grants, Town Centre and Neighbourhood Creative Installations Grants, and Cultural Organisations Support Grants. A total of £211,257 was awarded to applicants through these programmes, though not all awardees claimed the full amount.
Visual Arts and Craft Maker Awards	<b>£24,735</b>	£ -	£30,000	£54,735	The Visual Artist and Craft Makers Awards (VACMA) scheme offers small grants to visual artists and craft makers for their creative development at all stages of their career. These awards are supported by Creative

Appendix 1b: Future Paisley Activities List

					Scotland through funding from the National Lottery, in partnership with OneRen and Future Paisley.
<b>Artist Support</b>					
Arts Connection	<b>£883</b>	£ -	£ -	£883	Arts Connection (AC) was a voluntary network of established arts organisations in Renfrewshire who received CODF funding. The network met to discuss sector issues and find opportunities to collaborate.
Cinema Near You	<b>£2,165</b>	£ -	£ -	£2,165	This series of events was coproduced with Regional Screen Scotland and served to develop screen sector provisions in Renfrewshire. It included workshops and a variety of screenings throughout Renfrewshire.
Cultural Development Workshops	<b>£2,500</b>	£ -	£ -	£ 2,500	The Cultural Development Workshops were a series of events available for creatives/cultural organisations who live, work or practise in Renfrewshire. Workshops addressed key business practice topics for creative workers and provided advice for building portfolio/ career stability.
Ethnic Communities Cultural Steering Group	<b>£1,500</b>	£ -	£350	£1,850	The Ethnic Communities Cultural Steering Group was a network of organisations working to co-produce, programme, and curate work relevant to Renfrewshire's Ethnic Community throughout the year.
Green Room Sessions	<b>£2,650</b>	£ -	£ -	£2,650	The Green Room Sessions were artist led meetups for theatre and performance creatives and freelancers who work or live in or around Renfrewshire. Each session has a particular focus to incentivise attendance across the wide scope of disciplines that can be encompassed under the heading of "theatre and performance".
In the Frame	<b>£3,800</b>	£ -	£ -	£3,800	In the Frame was a project aimed at supporting the film scene in Renfrewshire. It included 4 key projects: Online meetups, Renfrewshire Moving Image Showreel, New Voices, and Making Movie Movies.

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POP Newsletter	<b>£675</b>	£ -	£ -	£675	POP! News was a digital newsletter emailed to subscribers that shares links and information about national and local funding, support, networks, advocacy, creative call-outs, opportunities and inspiration while also providing a platform to showcase the work of Renfrewshire-based creatives and organisations. Initially the newsletter was set up during the Covid-19 pandemic as a means to unite Renfrewshire's creative sector, and it was published bi-monthly.
Renfrewshire Creative Networks Support [Place Partnership]	<b>£10,127</b>	£ -	£10,127	£20,254	Work was undertaken to support artists in Renfrewshire through the development of Creative Renfrewshire's creative network.  This was part of Renfrewshire Council's Place Partnership Programme with Creative Scotland. The Place Partnership Programme is a strategic programme designed to encourage and support local partners to work together with their creative communities and Creative Scotland to make significant interventions which address opportunities and issues and help to strengthen creative development in their area.
Sma'sh Hits (Music Meet Up)	<b>£4,000</b>	£ -	£ -	£4,000	Sma'sh Hits was a creative collective of musicians in and around Renfrewshire, aimed at providing an opportunity for creative people to come together, process ideas, share knowledge and skills, and collaborate. Future Paisley supported Sma'sh Hits in hosting monthly Open Mic nights.
Visual Arts Meet Up (VAM)	<b>£2,000</b>	£ -	£ -	£2,000	VAM was a series of regular meet up sessions intended for artists or creative practitioners who were living or working in Renfrewshire, and who were interested in meeting other artists to collaborate, share practise, and nurture talent.
<b>Pillar 4: Strategic Development</b>					

## Appendix 1b: Future Paisley Activities List

<b>Embedding Arts and Culture in Services</b>					
Art Boss	<b>£87,379</b>	£ -	£ -	£87,379	Art Boss was a youth engagement programme for care experienced young people. The programme introduced participants to key skills in arts producing and broke down barriers to the national arts and cultural landscape. A sub-set of participants who had been participating since the programme's inception took on additional leadership roles within the programme, termed Yo! Producers, and took an active role in planning events and collaborating with organisations. Continued participation in the programme enabled young people to earn a formal qualification (Arts Awards) for their work.
Artists in Residence Seedhill (The Bothy Project)	<b>£15,315</b>	£ -	£ -	£15,315	This programme, which stemmed from the series of Artists and Residents programmes facilitated by OneRen, worked with people in recovery to make a Bothy space in the grounds of CIRCLE Recovery Hub on Paisley Road where meetings, workshops, and events can happen. It was organised by service users in recovery and was supported by both One Ren and CIRCLE.
Building the Future	<b>£22,000</b>	£ -	£ -	£22,000	'Building the Future' was a pilot programme which acted as a conduit linking creativity and innovation with industry and manufacturing, with the purpose of encouraging more young people to see the sector as a career choice and opportunity. The programme was led by Renfrewshire Council's Economic Development team in partnership with the National Manufacturing Institute Scotland (NMIS) and companies based at AMIDS.
CAHSC 24/25 Programme Budget [CAHSC]	<b>£36,498</b>	£ -	£ -	£36,498	Since the CAHSC co-ordinator post has been embedded in the Renfrewshire HSCP, Future Paisley has committed funds to the project.
CHAT [CAHSC]	<b>£5,294</b>	£ -	£ -	£5,294	CHAT was a programme of training sessions for artists, health care workers, and other professionals to bridge

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					the gap between working with health and social care and the arts.
Creative Learning Programme	<b>£17,559</b>	£ -	£ -	£17,559	The Creative Learning Programme worked to unlock the learning potential of the collections and assets of Paisley Museum Collections. Paisley Museum's team worked with learners of all stages and abilities, community partners, teaching professionals and a range of educators from informal and formal sectors to design the content and delivery of a new learning and public programmes tailored to the needs and interests of audiences.
Cultural Champions	<b>£98,900</b>	£ -	£ -	£98,900	The Cultural Champions programme created a network of named champions in school who shared information about the wider cultural offer in Renfrewshire. A network co-ordinator helped package the offer, identified barriers to access, developed audience engagement strategies and encouraged uptake.
Cultural Social Prescribing	<b>£52,500</b>	£ -	£5,000	£57,500	The cultural social prescribing service worked to improve community health and wellbeing with the key aims of reducing isolation and loneliness, supporting good mental health and wellbeing, and offering opportunities for people to make meaningful connections with others. Working in partnership with a network of OneRen services and wellbeing organisations, the Social Prescribing Co-ordinator (Culture) supported individuals to access a range of life-enhancing cultural opportunities that meet local needs and improve life chances across the population.
Cultural Volunteering Programme	<b>£24,920</b>	£ -	£ -	£24,920	The Cultural Volunteering Programme created an exciting menu of volunteering opportunities linked to the venues and programmes within OneRen, including museums, arts and libraries. The programme focused on developing policies and systems to facilitate increased volunteering opportunities, providing meaningful

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					volunteering experiences which support the development of new skills, combating social isolation and providing stepping stones to new opportunities for participants.
Renfrewshire Community Wellbeing Network [CAHSC]	<b>£1,347</b>	£ -	£ -	£1,347	The Renfrewshire Community Wellbeing Network is a group of organisations in Renfrewshire interested in developing and providing social and cultural activity for people involved in health and social care services. The network was previously called the Community Mental Health and Wellbeing Network and was developed by Engage Renfrewshire. CAHSC partnered with Engage Renfrewshire to support developing the network and delivering events. The group currently has 196 members.
Renfrewshire Promise Champions	<b>£26,750</b>	£ -	£ -	£26,750	Promise Champions are a group of care experienced young people who explored the ways arts and culture can give voice to their experiences. The group ran events and programmes designed to have an impact on other young care-experienced people in their community.
The Promise Arts and Culture	<b>£118,474</b>	£ -	£ -	£118,474	The Promise Arts and Culture programme worked in partnership with stakeholders across the Council and the cultural and third sectors to build social and cultural capital amongst local Care Experienced young people and Young Carers, by involving them in arts and cultural activities which are identified through co-production.
Women's Unpaid Work (Wallneuk Crafters)	<b>£30,532</b>	£ -	£ -	£30,532	Wallneuk Crafters was a project that worked with the council's Criminal Justice Team, providing opportunities for women attending the Unpaid Work Squad to complete community payback hours through creation of a range of textile products. The products were given to various social organisations including soup kitchens, food pantries, and schools. Alongside the development of practical and creative skills, the project also aimed to contribute towards raising confidence, resilience and aspirations for the women attending the group.



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Partnerships					
Castlehead School of Creativity	<b>£33,347</b>	£ -	£33,347	£66,694	Castlehead School of Creativity was an innovative partnership between Renfrewshire Council and The Glasgow School of Art. The partnership sought to develop creative, confident, and curious young people through the integration of creative skills into the secondary school curriculum. The programme significantly improved attainment in Art and Design and brought over 750 young people through new creativity courses.
CCSE Research Centre	<b>£292,611</b>	£ -	£ -	£292,611	The UWS Centre for Culture, Sport, and Events is a research centre that was created in partnership with Renfrewshire Council. Future Paisley funding supported 3 PhD students to deliver policy insights against three different areas of interest, as well as the development of an Evaluation Framework based on refreshed Step Changes and associated Strategic Outcomes, 5 evidence reviews and 5 case studies related to the Future Paisley programme. The partnership also delivered free annual symposiums. The centre has made Paisley a strong contributor to the national conversations around culture, sport, and events policy.
Johnstone Textile Space [Place Partnership]	<b>£25,000</b>	£ -	£25,000	£50,000	Johnstone Textile Space is a partnership with local Johnstone and Renfrewshire textile artists. The artists are leasing a unit in Johnstone Town Centre to create a destination space that champions contemporary innovation within textiles and applied arts and celebrates uniqueness of place for Johnstone and the historical Textile production in the area.
Paisley Film & Media Space [Place Partnership]	<b>£38,134</b>	£ -	£38,134	£76,268	The Paisley Film & Media Space is a partnership with the Renfrewshire-based media artist collective, <i>Refractive Scotland</i> . The group supports a core collective of Renfrewshire film makers and digital artists and has 96

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					associate members. The organisation hosts workshops, training, and events for media artists.
The Sculpture House	<b>£20,648</b>	£ -	£62,174	£82,822	Sculpture House Collective (SHC) are a visual and community arts organisation. The Sculpture House, their new studio and creative community space in Ferguslie Park, was an innovative collaboration with Renfrewshire Council supported by Future Paisley.
UWS Pathways Programme 2024 and 2025	<b>£19,691</b>	£ -	£ -	£19,691	The Pathway Programme was devised as an educational programme to develop Renfrewshire secondary school S3 pupils' understanding of the culture and visitor economies across the region. The programme was developed to inform students about both further education routes and professional development opportunities in Renfrewshire's cultural sector, including internships, volunteering opportunities, courses available at West College of Scotland, and the UWS Foundation Academy.
<b>Pillar 5: Cultural Workforce</b>					
<b>Funded Posts</b>					
OneRen's Cultural Workforce	<b>£1,591,389</b>	£ -	£77,256	£1,668,645	Future Paisley funded a sector-leading workforce within OneRen to support the delivery of Future Paisleys cultural programme over the period from April 2018 to April 2024.
Renfrewshire Council's Cultural Workforce	<b>£1,775,963</b>	£ -	£ -	£1,775,963	Future Paisley funded posts within Renfrewshire Council to support the delivery of Future Paisleys cultural programme over the period from April 2018 to April 2025.
Other Organisation's Cultural Workforce	<b>£80,240</b>	£ -	£ -	£80,240	Future Paisley funded posts within other organisations to support the delivery of Future Paisleys cultural programme over the period from April 2022 to April 2024.
<b>Operational Costs</b>					

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Covid Cancellation Fees for Booked Programmes	<b>£4,064</b>	£ -	£ -	£4,064	Cancellation fees for programmes cancelled by OneRen due to Covid.
OneRen Staff Training	<b>£1,425</b>	£ -	£ -	£1,425	One Ren's staff training for performance programme events.
OneRen Miscellaneous Spend	<b>£17,307</b>	£ -	£ -	£17,307	Miscellaneous spend that was not captured in other OneRen reporting.
Partnership Participation Fund	<b>£49,214</b>	£ -	£ -	£49,214	This fund is used for Future Paisley costs associated with Future Paisley Partnership Board meetings, administration, and day to day business expenditure over the period from 2018 - 2024.



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## Appendix 1c

### Future Paisley Cultural Funding Grant Recipients

## Appendix 1c: Future Paisley Cultural Funding Grant Recipients

### Future Paisley Cultural Funding Grant Recipients

Culture, Heritage, and Events Fund (CHEF)

<b>Project Name</b>	<b>Funding Round</b>	<b>Grant Recipient</b>	<b>Grant Amount</b>
The Tapping	CHEF 1	Al Seed	£9,990.00
Bushes Community Craft	CHEF 1	Bushes Primary School	£3,000.00
Dates n Mates Drama Club	CHEF 1	Dates n Mates	£2,160.00
Fèis Phàislig: Traditional Music Lessons	CHEF 1	Fèis Phàislig	£8,837.00
Say You Love Me International Event	CHEF 1	H-Arts	£5,000.00
Sewing Class Equipment	CHEF 1	Hobigoblin (Helen's Haberdashery)	£2,689.00
Lisa Kowalski EP	CHEF 1	Lisa Kowalski	£950.00
Composing with Care - Mills, Memories and Music	CHEF 1	Live Music Now	£10,000.00
Animate Paisley	CHEF 1	Morgan Spence	£3,200.00
The Massive PACE Weekend	CHEF 1	PACE	£3,060.00
2021 Culture Up Roadshow	CHEF 1	PACE	£4,750.00
Making Our Mark	CHEF 1	Renfrewshire Disability Arts Forum	£6,000.00
The Tapestry of Renfrewshire	CHEF 1	Renfrewshire Tapestry Group	£9,800.00
right2dance	CHEF 1	Right2Dance	£13,946.00
Blow Off	CHEF 1	Taudevin & Hurley	£2,000.00
The Tannahill Project	CHEF 1	The Tannahill Project	£16,342.00
Paisley Shop Fronts	CHEF 1	West College of Scotland	£4,052.00
East meets West	CHEF 2	Abhinaya(SCIO)	£9,900.00
Paisley 2021 Album	CHEF 2	Brick Lane Studios	£6,365.00
Live and Unsigned Competition	CHEF 2	Brick Lane Studios	£4,680.00
Seraphina	CHEF 2	ConFAB	£24,000.00
We Are The Voice	CHEF 2	CREATE Paisley	£4,595.00
Wallace Monument	CHEF 2	Elderslie Community Council	£5,000.00
Pilot-taster ceramics/pottery class	CHEF 2	Karen Hanvidge Ceramics	£3,668.00
How Am Dram Changed Our Lives	CHEF 2	Linwood Youth Voice	£4,500.00
Lochwinnoch Arts Festival	CHEF 2	Lochwinnoch Arts Festival	£1,800.00
Dear Duty: The Paisley Snail and Why We Care	CHEF 2	Mandy McIntosh	£22,000.00
Buddies	CHEF 2	Nil by Mouth	£800.00
Paisley Poems	CHEF 2	Paisley Poems	£920.00
D.A.Y 21	CHEF 2	Paisley YMCA	£8,177.97
Play Your Patch	CHEF 2	Project Ability	£2,000.00
That's Entertainment	CHEF 2	Project Z	£3,100.00
A celebration of Scottish Traditional, Contemporary and Gospel Music in Renfrewshire	CHEF 2	Renfrewshire Community Gospel Choir	£4,000.00

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Witch Hunt - The Experience	CHEF 2	Renfrewshire Witch Hunt 1697	£9,450.00
Look Up, Look Under, Look Out	CHEF 2	Ydance	£13,350.00
Resourcing, Re-modeling and Strengthening the Creative Renfrewshire Network	CHEF 3	Creative Renfrewshire Network	£20,000.00
Discovering Renfrewshire's Hidden Talent	CHEF 3	Dramatic Ideas	£8,606.00
Eat Your Words	CHEF 3	Gillian Steel	£2,270.00
Deaf Awareness Performing Arts Project	CHEF 3	Historical Adventures	£14,364.00
Brass Day 2017	CHEF 3	Johnstone Band	£4,000.00
Our Pattern by ReMode, Youth Engagement Programme	CHEF 3	Local Energy Action Plan	£6,150.00
Brewband	CHEF 3	Mark Brew Company	£3,000.00
Premiere - The Mostrum by Kellie Smith, in partnership with National Theatre Connections Festival	CHEF 3	PACE Theatre Company	£7,380.00
Paint Paisley	CHEF 3	Paisley First	£15,000.00
Performances of "Elegies for Angels, Punks and Raging Queens" and "Forbidden Broadway"	CHEF 3	Paisley Musical and Operatic Society	£7,000.00
Paisley International Tango Festival	CHEF 3	Paisley Tango Ltd	£9,780.00
Paisley Women's Heritage Project	CHEF 3	RAMH	£1,869.00
Polish Roots Club	CHEF 3	Renfrewshire Polish Association	£4,300.00
VR Beyond the Doorstep	CHEF 3	ROAR	£25,000.00
Set up of non-profit literary organisation	CHEF 3	Round Table Writers	£5,000.00
TMSA Young Trad Tour 2017	CHEF 3	Traditional Music and Song Association of Scotland	£960.00
Paisley Pathways	CHEF 3	Voluntary Arts Network	£18,000.00
Pop-Up Community Film Festival	CHEF 4	Africa in Motion	£2,650.00
New Renfrewshire Sounds	CHEF 4	Erskin Music Media Studio	£9,900.00
Traditional Music Lessons	CHEF 4	Fèis Phàislig	£4,720.00
Paisley Thread	CHEF 4	Ken Mathieson (for Ken Mathieson's Classic Jazz Orchestra)	£5,300.00
Record a video to accompany and promote the Paisley themed Hearts of Gold song	CHEF 4	Lisa Kowalski Music	£1,500.00
Scottish Mental Health Arts & Film Festival	CHEF 4	Mental Health Foundation	£5,000.00
A Family of Threads: Outreach & Museum Development	CHEF 4	Paisley Thread Mill Museum	£5,000.00
Scottish Alternative Music Awards - Two Day Festival Title TBC	CHEF 4	Richy Muirhead	£7,500.00
Air Time meets Cryptic	CHEF 4	Serious Events Limited	£10,000.00

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St Matthew's Presents...	CHEF 4	St Matthews Church	£11,990.00
Ferguslie Festival	CHEF 4	The New Tannahill Centre	£6,800.00
The Vegan Leather	CHEF 4	The Vegan Leather	£6,320.00
Thrive Wellbeing Workshops	CHEF 4	Thrive	£1,500.00
Leathercraft Workshops	CHEF 5	Amazing Saddlery Ltd	£1,000.00
4 – A Creative Collaboration for 2018, Scotland’s Year of Young People.	CHEF 5	Articulate Cultural Trust	£22,333.00
Connecting Histories	CHEF 5	Connecting Histories	£14,802.00
Paisley Music TV	CHEF 5	CREATE Paisley	£9,999.00
Tears and Laughter - a project to dispel stigma of the Ferguslie Park Community Paisley - between In Motion Theatre Company and SWIFT - Stronger Women Together in Ferguslie Park	CHEF 5	In Motion Theatre Company	£18,520.00
Mills, Memories and Music	CHEF 5	Live Music Now Scotland	£9,840.00
The Bungalow Musical	CHEF 5	Loud n Proud	£10,000.00
The Ladies A, B & C - Mrs Arthur, Mrs Barbour & the Mrs Coats'	CHEF 5	Miss A L Brookes	£3,500.00
The Witches of Paisley	CHEF 5	Paisley Opera	£10,000.00
right2dance	CHEF 5	Right2Dance	£12,660.00
AFRICA-PAISLEY 2021	CHEF 5	Samuel Yerokun (representing ACE)	£12,050.00
Tannahill Threads Festival	CHEF 5	The New Tannahill Centre	£20,000.00
The Completion of the 5th and final set of 5 CDs of the songs of Robert Tannahill	CHEF 5	The Tannahill MacDonald Club	£11,500.00
The Paisley Textile Studio (PTS)	CHEF 5	The Textile Collective	£5,020.00
Culture Comics	CHEF 5	Theatre Nemo	£9,975.00
Paisley Mini Mela	CHEF 6	Abhinaya(SCIO)	£9,570.00
Lead Boot Records U25's Recording Deal Project	CHEF 6	Brick Lane Studios	£15,450.00
Girls Rock	CHEF 6	Loud n Proud	£10,000.00
PAISLEY FM - 'Radio for Renfrewshire'	CHEF 6	Paisley FM	£9,848.00
Paisley International Tango Festival 2018	CHEF 6	Paisley Tango Ltd	£12,500.00
Renfrewshire Carers Centre Choir	CHEF 6	Renfrewshire Carers Centre	£5,700.00
Beauty in Abun-Dance (part 2)	CHEF 6	Tarang Dance Academy	£9,800.00
Cuttin’ a Rug	CHEF 6	West College Scotland	£9,038.00
A Lion Rose in Paisley	CHEF 7	Alex Cathcart	£2,480.00
L.I.F.T No More	CHEF 7	Forever Young	£9,305.00
Tears and Laughter Project Stage 2	CHEF 7	In Motion Theatre Company	£19,500.00
CRAFT	CHEF 7	In Motion Theatre Company	£10,000.00
1820 - A comic history of riots and radicals	CHEF 7	Magic Torch Comics	£8,300.00
Paisley Sketch Show	CHEF 7	Media Monty	£2,000.00

### Appendix 1c: Future Paisley Cultural Funding Grant Recipients

Reclaiming Our Heritage	CHEF 7	Mental Health Foundation	£2,000.00
The Matron, The Parish and The Pauper Girls	CHEF 7	Miss A L Brookes	£9,950.00
La Boheme - Bohemian Lives	CHEF 7	Paisley Opera	£14,960.00
Paisleys Forgotten Railway	CHEF 7	Paul Mothersole	£3,000.00
SAMA's Paisley Takeover 2019	CHEF 7	Richy Muirhead	£8,750.00
Trailing the Trailblazer - in the steps of Dorothee Pullinger	CHEF 7	University of West of Scotland	£9,995.00
Capturing Voices	CHEF 8	Creative Renfrewshire	£14,650.00
Brass Day 2019	CHEF 8	Johnstone Band	£4,524.00
Make your own silver jewellery workshops	CHEF 8	Paisley Pins	£2,802.00
Paisley International Tango Festival 2019	CHEF 8	Paisley Tango Ltd	£14,400.00
Design it! Make it! Sell it!	CHEF 8	Paisley YMCA	£14,995.00
Right2dance	CHEF 8	Right2dance	£11,975.00
Finding Yourself (phase 2)	CHEF 8	The STAR Project	£7,312.00
Fundamental Conduit	CHEF 9	Gwen McKerrell	£18,691.00
Music, Dance and Drama Experience for Children	CHEF 9	Kilbarchan Community Nursery	£1,500.00
Curious Shoes	CHEF 9	Magdalena Schamberger	£2,200.00
Sma Shot Cottages	CHEF 9	Old Paisley Society	£16,900.00
THE PAISLEY SUITE	CHEF 9	Outspoken Arts	£20,722.00
To deliver two original pieces of theatre for and by young people which will explore mental health	CHEF 9	PACE Theatre Company	£13,900.00
Reel Lives	CHEF 9	ReMode Renfrewshire CIC	£9,410.00
Binge and Out of Place Festival	CHEF 9	Take Me Somewhere Festival Ltd	£5,900.00
Tannahill Threads Festival 2019	CHEF 9	The New Tannahill Centre	£20,000.00
She Sings	CHEF 10	Linzi Clark	£3,935.00
Sma' Shot Musical	CHEF 10	Loud n Proud	£14,000.00
Hand Held Monuments	CHEF 10	Mandy McIntosh	£11,645.00
Limitless	CHEF 10	PACE Theatre Company	£14,890.00
My Life Project at Starlight	CHEF 10	Starlight Youth Theatre	£5,631.45
40th Anniversary Concert	CHEF 11	Thomas Coats Memorial Choral Society	£1,200.00
Making Her Mark - celebrating women in Renfrewshire and beyond	CHEF 11	Glasgow Women's Library	£8,855.00
The High Street: 'Paisley through the decades'	CHEF 11	Media Monty	£8,740.00
Fèis Phàislig Weekly Lessons	CHEF 11	Fèis Phàislig	£5,935.00
Present Alignment / Dances for Multiple People	CHEF 11	Steven Anderson	£5,219.00
Paisley Sinfonia	CHEF 11	Paisley Sinfonia	£1,500.00
The Vegan Leather - Album Campaign	CHEF 11	The Vegan Leather	£5,000.00



### Appendix 1c: Future Paisley Cultural Funding Grant Recipients

A song for Paisley to be showcased at New York Tartan Week 2020	CHEF 11	Lisa Kowalski	£2,600.00
Paisley School of Arts	CHEF 11	University of the West of Scotland	£7,289.00
Paisley Opera	CHEF 11	Paisley Opera	£18,800.00
Creative Connections	CHEF 11	right2dance	£12,852.00
Pachedu Cultural Cafe (PACC)	CHEF 11	Pachedu	£3,000.00
Single Releases	CHEF 11	DRIFT	£2,747.00
Soundsystems Renfrewshire	CHEF 11	Soundsystems Project CIC	£10,995.00
Creative Writing Workshops	CHEF 12	Dr Tawyna Selene Renelle	£8,586.00
Carol Main	CHEF 12	Live Music Now Scotland	£9,360.00
Woven in Renfrewshire	CHEF 12	Fablevision	£10,000.00
Textiles 2030	CHEF 12	Joe McFadden	£3,345.00
Enchanted Forest Immersive Arts Experience	CHEF 12	PACE Theatre	£19,800.00
Paisley's Buddie Walk of Fame	CHEF 12	Paisley First Business Improvement District	£17,000.00
Two Concerts	CHEF 12	Paisley Sinfonia	£2,000.00
Bringing Records to Life	CHEF 12	Paisley Thread Mill Museum	£1,810.00
Renfrewshire Tapestry Stitching onwards!	CHEF 12	Renfrewshire Tapestry	£9,950.00
Sculpture House	CHEF 12	Sculpture House Collective	£16,840.00
Soundplay at Anchor	CHEF 12	Soundplay Projects Ltd	£10,000.00
Whether the Weather	CHEF 12	Remode Renfrewshire CIC	£10,817.00
The Elephant In The Room” – remembering, commemorating & celebrating our shared experiences of the COVID pandemic 2022- 2022	CHEF 12	Agnes Lillian Brookes	£9,780.00
Turnadot	CHEF 12	Paisley Opera	£20,000.00
Paisley Conversations	CHEF 12	Mossvale Community Church	£8,544.00
Fèis Phàislig Weekly Lessons 2023	CHEF 12	Fèis Phàislig	£14,797.00
Lochwinnoch's Got Talent	CHEF 12	Music Broth	£6,720.00
Escape to the Moon	CHEF 12	Karen Herbison	£8,200.00
Being Co-operative	CHEF 12	Outspoken Arts	£8,450.00
SAMA Paisley Takeover 2023	CHEF 12	Richy Muirhead	£5,899.00
I Am Because You Are	CHEF 12	School of African Cultures	£10,000.00
Creative Connections	CHEF 12	right2dance	£9,572.00
Tannahill Arts Festival	CHEF 12	Tannahill Arts Festival	£4,763.00
Paisley International Tango Festival 2024	CHEF 13	Andrew Moir	£7,881.00
Gaggle	CHEF 13	Diane Thornton	£9,875.00
Erskine Arts Live	CHEF 13	Erskine Arts	£9,500.00
BSL Storytelling	CHEF 13	Historical Adventures Ltd	£19,986.50
Brass Festival 2024	CHEF 13	Johnstone Band	£9,575.00
Skills Café	CHEF 13	Kairos Women+	£9,941.00

### Appendix 1c: Future Paisley Cultural Funding Grant Recipients

Music to Lift More Spirits	CHEF 13	Live Music Now Scotland	£9,940.00
Lochwinnoch Primary Community School Play	CHEF 13	Lochwinnoch Primary School Parent Council	£12,995.00
The Teardrop Explodes - A Massive Paisley Pattern Project	CHEF 13	Outspoken Arts Scotland Limited	£18,825.00
The Anything Place	CHEF 13	PACE Theatre Company	£20,000.00
Orpheus In The Underworld	CHEF 13	Paisley Opera	£20,000.00
Renfrewshire's Dyers	CHEF 13	Project Ability	£8,892.00
Smiley Revealed	CHEF 13	Refractive Scotland	£10,000.00
Scottish Food History Symposium	CHEF 13	Peter Gilchrist	£8,061.00
Paisley Takeover 2024 (Year 6)	CHEF 13	Richard Muirhead	£7,465.00
Seedhill Kids Workshop	CHEF 13	RIG Arts	£12,000.00
Afro-Ttire Paisley	CHEF 13	School of African Cultures	£16,604.80
Sculpture in Schools	CHEF 13	Sculpture House Collective	£16,856.00
Soundplay Sensory Sessions	CHEF 13	Soundplay Projects	£10,000.00
Creative Writing & Skills Programme	CHEF 13	Tawyna Selene Renelle	£10,275.00
The Soundsystem Project - Paisley	CHEF 13	The Soundsystem Project	£9,650.00
Milldale Dance and Circus Skills	CHEF 13	Waterbaby SCIO	£5,685.00

### Cultural Organisation Development Fund (CODF)

<b>Funding Round</b>	<b>Recipient</b>	<b>Grant Amount</b>
CODF 1	Outspoken Arts	£70,000.00
CODF 1	CREATE Paisley	£71,778.00
CODF 1	PACE Theatre Company	£80,040.00
CODF 1	Erskine Music and Media Studio	£72,000.00
CODF 1	STAR Project	£8,500.00
CODF 2	right2dance	£57,425.00
CODF 2	Paisley Opera	£9,000.00
CODF 3	CREATE Paisley	£14,371.00
CODF 3	Right2dance	£19,998.00
CODF 3	Outspoken Arts and PACE Theatre Company	£50,000.00
CODF 3	PACE Theatre Company	£18,500.00

## Appendix 1c: Future Paisley Cultural Funding Grant Recipients

CODF 3	Erskine Arts	£18,000.00
CODF 3	Community Circus Paisley	£15,000.00
CODF 3	Paisley Opera	£18,300.00
CODF 3	ReMode Renfrewshire CIC	£14,810.00
CODF 3	Sculpture House Collective	£16,821.00
CODF 3	Tannahill Arts and Heritage	£14,200.00
CODF 4	Brick Lane Music Academy CIC Ltd	£19,202.00
CODF 4	Creative Renfrewshire	£16,878.42
CODF 4	Paisley Opera	£17,979.00
CODF 4	Refractive Scotland CIC	£20,000.00
CODF 4	Sculpture House Collective	£9,500.00
CODF 4	The STAR Project	£10,800.00

### Projects of Interest

<b>Funding Round</b>	<b>Grant Recipient</b>	<b>Grant Amount</b>
Projects of Interest	Soundplay	£5,000.00
Projects of Interest	Bungalow	£19,936.00
Projects of Interest	Loud n Proud	£19,136.00

### Renfrewshire Council Recovery and Renewal Fund (RCRRF)

<b>Funding Type</b>	<b>Grant Amount</b>
Artist Development Grants (ADG)	£60,566
Town Centre and Neighbourhoods Creative Installation grants (TCNCI)	£47,198
Cultural Organisations Support grants (COS)	£103,493

## Appendix 1c: Future Paisley Cultural Funding Grant Recipients

### Visual Arts and Craft Makers Award

<b>Funding Round</b>	<b>Grant Amount</b>
VACMA 1	£1,997
VACMA 2	£1,700
VACMA 3	£6,300
VACMA 4	£4,500
VACMA 5	£3,750
VACMA 6	£3,250
VACMA 7	£6,750
VACMA 8	£3,000
VACMA 9	£7,250
VACMA 10	£4,000
VACMA 11	£3,250

### Culture Arts Health and Social Care (CHASC) Grants

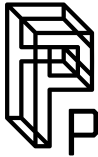
<b>Project Title</b>	<b>Funding Round</b>	<b>Grant Recipient</b>	<b>Grant Amount</b>
Music Cafe	CWF 1	Brick Lane Music Academy	£2,000
Adult Learning & Literacies	CWF 1	CLD ESOL	£1,890
Woven in Renfrewshire	CWF 1	Fablevision	£2,000
Creative Sheltered	CWF 1	Forever Young	£1,500
Milldale Drama Show	CWF 1	Greensyde Carers (Milldale)	£993
Art Makes Sense	CWF 1	Outspoken Arts	£1,980
Creativity in Mind	CWF 1	RIG Arts	£1,983
Outreach Workshops	CWF 1	Mossvale Community Church (Sewing2gether All Nations)	£1,978
Multi-sensory Storytelling	CWF 1	Renfrewshire HSCP / Gateway Intensive Support Service / Anchor Service / Older Adult Services	£1,000
Strictly All Ability	CWF 1	The Advisory Group	£2,000
Our Circus, Our Chance	CWF 1	Waterbaby Arts	£2,000
Creative Arts for Wellbeing	CWF 1	West College Scotland (Ferguslie Learning Centre)	£2,000
Cultural Visit to Celtic Connections	MACA 1	Brick Lane Music Academy	£1,000
Theatre to Theatre	MACA 1	Forever Young	£1,000
Aerial Arts – Access for All	MACA 1	Waterbaby Arts	£1,000
BSL training for Secret Collection staff	MACA 1	Historical Adventures	£1,000
Seasonal Socials	MACA 1	Kairos Women+	£1,000
Crotchet and Craft Club	CWF 2	Active Communities	£2,000

Appendix 1c: Future Paisley Cultural Funding Grant Recipients

Family Support	CWF 2	Barnardos	£1,588
Scottish Traditional Music Workshops	CWF 2	Brick Lane Music Academy	£1,700
Dates-n-mates	CWF 2	Dates-n-mates	£2,000
CIRCLE – Photography Group	CWF 2	CIRCLE	£1,880
Arts and culture workshops and performance	CWF 2	Community Circus Paisley	£2,000
Erskine Arts - ART FOR ALL	CWF 2	Erskine Arts	£2,000
The Bonds that Bind Us	CWF 2	Individual Artist	£2,000
Ladies crafty café	CWF 2	Jubilee House	£2,000
Well – being Art Group	CWF 2	Mental Health Inpatient Services	£1,700
Rediscover Africa Event	CWF 2	Pachedu	£2,000
Living Well Group	CWF 2	Paterson Park Allotments	£1,128
Creative Minds	CWF 2	Quarriers	£1,500
Digi-Gif Workshops	CWF 2	Remode	£2,000
Confidence building for wellbeing	CWF 2	Renfrewshire Learning Disability Services	£2,000
Evolve: Adult Textiles Workshop	CWF 2	RIG Arts	£1,998
Disability Resource Centre Workshops Partnership	CWF 2	Sculpture House	£2,000
Sewing2gether All Nations Outreach Workshops	CWF 2	Sewing2gether All Nations	£1,700
Music @ St Vincent's	CWF 2	St. Vincent's Hospice	£1,950
STAR Music Dojo	CWF 2	STAR Project	£1,970
Stars in their eyes – 'Project Drama'	CWF 2	The Mirin	£1,150
Celebrating me project	CWF 2	Turning Point Scotland	£1,850
Experiences Group – Street Art Skills	CWF 2	Who Cares? Scotland	£1,850
Panto Fun	MACA 2	Campbell Street	£990
Dementia Outreach	MACA 2	Community Circus Paisley	£1,000
An Evening With Darren McGarvey	MACA 2	Erskine Arts	£1,000
Doors Open Days BSL tours	MACA 2	Historical Adventures	£1,000
Connecting older people to the theatre	MACA 2	Johnstone Seniors Forum	£403
Well – being Art Group IPAD option	MACA 2	Mental Health Inpatient Services	£640
Trevor Noah's Off the record tour	MACA 2	Pachedu	£1,000
Access For All at RockUs Community Choir	MACA 2	RockUs	£210
Accessible Ceramics Facility	MACA 2	Sculpture House	£1,000
Mirin Day opportunities	MACA 2	The Mirin	£4,784

### Appendix 1c: Future Paisley Cultural Funding Grant Recipients

Attending stage shows run at the Johnstone Town Hall	MACA 2	Thursday Club	£1,000
Refreshing Togetherness	MACA 2	Ubuntu	£780
Experiences Group Fringe Trip	MACA 2	Who Cares? Scotland	£956



FUTURE  
PAISLEY

## Appendix 2a

### Paisley Report

## Paisley Report



Join us for a look-back at Paisley marketing activity undertaken as part of the evaluation of Future Paisley and supported by the Centre for Culture, Sport and Events. This report shows the journey we have been on to positively change Paisley's image and reputation in Scotland, the UK and Internationally.

*“There is probably no more unjustly neglected town in these islands; there is nowhere of comparable size—77,000 people—that has such a rich architectural, industrial and social history and that once mattered so much to the world.”*

*Ian Jack - The Guardian 2015*





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## Summary

Launched in 2018, Paisley was created as a response to Paisley: The Untold Story which promised a town brand and publicity strategy for Paisley and was an action in Paisley's bid to be UK City of Culture in 2021. It plays an important role in helping the council achieve its council plan objectives by positioning Renfrewshire as a destination of choice.

The brand was created with people in Paisley and Renfrewshire, to help transform the image of the town and to share a new story, fuelled by new investment and cultural regeneration. We wanted to challenge outdated perceptions, change the national media narrative and tell people compelling stories about our place to encourage them to come and see us.

Paisley sought to create a digital heartbeat for the area, drive place marketing, harness support from key partners, promote events, and reveal untold stories to both a regional and national audience.

We've been sharing a new story through Paisley for more than six years. And we've done this in lots of different ways:

- Our website—[www.paisley.is](http://www.paisley.is)—has been a valuable source of visitor inspiration since its inception. Home to itineraries, walking routes, blog posts, event listings, maps, historical information, family days out ideas and microadventures, it has received more than 2.6 million views to date.
- We've nurtured successful social media channels by creating content that resonates with our audiences. We've got to know local advocates through Instagram, shared our major events news on Facebook and used paid-for social media ads to support our always-on destination messaging.
- We've activated campaigns both regionally and nationally, showcasing our brand and hero photography on trains, taxis and billboards.
- We've worked with PR partners, international journalists and influencers, facilitated familiarisation trips to our attractions and successfully generated more than 1.5bn positive opportunities to see and hear about Paisley and Renfrewshire in the media.
- We've been there at all of our major events. We've supported the Royal National Mòd, Paisley Food & Drink Festival and the award-winning Paisley Halloween Festival.
- And lastly, we've not done any of this alone. This work has been supported by national agencies and key stakeholders.

Follow our journey over the years by watching our brand story.



Each year we've captured the high-level performance of Paisley activity and reported progress through our service plan and through the evaluation of Future Paisley.

We've pulled together the key performance metrics of the activity since its launch in March 2018. This includes social media, PR and website activity across the six years from 2018–2024.

### Six-year performance at-a-glance

Activity	Cumulative 6-year total
PR/Media coverage—positive opportunities to see and hear	1.5bn (1,487,597,516)
Social media reach and impressions	17.7m (17,718,378)
Social media engagement	1.2m (1,221,291)
Website—page views	2.6m (2,625,991)
Website—unique page views	2m (1,939,118)
Website—users	1.4m (1,420,339)

## Background

Paisley was launched in March 2018 to change perceptions of Paisley through storytelling and to position the town as the visitor gateway to wider Renfrewshire. It responded to a requirement for a marketing strategy for the town and to establish a new brand identity, deliver a 'What's On in Paisley' function, build visitor events and encourage people to discover Renfrewshire.

The brand was developed following ten months of research, interviews with area stakeholders, including business leaders, Scottish Enterprise, VisitScotland and Glasgow International Airport, and the activation of a digital conversation 'What's our Story'—a far-reaching community engagement campaign.

Conversations took place with communities and leaders across Renfrewshire and drew on their expertise and experience. The engagement was driven locally by the Paisley Daily Express and by media across the UK to maximise awareness and coverage. Over a thousand people contributed ideas, stories, images, videos, music and poems and the campaign reached hundreds of thousands on social media.

The finalised brand Paisley was endorsed by VisitScotland, and permission was granted to enable the Council to undertake visitor marketing. This signalled a partnership with VisitScotland which has lasted more than six years.

The research findings outlined overwhelming support from key stakeholders, partners, and local people for a Paisley brand, given its profile and location as a hub for Renfrewshire and the rest of Scotland.

*"It is fantastic to see Paisley's tourism transformation continue with the launch of this new brand and website.*

*The town is home to popular attractions, such as Paisley Abbey, Paisley Museum, Coats Observatory and the Sma' Shot Cottages; a rich and fascinating creative history and a packed programme of exciting events.*

*The 2021 UK City of Culture bid was an important part of the journey to raise global awareness of Paisley's internationally significant heritage.*

*The new Paisley website continues this effort, sharing Paisley's story with visitors old and new. Tourism is a vital part of the local economy, creating jobs and sustaining communities."*

Malcolm Roughead, VisitScotland Chief Executive 2018

## Strategic alignment

Marketing and brand activity has been funded since 2018 through the Future Paisley programme, with the programme and funding coming to an end in April 2024.

This activity has contributed to several strategic outcomes:

- Paisley: The Untold Story (2014)
- Renfrewshire's Visitor Strategy 2017 to 2021
- Renfrewshire Council Plan (2017 to 2022) —Reshaping our place, our economy and our future.
- Renfrewshire Council Plan (2022 to 2027) —Place: working together to enhance wellbeing across communities.
- Future Paisley Step Change 1 —Radically change Paisley's image and reputation, and three Strategic Outcomes:
  1. Increased civic pride
  2. Paisley positioned as a destination of choice
  3. More people visit Renfrewshire attractions and events

## Why develop a brand for Paisley?

Development of Paisley was a response to Paisley: The Untold story and a critical element of Paisley's UK City of Culture 2021 bid. It fulfilled a commitment, led by the Council, to change perceptions of Paisley and significantly increase visitor numbers in the lead up to and during a UK City of Culture year. It was deemed an important tool to re-position Paisley in the eyes of the media and to encourage visits to the town during the closure of its main cultural venues, building new audiences and confidence in the town's offer ahead of venues reopening.

The brand was to be combined with a new event (and event bidding) strategy, to encourage people to think differently about the town and to sample Paisley in different ways. Several new products were developed—major outdoor events such as Paisley Halloween Festival and Paisley Food & Drink Festival, new cultural programming and a series of tours and trails that capitalised on Paisley's built environment.

Paisley has consistently promoted a different perspective of Paisley and raised the profile of the wider region for visitors. Campaigns targeted local people during the pandemic and encouraged residents to take advantage of the attractions and activities on their doorstep.

## Investment in Paisley

Paisley activity was funded by an assigned Council budget and Future Paisley funding. The total budget investment in Paisley since 2018 is £460,852. This includes £124,300 Future Paisley funding and a funding award of £56,000 from VisitScotland in 21/22.

The planning, development and implementation of Paisley activity has been delivered by the Council's in-house marketing and design team. This portfolio of work has been subsumed alongside corporate marketing and design activity, with temporary uplift to two existing, junior posts to enable increased focus on media engagement and digital content.

## Visitor marketing

As work continued to engage national media and influencers to change the narrative about Paisley, we also turned our attention to encouraging more visitors to rediscover wider Renfrewshire.

Our key aims were to:

- Raise the profile of Paisley and Renfrewshire as a place to visit— showcasing attractions, things to do and places of outstanding beauty.
- Position Paisley and Renfrewshire as a destination of choice for day-visitors —conveying the ease of visiting the region and the diversity of days out on offer.

The launch of the area's first ever visitor guide through [www.paisley.is](http://www.paisley.is) provides a one-stop-shop for visitor information and covers all of Renfrewshire.

Positioning Paisley as a gateway to towns and villages across the region, we promote outdoor pursuits and leisure attractions, cultural and heritage attractions, and events.

All towns and villages are promoted, with trip inspiration, itineraries and recommendations from local people.

Since 2018, there has been a consistent approach for visitor marketing which has focussed on four areas:

- Brand activation—seasonal visitor campaigns, production of marketing materials and visitor guides, promotion of the council's major events programme, development of audience segments, visitor propositions, brand management and insights for campaign planning.
- Transforming perceptions of Paisley —high-impact media campaigns promoting Paisley and Renfrewshire in press, and broadcast media, and facilitating media familiarisation trips.
- Management of digital channels— [www.paisley.is](http://www.paisley.is) and dedicated social channels, including content creation and paid-for social media.
- Working with partners—VisitScotland, EventScotland and Renfrewshire Chamber of Commerce.

## Understanding our audiences

Understanding our audiences and developing visitor propositions have been critical to the delivery of successful marketing campaigns. Primary target audiences were people who lived outwith Renfrewshire.

VisitScotland audiences (Natural Advocates, Engaged Sightseers, Food Loving Culturalists and Adventure Seekers) and ones developed in-house (Family Favourites and Local Advocates) have been adopted and matched to Renfrewshire's visitor product to allow the development of our visitor propositions. This was also underpinned by work to understand shifts in consumer behaviour following the pandemic. We have gained a much greater understanding of our audiences, what motivates them and the best way to target and inspire them to visit.

## Appendix 2a: Paisley Report

### Audiences

VisitScotland Audiences	Engaged Sightseers	Food Loving Culturalists	Adventure Seekers	Natural Advocates	Curious Travellers	Family Favourites	Local Advocates	
	<p>Engaged sightseers are generally over 55 years old, without kids at home. They are either retired or reaching retirement.</p> <p>They are above average holiday takers, are open to new places in the UK and like to seek out an authentic experience. They are open to trying new things, within acceptable limits. They like to stay in 3 to 4 star hotels, B&amp;Bs and guest houses.</p>	<p>Food loving culturalists are typically between 25-54 years old, in full time employment and are the most affluent of all the segments. Competition is fierce, so proximity to Glasgow is a key part of the proposition.</p> <p>They seek a relaxing holiday where they can enjoy good food and drink and cultural activities. They want an exclusive experience and will only stay in 4 to 5 star hotels, B&amp;Bs.</p>	<p>Adventure seekers want an active holiday where they can enjoy both outdoor and cultural activities. They are typically under 35 years old and are the most likely to have children.</p> <p>They are thrill seekers and would participate in marathons and extreme races. They also enjoy walking and cultural activities. Destinations that are accessible are important to them. They are more likely than other groups to camp.</p>	<p>The majority of natural advocates fall into the 35-54 age bracket, are in full time employment and either have children or grandchildren, and a dog.</p> <p>A trip to Scotland is the main holiday of the year for natural advocates unlike the other groups.</p> <p>They enjoy being cut off from the world in wide open spaces and avoid rigid itineraries.</p>	<p>Curious travellers are aged between 25-44 years old and in full time employment. They have a passion for travel and have cultural hobbies and interests. They also enjoy the outdoors by rambling and short walks.</p> <p>They are interested in Paisley due to its proximity to Glasgow and are likely to have visited similar cities. They will stay in a variety of accommodation including a mix of rural and city.</p>	<p>The majority in this group visit Renfrewshire to attend an event. They often go out as a family and enjoy the cinema, live music, eating out and pantomimes.</p> <p>Most are aged 25-44 years and all have children under 15. The decision makers or information gatherers are mainly female (70%). Aspiring Homemakers and Family Basics in Mosaic profiling.</p>	<p>Local advocates live in Renfrewshire, span across all age brackets, may be single or in a relationship or have children. They fall under one of two categories:</p> <ol style="list-style-type: none"> <li>Residents who enjoy exploring their home town and willing to experience new adventures.</li> <li>Locals who have friends and family visiting and who are looking for something to do to entertain them.</li> </ol>	
	<p>Who are they?</p>	<p>Touring &amp; sightseeing. Historical places &amp; monuments. Scenery nature &amp; wildlife. Short walks—not 'active' sports. Parks &amp; gardens. Museums &amp; galleries.</p>	<p>Food &amp; drink experiences. Historical places &amp; railways. Museums &amp; galleries. Special exhibitions. Events &amp; openings</p>	<p>Adventure sports. Walking, hill climbing or cycling. Historical places &amp; castles. Film locations. Extreme sporting events.</p>	<p>Rural &amp; remote locations. Scenery &amp; landscapes. Walking, nature &amp; wildlife. Historical monuments. Peace &amp; quiet. Dog-friendly hotels, pubs etc</p>	<p>To pack a lot in. Get off the beaten track. Hiking, rambling or short walks. Try new things. History &amp; culture. Authentic &amp; unique experiences.</p>	<p>To visit children's attractions. Free things to do. Go to the cinema. Attend Paisley Town Centre events—Paisley Halloween Festival, Doors Open Day, Sna' Shot Day, Food and Drink (30% family programming)</p>	<p>Spending time with friends and family. Photography. Architecture. Being outdoors in nature</p>
	<p>On holiday they like...</p>	<ol style="list-style-type: none"> <li>Landscape &amp; scenery</li> <li>History &amp; culture</li> <li>New things to discover</li> </ol>	<ol style="list-style-type: none"> <li>Luxury hotels and spas</li> <li>Fascinating history &amp; culture</li> <li>Must-see events</li> </ol>	<ol style="list-style-type: none"> <li>Outdoor offer</li> <li>Attractions for kids</li> <li>Must-see events</li> </ol>	<ol style="list-style-type: none"> <li>Gateway to Loch Lomond &amp; Trossachs National Park, and the NCSOO</li> <li>Outdoor offer</li> <li>History &amp; culture</li> </ol>	<ol style="list-style-type: none"> <li>Unexplored city/town close to Glasgow</li> <li>History &amp; culture</li> <li>Must-see events</li> </ol>	<ol style="list-style-type: none"> <li>Event offer / day out for kids</li> <li>Family friendly facilities (parking, toilets, affordable food &amp; drink)</li> <li>Free events</li> </ol>	<ol style="list-style-type: none"> <li>Photographic landscapes /Instagram locations</li> <li>Discovering new local places</li> <li>Events: Food &amp; Drink Festival, Doors Open Days and Paisley Halloween Festival</li> </ol>
<p>Why Renfrewshire?</p>								

## Appendix 2a: Paisley Report

### Visitor Proposition

Campaign Planning —Visitor Propositions	History and Heritage	Easy Outdoor	Microadventures	Luxury golf/spa/food	Location Gateway	Family Days Out
	<b>Strength of offer</b>					
<b>Proposition overview</b> <i>focusing on what is available, our assets and our partners across the area.</i>	<p>Walkable history is strong, but limited in Paisley—Paisley Museum/Secret Collection currently closed. 5ma' Shot Cottages, Threadmill Museum and Heritage Centre.</p> <p>There is a stronger offer outside Paisley, which overlaps strongly with Easy Outdoor.</p>	<p>Strong offer. RSPB Lochwinnoch, Castle Semple, Finlaystone, Clyde Muirshiel Regional Park, Gleniffer Braes, Clyde Walkways, Town Centre Trails (Architects/ Murals/Radios/Music), Komoot Walks, Dog friendly pubs.</p>	<p>Everything from Easy Outdoor, plus XSite Braehead adventures, national cycle networks, Paisley 10k, Pedal in the Park, Windy hill, dark skies, trail running. Accessible genuine wilderness.</p>	<p>Spas: Bowfield, Gleddoch, Mar Hall. Food: Ingleston, award-winning cafés, Coach House, Elderslie Butchers, Café 77.</p> <p>Golf: Mar Hall, award-winning Gleddoch, plus local courses with great reputations. Close to a big city. Links are heavily reliant on industry relationship.</p>	<p>This offer is directly about the location of Renfrewshire, rather than specific attractions. We paint a picture of our place and position it as a gateway location to nearby attractions (Loch Lomond &amp; Trossachs, Glasgow City).</p>	<p>Our events. Seasonal offerings like fruit and pumpkin picking, Parks, RSPB Lochwinnoch, Castle Semple, Finlaystone, Clyde Muirshiel Regional Park, Gleniffer Braes, Paisley First Town Centre Trails, family friendly walks. Accessible adventures. Barrhill Farm, Adventure Planet, Pandemonium, swimming.</p>
<b>Target audiences</b>	<ul style="list-style-type: none"> <li>→ Natural Advocates</li> <li>→ Engaged Sightseers</li> <li>→ Local Advocates</li> </ul>	<ul style="list-style-type: none"> <li>→ Natural Advocates</li> <li>→ Engaged Sightseers</li> <li>→ Local Advocates</li> </ul>	<ul style="list-style-type: none"> <li>→ Adventure Seekers</li> <li>→ Local Advocates</li> </ul>	<ul style="list-style-type: none"> <li>→ Food Loving Culturalists</li> <li>→ Local Advocates</li> </ul>	<ul style="list-style-type: none"> <li>→ Natural Advocates</li> <li>→ Engaged Sightseers</li> <li>→ Food Loving Culturalists</li> <li>→ Local Advocates</li> </ul>	<ul style="list-style-type: none"> <li>→ Family Favourites</li> <li>→ Local Advocates</li> </ul>
<b>Notes</b>	History & Heritage—on pause until Paisley Museum reopens.	Double outdoor offer 1a Easy Outdoors 1b Microadventures	Double outdoor offer 1a Easy Outdoors 1b Microadventures	Luxury offer	A secondary theme that sits alongside all other propositions.	Family offer



## Creating a recognisable brand identity

The introduction of Paisley enabled the development and launch of a new range of brand assets and marketing materials to promote the area.

This includes the creation and production of consumer visitor guides, maps, itineraries, films and assets to support promotional activity and showcase Renfrewshire as a great place to visit.

In addition to this, there has been ongoing development of the Paisley brand assets by the in-house design team including the creation of brand guidelines, production of a toolkit and commissioning of hero and location photography.

This careful brand management has built a strong, recognisable brand identity through the consistent application of logo, typography, colour, photography and tone of voice across all touchpoints.

We've tested the awareness of Paisley at visitor events since 2018. The table below shows awareness has steadily increased since launch.

Event	2018	2019	2021	2022	2023
Paisley Food & Drink Festival	24%	66%		76%	70%
Sma' Shot Day	28%	45%		55%	50%
The Spree	49%	53%	66%	56%	
Paisley Halloween Festival	43%	72%	65%	67%	57%
Paisley's Christmas	52%	55%		69%	56%
Average	39%	58%	66%	65%	61%

Source: official event evaluation commissions (various suppliers) 2018–2023. 2020/21 event programme paused due to pandemic. The last year of The Spree was 2022.

Limitations to budget restricted ongoing investment in permanent Paisley signage locally. A future area of development would be to test the awareness of the brand with local people specifically. This would require significant investment but would provide insight into how effectively the brand has resonated with local people.

*"...As soon as we pulled up in the car, the kids were saying wow, this is amazing... We've really enjoyed it all, took so many pictures, the kids have had a great time."*

*Family Favourites at Paisley Halloween Festival*

## Putting Paisley and Renfrewshire on the map

The creation of marketing materials enabled Paisley and Renfrewshire’s visitor offer to be showcased on a national scale for the first time. Brochures and leaflets were distributed in leisure and visitor attractions across Scotland. Paisley and Renfrewshire were back on the map with a presence in the Glasgow VisitScotland i-centres and advertising features in visitor focused publications such as This is Glasgow and Landmark Press hotel bedroom books. Local distribution focused on event promotion and our collection of trails.

## Annual seasonal visitor campaigns

Seasonal visitor campaigns have been planned and delivered by the Council’s in-house marketing and design team.

**Spotlight on**  
**Summer campaign**  
**School’s out. Picnic packed. Let’s go.**

A Renfrewshire-wide visitor campaign, funded by Future Paisley, was launched in June 2022 to promote Renfrewshire’s outdoor attractions through the summer. The consumer campaign was developed in-house to highlight must-visit places and hidden gems in Renfrewshire, linked to refreshed web content. Partners and industry also received a toolkit on how to get involved and support the campaign.

**Target geographical areas**


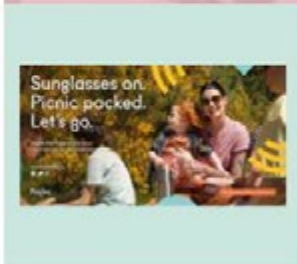
- 1-2 hour geotarget – digital activity
- 30-45 mins – out-of-home (surrounding Renfrewshire and rail network)

**Timing**

→ w/c 27 June – 30 September 2022

**Campaign development in-house**

- Audience and visitor offer development
- Development of campaign creative and campaign lines
- Photography commission and production
- Marketing planning and implementation


**Marketing objectives**

- Raise awareness of product propositions across Renfrewshire
- Easy Outdoor
- Microadventure
- Family Days Out
- Increase web visits to Paisley
- Encourage engagement on our social media channels
- Encourage support with industry and partners

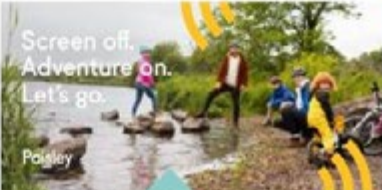
**Audiences**

- Natural advocates
- Engaged sightseers
- Adventure seekers
- Local advocates
- Family favourites

**Forecast checked. Boots on. Let’s go.**



**Screen off. Adventure on. Let’s go.**



Paisley

**Thanks for visiting Castle Semple Country Park today.**

See where your next day out might take you at [www.paisley.is](http://www.paisley.is)

**Strategy**

Activate a campaign focused on Family Days Out, Easy Outdoor and Microadventures, to coincide with summer holidays and better weather June to September.

## Paid-for media

### Outdoor

- Glasgow Airport A8 sheet, 18-31 July
- Outdoor Transvision screens at Glasgow Central, 23 June-27 Sept
- Glasgow Subway Underground carriage cards, 18 July-14 August
- Scotrail passenger panels, 25 July-21 August
- Glasgow Subway 18 July-14 August
- Inlink screens, Glasgow Argle St, Gordon St, Every Tuesday from 28 June-27 Sept

### Print

- Best of Scotland, 17 July & 18 Sept
- Scots Mag, August & Sept
- The List, June
- Renfrewshire Chamber Magazine
- Mill Magazine

### Digital

- The List, July
- What's On Network, July & August
- Google PPC, July to September
- InVibes & Native ads, 4 July-21 Aug
- Glasgow Live Native article, 4 July-30 Sept
- YouTube, July / August / September

### Radio

- Clyde 1, 4-17 July

## Digital content

- Content refresh on [www.paisley.is](http://www.paisley.is)
- Proposition landing pages created:
  - Easy Outdoor
  - Family Days Out
  - Microadventures
- New pages promoted via organic/ paid social & Google pay-per-click (PPC) advertising
- Creation of blogs
- Refresh of content on What's On
- User-generated content

## Paisley social

Editorial calendar developed to promote new pages on [www.paisley.is](http://www.paisley.is)

- Paid-for social ads in addition to organic content – specifically promoting the key propositions and targeting our visitor audiences
- 'Be a tourist in your own town' – call out for things to do / places to visit/ explore on social media – highlighting Renfrewshire-wide activities—owned and local community groups
- Visit Scotland promotion of Paisley Calling film

## Print

- Refresh of Walking Trail around Paisley and Renfrewshire
- Poster campaign around Renfrewshire and Glasgow

## Stakeholders and partners

- VisitScotland
  - Destination funding (£56K)—Paisley Calling campaign activated in December until end of September to promote Paisley Town Centre and the Paisley Calling film.
  - Endorsed by VisitScotland team and shared with industry team
- Local media and community
  - Paisley.org—sponsored posts
  - Mill Magazine partnership special edition / sponsored content / feature development
  - Facebook community groups
- Digital toolkit on [www.paisley.is](http://www.paisley.is) and sent to stakeholders, partners, industry and elected members

## Visitor data

Campaign evaluation was informed by the Moffat Centre's Visitor Attraction Monitor (August 2022) which showed an increase in visits to Renfrewshire attractions of 1.8% compared to August 2021, with a Scotpulsie survey commission reporting 46% of adults in West/Central of Scotland stating they are likely to visit Renfrewshire in the coming year, with families with children and 35-44-year-olds most likely to visit.

## Campaign results

**5.1 million**

paid for OTSH summer campaign messaging

**57,000**

website page views (campaign pages and blogs)

**+120%**

increase in views of Visit section compared to 2019 and Homepage **+61%** compared to 2019

### Facebook

Reach (organic): 37,485  
Reach (paid): 39,917  
Engagements: 1,063

### Twitter

Impressions: 13,395  
Engagements: 659

### Instagram

Reach: 6,408  
Engagements: 340

### Council Facebook

Reach: 14,172  
Engagements: 148

Totals:

**111,377**

Reach/Impressions

**2,210**

Engagements across channels

## Developing new products

In addition to visitor marketing, we've also supported the development of new products:

- Supported by Digital Tourism Scotland, we developed and launched the 'Wallace Begins' trail—a self-guided driving tour, promoted in partnership with VisitScotland and linking the Wallace Monument in Elderslie to the National Monument in Stirling and Dumbarton Castle.
- Collaboration with international fashion house Hermès in 2019 which produced a 'Paisley from Paisley' scarf and jewellery collection. This was sold worldwide and generated significant media coverage for Paisley Museum.
- Other visitor products include Abbey Drain VR tour, Paisley First Mural Trail collaboration and three new town trails, supported by external funding: Four Architects Tour, Paisley's Music History Tour and Paisley Radicals: Catalysts for Change walking tour.



### Paisley Museum— Marketing strategy development

In 2021, we worked with a marketing agency to develop a three-year marketing strategy for Paisley Museum. The contract was managed by the Council's in-house marketing team and the strategy was approved by the Future Paisley Partnership Board and OneRen Board in 2021.

Overarching objectives of the marketing strategy:

- Put Paisley Museum on the map and raise awareness of Paisley Museum redevelopment.
- Contribute to Paisley destination marketing to grow OTSH (opportunities to see or hear) something positive about Renfrewshire and position Paisley and Renfrewshire as a must-visit destination.
- Develop audiences locally, regionally and nationally and build excitement for the opening of the museum.
- Encourage people to visit Paisley Museum at launch and increase the number of people who visit across three audience types: local people, day visitors and tourists.
- Build relationships with key intermediaries and partners to create brand advocacy.

The OneRen marketing team will take forward the evolution, delivery and implementation of the Paisley Museum marketing strategy in preparation for the reopening.

### Paisley—event marketing

The Council's major events programme has become a key product to attract visitors and has gained national recognition through media coverage, listings and national awards.

Consistent marketing of events has continued to build positive national profile, helped to change perceptions of Paisley (with visitors overwhelmingly rating their experience of the town highly) and brought new audiences to the town. This has maintained and increased visitor numbers to Paisley during the closure of Paisley's main cultural attractions in recent years.

Using insights gathered from event evaluations, we have developed a greater understanding of our audiences and why they visit.

Paisley Halloween Festival, The Spree and Paisley Food & Drink Festival were the events most likely to attract people from outwith Renfrewshire. We used this as an opportunity to build visitor interest in the wider offer and develop audiences for Paisley Town Hall, Paisley Arts Centre and Paisley Museum. They also provide a great opportunity to deliver high-impact PR and media activity on a national scale.

The event programme is much-loved by Renfrewshire residents and their attendance allows us to reinforce the Paisley brand by converting event attendees to Local Advocates. Sma' Shot Day, Gala Days, Renfrewshire Doors Open Days and Christmas events are attended largely by local people and play a huge role in increasing civic pride and providing positive social and cultural experiences for residents. These events are particularly important to our Local Advocate and Family Favourites audiences.

During the pandemic, Paisley continued to support the delivery of events (Paisley Food & Drink Festival 2021 and Sma' Shot Day 2021), maintaining Renfrewshire's place on the event map in Scotland. We helped post-pandemic by assisting with the promotion and delivery of hybrid events, building audience confidence and encouraging people to enjoy physical events.



## Appendix 2a: Paisley Report

### Event evaluation (2018–2023)

	Year one—2018	Year two—2019	Year three—2020*	Year four—2021	Year five—2022	Year six—2023
<b>Paisley Halloween Festival</b>  189,135 Total attendees	34,000 attendees  38% visitors: North Lanarkshire, Glasgow, Ayrshire, Argyll and Bute  £70.12 visitor spend  £764,498 direct economic impact  £1,963,549 combined economic impact with local spend	41,000 attendees  26% visitors: Glasgow, Ayrshire, Edinburgh  £47 visitor spend compared to £28 local  £55k direct economic impact  £736k combined economic impact with local spend	0	19,135 attendees  18.5% visitors: Glasgow, Lanarkshire, Ayrshire, Inverclyde  £32.92 visitor spend per head compared to £23.05 local  £111,321 direct economic impact  £204,118 combined economic impact with local spend	45,000 attendees  29% visitors: Glasgow, Ayrshire, West Lothian, North Ayrshire, Falkirk  Average visitor spend per head £45.35 compared to local of £35.06  £200,692 direct economic impact  £1,325,571 combined economic impact with local spend	50,000 attendees  30% visitors: Glasgow Falkirk, Ayrshire, North Lanarkshire  £43.15 average visitor spend per head compared to £38.53 local  £211,779 direct economic impact  £1,556,473 combined economic impact with local spend
<b>Paisley Food &amp; Drink Festival</b>  74,250 Total attendees  +16,000 online participants	15,000 attendees  26% visitors, mainly Glasgow Region (limited data in report)  £43.41 average spend per head  £84,624 direct economic impact  £480,753 combined economic impact with local spend	19,750 attendees  27% visitors, Glasgow, East Renfrewshire, North Lanarkshire  £72.87 visitor spend compared to £53.72 local  £328,883 direct economic impact  £1,108,175 combined economic impact with local spend	0	16,000 online participants	17,000 attendees  14% visitors: Glasgow, North Lanarkshire, Ayrshire  £67.77 visitor spend compared to £57.68 local spend  £106,589 direct economic impact  £949,258 combined economic impact with local spend	22,500 attendees  18% visitors: Glasgow, Lanarkshire, Ayrshire, Falkirk  Average spend per head of visitor £70.14 compared to £63.19 local  £219,619 direct economic impact  £1,383,654 combined economic impact with local spend

Source: official event evaluation commissions (various suppliers) 2018–2023

\*No events due to pandemic

Direct economic impact—is the total amount of additional expenditure (less event expenditure) generated within a defined area, as a direct consequence of staging an event.

Combined economic impact—is the total of the direct economic impact of the event and total local audience spend (people who live in Renfrewshire)

**Spotlight on****Paisley Halloween Festival**

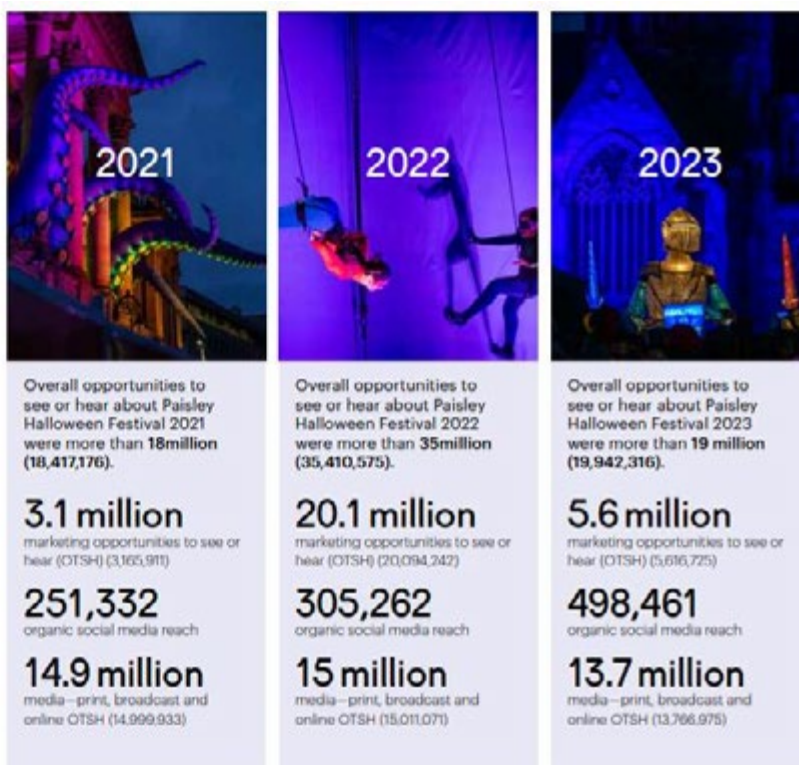
Promoting Paisley Halloween Festival has been a significant part of Paisley activity.

It provides a platform and national spotlight from which we can boost place reputation and increase the number of visitors to Renfrewshire.

The event delivers significant social and cultural impacts— including strengthening the local cultural sector, increasing cultural participation and delivering economic impact and support for local businesses.

The impact of the festival has been evaluated through Future Paisley and the Centre for Culture, Sport and Events.

An integrated marketing and PR plan supports the successful delivery of the festival.



Paisley Halloween Festival is an important contributor to the local economy and is hugely supported by local businesses and our cultural community.

## Radically changing Paisley’s image and reputation with PR and media activity

The brand has provided opportunities to transform perceptions of Paisley through high-impact media campaigns including press, and broadcast media, and facilitating media familiarisation trips. Media activity has included the events programme, Paisley Museum redevelopment, brand partnerships and showcasing the visitor offer.

Since launch, the dedicated team have achieved wide-ranging media coverage positioning Paisley front of mind nationally and locally.

### Media highlights include:

- Paisley pattern collaboration with Hermes: Mail online, The Guardian, Daily Express, I Paper, The Sun, Press and Journal, STV.tv, Sunday Post
- Paisley Halloween Festival—Best Halloween festivals: STV broadcast, STV.tv, The Times, The Daily Telegraph, Evening Times, The Herald, The Herald online, The List, Sunday Mail, Glasgow Live, Paisley Daily Express, The Gazette, Yahoo online, Forth 2 Radio, Daily Record online, Metro.
- The Mòd coming to Paisley: We Love Stornoway, Oban Times, The Press and Journal online, What’s On Network, Isle of Bute News, The National, The National online, Renfrewshire News, Paisley.org, The Gazette, West Highland Free Press.

- Paisley Food & Drink Festival: The Sunday Times, Daily Mail, The Times, The I, Edinburgh Evening News, The Herald, The National, Scots Magazine, The List, Scottish Field, Clyde 1 Radio, Paisley Daily Express, The Gazette, Evening Times, Scotland on Sunday, Scottish Sun online, Great British Life, What's On Network, Olive online, The Scotsman.
- National Manufacturing Institute Scotland: Daily Record online, Paisley.org, The Scotsman online, The National online, Project Scotland, Paisley Daily Express, The National, The Herald online, Renfrewshire News, Manufacturing Management, The Gazette.
- Safe-cation—25 top places to go in the UK: Seeded out through Press Association and listed in more than 120 regional titles.
- Sma' Shot/Weave: Daily Record, The Big Issue, The Sunday Post, The National, Paisley Daily Express, The Gazette.
- British Pipe Band Championships: Daily Record, Scottish Field, Heart Radio, BBC Radio 2, Clyde 1, Heart Scotland, Heart Wales, Glasgow Live.
- The Spree: Daily Record, The National, Metro, Sunday Mail
- Glen Cinema Disaster 90th Anniversary: Reporting Scotland, BBC Scotland online, STV News, BBC Radio Scotland, Radio Clyde, Global Radio, The Herald, Daily Record, Glasgow Times, Scottish Daily Mail, The National, The Scottish Sun, Paisley Daily Express, The Gazette, The Scotsman online, Glasgow Live, Sunday Post online.
- Town Centre Regeneration: The Sunday Times, The Times, BBC Scotland, BBC 2 Scotland, Glasgow Evening Times, Glasgow Live, Daily Record, The Herald, The Herald online, The National, The National online, Paisley Daily Express, Project Scotland, Scottish Field, STV, The Scotsman, The Scotsman online.

We worked with two PR agencies to support dedicated aspects of the visitor offer and broaden the scope of media opportunities. AM+A's remit was focused on national and international visiting media, Flint PR were responsible for feature-led content to keep the profile of Paisley Museum in the public consciousness while it is closed for redevelopment.

#### UK and international media profile—AM+A

Future Paisley funding enabled the appointment of London- based PR agency AM+A from October 2018 to September 2019 to continue to build the profile of Paisley and increase opportunities to see and hear something positive about Paisley and Renfrewshire. This resulted in high-profile national and international media coverage, with 12 media familiarisation visits to Paisley and Renfrewshire and 5 million opportunities to see and hear.

Paisley was represented by AM+A at the World Travel Market 2019. This included pitches to the travel trade media and national intermediaries including VisitBritain.

Media familiarisation visits included the following:

- A group influencer trip to Paisley Food & Drink Festival where nine UK based social media influencers experienced the Paisley Food & Drink Festival
- Media familiarisation trip by a journalist from the Independent to stay in Paisley and experience the British Pipeband Championships
- A journalist from Dutch Golfers magazine, the largest golfing publication in the Netherlands visited Renfrewshire to experience Mar Hall and Gleddoch's golf course and accommodation



- Working with VisitBritain, we hosted a Danish journalist for five days to experience Paisley and Renfrewshire as a visitor. The piece was published in two national Dutch magazines *Sondag* and *Isabella* in 2020

In total our PR activity has achieved 1.5 billion opportunities to see or hear something positive about Paisley and Renfrewshire

### Spotlight on Paisley Museum —Flint PR

Future Paisley funding provided the opportunity to work with leading culture and creative PR agency, Flint PR, to raise the profile of Paisley Museum and support the fundraising effort from 2020 to 2021.

Flint's main objective was to develop a national PR plan around key project milestones and museum collection stories, to maintain public and arts-industry interest in Paisley Museum redevelopment.

Working closely with the in-house team, Flint helped deliver 97 positive pieces of coverage across print, magazine, online and broadcast media. The content ranged from milestone news articles to in-depth features across local, national, trade and international media, delivering 502 million opportunities to see or hear something positive about Paisley Museum. OneRen will take forward the Paisley Museum PR strategy in preparation for the reopening.

### Media highlights:

- Syrian glass museum collaboration with Syrian refugees: *The Guardian*, *The Guardian* online, *Yahoo* online, *Daily Record* online, *The Gazette*
- Work starts on Paisley Museum: *STV* broadcast, *BBC* online, *BBC Radio Scotland*, *Daily Record* online, *Evening Times*, *Paisley Daily Express*, *The Gazette*
- 150th anniversary of Paisley Museum: *The Sunday Telegraph*, *The Sunday Times*, *The I*, *The Herald*, *Sunday Post*, *The Sunday Mail*, *Stitchery Stories* podcast, *BBC Radio Gloucestershire*
- Corozal dredger: *BBC Scotland* (syndicated into equivalent Spanish, Turkish and Arabic platforms), *The American*, *Scottish Banner*, *Sunday Post*
- 200th anniversary of the Radical War: *Sunday Post*, *The Scotsman*
- 275th anniversary of Jacobites arriving in Paisley: *Daily Mail*, *The Scotsman*, *The National*
- Arts stories: *Museums Journal*, *Apollo Magazine*, *Scottish Arts News*
- Regeneration stories: *Herald Business HQ Magazine*, *Urban Realm*, *Topos Magazine*, *parCitypatory* blog

## PR and media coverage year-by-year performance

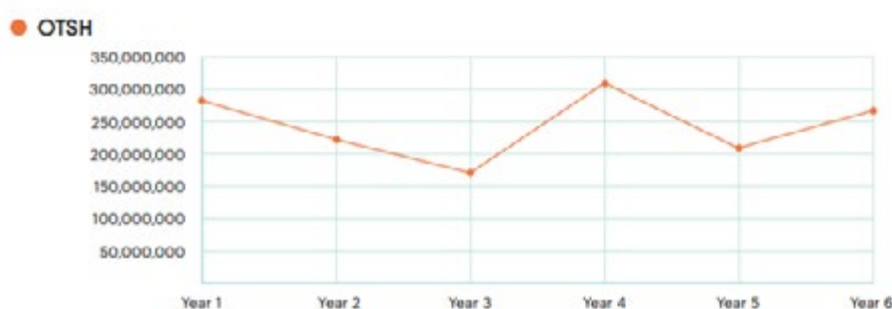
The table and graph below outlines the media coverage achieved each year.

Media Coverage (by year)	Opportunities to see or hear something positive about Paisley and Renfrewshire (OTSH)
Year 1 March 8 2018 – March 31 2019	289,910,667
Year 2 April 1 2019 – March 31 2020	236,332,470
Year 3 April 1 2020 – March 31 2021	169,927,206
Year 4 April 1 2021 – March 31 2022	314,057,514
Year 5 April 1 2022 – March 31 2023	204,403,562
Year 6 April 1 2023 – March 31 2024	272,966,097
<b>Total</b>	<b>1,487,597,516</b>

→ Opportunities to see or hear is a measure which indicates the number of times a person will have seen or heard about a piece of news. In the context of Paisley, it relates to the number of times a person will have seen or heard something positive about Paisley and Renfrewshire.

→ Baseline in 2016 was 15million OTSH per year (pre-2021 and brand activity). This shows a significant shift in the output of the media activity.

→ Year 3 (1 April 2020 – 31 March 2021) witnessed an initial pause and lower levels of activity due to the council's response to the pandemic. Activity picked up again as we entered Year 4 (1 April 2021 – 31 March 2022).



### Managing the digital footprint

Since the launch in 2018, [www.paisley.is](http://www.paisley.is) has become the comprehensive online guide inspiring people to visit the area or attend an event.

The top-ranked Google website provides information for audiences searching for things to do in the area, itinerary inspiration, events and interesting stories of our people, place and unique cultural history and heritage.

This website has given users a central point to find out more information about what the area has to offer—this is something that did not exist before the brand was launched.

### Creating a top-ranked Google website

The ongoing development and growth of the site has contributed significantly to the reputation of the brand and it is now a trusted online source. Consistent effort by the in-house marketing team over the past six years has ensured its success in showing audience growth through:

- Search Engine Optimisation (SEO)— undertaking a SEO audit by VisitScotland—Digital Tourism Scotland and digital agency Graphical House to implement improvements to the user experience
- Growth tactics—using paid-for advertisements on earned-channels through third party advertising, Google pay-per-click (PPC), working closely with referral sites such as What's on Network and DataThistle

- Content management—SEO content audit, content creation through the focus of storytelling, day-to-day health check and maintenance and an accessibility review to improve the user experience.

Future web development opportunities would include working more closely with industry, to develop a transactional tool for tourism businesses.

### What's On guide

The What's On guide is powered by Data Thistle—an affiliated company to The List and the UK's leading live events data business. This paid partnership ensures Renfrewshire events appear on [www.paisley.is/events](http://www.paisley.is/events) daily from a wide range of partners and venues. This constant refresh of new content helps drive new visits to the site and improves the website's SEO. The events listings are the third-most visited section of the website.

Renfrewshire businesses and organisations can promote any events for free by adding listings to the dedicated section using [www.paisley.is/tell-us-event](http://www.paisley.is/tell-us-event). It is one of the best methods of increasing online visibility of local events—this is an area of ongoing development.

This partnership also enables Data Thistle to distribute Renfrewshire's event listings to a wide range of partners including VisitScotland, Scotrail and other listing sites including The List, [InYourArea.co.uk](http://InYourArea.co.uk) and [datathistle.com](http://datathistle.com).

The combined audience of these websites is more than seven million people a month, helping drive awareness of what's happening in our area and encouraging participation and attendance.

### *Partner focus: What's On Network*

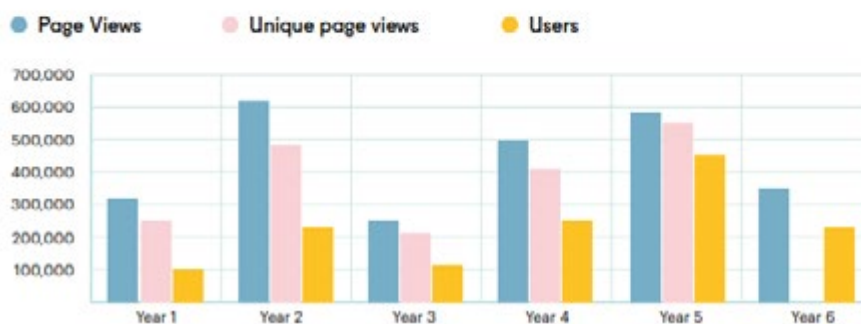
*What's on Network is an independent network of websites and listing platform for event organisers, venues, local clubs and groups to promote what they do for free.*

*The network covers the majority of central Scotland with up to 300,000 visitors to the site each month. The in-house marketing team have worked closely with What's On since 2018, advertising at low-cost and listing visitor events.*

*What's On is one of our top referral sites and generates significant traffic to the website.*

## Website performance for www.paisley.is year-by-year

Year		Page views	Unique page views	Users
Year 1	March 8 2018 – March 31 2019	321,539	257,334	100,580
Year 2	April 1 2019 – March 31 2020	612,284	491,423	230,976
Year 3	April 1 2020 – March 31 2021	258,376	220,429	134,529
Year 4	April 1 2021 – March 31 2022	497,153	426,804	255,913
Year 5	April 1 2022 – March 31 2023	574,374	543,128	459,143
Year 6	April 1 2023 – March 31 2024	362,265	Metric not available in Google Analytics 4	239,198
Totals		2,625,991	1,939,118	1,420,339



- Page views—total number of pages viewed (includes repeated views of a single page).
- Unique page view—number of sessions during which a page was viewed at least once.
- Users—users who have initiated at least one session on the website.
- Year 3 (1 April 2020 – 31 March 2021) witnessed an initial pause and lower levels of activity due to the council's response to the pandemic.
- Activity picked up again as we entered Year 4 (1 April 2021 – 31 March 2022) with VisitScotland funding through paid-for ads directing people to the website.
- Year 5 experienced a significant boost in activity due to VisitScotland funding as a result of digital advertising generating traffic to the website.
- Year 6 experienced a decrease in page views and users due to a reduction in resource and budget (in comparison to the VisitScotland boost in Year 5).

## Social media growth and development

Social media channels have been developed and nurtured over the past six years. Owned channels have been carefully curated with event information, news, blogs and inspiring visitor content. Social accounts share stories and content from local people, businesses and partners.

These channels have become a significant part of the marketing activity to promote Paisley and Renfrewshire, building awareness and engagement with our key audiences. The in-house marketing team have also worked with social media influencers and local people to create brand advocacy. This has helped support content by providing authentic accounts of visitor experiences.

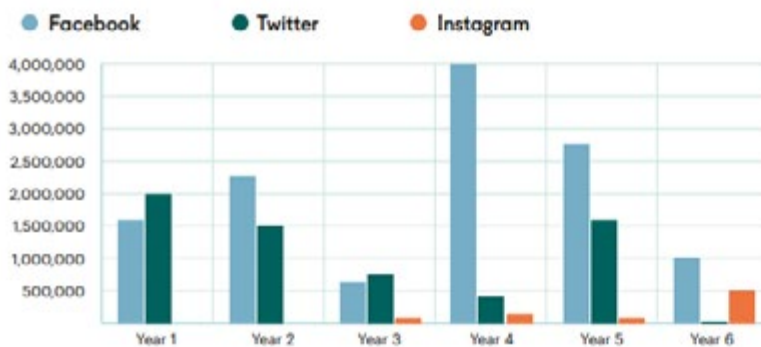
Like the website, growing an engaged social media audience has taken time, commitment and consistency since 2018. This has required planning content suitable for target audiences, creating organic content and day-to-day management.

The social media channels have become a trusted source for local people and visitors.

Paid-for social media ads have been a consistent marketing tactic since 2019 with advertising creative and content focused on visitor propositions, products and events running as part of seasonal campaigns. Paid-for ads have let the team target specific audiences and test visitor propositions. The paid-for activity has run alongside organic content and contributed to the growth of reach and engagement on social media channels.

## Social media reach and impressions (Paid and organic)

Year		Facebook	Twitter	Instagram
Year 1	March 8 2018 – March 31 2019	1,672,237	2,007,500	-
Year 2	April 1 2019 – March 31 2020	2,254,114	1,509,200	-
Year 3	April 1 2020 – March 31 2021	623,530	774,200	55,726
Year 4	April 1 2021 – March 31 2022	3,954,260	493,779	140,497
Year 5	April 1 2022 – March 31 2023	2,718,718	164,200	77,554
Year 6	April 1 2023 – March 31 2024	1,021,906	13,934	237,023
Totals		12,244,765	4,962,813	510,800
<b>Overall Reach and Impressions Total</b>		<b>17,718,378</b>		

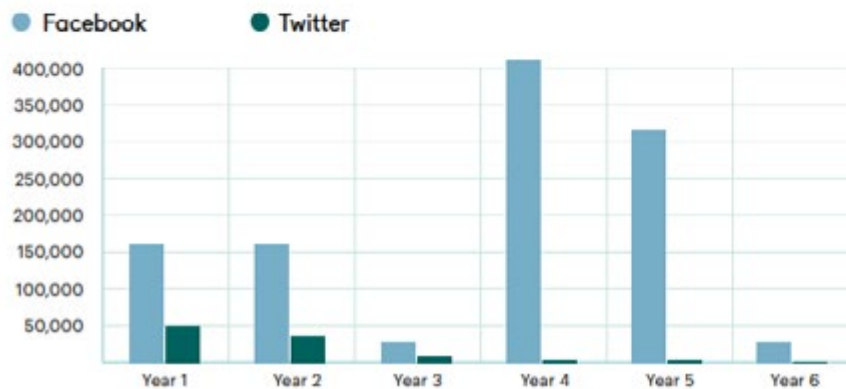


- Reach is the total number of people who see your content.
- Impressions refers to the number of times content from or about your Page entered someone's screen. That could be in their news feed, through search, or because they intentionally navigated to your Page.
- This figure includes paid and organic Reach for Facebook, Impressions for Twitter and Reach for Instagram.
- We did not start to measure Reach for posts on Instagram until 2020 (Year 3).
- Year 3 (1 April 2020 – 31 March 2021) also witnessed an initial pause and lower levels of activity due to the response to the pandemic.
- Activity was picked up again as we entered Year 4 (1 April 2021 – 31 March 2022).
- Year 4 (1 April 2021 – 31 March 2022) also witnessed an increase in Reach due to additional advertising through VisitScotland funding.
- Facebook / Meta Insights also witnessed change in reporting methods in Year 4 (1 April 2021 – 31 March 2022), further separating stats for paid for activity from its previous format.
- Facebook is the most popular channel and the reduction in numbers of Twitter mirrors our content strategy as we reduced our use on the channel.
- Twitter Analytics moved behind a paywall in 2023.
- Reach and Impressions remained steady in Year 5 due to VisitScotland funding with social media advertising helping to maintain numbers.
- There was a decrease in Reach and Impressions in Year 6 due to a reduction in resource and social media advertising budget (in comparison to the VisitScotland boost in Year 5).



## Social media engagement

Year		Facebook	Twitter
Year 1	March 8 2018 – March 31 2019	155,380	54,300
Year 2	April 1 2019 – March 31 2020	159,851	32,117
Year 3	April 1 2020 – March 31 2021	38,463	15,054
Year 4	April 1 2021 – March 31 2022	408,110	8,081
Year 5	April 1 2022 – March 31 2023	314,122	6,600
Year 6	April 1 2023 – March 31 2024	28,860	353
<b>Totals</b>		<b>1,104,786</b>	<b>116,505</b>
<b>Overall Engagement Total</b>		<b>1,221,291</b>	



- Social media engagement is the measurement of comments, likes and shares.
- This figure includes paid and organic Engagements for Facebook and Twitter.
- Year 4 (1 April 2021 – 31 March 2022) also witnessed an increase in Engagements due to additional boost in paid-for advertising through VisitScotland funding.
- Facebook / Meta Insights also witnessed change in reporting methods in Year 4 (1 April 2021 – 31 March 2022), further separating stats for paid-for activity from its previous format.
- Twitter Analytica moved behind a paywall in 2023.
- Social media engagement remained steady in Year 5 due to VisitScotland funding with social media advertising helping to maintain engagement.
- There was a decrease in engagement in Year 6 in comparison to the VisitScotland boost in Year 5, reduction in resource and Meta algorithm changes.

### Partnerships and brand ambassadors

Working with select partners has strengthened brand campaigns. It has provided us with significant opportunities to increase awareness and advocacy, but this is an area we would have liked to develop further.

Renfrewshire Chamber of Commerce paid-for premier partnership has been in place since year one. This has enabled us to reach business leaders and build visibility of the brand through the annual excellence awards—The Roccas.

Additionally, we introduced The Excellence in Tourism Award, serving as a legacy of the brand.

### Working with national partners

National and international brand awareness and profile has been achieved through consistent partnership with VisitScotland and EventScotland.

The partnership with VisitScotland has provided significant opportunities to reach national and international audiences for the first time.

A close working relationship with the VisitScotland regional team has helped to grow brand and product awareness with continued efforts to feature Paisley and Renfrewshire in VisitScotland consumer and trade activity, proactive PR and collaborations.

**Spotlight on**  
**VisitScotland destination**  
**and sector marketing fund**

During the pandemic, visitor marketing activity quickly pivoted to promote outdoor attractions to a local audience and to encourage people in Renfrewshire to stay local and shop local. We continued to reach visitors from outside Renfrewshire with trip inspiration to maintain their longer-term interest in Renfrewshire.

In 2021, Paisley was awarded £56,000 from the VisitScotland Destination and Sector Marketing Fund to help drive tourism recovery and encourage footfall to Paisley Town Centre following lockdown. The 'Paisley Calling' campaign was developed and ran from December 2021 to September 2022 to increase visits to Paisley Town Centre.



Paisley Calling highlighted stories unique to Paisley—the home of the Paisley Pattern; the town with a radical past and present; a rich musical history and impressive architecture.

Promotional activity was linked to self-guided products which allowed visitors to experience these stories over a day or weekend visit.

These include: Four Architects Walking Trail, Mural Trail, Paisley Music Tour App and Paisley Radicals Catalyst for Change Walking Tour App.

VisitScotland visitor profiles were used (Engaged Sightseers, Curious Travellers and Natural Advocates) and activity targeted people with a propensity to visit from a 1-hour-drive time. The activity was designed to reconnect people to Paisley in advance of the reopening of the town's cultural venues.

Campaign activity included outdoor advertising, print and digital advertising, paid-for social media campaign, influencer visits, a six-minute film showcasing Paisley's musical history and heritage and a 'Paisley Calling' showcasing a genuine and authentic experience for visitors to the town.

Campaign evaluation was presented to VisitScotland in September 2022, and included data from the Moffat Centre's Visitor Attraction, which reported an increase in visits to Paisley attractions of 2376% in 2022, year-to-date compared to August 2021 (impact of pandemic restrictions), and an increase in visits of 6.7% in August alone, compared with the previous year. STP hotel occupancy data highlighted an increase in hotel occupancy from 59% in July 21 to 91% in July 22.

Only 10 minutes on the train.

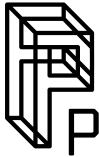
Paisley's Musical History and Heritage Audio Tour

'Paisley Calling' film commission

Campaign reach results	
<b>1.6 million</b>	paid for social media reach
<b>5.8 million</b>	paid for social media impressions
<b>23,000</b>	overall clicks generated from paid social media
<b>164,000</b>	overall video views
<b>1 million</b>	overall reach of digital advertising (exc social media)
<b>1.39 million</b>	OTSH for the VS campaign
<b>1.3 million</b>	impacts of outdoor and print readerships through media buy
<b>50,000</b>	total campaign website visits

A copy of the year-on-year performance can be provided on request by emailing [joanne.quinn@renfrewshire.gov.uk](mailto:joanne.quinn@renfrewshire.gov.uk)





FUTURE  
PAISLEY

## Appendix 2b

Castlehead School  
of Creativity

## Castlehead School of Creativity



Castlehead School of Creativity is a partnership between Castlehead High School (CHS) and The Glasgow School of Art (GSA). Through close working between staff from CHS and GSA, annual trips for students to visit GSA, school-wide spotlight events like Creativity Week held every May, and the development of new Art & Design courses, the partnership is placing studio-based pedagogy and design thinking at the heart of the secondary school curriculum and is achieving considerable success.

Since the partnership formed, Castlehead School of Creativity has had over 750 additional enrolments in creative courses, and attainment in art and design has improved significantly.

The partnership is being supported by *Future Paisley* until June 2025. This summary documents the journey of the partnership and the vision for Castlehead School of Creativity, and how this innovative project has helped to deliver Future Paisley's ambition to increase young people's access to arts and culture, particularly for those living in areas of multiple deprivation.



Photo credits: Kirsty Anderson

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## Developing the School of Creativity

### GSA and Paisley's UK City of Culture Bid

Partnership working between The Glasgow School of Art (GSA) and Renfrewshire Council began in 2016 as part of Paisley's bid to be UK City of Culture 2021. To drive the bid, a partnership board of community leaders, policy makers and senior leaders from culture, academia and business came together to identify and drive new, sector leading projects that would form part of the bid and help shape the legacy of bidding, win or lose. Glasgow School of Art was a partner on the board and championed the aspiration of the bid to help close the poverty-related attainment gap in Paisley, and connect young people, particularly those living in areas of multiple deprivation in Paisley, to high quality arts and culture education.

GSA's Director of Strategy and Marketing, Scott Parsons, and the Head of Professional and Continuing Education, Shona Paul, worked with Renfrewshire Council to develop a model for a new project in Scotland, inspired by a programme run by Arts University Plymouth<sup>1</sup>. GSA and the council devised a plan for GSA to work intensively with a singular school to integrate GSA's studio-based pedagogy into the secondary school curriculum. The selected school, Castlehead High School, was situated in one of Paisley's most deprived communities. The model drew interest from Scottish Government and was included in Paisley's UK City of Culture bid submitted in 2017<sup>2</sup>.



#### UK Policy Context

In the years leading up to the partnership, educators, researchers, and policy makers across the UK were exploring how arts and culture could be used to improve the lives of young people. Research demonstrated how arts and culture have a significant positive effect on young people. Learning through arts and culture was shown to develop skills which support higher overall attainment and improve attainment in Maths and English, even when other factors such as family income or ethnicity are accounted for. Recognising this, programmes and policies began searching for ways to better incorporate arts and culture into the school curriculum.

In 2013, Creative Scotland published the Creative Learning Plan. This document laid out a vision for how creativity and creative skills could be integrated into the Scottish education sector through creative learning. They defined Creative Learning as:

"When arts and cultural activity leads intentionally to the development of understanding, knowledge, and skills. This definition includes:

- Learning in an artform; developing the attributes, skills and techniques that will lead to increased mastery of that artform
- Learning through an artform; using the attributes, skills, and techniques of an artform to engage and develop learners, primarily in another subject area
- Creative Learning; developing the creativity skills of learners (open minded, constructively inquisitive, able to harness imagination, able to identify and solve problems) and developing creative approaches to learning".

This previous work led the national conversations around arts and culture in secondary education, which in turn influenced Renfrewshire Council and GSA when planning for this project.

<sup>1</sup> Arts University Plymouth was previously the Plymouth College of Arts. [Welcome to Arts University Plymouth | Arts University Plymouth \(aup.ac.uk\)](http://www.aup.ac.uk)

<sup>2</sup> In the initial bid document, this partnership and the Castlehead School of Creativity was referred to as a "Centre of Excellence in Creative Education".

### Implementation and Key Developments

At the end UK City of Culture bidding process when Coventry won the title for 2021, GSA and Renfrewshire Council reimagined the partnership and how this would evolve, without the anticipated funding that a 2021 year of culture in Paisley may have generated. While the intended outcomes remained the same, the tangible outputs of the partnership were adapted to work with the resources of the legacy programme. Castlehead School of Creativity continued within Future Paisley and is central to the programme's drive to its five step-changes.

By 2018, GSA had already launched annual campus visits to the Art School for S1 and S2 Castlehead students and Castlehead was delivering a pilot of a new course studying Creative Industries. In 2019 Castlehead identified a GSA Link Teacher within Art and Design, funded by Future Paisley, to work on the programmes' development, dedicate time to the School of Creativity and work alongside GSA's Widening Participation team. The first large scale event was the launch of Castlehead Creativity Week, an annual celebration and events programme to raise awareness of creative skills, promote the impact of creativity on attainment across all areas of the curriculum and promote career pathways. With guidance from GSA, the Link Teacher has since developed new courses, school events, and strong relationships with other external organisations and bodies, who have provided support and opportunities to further the ambition of the School of Creativity. Following almost ten years of development, a successful and robust model has been established.

### The School of Creativity in Practice

Castlehead has become a hub of arts and creativity, has vastly expand its cultural offer for pupils, and has set a new standard for a high-quality creative education in Scotland.

Opportunities delivered through the school of creativity can be explained through six categories: formal learning, extracurricular activities, events, staff development and engagement beyond Art and Design. Through this activity, the school of creativity has engaged with every Castlehead pupil at each year of study, to build creative skills and to encourage and provide access to arts and culture.

### Formal Learning

The Castlehead School of Creativity is a school-wide project but has driven an increase in course options through the Art & Design department, which are now a core part of the School of Creativity's offer for school pupils. The table below shows the increase in courses for pupils, since its establishment:

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*"There was the commitment again at that meeting that although this was going to go in the bid, it was something that we would continue to do regardless."*

*-Interview with Shona Paul,  
27.02.24*

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2016	2024
Higher Art and Design	Higher Art and Design (2 classes)
S3 Art & Design	Level 6 Creative Thinking
S2 Art & Design	Level 5 Creative Thinking
S1 Art & Design	National 5 Creative Industries
	National 4 Creative Industries
	NPA Photography
	NPA Art & Design
	S3 Art & Design
	S2 Art & Design
	S1 Art & Design

Included in the enhanced offer are new courses specifically designed to develop pupils' creative skills, applicable to all areas of the curriculum, through critical thinking and problem-solving. Creative Thinking is a National 5 level course accredited by Daydream Believers<sup>3</sup> which builds skills through theoretical projects which apply creative approaches to real world issues. This includes product design, behaviour change initiatives, inclusive of research and design, marketing and engagement activities. Likewise, the National 5 Creative Industries course, delivered by West College of Scotland through the Minds of Young Artists (MOYA) programme, provides a simulated experience of product design, manufacturing, and sales as part of a social enterprise model.

Additional creative courses have run for fixed periods during the programme, responding to pupil interest, for example, an NPA Jewellery Making course was delivered through the technical design department. During the 2023/24 academic year, a Creativity Course was offered to S1 pupils to introduce creative skills through three creative disciplines - fashion design, game design and architecture. The course planning and staff development involved has further contributed to a wider culture of creativity at Castlehead, and creative skills are now integrated into courses such as the S3 Wider Skills course. Collectively, the new courses are significantly increasing the number of engagements pupils have with creative subjects. A summary of pupils enrolled in each of the new classes is outlined below, but do not include increased enrolment in pre-existing classes such as Higher Art and Design.

SCQF Level	Course Name	Number of Students Enrolled						
		2018/19	2019/20	2020/21	2021/22	2022/23	2023/24	2024/25
6	Creative Thinking	-	-	-	-	7	5	8
5	Creative Thinking	-	-	-	-	2	7	5
	Creative Industries	18	40	15	26	14	12	18
	NPA Photography	-	-	-	-	-	19	21
	NPA Art and Design	-	-	-	-	-	19	71*
4	Creative Industries	-	-	-	-	49	44	71*
	NPA Photography	-	-	-	-	-	2	-

<sup>3</sup> [Daydream Believers - Daydream Believers](#)

	NPA Jewellery Making	-	-	-	-	-	15	-
N/A	S1 Creativity	-	-	-	-	-	160 (8)	-

\*All S3 students enrolled in Art and Design will attempt to achieve these awards

### Extracurricular Activities

Outside of class time, there are many opportunities for students to engage in creative learning.

A GSA portfolio class is provided after the school day – a 10-week programme, which runs annually, led by The Glasgow School of Art. Pupils intending on applying to Art School or a formal art course through further or higher education, can join the course and be supported to create individual pieces and assemble a professional portfolio. Art portfolios are a standard requirement for applicants to arts programmes and are essential for those who wish to begin a freelance creative practice. Offered on the Castlehead campus, the class is also open to pupils across Renfrewshire. In 2023, 13% of pupils from Castlehead entered art school or pursued a creative or cultural path after leaving school.

Held each Wednesday lunchtime, pupils can participate in the Renfrewshire-wide [Looms in Schools programme](#) through a new weaving club. The club, created in partnership with Paisley Museum, provides tuition on weaving and using a loom, with a loom on loan to the school from the museum. Pupils have used the club to create unique pieces including the *Castlehead Cloth* (pictured here).



Within the school, there is a culture of promoting opportunities for pupils to enter class and personal work into external competitions. This has resulted in pupils submitting artwork as part of Renfrewshire's annual [Inspired](#) art show, with several receiving commended and highly commended awards for their submissions in the Glasgow Life Museums [Art Competition](#) for Young People. Pupils have been recognised through UK competitions such as the British Design & Art Direction (D&AD) New Gen competition, with the School of Creativity's team of creative thinkers selected from over 100 UK submissions to have their idea brought to life and presented at the D&AD New Gen Awards.

### Events

The School of Creativity aims to engage with all pupils at each stage of their learning, including those who don't select creative subjects, and this is achieved through the annual schoolwide event Creativity Week.

Creativity Week brings together different parts of the curriculum and offers students opportunities to develop their skills such as curiosity, open-mindedness, imagination, and problem-solving. Throughout the week, pupils can participate in a variety of workshops led by GSA staff, which have included designing prototypes for luxury footwear, bridge-building and engineering to learn about architecture, and fine art skills workshops. Teaching staff across history, geography, modern studies, music, english and modern languages—also deliver workshops with unique creative projects such as theme park design or taking part in a creative problem-solving escape room. Renfrewshire businesses and local artists deliver workshops in specialist subjects, such as Scottish Leather Group leading workshops in leather production and design and NMIS leading workshops in advanced manufacturing.

*'I wish Creativity Week could happen every Monday.'*



### Staff Development

The School of Creativity provides significant access to art and creativity for pupils and serves as a centre of creative excellence for teaching staff. Continued Professional Development (CPD) workshops are delivered by The Glasgow School of Art, professionals from other art schools in Scotland and visiting artists. Teaching staff can work alongside cultural practitioners from across art forms, who work directly with pupils and support teachers with creative workshops and lesson ideas.

Castlehead now acts as a facilitator for creative education workshops and CPD events for other educators and policy makers in Renfrewshire and beyond. In 2024, The GSA Link Teacher attended Education Scotland's Creativity Event as a guest speaker where they shared the School of Creativity model and the outcomes being delivered for Castlehead pupils. The team have also hosted a printmaking workshop for teaching staff in schools across Renfrewshire through the Mobile Printing Studio (MoPS)<sup>4</sup>, introducing a new artform to explore in the classroom.

### Engagement Beyond Art & Design

Staff across Castlehead High School are invited to participate in Creativity Week, and collaborations between art and design teaching staff and teaching staff from other parts of the curriculum are developing. The modern languages department has worked consistently with art and design, jointly developing curriculum, so pupils taking both subjects can apply their knowledge on projects and assignments across units within both subjects.

The partnership has also attracted positive feedback from partners and community members outside of the school. Residents recognise the value and kudos of a partnership between their school and Glasgow School of Art and parents and carers have been connected through GSA to art courses for their own participation.

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<sup>4</sup> [Mobile Print Studio](#)



## Impact for Students

Changes in Castlehead High School are evident since 2018, and the partnership with The Glasgow School of Art, has resulted in more pupils selecting art and design as a subject to take to higher and more pupils successfully applying to pursue a creative qualification beyond school. It has enabled the school to implement new creative learning opportunities across the curriculum and create a creative community for those who feel a connection to art and culture. There are three positive impacts for pupils:



### Improved Attainment

One of the clearest impacts is improved attainment in Art & Design courses. The Art & Design department, previously ranked 10 out of 11 in Renfrewshire for Higher results in the subject, achieved joint first in 2023. The school has achieved a 100% pass rate for Creative Industries and Creative Thinking qualifications, and since 2018, over 200 pupils earned a qualification in a creative skills course.

Creativity is now a core part of the Castlehead pupil experience with over 85% of students actively engaging with Creativity Week. Since 2022, every pupil has been introduced to creative skills through the S1 creativity course or the S3 Wider Skills course. Interest in Art & Design courses has risen significantly, leading to the creation of two additional S3 Art & Design classes, an additional Higher Art & Design class and the implementation of the National Progression Award in Art & Design - providing pupils with an additional opportunity to develop their skills before moving to Higher in Art & Design. More pupils than ever before are taking creative courses.

In addition to success in the classroom, Castlehead School of Creativity has prioritised regular opportunities for pupils to participate in creativity out of school and through local and national competitions. This extracurricular activity and participation build on academic achievements and adds extra value to pupil applications to further and higher education pathways and work experience opportunities.

### A Welcoming and safe space at school

The School of Creativity has changed how pupils experience art and design and has created a safe, artistic space within the art and design department for all pupils, regardless of their perceived *'artistic ability'*. Creative Thinking and Creative Industries courses have helped to make the department feel more accessible to pupils, by putting an emphasis on creativity rather than technical artistic skills. There is widespread acceptance that pupils without skills in drawing or painting, can easily find a creative course that suits them. Teachers remark that the diversity of creative subjects now available have attracted pupils who would not previously have engaged.

*"There's more awareness that they can succeed in different areas... [pupils] who are like 'I don't wanna do art. I don't wanna do art', now take interest in the creativity stuff we do with S1. A lot of those boys are really switched on to creativity which is nice because they see they don't just have to be good at drawing to come up with different ideas and they can be successful in those ways as well".*

Creative courses have helped to build confidence and advance pupils who find other subjects challenging and for some, their qualification in a creative learning or art & design course was

the only qualification obtained. The diversity of the offer has enabled pupils at all levels to achieve success and develop new, transferable skills. The atmosphere created through creative courses appears to also provide pupils with some respite from pressure they associate with other parts of the curriculum. Through interviews, pupils describe classes as “stress free” and a uniquely engaging part of their day and at the same time clearly articulate the skills they build and share their understanding of how their skills can be applied in other subjects or situations in life.

*“It gives you a space—I was gonna say ‘to be free’ but that sounds pure passionate—but like, it gives you that time of day where you can actually sit back and do something that you know you’ll enjoy.”*

There are already indications that children who engage in the School of Creativity are finding positive destinations within the creative and cultural sectors after they leave school.

Those who work in the cultural and creative sectors tend to have gained relevant qualifications in further and higher education – a highly influential factor on someone’s ability to find employment in the sectors<sup>5</sup>. The School of Creativity is helping to make further academic study in creative and cultural subjects accessible. Castlehead pupils seeking to pursue this pathway, will likely have visited GSA regularly and worked closely with GSA’s staff. The portfolio course provides further added value and specifically builds pupil confidence with the technical and presentational skills needed to secure a place at art school. One teacher described the impact they have seen this have on students’ perceptions of GSA:

*“Before, genuinely, you’d say Glasgow School of Art to these kids and they’d just talk about the fire, like how they saw it on the news—you know it used to be like “oh I could never go there” but now they’re like “aye, I might”. They are a lot more open to the possibility because they’ve all been. They’ve been multiple times now.”*

In 2023, 13% of students leaving Castlehead High School were continuing studies in creative disciplines. This is in line with the national average in the UK, despite the socio-economic profile of the school’s catchment predicting a lower percentage. In 2024, the same numbers are predicted, with one student who attended the inaugural GSA visit as part of the programme joining The Glasgow School of Art’s product design degree course.

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<sup>5</sup> [2-kcl-making-the-creative-majority-appg-digital-report.pdf](#)

## How the Partnership Supports the School of Creativity

The growth of the art & design department at Castlehead School of Creativity has created a variety of pathways and course options that make creative courses accessible for pupils and this has led to increased attainment in creative subjects and improved outcomes for pupils. In interviews, teachers recognised the partnership with GSA as the catalyst for this improvement.

Future Paisley has provided funding to introduce a 0.4FTE Newly Qualified Teacher post to enable the GSA Link Teacher to drive the school, engage new partners and collaborate with the GSA team and the model is demonstrating success in integrating creativity and culture into the wider curriculum. By giving Castlehead the title “School of Creativity” it communicates a clear message that Castlehead values creative learning and the development of creative skills. This in turn makes it easier to drive and get approval for new creative initiatives. Gemma Fraser, the GSA Link Teacher, described her experience and the willingness of the school’s Head Teacher to support new creative courses.

*“We’re known as the school of creativity so that frames what happens and what is valued. When I asked the Head Teacher if we could introduce photography’ he [quickly] said yeah.”*

Similarly, the title School of Creativity positions Castlehead as a potential partner and collaborator for cultural organisations and bodies who are looking to work with a high school. Since becoming the School of Creativity, Castlehead has developed partnerships with Daydream Believers, West College of Scotland’s MOYA (Minds of Young Artists) programme, Edinburgh University, and has participated in the Paisley Museum’s *Marseum* project. The title “School of Creativity” has given Castlehead the profile necessary to attract support internally and externally.



GSA provides accommodation for campus visits, staff time, instructional time for portfolio classes and loans on materials for workshops. Considerable value has been derived from support through GSA’s Professional and Continuing Education team who have provided guidance and acted as critical friends for Castlehead’s new programmes. Knowledge share between partners has been one of the most valuable outcomes of the partnership, facilitated by the GSA Link Teacher being based in GSA two days per week. Co-location has helped to drive collaboration, the sharing of insight and expertise and the development of plans. This relationship has been reciprocal, with GSA helping to shape new courses at Castlehead and promoting opportunities for pupils, and the Castlehead team able to shine a light on the challenges for young people wishing to enter art school, observations that significantly changed the arrangements for entry during lockdown.

During classroom observations and interviews, multiple teaching staff commented on how the dedicated support of a Link Teacher created the space and time and resources for them to explore new ideas and develop new courses. The implementation of the Creative Thinking course accredited through the Daydream Believers was driven by the GSA Link Teacher. Creative Thinking is now a regular course at Castlehead High School offering students an opportunity to obtain a Level 5 or Level 6 qualification. The department now provides a variety of pathways and opportunities for students to overcome challenges in their learning—and remain engaged in creative subjects. Previously pupils wishing to enter Higher art and design would have to do so directly from S3, a jump that teachers have stated *‘limited pupils’ ability to achieve’*. Now, there are multiple courses offered between S3 level and Higher, which

enables pupils to develop the skills and achieve improved results. Teachers have confirmed the positive impact for pupils due to this form of scaffolded learning, which is helping pupils to gather and develop skills to apply across their creative courses and ultimately obtain a higher qualification.

### Delivering on Strategic Priorities

One of the major aims of the partnership was to drive progress towards Step Change 2, Strategic Outcome 5: “children and young people thrive through everyday access to arts and culture”. This strategic outcome was crucial to the council’s ambition to raise prosperity and increase wellbeing in Renfrewshire’s communities.

**Since the partnership has formed, Castlehead School of Creativity has had over 750 additional enrolments in creative courses, and attainment in art and design has improved significantly.**

In addition to Future Paisley’s strategic goals, a set of 6 goals specific to the partnership were created:

1. Raise attainment through studio-based pedagogy across and within the school curriculum
2. Build confidence and growth mindsets in all learners (academic and social)
3. Increase the number of positive destinations into employment, self-employment, FE and HE
4. Be recognised as an accessible centre of excellence of creative education
5. Promote global citizenship
6. Promote equity and excellence across all learning and learners

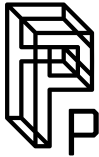
The table below describes how the partnership has delivered on these goals:

Goal	Evidence
Raise attainment through studio-based pedagogy across and within the school curriculum	<ul style="list-style-type: none"> <li>• Rise in Art &amp; Design Higher results from 10<sup>th</sup> in the region to joint 1<sup>st</sup> in 2023.</li> </ul>
Build confidence and growth mindsets in all learners (academic and social)	<ul style="list-style-type: none"> <li>• Student interviews and feedback demonstrate a clear understanding of their new skills and ability to apply them</li> </ul>
Increase the number of positive destinations into employment, self-employment, FE and HE	<ul style="list-style-type: none"> <li>• Students who have participated in the School of Creativity and only now beginning to leave school, however, teachers have reported increased number of students are progressing to creative subjects and careers.</li> </ul>
Be recognised as an accessible centre of excellence of creative education	<ul style="list-style-type: none"> <li>• Five unique CPD events for Renfrewshire teachers</li> </ul>
Promote global citizenship	<ul style="list-style-type: none"> <li>• Participation in national competitions and events (i.e. D&amp;AD)</li> </ul>
Promote equity and excellence across all learning and learners	<ul style="list-style-type: none"> <li>• Implementation of S1 rotational, ensuring 100% of Castlehead students encounter creative learning during their education</li> </ul>

### The Partnership Going Forward

The goal of the partnership is to embed art and creativity across the full curriculum at Castlehead High to drive improved attainment. It is anticipated this will continue as the partnership continues to develop. Additionally, there is a desire for Castlehead to cement its

role as a centre for excellence and be positioned as an important resource for other educators. Now that the School of Creativity is firmly established, progress towards these two goals can be pursued further. The GSA Link Teacher is critical to the partnership continuing to be effective, as is the ongoing support from the school's leadership team, and continued funding is in place until the end of the 25/26 academic year.



FUTURE  
PAISLEY

## Appendix 2c

Culture, Arts, Health  
and Social Care



## Culture, Arts, Health and Social Care



The Culture, Arts, Health and Social Care (CAHSC) Partnership is Renfrewshire's innovative approach to bringing arts and culture to residents (18+) engaging with social care services. By funding an arts and culture coordinator post embedded within the Health and Social Care Partnership (HSCP), CAHSC is able to create opportunities for some of Renfrewshire's most disadvantaged residents to access arts and culture and improve their health and wellbeing.

This programme summary looks at the period of CAHSC activity since the appointment of the CAHSC coordinator in 2022. The evaluation uses data collected through the monitoring and evaluation reports produced by the CAHSC coordinator, a survey of funded organisations, and a series of case studies of projects funded through CAHSC's grant programmes. This report aims to document the development of CAHSC through to April 2024 and demonstrate the impact the project has had on Renfrewshire and its residents.



Figure 1: Participants at the Singing and Dementia CHAT workshop.

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## History

The CAHSC partnership was established in 2018 and is part of *Future Paisley*, Renfrewshire Council's far-reaching cultural regeneration programme that harnesses the power of the arts, heritage and culture for social and economic change. Future Paisley combines targeted, sustainable investment in cultural activity with the development of cultural envoys, who integrate culture and creativity into policy making. Between 2018 and 2025, Renfrewshire invested £10.145 million in supporting and developing creativity and cultural life in Renfrewshire.

The CAHSC Steering Group was initially convened to help drive delivery of Future Paisley's Step Change 2: *Raise prosperity and increase wellbeing in our communities* and to shape how this was represented in Paisley's UK City of Culture Bid. From as early as 2018, the CAHSC Steering Group has met to discuss and collaborate on projects relating to arts, health, and social care. These projects included the Art in Hospitals programme funded by the NHS<sup>1</sup> as well as projects that were funded by Future Paisley such as the Open Mind Festival and Open Mind Summit<sup>2</sup>. These projects and the connections that developed between the CAHSC Steering Group members eventually led to the creation of the CAHSC coordinator post and the CAHSC project as it is now structured.

CAHSC delivers grant programmes, festivals, and specialist events for sharing knowledge and building networks, and it exists alongside a variety of other projects in Renfrewshire that contribute to improved health and wellbeing. Some activities are designed for people working in health and social care, as well as the people who use those services. Included are several programmes run by Engage Renfrewshire, who administer the Scottish Government Health and Wellbeing Fund, including Renfrewshire's Community Health and Wellbeing Network.

## Programme Delivery

The CAHSC project is delivered by 39 partners in Renfrewshire, who have each contributed to the delivery of CAHSC programming, either as facilitators for workshops and events or through presentations to CAHSC's network. Funding through CAHSC's grant programmes has ensured that organisations all over Renfrewshire—including those in Paisley, Johnstone, Linwood, Erskine, Renfrew, and many more—were able to benefit from the project and deliver its strategic aims for residents.

Organisation and management of the project is undertaken by the CAHSC Coordinator, a unique post within the Scottish Health and Social Care landscape which places an experienced cultural programmer within the health and social care team. While there are similar posts that exist within the NHS aiding in integrating arts and culture into health services, the CAHSC coordinator is the only post of its kind to be based in a Health and Social Care Partnership. Through this post, CAHSC works effectively with the Renfrewshire HSCP to use arts and culture to improve health and wellbeing and to support prevention, early intervention, and recovery support in a way that is unique from existing programmes in the NHS.

## CAHSC Projects

CAHSC is a multifaceted project which consists of several sub-projects managed by the CAHSC coordinator. Each project contributes to CAHSC's overall aims of using arts and culture to improve health and wellbeing in Renfrewshire. This is accomplished in partnership with local organisations through grant programmes, festivals, and specialist events for sharing knowledge and building networks. The following are the core projects that make up the CAHSC programme.

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<sup>1</sup> [NHSGGC hospital celebrates new greenspace and arts projects - NHSGGC](#)

<sup>2</sup> [Open-Minds-Case-Study\\_02.pdf \(uws.ac.uk\)](#)

### Scottish Mental Health Arts Festival (SMHAF)

The Scottish Mental Health Arts Festival is a national event run by the Mental Health Foundation<sup>3</sup>. The festival explores how engagement in the arts can help prevent mental ill health and challenge mental health stigma.

Renfrewshire has participated in SMHAF annually since 2009, and budget from the CAHSC programme has contributed to supporting the Renfrewshire branch of activity. Previous events at the festival have included talks, walks, and several major performances, reaching 991 participants and audience members.

### CHAT Sessions

Culture, Health, and Arts Training (CHAT) is a series of workshops, talks, and meet-ups led by the CAHSC Coordinator. The CHAT series provides the opportunity for networking and training for arts organisations and third sector representatives, bringing together the two sectors to explore shared interests and issues.

Sessions have reached 187 participants and included spotlights on dementia and autism awareness as well as cultural skill sharing workshops such as sewing, photography, and creative expression, and how this can be embedded in practice.

### The Renfrewshire Community Wellbeing Network

The Renfrewshire Community Wellbeing Network is a group of organisations in Renfrewshire interested in developing and providing social and cultural activity for people involved in health and social care services. The network was previously called the Community Mental Health and Wellbeing Network and was developed by Engage Renfrewshire. CAHSC partnered with Engage Renfrewshire to support developing the network and delivering events. The group currently has 196 members.

The network holds regularly scheduled meetings where members are invited to come share work and learn from others working in the sector.

### The Creative Wellbeing Fund and The Making Arts and Culture Accessible Fund

The grant programmes funded by Future Paisley and administered by CAHSC have similar but distinct purposes. Both funds bring arts and culture to Renfrewshire communities living with the impact of inequalities, by distributing funding to a variety of local organisations who can provide easy 'joining in' points for people.

The Creative Wellbeing Fund supported organisations to develop or expand their cultural programming. Some projects brought cultural programming to familiar, safe and accessible



Figure 2: Attendees at a SMHAF 2022 gallery event.



Figure 3: Participants at the Singing and Dementia CHAT workshop walking down the hall in a musical conga line.

<sup>3</sup> [About | Scottish Mental Health Arts Festival \(mhfestival.com\)](https://www.mhfestival.com)

health and wellbeing spaces, such as a crochet and crafts group run in a local wellness centre (see Case Study 1) and a crafting café run in the workshop space for a domestic violence charity (see Case Study 3). Other grants were used to enable cultural organisations to bring their expertise into the health and social care setting to work with patients, providing access to cultural activity in residents’ healthcare service points (see Case Study 4). These projects helped to create welcoming spaces and a sense of community, connecting more residents with services designed to improve health and wellbeing, improve mental health and reduce loneliness.

The Making Arts and Culture Accessible Fund specifically supported organisations to remove barriers and increase access to cultural programming. This included covering ticket costs or funding residencies to develop accessible practice in creative spaces (see Case Study 5).

All 54 projects funded through CAHSC grants supported Renfrewshire residents to participate in cultural activities in their communities.

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*“Often when going to music or comedy gigs, POC are very much a minority and spaces don’t always feel safe. The fact that there were so many people, from similar backgrounds, in this space together made the experience a lot more comfortable and freer from anxiety and fear.”*

*-Participant Feedback for a Making Arts and Culture Accessible Grant Project*

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## Evaluation

### Programme Reach and Outputs

CAHSC projects have reached a high number of Renfrewshire residents and delivered cultural programming that will contribute to improved health and wellbeing—specifically residents who are often underserved by existing cultural offers. The projects making up **CAHSC reached over 1,000 unique participants and created opportunity for 5,510 instances of cultural participation**. Events attracted 1,987 attendances, and projects supported 147 days of employment for cultural practitioners. Collectively, these small, bespoke projects had a huge impact.

Through grant funding programmes, CAHSC was able to support organisations to work with more people by expanding their reach within a particular community – often by being able to remove barriers to participation, or by offering new programming. Programming was designed to meet diverse needs and engage people living with the impact of inequalities, including several groups with protected characteristics:

- Older people
- Disabled people or people experiencing long-term ill health (including physical or mental health)
- People from minority ethnic communities
- LGBTQ+ people
- People living in poverty

A summary of the CAHSC projects and activity between September 2022 and April 2024 can be found below:

Programme	Project Delivery Lead	Outputs	
		Participations	Attendances
SMAHF	CAHSC Coordinator	468	523
CHAT	CAHSC Coordinator	187	N/A
Renfrewshire Wellbeing Network	CAHSC Coordinator	288	N/A

Creative Wellbeing Fund	Local Organisations	4,284	984
Making Arts and Culture Accessible Fund	Local Organisations	283	480

### Programme Impact and Outcomes

The figures summarising the number of cultural sessions and participations demonstrate the volume of activity generated by CAHSC programming. However, the impact can most clearly be seen at individual project level.

The case studies included in this report provide insight into five projects funded by CAHSC grants. Within those case studies, some common themes emerged, illustrating the successes of CAHSC as an overarching approach, and some wider sector challenges for embedding culture and arts into health and social care.



Figure 4: Participant working with clay in the CAHSC-funded Ceramics for All workshops at the Sculpture House.

The most immediately evident outcome for CAHSC is the positive impact the programming has had on participants wellbeing. Participant feedback across all case studies was overwhelmingly positive. Whether through short quotes about improved mood and community connection, footage of participants enthusiastically engaging in activity, or as a high star rating on a form, all forms of feedback evidence that the participants had a positive experience of participating in cultural and creative activities.

CAHSC projects were not solely focused on creating short-term positive experiences for participants. In applications and in interviews, organisations confirmed aims such as improving participants' mental health and reducing social isolation. When surveyed, 70% of organisations delivering CAHSC projects, recorded positive improvements. This sentiment is further reflected in participant feedback which showed that prior to activity participants would state they had "not been out in a while" or "probably wouldn't go otherwise and definitely not alone". Feedback following participation was significantly different, with comments such as "so good to get out and get adult conversation" and "enjoying the happy chat of the group". Feedback from the organisations as well as participants indicates that CAHSC was an effective method of improving mood and reducing social isolation.

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*"I used to feel lonely and now I have made friends I can get out with." -Participant Feedback for a Creative Wellbeing Fund Project*

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For the organisations involved in delivering grant-funded programming, training, and networking opportunities, CAHSC has provided an invaluable opportunity to connect with others, build knowledge and skills and develop new partnerships. Of the projects included in the case studies, **three out of five organisations were able to obtain further funding to continue or expand on the activity delivered through their grant.** Two of these instances involved multiple organisations partnering on funding applications, extending the positive impact of CAHSC throughout Renfrewshire.

CAHSC activity has been successful, but evaluation shows ongoing funding is key to continuing delivery. Interviews with organisations in receipt of grants, identified alternative



opportunities for support such as the creation of community hubs for accessing creative supplies, something that could be investigated in future as Renfrewshire Council progresses Connected Communities.

The success of CAHSC's delivery is credited to the CAHSC Coordinator role. This central support was recognised by all case study participants as key to their success and ability to engage and design and deliver activity. The added value of the CAHSC Coordinator has been recognised by Renfrewshire HSCP, who will continue to fund the post for two years, following the end of the Future Paisley programme.



### Delivering for Future Paisley

CAHSC has helped to make significant progress to deliver Future Paisley's five step changes, directly contributing to Future Paisley Step Changes 2 and 3. The following table details the contribution made.

Step Change & Strategic Outcome	CAHSC contribution
Step Change 2: Raise prosperity and increase wellbeing in our communities.	
Strategic Outcome 4: Cultural participation contributes to enhanced mental health and reduced loneliness in our communities	<ul style="list-style-type: none"> <li>- Participant feedback demonstrates that CAHSC activity is an effective way of enhancing individual mental health and reducing loneliness.</li> <li>- Partnerships formed through the Renfrewshire Community Wellbeing Network have supported multiple organisations to deliver programme using arts and culture to improve health and wellbeing.</li> <li>- Training from CHAT session have equipped individuals in the culture, arts, and health and social care sectors with skills and tools necessary to develop and deliver an increase in accessible programming in future.</li> </ul>
Strategic Outcome 6: The cultural offer is dispersed and accessible across Renfrewshire, enhancing wellbeing in our communities	<ul style="list-style-type: none"> <li>- Through grant programmes, CAHSC has increased access to cultural programming for a variety of marginalised groups. For the full list of grants, see Appendix 1c.</li> </ul>
Step Change 3: Paisley will be recognised for its cultural innovation.	
Strategic Outcome 7: Renfrewshire has a thriving, resilient and diverse cultural sector	<ul style="list-style-type: none"> <li>- The Renfrewshire Community Wellbeing Network has created a community of 196 individuals and organisations. It supports practitioners to create partnerships and develop new cultural and creative projects, supporting their ongoing development and ability to deliver sessions for the region.</li> </ul>
Strategic Outcome 9: Community-led production and programming increases cultural participation and activism	<ul style="list-style-type: none"> <li>- Through grant programmes, CAHSC has been able to support local organisations to do more with the communities they have expertise working with, building further reach and trust. Much of this programme has then been created in partnership with the people</li> </ul>

	who use the service (see Case Study 5) or with those who previously used a service and have moved into delivery roles (see Case Study 4).
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## Conclusion

CAHSC has had a substantial impact on the way Renfrewshire integrates arts, culture, health, and social care. It has supported local organisations and built strong networks between the culture and social care sectors and delivered a wide range of programmes that have expanded access to arts and culture programming.

Renfrewshire Health & Social Care Partnership has confirmed investment to retain the CAHSC Coordinator post for a further two years. The programme will continue to embed cultural policy in health and social care services and deliver positive impacts for residents.

## Case Study 1—Active Communities’ Crochet and Crafts Group

### Background

Active Communities is a Renfrewshire-based charity which works to empower local people by inspiring, supporting and enabling them to improve their health and wellbeing. They operate out of Station Seven in Johnstone, where they offer regular activities to improve wellbeing including groups such as Pilates, Singing Buddies, and Jogging Buddies. At the time of the Creative Wellbeing Fund, Active Communities had recently established a weekly crochet group. Prior to this grant, the group had a small but committed membership of participants who met to share their skills and socialise. The group serves primarily women of varying ages and provides a space for community and connection.

### What Happened?

Utilising funding from the Creative Wellbeing Fund’s second round of grants, Active Communities expanded their newly developed crochet group to accommodate more participants and explore a variety of crafts. Over five months of weekly meetings, the group explored a wide array of creative disciplines including jewellery making, silk scarf printing, diamond art, card making, hand embroidery, gift box making, and a variety of new crochet techniques. Each session offered participants the option of traditional crochet activities or a new creative project. The grant was used to cover material costs as well as the artist fees for professional artists to deliver special sessions.

### Outputs

The grant supported 19 weeks of creative sessions with approximately 23 participants each week and a total of 440 instances of cultural participation.

### Outcomes

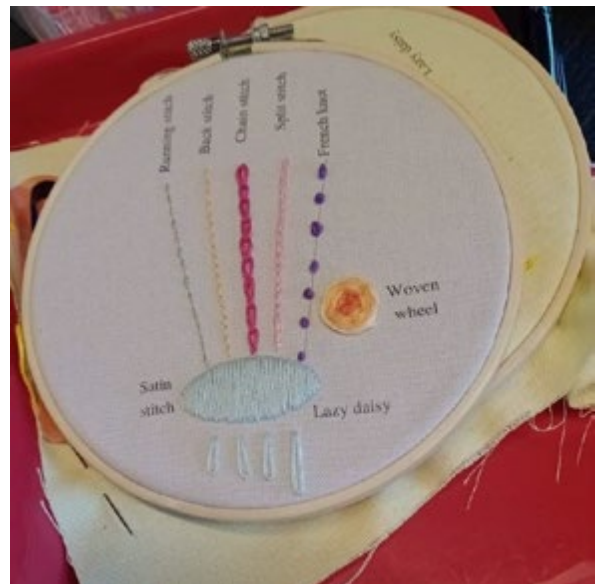
The crochet and craft sessions had an overwhelmingly positive impact on participants. Feedback gathered from participants frequently mentioned the fun atmosphere of the group, and approximately a quarter of the participants specifically highlighted the sense of community and connection they gained from the group. Over 60% of the feedback explicitly mentioned an improved mood or additional relaxation gained by participating. Additionally, comments regularly mentioned the sense of accomplishment or pride they gained from developing new skills over the course of the programme.

## At a Glance

Grant Amount: £2,000.

Generated 440 instances of cultural participation over 19 weeks of programme.

Created a lasting impact on Active Communities’ crochet group, expanding membership and scope for the activities.





For Active Communities, this grant has allowed them to strengthen their newly established crochet group. Before the grant, the crochet group had 5 to 6 regular attendees. The group now regularly has 15 to 20 attendees. Trisha Doherty, the Station Seven Co-ordinator for Active Communities, said, “we have found [through the Creative Wellbeing Fund grant] that there was a niche for specific crafting” and word of mouth and marketing of the other craft activities helped expand the group.

Since the completion of the funded project, the group has continued to offer alternative crafts each week for the crochet group using the variety of crafting activities that they were able to test using this grant. They continue to collect positive feedback from participants as they offer them a space to meet, make friends and develop a new skill.



## Case Study 2—Renfrewshire Council’s Community Learning and Development: Adult and Family Learning Service ESOL Group

### Background

Renfrewshire is home to communities of refugees from around the world. Adjusting to local culture and language is a crucial part of welcoming refugees and supporting them to rebuild a sense of community and build a new life in Scotland. Renfrewshire Council’s Adult and Family Learning Service provides English language learning opportunities for refugees in Renfrewshire.

Due to restrictions on in-person meetings, refugees who arrived from Ukraine during the latter half of Covid-19 lockdowns were unable to access the full offer of support services for English language immersion, creating a backlog of demand for ESOL services.

### What Happened?

Using a grant from Round 1 of the Creative Wellbeing Fund, Renfrewshire Council’s Community Learning and Development Adult and Family Learning Service created a new arts programme for English Language Learners. The project was hosted at the Art Department in Paisley town centre and brought in professional artists to lead sessions exploring a variety of craft disciplines, including painting, collage, felting, and embroidery, and provided the opportunity for participants to develop and test their language skills. Participants were able to keep the work they created and contributed to a group collage depicting the ocean. The collage remained on display in the Art Department before being moved to the ESOL learning space in Paisley. The programme was open to all ESOL learners but was primarily attended by Ukrainian refugees. The central and accessible location of this programme was especially crucial for participants, as many were living outside Paisley and reliant on public transport.

### Outputs

The grant supported 7 arts and culture workshops with approximately 12 participants each week and 85 instances of cultural participation.

### Outcomes

Outcomes for participants are clearly positive. Every participant who provided feedback remarked on the positive experience of the group or how they enjoyed the sessions, with half of those specifically mentioning a positive impact on mood or emotional wellbeing. Several participants described the positive impact the programme had on settling in Renfrewshire, with one participant stating, “Thanks so much for the support of the Ukrainian people. I like Scottish

## At a Glance

Grant Amount: £1,890.

Generated 85 instances of cultural participation over 7 weeks of programme.

Created a lasting impact for the organisation including new connections with artists and arts organisations, as well as providing Adult and Family Learning staff with new skills for creative session delivery.



people". Further to the written comments, participants were asked to rate their experience of the programme. The programme received a very high rating with 4.6/5 stars on average with 7 participants giving the programme a full 5 stars.

The grant enabled the partners to pilot running a creative programme alongside regular service. Previously, ESOL has run fixed-term activity with Paisley Museum to offer creative sessions for learners that are not specifically designed with English language learning as an objective. While experiences have been very positive, the short-term nature of activity and language barriers limit the number of learners who can benefit. There was a clear desire from participants and organisers to continue to run creative programming with the ESOL instructors, using creative skills.

Strategically, this programme aligned with Renfrewshire Council's Community Learning and Development Strategy 2021-2024, to reconnect with communities and support recovery through Adult and Family Learning services. Through CAHSC, the ESOL team were able to test the impact of cultural activity on learners. It has also helped the team to make connections and build relationships with local artists and cultural organisations. Since the project was completed, the team have gone on to collaborate again with Sewing2gether All Nations, to deliver sewing workshops for learners.



## Case Study 3—Jubilee House’s Ladies Craft Café

### At a Glance

Grant Amount: £2,000.

Generated 102 instances of cultural participation over 24 weeks of programme.

Created a lasting impact for the organisation through the new connections with the community and lasting relationships with the artists.

### Background

Jubilee House is registered charity working with domestic abuse victims and which more broadly supports women in Renfrewshire. The charity has three core strands: recovery from domestic abuse, teaching skills that promote an abuse free life, and improving women’s mental health and wellbeing. As the charity’s website states, there are over 60,000 instances of domestic abuse reported to police Scotland each year. While many services are in place for helping victims leave actively abusive situations, there is less support available to support victims once during their recovery. This is the gap Jubilee House works to fill. The Creative Wellbeing Fund was a grant programme which is part of Future Paisley and is administered by the Culture, Arts, Health, and Social Care (CAHSC) coordinator. Grants fund new opportunities for people living with the impact of inequalities to participate in take arts and cultural activities.

### What Happened?

With funding from the Creative Wellbeing Fund’s second round of grants, Jubilee House hosted a bi-monthly craft café for women in Renfrewshire. Funding was used to pay for arts materials and artist fees for special sessions delivered by professional local artists and arts organisations. The café ran bi-weekly for 12 months, with six special sessions with professional artists. The participants explored embroidery, off the hook crochet, painting, flower crown making, gift wrapping, and much more. Sessions were open to all women in the community—not exclusively domestic abuse survivors—and offered a safe space to meet, connect, and learn a new creative skill.

### Outputs

The grant supported 24 crafting café sessions with approximately six participants each week and a total of 102 instances of cultural participation.

### Outcomes

The experience for participants was overwhelmingly positive. Feedback collected after sessions demonstrated that 100% of participants agreed with the following statements:

- I enjoyed this session
- The Craft Café is a good way to beat social isolation
- I learned something new
- I was able to socialise with other women

Open comments from the feedback forms were similarly positive, with 75% of participants commenting on the fun atmosphere of the group. Several included further details discussing



the positive impact the activity had on their mood and their feelings of accomplishment from completing the activity.

One of the strongest themes from the comments was the sense of community and the positive impact the safe space had on the women who participated. Over 70% of comments explicitly referenced the companionship and conversation, including one participant who stated, "I really enjoyed being able to do something I enjoy with

other people, and being able to communicate and interact with new people" and another who said, "I really enjoyed taking part and it was so nice to get out. I haven't been very active since I retired so this has been brilliant". Feedback clearly demonstrated that this programme of activities was a successful method for combating social isolation, a shared aim of both Jubilee House and the Creative Wellbeing Fund.

In their own feedback, the team at Jubilee House described this impact on participants:

*"The craft class has been a success in so many ways. For most of our ladies it has been a lifeline which has helped them find their way out of isolation in a safe environment. It has also taught our participants many new skills which are fun and has helped them gain confidence to try new things. Friendships have been formed and connections made."*

Jubilee House has stated that the programme was able to add another dimension to their delivery of services for victims of domestic abuse. Many people who engage with the service are at a particularly insecure stage. The programme enabled engagement with potential service users in a positive environment that did not directly relate to their abuse. One project lead described the programme as, "*absolutely ideal. It's an ideal opportunity.*"

The impact of the programme has not solely been on the individual service users. For the organisation, the programme has helped them expand their reach in the community and connect with a network of local artists and art organisations. The programme grew through Facebook networking and word of mouth. It has also been an invaluable training opportunity for staff. One staff member who had led on the programme stated:

*"I was quite nervous about starting the craft café as I struggle a little in social situations but with seeing fabulous participants enjoy themselves and come back time after time, it has given me so much confidence. That is confidence that has translated into my job as a whole so it has been incredibly beneficial in that respect."*



## Case Study 4—Sewing2gether All Nations’ Creative Skills Workshops in Health and Social Care Settings

### Background

Sewing2gether All Nations is a grass roots community-based organisation which provides creative upcycling workshops, life skill training, and practical support to refugees and asylum seekers who wish to practise English and build new friendships. The organisation regularly runs sewing and other creative skills workshops, and they provide advocacy and assistance with applying for housing or college and filling out forms that Renfrewshire’s refugee population need to establish their lives in Scotland. Sewing2gether All Nations has been operating since 2018 and was formally incorporated as charity in 2023. The Creative Wellbeing Fund is a grant programme which is part of Future Paisley and delivered by the Culture, Arts, Health, and Social Care (CAHSC) coordinator. The grants funded new opportunities for people living with the impact of inequalities to take part in arts and cultural activities.

### What Happened

Sewing2gether All Nations received funding from the Creative Wellbeing Fund Rounds 1 and 2 to support the delivery of creative skills workshops in a health and social care setting. The programme was not specifically for refugees or asylum seekers in Renfrewshire, but was delivered by a refugee working in Renfrewshire, meeting Sewing2gether All Nations’ goals of supporting and providing opportunity for New Scots. The artist, who’d engaged with Sewing2gether All Nations’ services on arrival in Scotland, is working to establish a career in creative workshop delivery. For the first round, the facilitator delivered creative workshops at a local hospice. This gave Sewing2gether All Nations the opportunity to experiment with using their artistic and cultural expertise in a new setting and working with a new population of people in Renfrewshire. The second round of funding expanded on this previous work, supporting delivery of workshops for people with dementia in Erskine Park Home. Following the second programme, an art show was hosted for the family and friends of the participants.

The workshops were created by the facilitator, initially providing a programme outline with examples of activity and then responding to the interests and direction and abilities of the participants.

### At a Glance

Grant Amount: £1,978 (Round 1) and £1,700 (Round 2).

Generated 135 instances of cultural participation over 19 weeks of programme.

Created a lasting impact for the organisation through connection with the network of organisation using arts and culture to improve health and wellbeing in Renfrewshire.



### Outputs

The first grant supported ten sessions with approximately eight participants each week. The second grant supported nine sessions with an average of eight participants per session. The grant generated a total of 135 instances of cultural participation.

## Outcomes

One of the unique elements of these projects' delivery was the symbiotic relationship between the participants, the organisations, and the facilitator. For the health and social care organisations, Sewing2gether All Nations was able to utilise their expertise in artistic delivery to precisely meet the needs of their service users. Activities were designed to be completed in one session and with scalable difficulty in recognition of the high turnover and the varying levels of mobility among the participants. As the facilitator stated, *"for teaching art you don't need to use language. Especially for Erskine, many people couldn't hear my voice. They tried to watch my hands and just repeat it... You have to be very thorough and have lots of patience. You find that way of communicating with people."* Staff at the home remarked on the impact of Sewing2Gether All Nations' delivery approach, saying that they would not have made any changes to delivery and that the facilitator was able to work well with the group of participants. Expertise in adapting delivery was a crucial element to the success of the programme.

Feedback collected by Sewing2gether All Nations showed that the participants had a positive response to the programme. Improved moods and a sense of achievement were common themes in written feedback, alongside comments about the sense of community and the benefits of the social interaction the group provided.

For the facilitator, the programme provided an opportunity to develop workshop delivery skills and gain experience in artistic and cultural delivery. In writing about the workshops, she stated, *"I was happy, because I am an artist, and getting to work in the job that I love... I have plenty other ideas of things they could have tried if we had more sessions."*

Sewing2gether All Nations and the participating health and social care organisations have expressed interest in continuing to deliver similar programmes for different groups. Time and resources pose a challenge to this ambition, but Sewing2gether All Nations aim to build capacity and continue to work with organisations to pursue partnership external funding. Since the programme completed, the hospice involved was able to secure external funding to deliver more workshops working specifically with carers.

CAHSC funding helped to connect Sewing2gether All Nations with a network of organisations in Renfrewshire who are invested in using arts and culture to improve health and wellbeing, and already new opportunities for collaboration are emerging.

## Case Study 5—Waterbaby Arts’ Dirty Feet Residency and Workshops: “Our Circus Our Chance”

### Background

Waterbaby Arts is a charity that works to promote inclusive movement by and for people with disabilities. The charity is based in Dunoon but supports a wide variety of activity across Argyll and Bute and Renfrewshire. A core part of their offer is the Dirty Feet Dancing Company, an adult performance company for people with and without disabilities, which has been operating for over 15 years.

### What Happened?

Waterbaby Arts used funding to work with Dirty Feet Dance Company to develop and run accessible workshops with the Paisley Community Circus. Dirty Feet Dance Company found their self-described “*love of dangling*” through participation in Paisley Halloween Festival in 2018. During workshops prior to the live show, they worked with All or Nothing and were introduced to aerial work and the feeling of weightlessness. Paisley Community Circus, a local aerial and circus organisation, has a big focus on inclusive practice and community participation. When their creative director met Dirty Feet’s lead coordinator at a networking event, the organisations developed a plan for potential partnership.

The first part of the project was supported by the Making Arts and Culture Accessible grant and funded a one-week aerial residency in February 2023 for a disabled dancer from the Dirty Feet company. The dancer, Laura Forbes, has been with Dirty Feet for eight years. Through weekly meetings and performances, Laura achieved many performance goals and, at the time of the residency, was looking to move from performing to running workshops and delivering activities. The weeklong residency gave Laura the opportunity to build up her teaching skillset while working with Community Circus Paisley to explore what other circus skills they could make accessible. The second part of the project was a programme of circus workshops run in September 2023 for the Dirty Feet company. The dancers were all brought to the Paisley Community Circus space to experiment with different circus skills.

### Outputs

The Making Arts and Culture Accessible grant supported eight sessions over four workdays with Dirty Feet and the Paisley Circus team. These sessions resulted in 28 instances of cultural participation. The Creative Wellbeing Fund supporting four weekly sessions with eight participants from Dirty Feet, three support staff, and three staff from the circus who participated in the skill exchange and workshops. The final day was an open workshop which invited family and friends to attend. These sessions resulted in 56 instances of cultural participation, as well as 30 attendances at the open performance day.

## At a Glance

Grant Amount: £1,000 (Making Arts and Culture Accessible Fund) and £2,000 (Creative Wellbeing Fund).

Generated 84 instances of cultural participation over 12 sessions, as well as 30 attendances at a cultural event.

Created a lasting impact through the knowledge exchange and networking with Dirty Feet and Paisley Community Circus, as well as the workshop delivery skill development for the residency participant.



## Outcomes

This programme had a variety of outcomes ranging from the personal impact the activity had on participants to the long-lasting impact of the skill share and accommodations developed with the Paisley Community Circus.



For participants, the experience clearly left a positive impression. Regular “check in” and “check out” exercises were used to gauge the perspective of participants before and after the sessions with Paisley Community Circus. Both check in and check out responses regularly demonstrated participants excitement about the activity, with many members of the dance company continuing to express positive feeling about the circus long after the completion of the programme. Looking at a sample of responses from one week of the programme, it is notable the number of participants who reference specific skills they learned or a new trick they accomplished. The programme gave participants a sense of pride in their achievements and a positive experience with the new environment and activity. Laura, the dancer who undertook the individual week-long residency, described the experience as follows:

*“I never thought it would be possible for me to even go on aerial. Like if you’d said to me 10 years ago, 20 years ago ‘Laura, this is what you might be able to do’, I’d be like, “Hmm, no!”... I wouldn’t of thought that I’d be able to get out of this [wheelchair] and into an aerial thing to go up high in the first place and then all the safety issues that go with it and the logistics and... I just never would have thought it would be possible. So the fact I’ve done it, and hopefully this week [I] will learn a lot more and I’ll be able to help other folk. When they can see that, hopefully by the end of the week—no! I will be able to do it.”*

For Laura, the programme also helped her develop her skills collaborating with another organisation and supported her in developing workshop delivery skills. Laura has since been invited to speak at a large event held by the community mental health network. Since the project, Laura has also worked with Dirty Feet on the accessible aerial dance project with Mary Russell school. This programme provided Laura and opportunity to develop skills she now uses to share her experience and deliver accessible workshops for others.

Disabled people often lack representation in many disciplines, including dance, circus, and many other creative activities. Dirty Feet coordinator Ruth Foster states, *“It’s really important for us to share our work because we don’t see a lot of dancers in the mainstream media that look like us or move like us.”* The development has helped increase access for disabled residents to the unique experiences offered at Paisley Community Circus, providing them equal access to the activities available to their peers. Both organisations involved in this project were interested in finding ways to decrease the barriers to circus participation. They acknowledged that circus has a particularly high barrier to entry, not just in costs but with risk and the technical paperwork involved in risk assessments.

The progress made during Laura’s aerial residency, alongside the skill share which took place during the September workshops, have supported Paisley Community Circus to expand access to the circus for disabled residents in Renfrewshire. By training more staff on delivering accessible circus workshops, they have been able to expand their offer of one-on-one workshops for participants with additional support needs. Their hope is to further train staff and expand their offer to deliver an additional support need class rather than just the one-on-one sessions, making the sessions more affordable for interested participants.



The relationship between Waterbaby/Dirty Feet and Paisley Community Circus has continued beyond the funded period of activity. They have now received funding from the Youth Arts Open Fund to run these accessible circus workshops with students from Mary Russell, including a community JAM event with their families, and hope to continue collaborating in the future.





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## Appendix 2d

### The Sculpture House

# The Sculpture House: Pilot Year

Evaluation of Activity from October 2022 – October 2023



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## Introduction

The Sculpture House is an innovative partnership between The Sculpture House Collective (SHC) and Renfrewshire Council. The house, located on 6 Blackstoun Road in Paisley, serves as a community cultural venue as well as a studio space for artists working in sculpture, textiles, and a variety of artistic disciplines. The Sculpture House provides a cultural hub in Ferguslie Park, requested by the community, which provides access to professional artists and supports a range of creative activities that benefit local people.

Sculpture House opened in October 2022, and the Collective spent their pilot year establishing their practice, developing connections with the local community, and gaining a better understanding of how the physical space could work as both studios and a community space. This review will look at the Sculpture House's first year of operation to October 2023 to document the journey so far, demonstrate the value of the partnership, and look ahead to the future of Sculpture House.



The **Sculpture House Collective** is a group of internationally acclaimed artists with a passion for sculpture and social inclusion. They bring together artists and local communities using sculpture to inspire creativity, enhance wellbeing and widen participation. In October 2022 they established Sculpture House, a studio for artists and community space in Ferguslie Park to test, develop, and realise their vision.



## Creating Sculpture House

Ferguslie Park is a suburb of Paisley which is currently identified as an area of high deprivation<sup>1</sup>. Through 2019, 2020, and 2021, Renfrewshire Council funded an extensive consultation with the local community, seeking to develop a ten-year vision for the area and published *The Making of Ferguslie Park*, a report that included ambitions for a range of actions to reimagine underused land, enhance greenspaces, encourage creativity and drive existing community initiatives<sup>2</sup>. The final report explicitly called for the development of community assets and support for artists' residencies in the heart of the community.

Artist Laura Aldridge was involved in the facilitation of the community consultation, supporting Collective Architecture, who helped to deliver *The Making of Ferguslie Park*, and delivered creative workshops making household objects. These workshops were designed to prompt participants to discuss how they would like to see their homes improved in future. During the consultation process, Laura was able to develop relationships with local organisations and to consider ways to stay engaged with the community beyond the publication of the final report. Discussions quickly dissipated due to the pandemic.

During this time, Laura was in conversation with fellow artists Nick Evans and James Rigler about the precarity and limitations of their current studio spaces in Glasgow and they began to investigate what alternative approaches to studio space could be and how they could create a model which reflected how modern artists wanted to work; rather than being based in studio space tucked away from the world, they wanted to develop a studio which supported community engagement and interconnected ways of working, which they experienced and valued as professional artists.

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*"The studio model that I'd been offered...was really set up to service the model of being an artist which I'd been sold in art school...and none of us, and very few people I know, work like that. And the people that do, I'm not sure it's a model I'd want to follow. In fact, I know it isn't a model I want to follow." -Interview with James Rigler, 07.02.24*

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From those discussions, the artists conceived of a studio model where artists could pay for use of a space through the delivery of cultural services to the community. This would provide stability to continue their individual studio practice while providing easy access to quality cultural experiences for the community around them. This model was completely unique to the Scottish sector, with the closest similar models located in and around London with *Studio Voltaire*<sup>3</sup> in Clapham and *The White House*<sup>4</sup> in Dagenham. The project aligned completely with the Future Paisley step changes and Renfrewshire Council began scoping potential spaces for the studio and community space to be located. The council facilitated a tour of several premises for SHC, including buildings in Renfrew, Johnstone, and several sites in Paisley, before the Collective selected Craigielea House in Ferguslie Park.

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<sup>1</sup> [Scottish Index of Multiple Deprivation 2020v2 - ranks - gov.scot \(www.gov.scot\)](https://www.gov.scot/resources/information/scottish-index-of-multiple-deprivation-2020v2-ranks/)

<sup>2</sup> [The Making of Final Report.pdf \(renfrewshire.gov.uk\)](https://www.renfrewshire.gov.uk/media/10000/2021-03-16-The-Making-of-Ferguslie-Park-Final-Report.pdf)

<sup>3</sup> [Home - Studio Voltaire](https://www.studiovoltaire.com/)

<sup>4</sup> [WhiteHouseArt](https://www.whitehouseart.com/)

### Making a New Operational Model

The Collective's innovative approach to artist studios and community cultural space required extensive discussions with the council across departments. Future Paisley provided a system of support for these early discussions, including a £15,000 investment to support the artists in developing an initial feasibility study and connecting them with relevant council personnel.

*"It was clear quite early on that people from all different departments took us very seriously" and that "we needed a partner who would understand that value and who would value us as artists".*

*-The Sculpture House Collective.*

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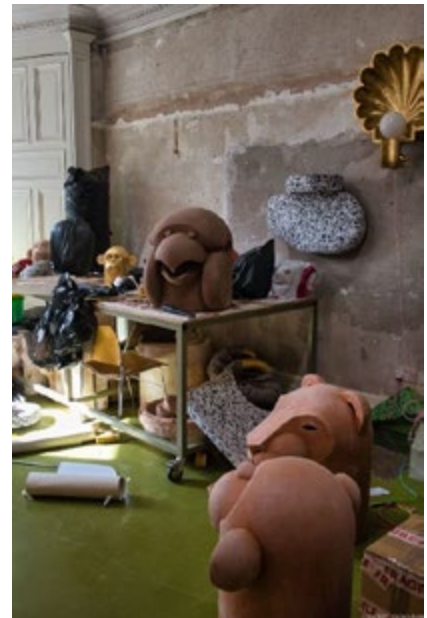
*"Future Paisley was valuable because it already sits across those kinds of departments that we needed to talk to and sort of engage with such as housing and health and social care." -Interview with Nick Evans, 07.02.24*

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The resulting Partnership Agreement between SHC and Renfrewshire Council recognised and assessed the value of cultural services that could be provided for the Ferguslie Park community, as well as the value of professional artists creating new work in Renfrewshire. The mutually beneficial relationship between the artists, the council, and the community was widely understood and is at the heart of the Sculpture House model.

### The Lease Agreement

The Sculpture House Collective was offered a 20-year lease for Craigelea House in Ferguslie in exchange for cultural services delivered for the community. The longevity of the lease underpinned the ambition for The Sculpture House and reflected that the partnership would continue well beyond Future Paisley. The conditions stipulated a rent of £1 per annum, plus 120 days per year of cultural services for the community, based on the Scottish Artists Union rates<sup>5</sup> and matching the annual rental value of the building. These cultural services include the delivery of workshops, creative community engagement and consultation, building operations and fundraising on behalf of Sculpture House. As Sculpture House develops, the 120 days of cultural services will be adapted to respond to the needs of the local community and the priorities of the council and the House.



### Cultural Tenants

In addition to the three artists leading the Collective and who deliver cultural services in fulfilment of the lease agreement, the house also hosts four additional studio holders who rent studio space, creating an income stream to contribute towards costs of utilities to run the Sculpture House. There are also four associate artists who work on an ad hoc basis from the house to run workshops and activities when required.

While the additional cultural tenants are not responsible for the delivery of cultural services required by the lease agreement, they significantly contribute to the overall development and promotion of the house in exchange for low-cost studio rental and provide and benefit from opportunities offered by being part of the house. For example, when Sculpture House Collective received funding for the delivery of a series of creative workshops in local schools, two of the house tenants were commissioned as facilitators. This model provides sustainable studio space and employment

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<sup>5</sup> [Scottish Artists Union](#)

opportunities for the artists, while also expanding the range of cultural activity that can be offered to local people.

### Operating costs

All activities delivered for the community at the Sculpture House are free to attend. Use of the Front Room community space by local groups and organisations is also provided at no cost, ensuring the house remains a fully accessible cultural asset for people in Ferguslie Park. Due to the unique lease agreement, the operational costs for Sculpture House remain relatively low and are supported by studio rental fees from cultural tenants, with most costs relating to heating and electricity. Additional income is generated through space hire and kiln hiring fees for projects funded through external grants.

### Using the physical space

Craigielea House was chosen for many reasons including its central location in Ferguslie Park and therefore its ability to deliver some of the ambitions of *The Making of Ferguslie Park*. One of the standout features for the artists, was the fact that the building was originally a house. The Collective was drawn to the domestic welcoming nature of the house and the influence the space could have on their work with community.

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*"It's only called Sculpture House because we're in a home." -Interview with Laura Aldridge, 07.02.24*

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*"We liked the idea that maybe the work we could do might be domestic in scale, so it might be applicable to their own house or homes...we could facilitate making something for their home...as a potentially unthreatening way to access sculpture." Nick Evans, The Sculpture House*

The building and the way it would be used was designed around creating an open and accessible cultural space for the community that felt like home from home.

### Community use of the house

The community engages with Sculpture House through a variety of activities. Creative workshops and regular open days invite the community to come and explore the house. The Front Room is a bookable space for community organisations. The Sculpture House also has an open-door policy for community members, enabling residents to regularly visit and chat over a cup of tea.



### The House as a Sculpture

Projects from the pilot year have included using the House to permanently display artwork, turning the house into a living, breathing and evolving sculpture. Professional artworks installed by visiting artists are joined by functional art pieces created by participants in cultural workshops. By incorporating community projects into the process of renovating, residents can visibly see their influence on the space and their contribution to the building's physical history. The combined work of professional artists and community members contributes to the welcoming atmosphere of the House.



*“This is what I really love. You’ve got this sort of high-end expensive interventions with really skilled making, alongside beautiful energetic inexperienced made objects by people using the house, and I love the fact that everything gains by being shared alongside each other”<sup>6</sup>.*

James Rigler, The Sculpture House

As of October 2023, the House had accommodated new art installations:

- Front Garden: Laura Spring’s dye garden which is maintained by the community and a pathway of bespoke encaustic tilework<sup>7</sup> leading to the front door installed by the Prince’s Trust Foundation’s Building Art Programme students.
- Entrance vestibule: physical renovations<sup>8</sup> and artwork from student on the Prince’s Trust Foundation’s Building Art Programme, including a piece specifically representing the influence of women on the history of Ferguslie Park<sup>9</sup>.
- Entrance hallway: contemporary stained-glass<sup>10</sup> and a naturally dyed woven bench from the Prince’s Trust Foundation’s Building Art Programme students decorate the hall, as well as a collection of glazed clay coat hooks created by the young people engaged in the Pals of the Privies’ Adventure Club.
- Front Room: brass sconce lights installed by students from the Prince’s Trust Foundation’s Building Art Programme light up the front room, which is regularly used by a variety of community groups.

### Studio and Workshop Spaces

The studio spaces in the house were designated based on the needs of each artist. For example, cultural tenant Laura Spring undertakes natural dyeing and textile work and specifically needs a long and wide workspace, artist Michael Fullarton prioritised quality of light, while smaller studio spaces are allocated to artists who create smaller pieces. Additionally, The Sculpture House offers communal storage and workshop spaces shared between the artists:

- A kiln room, also provided for use by the community.
- A ceramics room, which also supports community clay projects.
- A messy working space, for working with a large variety of materials including wood and dried plaster.
- A communal kitchen.



<sup>6</sup> Interview with James Rigler, 08.02.24.

<sup>7</sup> A combination of ready-made tiles and handmade tiles using a medieval technique of inlaying clay in the tiles. They were made in Ironbridge, in the last remaining factory in the UK that makes encaustic tiles.

<sup>8</sup> The walls were plastered with an environmentally conscious clay and hemp mix material, and original tiling (bearing the symbol of the Prince’s Foundation, the Fleur-de-lis) was restored.

<sup>9</sup> The artist stated that the piece was inspired by a tour the students received of Ferguslie Park where they were told how for the past half decade the men in the community have had high rates of imprisonment, drug abuse, and domestic violence, leaving them largely absent from their families. The piece recognised the women of Ferguslie Park who had held the community together during that time.

<sup>10</sup> The stained glass was crafted and installed by a team of two students using a medieval glass staining technique.

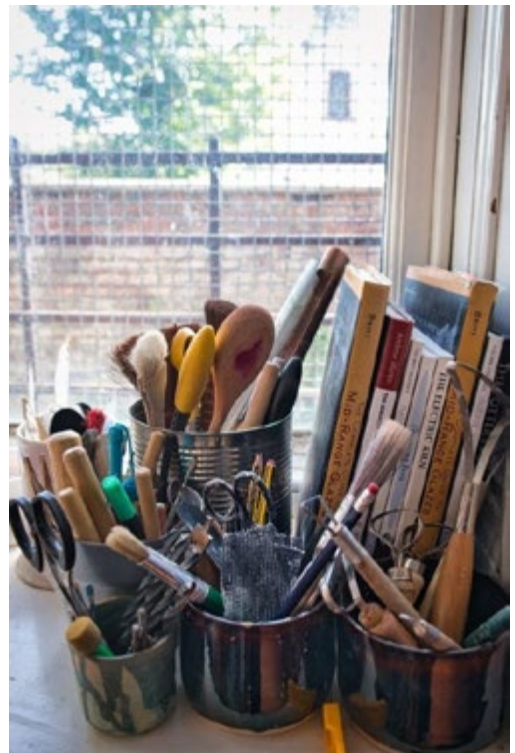
## The Pilot Year Evaluation

To enable The Sculpture House, the council removed the house from its disposal register and completed £108,000 of capital works to ensure the property was wind and watertight and to allow the Collective to move into the property in October 2022 and begin to build important relationships with the community. Within one year, the Sculpture House had developed several long-term partnerships with community organisations and had attracted national attention from fellow artists and cultural policy makers interested in the project and its impact on the cultural sector and the local community.

The Pilot Year was a time of experimentation and growth for the Sculpture House and the Collective significantly exceeded the required 120 days of cultural services specified in the Partnership and lease agreements. Some of this activity was funded through new grants which contributed to materials and resources. In total, the Collective applied for nine grants and were awarded eight, which provided over £100,000 of additional cultural investment for Sculpture House and supported delivery of more activities for the local community. In year one this translated into 136 workshops and cultural sessions generating 2,012 instances of participation. The Collective worked with a wide range of participants, including babies, young people, carers, physically disabled and sensory impaired people, and people suffering from long-term ill health, as well as their immediate community members around the house. They also delivered programmes throughout Renfrewshire in local schools and in collaboration with other cultural organisations. Workshops were always adapted to the specific group in attendance and participants have experimented with clay making, dye and colour, textiles and craft.

Delivery included:

- Ongoing programmes—programmes launched during the pilot year, these projects form the House’s standard offer to the local community.
- Fixed-term programmes—programmes that were short-term and funded by specific grants which included activity that took place outside of Ferguslie Park.
- Cultural tenant programmes—programmes that were developed by artists based in the Sculpture House and funded and delivered by individual artists. This programme is supported by the House and the Collective and helps to deliver the Sculpture House’s aims of supporting a wider group of artists to engage with the local community.



The Sculpture House also delivered several unique artistic projects, under commission as a collective, for the local community.

Type of Programme/ Activity	Title of Programme/ Activity	# of sessions during Pilot Year	# of participations during Pilot Year
Ongoing Programmes	The Adventure Group	28	532
	Ferguslie Early Learning Group	10	120
	Sculpture House Socials	6	147
Fixed-Term Programmes	Creativity and Care	4	32
	Ceramics for All	4	24
	Sculpture in Schools	16	320
	Feature Creature Workshops	1	20
	Summer Camps Across Renfrewshire Workshops	18	324
Cultural Tenant Programmes	Ferguslie Dye Gardeners	12	180
	The Dye Garden Primary School Project	12	192
	Dye Garden Socials	6	84
Projects	Welcome!	N/A	N/A
	Brian Miller Remake	N/A	N/A
Other Services to the Community	Individual Work Sessions	18	18
	Tours of the Sculpture House	65	65
	Community Visits and Sharing About the House	10	N/A

As the Collective established the house and settled into new ways of working, significant time was dedicated to build trust with the local community to demonstrate that the cultural space communities had previously lobbied for, was indeed becoming a reality. There were some challenges to overcome and this included reassuring the community that despite being from outside of the area, the artists were committed long-term to delivering the space and the experiences that the community had described as important. Building understanding that the project was continuing and there was commitment long-term was critical, as was providing assurance that the services available through the House would be co-designed and not 'parachuted in'. Being able to explain there was a lease for 20 years and a firm partnership was very important and has helped to build trust and confidence in the House.

*"It almost feels cruel in a way to introduce something like, 'Hey look! This is how you make your life better!' and the person goes, 'Brilliant! This makes me feel fantastic!' and then you go, 'well it's not here anymore'. You just kind of shut the door."* Laura Aldridge

The flexibility of the lease has played an important part in the delivery of the model. In interviews, the Collective remarked that the unique agreement permitted them to give their time and energy to the project freely in a way that their previous studios or short-term projects had not. The freedom provided by the non-prescriptive 120-days for cultural services as well as the permanency of the lease

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*"We had to do a bit of work initially to explain that we weren't trying to extract the building from the community, that we were trying to create a community asset that would be used by the community."* - Interview with Nick Evans, 08.02.24

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*"Having that security because of this long lease really changes what I'm willing to invest in the space emotionally, physically, financially ...I feel like it's allowed me to be really generous."* -Interview with Laura Aldridge, 07.02.24

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agreement gave the artists the time and assurance needed to fully invest in the project. The artists have taken extra steps to invest in the house and committed extra resource to the community and have contributed over the terms of the overall Partnership Agreement, which included three core aims:

1. To manage and operate The Sculpture House, hosting a community of artists and a range of creative practices, to contribute to a thriving, diverse and resilient cultural sector in Renfrewshire and to deliver a range of social impacts for local people.
2. Deliver studio space for local artists and community groups through investment in the property via The Sculpture House Collective’s independent fundraising strategy, creating opportunities to strengthen the local cultural sector and developing skills and pipelines into employment in the cultural and creative sector.
3. Provide Renfrewshire Council with 120 days per year, at a rate of £148 (per day per artist), of time and services in the fields of visual arts, socially engaged practice, education and creative skills development and social inclusion.

In year one, significant progress was made across all three aims. The Collective clearly evidenced 120 days of cultural services, established the Sculpture House as a thriving space for artists, with seven studio holders as well as 4 associated artists, and a space for the community to convene and engage in art and creativity. The Collective has demonstrated successful fundraising, obtaining investment to make improvements to the fabric of the house and to deliver a range of programming for the local community.

Additionally, the Partnership Agreement set out several sub-goals for the pilot year, and progress has been made across all.

Pilot year goals	Evidence of delivery
Move studios on-site at Craigielea House and establish Advisory Groups to provide governance.	The Collective moved into the property in October 2022. They have since created a full trustee board and obtained charity status in March 2024. Communal and bespoke studio space has been created.
Implement a programme of engagement events with the local community, local groups, key stakeholder and potential project partners. This should include engagement with council services, Renfrewshire Health and Social Care Partnership and OneRen.	Significant engagement has taken place with community organisations and local groups, to develop and deliver programming. The Sculpture House ‘socials’ provide ongoing opportunities for SHC to reach new community members as well as industry experts interested in the collaboration, with over 147 attendances through the pilot year. The collective has continued to collaborate with council officers and report progress through Future Paisley.
Engage specifically with the following Future Paisley projects to identify opportunities for future collaboration: <ul style="list-style-type: none"> <li>- The Promise</li> <li>- Castlehead School of Creativity</li> <li>- Cultural Champions</li> <li>- Housing Regeneration</li> <li>- Social prescribing (CAHSC)</li> <li>- Paisley Museum Reimagined</li> </ul>	SHC has engaged with all six programmes, has directly delivered activity in partnership with The Promise, Castlehead and CAHSC.

Seek funding for a formal architectural feasibility study to prepare a capital redevelopment plan.	SHC has obtained in-kind support from ARUP for a feasibility study to refurbish the ground floor community space and shared working rooms.
Develop a community engagement and creative sustainability report to identify future priorities for community programmes and facilities.	This work is underway, funded through an organisational development grant and the development of the Sculpture House business plan.
Provide additional studio space for a minimum of two artists.	The Collective has seven studio holders, including the three SHC Lead Artists and four other artists who rent space in the house.
Adopt the Future Paisley evaluation framework and develop SMART objectives and evaluation methodology.	Future Paisley monitoring and evaluation has been integrated.
Provide a 6-monthly project update through the Future Paisley Steering Group.	Achieved. Additionally, The Collective regularly present at Future Paisley Steering Group, Partnership Board and FP events.
Agree 120-day activity plan (inc. KPIs), with Renfrewshire Council.	The activity plan for each year is agreed with the Future Paisley team.

## Community feedback

Partner organisations have openly shared the positive impact the Sculpture House has had on their participants, describing this as “immeasurable” and “has made art accessible and relevant to a population that until recently has always considered art to be exclusive, abstract, and wholly inaccessible”<sup>11</sup>.

*“Sculpture House and its artists have been invaluable to our Family Centre and community connections. We are so excited to see them continue to grow and develop as part of a strong community within Ferguslie, becoming an integral part of our families lives.”*

Ferguslie Early Learning Centre

Throughout interviews, the different ways the Collective have casually integrated high quality artistic experiences into the daily lives of the local community is clear. From Laura Aldridge having tea with neighbours in the workshop space and collecting a shopping for a local neighbour, or Nick Evans providing a studio tour for visiting children and James Rigler pointing to a piece of his art now supporting stacks of paper coffee cups “that’s a piece of my artwork and it’s now a cupboard”, it is evident that one of most significant impacts of Sculpture House is the daily connections with the community. Genuine trust and rapport between the Collective and their neighbours are clear across all feedback.

## Sculpture House Going Forward

The Sculpture House is regarded as a significant cultural asset in Renfrewshire and in 2023, received funding from Round 4 of Renfrewshire Council’s Cultural Organisation Development Fund to undertake work developing a formal business plan for the House to ensure its sustainability and Round 13 of the Culture, Heritage and Events Fund to continue to deliver the Sculpture in Schools programme. Cultural activity delivered under the Partnership Agreement continues.

<sup>11</sup> Testimonials from the Sculpture House’s funding application for the First Port Build It fund.

## Appendix 2d: The Sculpture House

The House has continued to provide a positive environment for professional artists to create work and to develop their practice. SHC has attracted visitors ranging from local MSP, George Adam, to Curator of Tate Britain, Lindsey Young. Since the completion of the pilot year, The Sculpture House has secured a gallery show for the members of Collective and their cultural tenants at the newly opened Wyllieum Centre. This show will include works from all members of the house, as well as a selection of creations from the local community. SHC welcomes enquiries from interested organisations and community partners.

For more information or to get in touch with The Sculpture House visit <https://sculpturehousecollective.com/>



## Appendix A: Full Activity List

### Ongoing Programmes

<b>Adventure Group with Pals of the Privies</b>		
During the winter, the Sculpture House hosts the Pals of the Privies Adventure Group, giving them an indoor space to create and play. During the first year, they made ceramics which became part of the house’s physical history including new coat hooks for the hallway and holders for art supplies.	Frequency of Meeting	Number of Meetings in Year 1
	Weekly from September to March.	28
Other activities included print workshops, making holiday decorations, bingo, and a disco. These activities offer a warmer alternative to the outdoor exploration activities the group runs during the summer. The young people are age 7-12 and are from the Ferguslie area.	Average Number of Participants Per Session	Number of Participations in Year 1
	19	532
The Adventure Group winter arts activities are part of SHC’s fulfilment of their partnership agreement with Renfrewshire Council.		



<b>Early Learning Group</b>		
The Sculpture House works with the Ferguslie Early Learning and Childcare Centre running workshops to introduce children to the materials and tools used in the visual arts. The workshops take place at the early learning centre and cater to children aged 3-5.	Frequency of Meeting	Number of Meetings in Year 1
	Fortnightly, starting Jan 2023.	10
During this first year of activity, the group experimented with press moulding and glazing to create and outdoor sign for their sensory garden.	Average Number of Participants Per Session	Number of Participations in Year 1
	12	120
The Early Learning Group activities are part of SHC’s fulfilment of their partnership agreement with Renfrewshire Council.		





<b>Sculpture House Socials</b>		
During the Sculpture House Socials, the house is open for the visitors to meet the artists, learn about the work, socialise, and take part in creative activities.	Frequency of Meeting	Number of Meetings in Year 1
These socials were established during the pilot year as a way to increase accessibility of the space and reduce the number of individual tour times the SHC needed to set up for potential community partners.	Monthly, starting in June 2023.	6
	Average Number of Participants Per Session	Number of Participations in Year 1
	12 (87 at the bug Summer Social)	147
The Sculpture House Socials are part of SHC's fulfilment of their partnership agreement with Renfrewshire Council.		



Fixed-Term Programmes

<b>Creativity and Care</b>		
Working with Renfrewshire Council Youth Services, the Sculpture House held a series of ceramics workshops with care experienced children and young people and young carers. The young people, aged 8-13, created sculptures inspired by their interests.	Frequency of Meeting	Number of Meetings in Year 1
	Weekly for the month of June 2023.	4
	Average Number of Participants Per Session	Number of Participations in Year 1
	8	32
The Creativity and Care workshops were funded by Renfrewshire Council Youth Services. This programme was a paid opportunity for the artists, with a small management fee for the Sculpture House which contributed to their income for the year.		



<b>Ceramics for All with the Disability Resource Centre</b>		
The Disability Resource Centre and Sculpture House developed a short programme of workshops designed to explore how different techniques can make ceramics more accessible. Centre users were invited to the Sculpture House to create functional ceramics (i.e., plates and cups) under the supervision and guidance of the SHC artists.	Frequency of Meeting	Number of Meetings in Year 1
	Monthly, May 2023 - August 2023.	4
	Average Number of Participants Per Session	Number of Participations in Year 1
	6	24
Ceramics for All was funded by the Creative Wellbeing Fund, a grant programme which is part of the Culture, Arts, Health, and Social Care partnership, with additional administrative time covered by Creative Scotland's Open Fund for Individuals.		



<b>Sculpture in Schools with Glencoates and St Fergus Primary Schools</b>		
Working with Glencoates and St Fergus Primary schools, Laura Aldridge and James Rigler created sculpture projects with groups of p5 pupils. Students worked with a variety of sculptural materials, techniques, and projects.	Frequency of Meeting	Number of Meetings in Year 1
	Varied depending on the school, starting January 2023 through June 2023.	16
	Average Number of Participants Per Session	Number of Participations in Year 1
	20	320
This activity was funded through the Creative Scotland Open Fund for Individuals.		



<b>Feature Creature at the Castlehead High School Creativity Week</b>		
Castlehead School of Creativity hosts an annual Creativity Week, where students from all year levels have access to a variety of creative activities. Sculpture House worked with S1 pupils during creativity week and introduced some fundamentals of sculpture such as modelling and casting through taking plaster impressions from faces made out of clay.	Frequency of Meeting	Number of Meetings in Year 1
	One-off event.	1
	Average Number of Participants Per Session	Number of Participations in Year 1
	20	20
This project was funded by Castlehead High School's Creativity Week. Artist time was supplemented by SHC as an in kind contribution.		



<b>Summer Camps Across Renfrewshire</b>		
<p>Summer Camps Across Renfrewshire was a series of workshops and programmes for primary aged students ran by Renfrewshire Council. The camps were free for participants.</p> <p>SHC artist Laura Aldridge ran clay workshops throughout this programme.</p>	Frequency of Meeting	Number of Meetings in Year 1
	Varied throughout the programme.	18
	Average Number of Participants Per Session	Number of Participations in Year 1
	18	324
<p>This programme was a paid opportunity for Laura Aldridge, with a small management fee for the Sculpture House which contributed to their income for the year.</p>		

Cultural Tenant Programmes

<b>The Ferguslie Dye Gardeners</b>		
<p>One of the Sculpture House’s artists in residence, Laura Spring, developed a dye garden at the Sculpture House with the support of SHC artist Laura Aldridge, and the anthropologist/designer Charlotte Linton. Spring specialises in textile work, and uses the dyes produced in her artwork.</p>	Frequency of Meeting	Number of Meetings in Year 1
	Fortnightly, starting in May 2023.	12
<p>The garden holds regular workshops for the community which follow the growing cycle of the plants from seed to flower to harvest and turn the harvested plants into textiles over the winter months. The group is open to community members age 16+.</p>	Average Number of Participants Per Session	Number of Participations in Year 1
	15	180
<p>The Ferguslie Dye Gardener’s Workshops were funded by Laura Spring’s grant from Creative Scotland. In-kind support is provided by SHC.</p>		
<p>The group is planned to continue to operate beyond the initial funded period, with Spring seeking alternative funding sources for ongoing development of the garden and supporting the weekly workshops in between funded periods. The SHC continue to provide in-kind support of the garden and the weekly gardening group.</p>		





<b>The Dye Garden Primary Schools Project with St Fergus Primary and Glencoats Primary</b>		
Laura Spring delivered two series of workshops to local primary schools during the development of the dye garden.	Frequency of Meeting	Number of Meetings in Year 1
The children got to experiment with dying cloth in an iron bath and harvesting plants from the dye garden.	Varied, depending on the school.	12, 6 sessions for each primary school.
	Average Number of Participants Per Session	Number of Participations in Year 1
	16	192
The Dye Garden Primary Schools Project was funded by Laura Spring's grant from Creative Scotland. In-kind support was provided by the SHC.		



<b>Dye Garden Socials</b>		
The Dye Garden Socials were a series of free monthly events over six months in 2023 curated by Laura Spring. The events were a mixture of discussions, talks and practical workshops all designed to inspire, educate and inform audiences about sustainable textiles and working with nature.	Frequency of Meeting	Number of Meetings in Year 1
	Monthly, May 2023 - December 2023.	6
	Average Number of Participants Per Session	Number of Participations in Year 1
	20 for the three talks and 8 for the three workshops.	84
The Dye Garden Socials were funded by Laura Spring's grant from Creative Scotland. In-kind support was provided by SHC.		



Projects



<b>Welcome!</b>	
<p>The first project at Sculpture House hosted the Prince’s Foundation Building Arts course students for their end of course project. The Building Arts Course allows professional artists, craftspeople, designers and others to develop skills such as ceramic tiling, plaster, stained glass, textiles and furniture. The students completed projects for the house including bespoke encaustic tiling on the entrance steps and disabled ramp, a stained glass entrance screen, clay plastering, beaten copper lighting, and a handmade bench with a naturally dyed woven seat.</p>	<p><b>Duration of Project</b></p> <p>This project ran from September 2022 to December 2022.</p>
<p>The time and materials for this project were funded by the Prince’s Foundation, including three days of teaching time for each of the three members of the Sculpture House Collective and teaching time for other specialists who supported the students on the project. Prince’s Foundation students were paid for designing and installing the artwork as part of the course.</p>	



<b>Brian Miller Remake</b>	
<p>As part of Collective Architecture’s Burns Road housing development in Cumbernauld, the SHC were commissioned to remake a Brian Miller Sculpture. Miller was Cumbernauld’s town artist in the 1960s, 70s and 80s and this work was originally made in concrete and located in the foyer of a residential block. Before the demolition of the building in which the work was sited, moulds of the sculpture were taken by the artist Neville Rae. SHC then worked with these moulds to breathe new life into the sculpture which was repositioned by the architects on a glazed brick retaining wall.</p>	<p><b>Duration of Project</b></p> <p>This project ran from September 2022 to January 2023.</p>
<p>This project was commissioned by Collective Architecture.</p>	

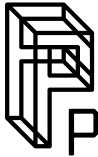




SHC x Secret Collection	
<p>The Secret Collection is Paisley Museum’s publicly accessible museum store on Paisley High Street. Sculpture House artists Nick Evans, Laura Aldridge and James Rigler worked with the Paisley Museum’s Secret Collection to design a collection of new artworks to compliment the museum’s existing nationally significant collection of 20th century studio ceramics. These new objects will be displayed alongside the museum’s collect for an exhibition during 2024/25.</p>	<p><b>Duration of Project</b></p> <p>This project began in November 2022 and is set to complete during 2024/25.</p>
<p>This project was funded by Renfrewshire Council’s Culture, Heritage, and Events Fund Round 12.</p>	

## Other Services for the Community

- **Individual Work Sessions:** The Sculpture House Collective offer one-on-one arts sessions with individuals from the community who have expressed interest and who have faced barriers to accessing arts and culture workshops in alternative settings. During the pilot year, SHC members worked with two individuals across 18 one-on-one sessions.
- **Cultural Space Bookings:** The Sculpture House front room is available as a bookable space for community organisations in Renfrewshire. The space is free to use and facilitates other cultural and social events for the region. A member of the SHC is available during bookings to open and close the house and assist with any facilities issues that arise. During the pilot year, SHC members hosted three organisations across five events/ cultural sessions.
- **Tours of the Sculpture House:** Prior to developing the monthly open houses, the Sculpture House Collective dedicated a significant amount of time to holding one-on-one tours of the sculpture house. The house was visited by interested community members, local organisations, professional artists, nationally renowned gallery owners, politicians, researchers, and many more. In total, SHC held 65 tours and introductory meetings in the house.
- **Community Visits and Sharing About the Sculpture House:** While most of the SHC's work took place inside the house, or delivering workshops in the local community, some of the SHC's time was used to network with community networks and share information about the Sculpture House. These outings were crucial for helping SHC embed in the community and develop their programming. SHC did ten site visits and/or presentations about the SHC in Renfrewshire.



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## Appendix 2e

Opening Year Programme—  
Paisley's New Venues

## **Opening Year Programme—Paisley's New Venues**

The ambitious large-scale capital build programme to transform Paisley Arts Centre, and Paisley Town Hall and to build a new Paisley Central Library has recently completed with Paisley Town Hall and the Paisley Library opening in late 2023, and Paisley Art Centre opening its doors in Spring 2024.

Future Paisley has supported the physical transformation of Paisley Town Centre and its cultural venues, through funding to its partner OneRen to support venue reopening, through branding, marketing, stakeholder engagement and programming. This report will outline activities delivered so far and includes the brand development, marketing approach and programming strategy for the opening year programme.

The programming and projects that have been curated and delivered by OneRen, supported by Future Paisley, over the past 5 years have allowed programming teams to develop key relationships within the sector, provided an opportunity to trial different work practices and provided key data on audiences and their needs. This led to opening year programmes that showcased various iterations of successful projects, new pieces of work and the culmination of collaborative performances that were developed over a number of years. The diversity of the programme allowed audiences to engage in a variety of different ways and succeeded in animating Paisley Town Centre at key points throughout the year. The success of many projects, collaborations and relationships can be seen in the change to the quality of the performance programme, increase in audiences residing out-with Renfrewshire and the continuation of projects beyond the end of the Future Paisley project, such as Paisley Book Festival, OneRen Winter Festival and the Comedy Festival.

To support the cultural regeneration programme, it was acknowledged that venue brand identities would be created to encapsulate the transformation of each venue but to also provide a suite of assets to promote the venue's unique offerings, setting out the change in tone and programming approach which would encourage exploration and engagement. Future Paisley funded the design, development, and brand identity for all four refurbished cultural venues. By reinforcing the vision for the venues through cohesive branding elements, OneRen has been able to foster a sense of community pride and ownership, drawing in a diverse audience eager to experience the venue and return for the fantastic range of events and activities the opening programme period. The positioning of venues as cultural assets within the wider arts & culture sector has been crucial to the development of an updated programming approach, attracting world class acts to Paisley through the engagement of key players within the industry. The branding work has been a step in allowing Paisley Town Hall to enter a vibrant sector with well established venues, on a level playing field.

## Appendix 2e: Opening Year Programme—Paisley’s New Venues

The result of this work has offered a portfolio of impactful brands projecting quality and professionalism which has strongly positioned the venues in the competitive landscape of cultural offerings. The brand design and creative visuals signal the venues are committed to excellence in programming and visitor experience. The compelling brands have enhanced OneRen’s marketing opportunities by providing a recognisable and relatable image that have been used to design websites, engage social media users, mark merchandise, used to animate the venues and for wayfinding solutions and have added a strong palette of colours to vitalise the streets of Paisley through the OneRen marketing plans.

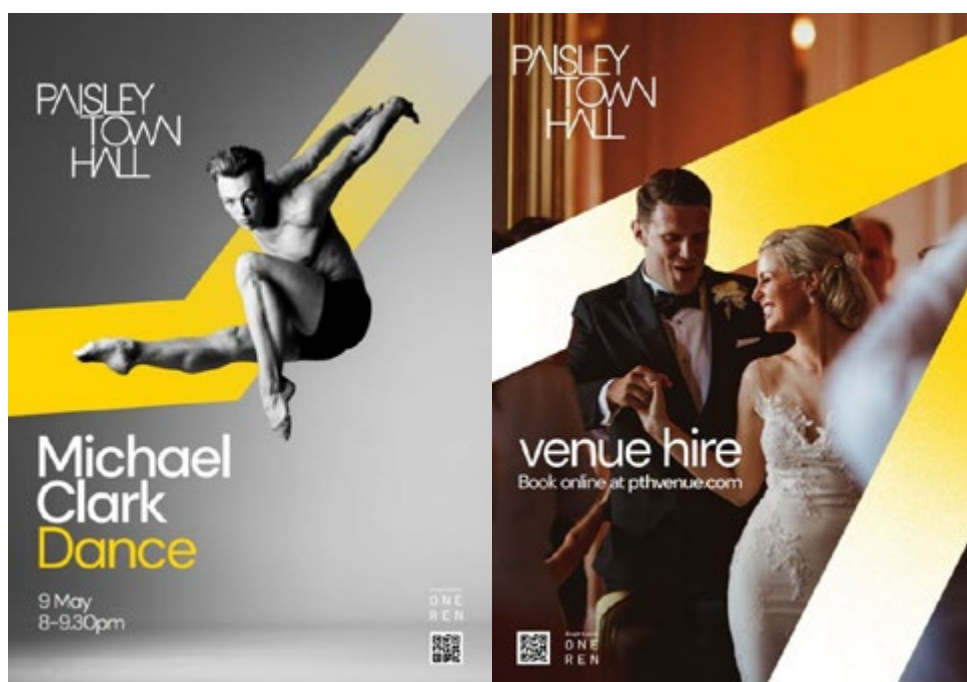
OneRen has focused on the development of relationships with key leaders in the arts and cultural sector, to deliver a diverse programme of activity, across genres, with the aim of engaging local audiences and attracting visitors to Renfrewshire. This has culminated in attracting internationally renowned artists and performers to Paisley Town Hall such as Paolo Nutini, John Bishop and Frankie Boyle, along with the development of recurring event brands such as Edinburgh Fringe Previews and Live at the Town Hall. The Festivals Programme continues to be an important strand of programming, linking OneRen’s portfolio of venues and animating Paisley Town Centre with carefully curated events and experiences.

## Paisley Town Hall

### *Brand Identity*

*Lighting the way. The objective is to revitalise the centre of Paisley, filling it with vibrancy, colour and life. The Town Hall will drive that change, bringing the big names and the bright lights. It’s the first part of a whole new offering that will grow to include the Central Library, the Arts Centre, and the Museum.*

The logotype and graphical styling of the branded materials reflect the ‘Golden Thread’ signage found within the building. This ensures the visitor experience – from marketing and promotion to stepping through the door – is consistent and recognisable.



## Appendix 2e: Opening Year Programme—Paisley’s New Venues

### OneRen Venue Marketing

- Aspirational but open to all
- Paisley Town Hall aims to be the region’s top entertainment venue by night, and host to national conferences by day.
- Positioned as Renfrewshire’s headline venue.
- This is Paisley’s Big Stage
- Engage the best artists, organisations and leaders within the cultural sector.
- Attract private bookings based on the venue’s stature and event experience.
- The people of Renfrewshire no longer need to go to Glasgow for culture. It’s on their doorstep.
- Proudly Paisley
- Positive and confident, professional but friendly

### Opening programme

Paisley Town Hall opened in September 2023 with Future Paisley funding three launch events in the first months, from a community-led showcase inspired by the restored chimes in the venue’s clock tower with performances from singer-songwriters Carol Laula and Tom Urie alongside performers who took part in the [Chimes Project](#) to the Royal National Mod, Scotland’s national Gaelic festival showcasing live concerts and fringe events attracting thousands of visitors to the region from Harris to New Zealand and all across Scotland, and finishing the year of 2023 with a fully curated OneRen Winter Festival showing film screenings and festive events to introduce children and young people to Paisley Town Hall.

The launch programme alongside the stakeholder engagement plan, marketing impact and associated public relations supported the OneRen programming team to culminate relationships with agents, promoters and touring companies which has attracted internationally renowned artists and performers to Paisley Town Hall such as Paolo Nutini, John Bishop and Frankie Boyle. The conception of the cultural festivals programmes along with the development of recurring event brands such as Edinburgh Fringe Previews and Live at the Town Hall will ensure Paisley and Renfrewshire becomes a destination of choice.

In April 2024, Paisley Book Festival returned to its home at Paisley Town Hall, delivering over 40 literary events on a Pay What You Can tiered pricing model, as well as curating the festival’s first free family day, ensuring accessibility remains at the heart of the festival. Our successful schools programme went from strength to strength, delivering the majority of experiences in Paisley Town Hall, allowing the opportunity for young people in Renfrewshire to directly engage with cultural venues.

Paisley Town Hall now welcomes performance hire as the largest percentage of business. The table below highlights the number of shows and events held from opening to April 24.



## Appendix 2e: Opening Year Programme—Paisley’s New Venues

Since launch

Paisley Town Hall Performances Opening to April 2024	
Number of Shows	167
Number of Unique Events	286
Ticket Sold (September 2023 – April 2024)	21,143

Paisley Town Hall – Web and social media Opening – April 2024	
Facebook	956 followers and 66,217 views
Twitter/X	31,980 views
Instagram	389 followers
Website	14,704 user visits with 20,608 unique page views

## Paisley Central Library

### Brand Identity

Paisley Central Library is Paisley’s open door.

A new, contemporary, state-of-the-art home, a generous, welcoming building that’s there on the high street for everyone. The library provides for all ages. It’s infinitely helpful. Glowing with knowledge and know-how, this modern, digitally connected space is a vital hub for Paisley’s vibrant community, offering a range of unique services and support.

Here, the welcome is the brand.



### OneRen Venue Marketing

- To promote the building as a free, accessible, iconic venue in the heart of the town – that is there for everyone
- It is positioned as Paisley’s big library, an open door for all, sitting right at the heart of the high street. This is your place to discover.
- A place for you, in the centre of town. Glowing with knowledge, old and new. Hopeful and helpful.
- The doors are always open, always revolving. A vital hub for a vibrant community.
- Discover bright minds
- Community shines through
- Host to a diverse range of literary events

## Appendix 2e: Opening Year Programme—Paisley’s New Venues

- Offering an annual programme of services and activities for the community
- Professional but fun

### Opening Programme

The opening year programming for the Paisley Central Library has successfully promoted the library as an accessible cultural venue that’s embedded in the community for the community. Opening events funded by Future Paisley included visits from the Gruffalo to support Oak Tree Arts Campfire Story Club’s, a sold-out appearance by Off the Balls Tam Cowan, a stand-up comedy evening from Giggles Fae Glasgow, a celebration of the work of Paisley’s premiere author Evelyn Hood and many other leisure and learning experiences. These events added value and enhanced the wider library programming, bringing new people to experience the library and helping acquaint library members with the new layout. Events have continued to be supported by Future Paisley throughout 2024, foremost amongst these being the re-engagement with the Open Book organisation to provide 10 shared reading and creative writing sessions this year. We are proud to be able to say that, thanks to the support of Future Paisley, all the events and experiences during this year have been provided completely free of charge to the patrons and visitors to our new Paisley Central Library.

### Since launch

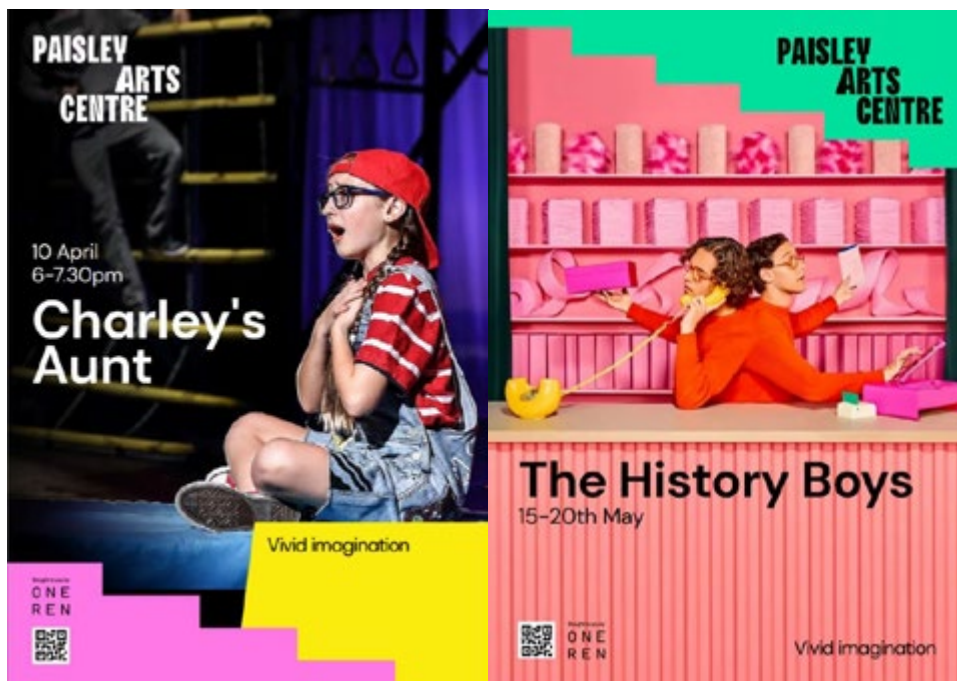
On average, the library has increased visitors by around 9,000 each month, with a changing profile of users and more engagement with young adult users. In the new space, young people are regularly using the library for ICT, studying and to play board games. There has also been an increase in visitors to the Junior Library. The play structure has served as huge attraction. Peak times during school holidays have been exceptionally busy, with the average footfall around 900 - 1000 per day.

Footfall for Paisley Central Library	Mill Street 2022/23	New Paisley Library 23/24	Increase
December 22/23	1738	11578	9840
January 23/24	2485	13564	11079
February 23/24	5004	12839	7835
March 23/24	3744	11837	8093
April 23/24	3760	12713	8953

## Paisley Art Centre.

Situated in the heart of Paisley and housed in the Old Laigh Kirk, Paisley Arts Centre has long been established as one of Scotland’s liveliest venues. A venue focussed on intimate connection between performers and audience. It’s a place that encourages the taking of creative risks and the pushing of artistic boundaries. As well as eclectic acts, the audience is central to the creative life of the building. A truly intimate setting brings people and performer closer than anywhere else. Getting closer to the action or being the first to catch the next big thing. Here, the experience is the brand.

The brand icon demonstrates the two sides of Paisley Arts Centre. The historic crow stepped gables of the exterior building and the modern interior. It also represents the transcendental nature of art and culture, and the many worlds that our audiences step into when they come here.



## Appendix 2e: Opening Year Programme—Paisley’s New Venues

### OneRen Venue Marketing

- Vivid Imagination
- Paisley Arts Centre aims to hold a special place in the hearts of locals and visitors – a venue where truly unique and memorable performances happen.
- This is where the arts meet their audience face to face.
- This is culture up close.
- Favour the bold.
- Always eclectic, slightly rebellious, Paisley’s way.
- The brightest, boldest performers, as you’ll never see them again.
- Cultural melting pot
- Edgy and cool

### Opening Programme

The reopening of Paisley Arts Centre in late spring, allowed a further opportunity for OneRen to curate new strands of cultural programming for audiences. The opening weeks included a performance from Superfan, commissioned by a leader in Scottish children’s theatre, Imagine, as well as touring fund recipient, When Mountains Meet. Music performances were delivered from contemporary Scottish artist, Rachel Sermanni and hot off the back of a performance at Glastonbury, Frankie Morrow. Paisley Arts Centre continues to go from strength to strength, with comedy shows from UK acts and challenging theatre such as Catafalque and Love the Sinner. The commitment of this venue to the development of the arts sector can be seen in the high-quality Summer Sessions for young people, heavily subsidised by OneRen and delivered by local professional organisations such as Sculpture House Collective, H2B and right2ance, as well as sector focused networking evenings and rehearsal space in our purpose built dance studio.

### Since launch

Paisley Arts Centre delivered a series of public test events for the community between May and July 2024, with the official public opening in August 2024, welcoming 10,000 visitors. A partnership with local favourite Blend Coffee has been established to deliver great coffee and locally sourced food. Over the short period since opening, this venue is already showing clear signs of becoming the cultural hub for the arts sector in Paisley, that was the aspiration for the investment in this venue. A diverse programme that not only engages many different audiences but crucially creates opportunities for local artists and the platform for both up and coming acts and established professionals to showcase new work.

## Appendix 2e: Opening Year Programme—Paisley’s New Venues

### Conclusion

Future Paisley funding supported the development of a professional and credible suite of brands, deliver launch activities, support annual events, engage audiences and provided a foundation to engage promoters and bookers. The OneRen team have used the funding as a catalyst to further develop the cultural programme through carefully managed stakeholder and industry engagement.

The multiplying effect has resulted in OneRen attracting further external funding to support the Paisley Arts Festival and drive a diverse range of cultural programming with many local artists involved in creation and delivery.

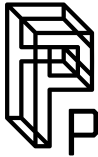
Performances and attendances by individual paying customers are the main driver of footfall for Paisley Town Hall and Paisley Arts Centre. Paisley Town Hall has been open for a year and now welcomes performance hire as the largest percentage of business. Average income per event has increased by 98% in comparison to 2018. Continuing to work with nationally recognised promoters and production companies has begun to position Paisley Town Hall and Paisley Arts Centre as go to venues within the central belt, with Paisley Arts Centre the ideal venue to support the delivery of new work in Scotland via the Touring Fund.

### **Paisley Museum Re-imagined**

Paisley Museum is being transformed into a world-class attraction housing the town's outstanding collections and bringing to the life the stories of its people, pattern, and much more. Paisley Museum’s brand

The world-class museum refurbishment is the flagship project in the regeneration of Paisley and Scotland’s biggest cultural heritage capital development. Home to objects and stories, an observatory, heritage centre, learning spaces, public gardens, cafe, events, and more, the reimagined museum will be at the heart of the local community – and open for everyone to learn, discover, create and connect.

The Museum potential is of an altogether different level and will be a vibrant and accessible cultural hub providing welcoming facilities to the community whilst attracting visitors to Paisley from across Scotland and beyond. Future Paisley funding is supporting the delivery of a detailed marketing strategy and supporting the opening programme. Already internationally recognised for its cultural-led regeneration, it is a national and international opportunity to position the museum as a cultural destination of huge significance.



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## Appendix 2f

### Cultural Funding Programmes





## Cultural Funding Programmes

Analysis of Renfrewshire Council's cultural funding grants, each with their own distinctive purposes, have confirmed that funding has significantly contributed to and shaped the growth of a cultural ecology across Renfrewshire. In doing so, the grants have brought ambitious and impactful programming to local audiences and communities.

Between the Cultural Organisations Development Fund (CODF) and the Culture, Heritage & Events Fund (CHEF) specifically, there has been £2.296 million awarded to the cultural sector. This has contributed to the growth of Renfrewshire's cultural sector and the delivery of Future Paisley's step changes and strategic outcomes. This overview presents the findings of two evaluations.

Overall, the findings indicate key strengths relating to the flexibility of the grants and the substantive impact for Renfrewshire's cultural organisations and freelancers. Feedback from the sector collected through evaluation has helped to shape options and recommendations on what future funding and support may look like in Renfrewshire. Further development of how Renfrewshire Council will deliver this support will be done in consultation with the sector.

### Summary of Cultural Organisations Development Fund (CODF) analysis

The purpose of CODF is to strengthen and build the capacity of local cultural and creative organisations in Renfrewshire and is only available to established or developing organisations based in Renfrewshire that had cultural and creative purpose. Based on three core objectives: 1) to support organisations to become more sustainable and to take the next steps in their strategic development, 2) to build capacity in organisations in order to raise cultural ambition in Renfrewshire, and 3) to support organisations which have an ongoing commitment to diversifying and expanding cultural participation, it supports a broad range of activities to assist in the organisation's development. These include, but are not limited to, developing the workforce, creating learning and skills pathways, board development and strengthening governance framework. Since CODF launched in 2019, it has awarded 23 grants at a value of £663,102 and is currently in its fourth round.

Data and information from sector surveys and project reports identifies that CODF has had a significant impact on the development and sustainability of Renfrewshire's cultural organisations and has generated tangible change, helping to build a critical mass of cultural activity across the region. A considerable strength of CODF is in its flexible, bespoke nature and how funding can be tailored and used to meet the individual and specific requirements of different cultural organisations. It has provided opportunity and resource to enable organisations to build significant agency and control by responding to their direct needs, which is very difficult to replicate through other business support and funding grants.

CODF is shown to have leveraged additional external funding for recipient organisations, with data indicating that for every £1.00 of funding awarded, £1.10 of additional external funding was leveraged.

Analysis highlights that some organisational development needs could be met through the council's Business Development team, who can signpost organisations to other possible sources of funding. A consideration should CODF be retained, is that it is refocused to increase its connection to the wider business support offer. Taking that line of enquiry, consideration has to be given to current need as the economic landscape has changed considerably since CODF was launched in 2019. It has also been raised by the sector that they often require support to maintain operations, rather than be in state of constant development. The findings from the analysis paper suggests three options for consideration:

- To retain and refocus CODF, maintaining its flexibility and recognising its uniqueness as a fund, but with support from the council's business support through the pre-application, assessment and ongoing support phases.
- To remove CODF as a funding grant and direct cultural organisations to existing business support. This would significantly reduce the availability of funding for the sector.
- To redesign and consolidate grant funding to meet the needs of cultural organisations' more widely, with a focus on multi-year funding and revenue funding.

### Summary of Culture, Heritage and Events Fund (CHEF) Analysis

The Cultural Heritage and Events Fund (CHEF) is directed at supporting artists, organisations, and communities to develop and deliver creative projects and events throughout Renfrewshire and beyond through touring opportunities. It is open to individuals and organisations, including those that are based outwith Renfrewshire, if the activity takes place in Renfrewshire and serves the local community. The purpose of CHEF is to raise cultural ambition and stimulate new cultural, heritage and events activity, aiming to create long-lasting cultural, economic and social transformation in Renfrewshire. In its initial rounds, the Fund coincided with activities which sought to develop Paisley and Renfrewshire's profile in the lead up to the announcement of the 2021 UK City of Culture (UKCoC) award. Renfrewshire Council's decision to proceed with sustained and significant investments in cultural assets and activities, even when the accolade was awarded elsewhere, has meant that CHEF has continued to support the development of Renfrewshire's creative and cultural sectors. Since its inception in 2016, CHEF has awarded £1,633,241 to 180 projects. This funding grant was established in 2016 and is in its thirteenth round.

The analysis of CHEF highlights the impact of funding in nurturing and dispersing local cultural activity and building greater understanding of the benefits culture on

regeneration, civic pride and place shaping. The findings in the report demonstrate ample evidence that the funding approach taken is beginning to build traction as it provides a platform to develop the vernacular of place and ‘what [and who] is already here’ into a growing momentum that sees Renfrewshire as a creative place to be. Through the analysis, it mentions that working within a smaller setting, such as a town and its surrounding areas, provides an ideal environment for directing investment because the outcomes can be tracked, and the impact made more visible.

To date, the investment made through CHEF has brought tangible and intangible benefits. The continuation of CHEF, or a similar funding opportunity, would assist in further nurturing and embedding these gains, assisting organisations and practitioners to move towards more robust and sustainable positions going forward. This includes more partnership working and using networks to further ambition and collaborations.

Respondents who contributed to this analysis were asked to consider ‘value’ beyond financial considerations and to describe any benefits that they felt had accrued to them as creative practitioners or representatives of an organisation working in culture or the creative industries. All who contributed were of the view that CHEF is a valuable and worthwhile funding approach which supported the area's cultural and creative communities.

The benefits of CHEF were highlighted as confidence and experience, extending the reach of creative work and the development of a professional creative and cultural sector. This is all about being recognised and valued as key contributors to building Renfrewshire’s reputation as a creative place, fostering new opportunities and partnerships both locally and nationally, developing more effective networks and securing more investment into the local cultural economy.

From the findings, some recommendations were presented including:

- CHEF becomes a multi-year grant award to provide greater certainty for the cultural sector to plan on a longer-term basis.
- To align CHEF project outcomes with wider Renfrewshire promotional campaigns (i.e., Paisley.is) to help the creative sector raise its profile and ensure successes are highlighted more effectively.

It is recognised that longer-term commitment to a funding approach such as CHEF would require staffing to oversee the administrative operation providing consistent lines of communication and support with those awardees. This in turn would assist in building an institutional knowledge base and create consistency in terms of staff having familiarity with the cultural sector and knowledge of their work, their aims, and their progression.

## Conclusion

The analysis of CODF and CHEF, outlined in the forthcoming pages, shows Future Paisley funding programmes have been instrumental to the growth, sustainability and success of cultural organisations and practitioners in Renfrewshire and to the delivery of quality cultural programming across Renfrewshire through ‘culture on the doorstep’ and at a universal level. The sector is growing, and indeed thriving, the scale of ambition in Renfrewshire has continued to grow and significant partnerships have been formed. Feedback from the sector clearly points to the value of the funding and stresses that a funding programme based on a multi-year framework would be transformational. There should also be consideration, in terms of responding to cultural organisations feedback, the opportunity to apply for revenue funding would be very advantageous. Revenue funding is notoriously hard for cultural organisation and arts professionals to access and therefore it suggests a space that can be shaped by a refocused and refreshed cultural funding grant.

## Appendix 1: the Cultural Organisations Development Fund (CODF) Analysis

The Cultural Organisations Development Fund was funded through Future Paisley and was designed to strengthen and build the capacity of local cultural and creative organisations in Renfrewshire:

1. To support organisations to become more sustainable and to take the next steps in their strategic development.
2. To build capacity in organisations to raise cultural ambition in Renfrewshire.
3. To support organisations which have an ongoing commitment to diversifying and expanding cultural participation.

The fund supports a broad range of activities that assist an organisation's development, such as: development of governance, leadership, and management; extending the organisation's reach; developing the workforce, building learning and skills pathways; and increasing engagement. The fund does not cover programming or artistic costs or support the organisation's existing core costs. The Fund is reserved for organisations based in Renfrewshire that have a cultural and creative purpose and are a registered charity, community interest company (CIC), social enterprise, voluntary or community organisations, or constituted group.

Pre-pandemic, rounds 1 and 2 enabled individual organisations to apply for grants of up to £40,000 per year for activity lasting up to 3 years. During the pandemic, those organisations were able to repurpose aspects of their grant award to support their survival through a period in which their usual revenue streams abruptly and unexpectedly stopped. As a result, all seven round 1 and 2 grant recipients have been able to continue operating as viable businesses – with some reporting that the responsive approach taken to CODF (and related Cultural Organisations Support Grants) investment enabled them not just to survive but to thrive – in a wider national climate that saw a dramatic increase in closures of cultural organisations.

The pandemic generated a new operating landscape with additional challenges for Renfrewshire's cultural organisations, prompting Renfrewshire Council to respond with a refreshed approach to CODF, funded through Future Paisley. In Round 3, individual organisations could apply for grants of up to £20,000 for up to 17 months of activity, while groups of organisations could apply jointly for up to £50,000 for activity during the same period. In Round 4, following further evaluation, individual organisations could apply for up to £20,000 for up to 16 months of activity, with no joint applications accepted. Between 2019 and 2023, over £660,000 of funding was awarded - 23 grant awards to 14 cultural organisations. An overview of the programme is provided below:

<b>CODF Round</b>	<b>No. of applications received</b>	<b>Total value of applications received</b>	<b>No. of grants awarded</b>	<b>No. of first time CODF grant recipients</b>	<b>Total amount awarded</b>	<b>Average award amount</b>	<b>Application success rate</b>
1	9	£539,312.00	5	5	£302,318	£60,464	56%
2	4	£149,769.00	2	2	£66,425	£33,213	50%
3	18	£376,640.41	10	4	£200,000	£20,000	56%
4	15	£265,333.73	6	3	£94,359	£15,727	40%
<b>Total</b>	<b>46</b>	<b>£1,331,055.14</b>	<b>23</b>	<b>14</b>	<b>£663,102</b>	<b>£37,892</b>	<b>55%</b>

### The impact of CODF

To examine the impact of CODF a review of documentation was undertaken and questionnaires were sent to all 11 Round 1-3 grant recipients in autumn 2023, prior to Round 4 grants being awarded.<sup>1</sup> Completed questionnaires were received from 7 organisations - Erskine Arts, Outspoken Arts, PACE Theatre Company, Paisley Opera, ReMode Renfrewshire CIC, The Star Project and an organisation wishing to remain anonymous in our reporting.

CODF has had a significant positive impact on the development and sustainability of Renfrewshire's cultural organisations during a period of social upheaval and economic instability, with demand in all rounds exceeding funds available. CODF is generating tangible change and helping to build a critical mass of cultural activity in Renfrewshire, driving progress to Future Paisley's step changes. It has supported newly established and emerging organisations; organisations relocated to Renfrewshire from elsewhere as part of a longer-term commitment to becoming rooted Renfrewshire communities; and has enabled the growth of established Renfrewshire-based organisations and their cultural offers. CODF provided a lifeline for cultural organisations during the pandemic and continues to build their resilience. There is overwhelming demand from cultural organisations for CODF to continue in the future, albeit with some changes to its flexibility.

A considerable strength of CODF – commented upon both by Economic Development staff and grant recipients – is that it plays a unique and valued role in Renfrewshire's business support offer. No two organisations in Renfrewshire have the same organisational development needs, recognised in CODF's flexibility around the bespoke needs of different cultural organisations. In contrast, Renfrewshire's wider business support offer is generally provided as a service. In an arena of generic, off-the-shelf business provision, there are no other funding programmes that enable organisations to step back from day-to-day delivery to focus on building their future sustainability and resilience. While there is a range of business support provision, other than CODF, available to, it does not necessarily align fully with the current and foreseeable organisational development needs reported by CODF Round 1-3 organisations. Nevertheless, all CODF Round 1-3 organisations to have

<sup>1</sup> The questionnaire sent to Round 1-3 grant recipients stated that if they were planning to apply to Round 4 of CODF, the information they provided in the questionnaire would have no connection at all to their applications.

responded to the analysis state they have accessed and plan to access different aspects of Renfrewshire's business support offer other than CODF. There are opportunities to raise awareness of the range of business support resources available to the cultural sector, depending on their legal structures. There are also opportunities for CODF to be refocused to become more connected to Renfrewshire's business support offer at pre-application stage, and to reduce applicants' reliance on CODF in the future.

CODF is unique to Renfrewshire, which is a considerable asset, and the benefits would be lost should CODF end as a grant programme, creating a detrimental knock-on effect on Renfrewshire's wider cultural sector. Unlike other councils, Renfrewshire Council does not provide core funding for the area's professional cultural organisations, beyond One Ren and cultural organisations currently access a 'patchwork' of short-term project funding from a variety of council grant programmes, which are generally not designed to provide funding for core costs. For many, this is not a sustainable approach and there is a considerable opportunity to address this in future, should funding for cultural sector support continue to be made available.

### Main findings

There has been continued growth in the number of applications received since the pandemic, with new, first-time applicants applying in each funding round. This reflects the growth in the cultural and creative sectors and the attractiveness of the fund.

CODF is helping to leverage funding from other sources for grant recipients. In round 3, organisations generated £1.10 of investment from other sources for every £1 of funding awarded for their organisational development activity. In round 4, applicants generate at least 10% of their total project income from other sources.

There are no funding programmes comparable to CODF available to Renfrewshire's cultural organisations. A considerable and unique strength is that CODF investment is bespoke and tailored to the individual and specific needs of different cultural organisations, in a realm of generic business support provision. A common theme in responses is the transformational impact it has directly generated within the organisations.

All CODF respondents strongly value their CODF investment and reported there were aspects of their organisational development needs that they found could only be met through CODF. All reported they faced barriers in applying for grants and loans for organisational development from sources other than CODF, which are often unsurmountable.

CODF has supported an extremely diverse range of organisational development activity, based on the diverse and individual needs of each grant recipient. Organisations report that CODF has enabled them to; develop business plans; expand; stabilise and increase sustainability of their organisations; sustain core staff positions; grow their staff teams, develop stronger governance; increase the diversity of their boards of trustees; enhance internal administration; navigate the whole team toward delivery; improve efficiency and



smarter working; successfully boost their capacity; improve marketing, communications and reporting; re-establish company aims, purpose and opportunity, future proofing; produce a fundraising strategy; attend the National Arts Fundraising school, which helped secure future funds; secure a new base; test different events and models for their future venue; review operations and make improvements towards being more financially resilient; carry out work that couldn't be funded from ticket sales or earned income; grow their cultural offers; grow large scale events; increase footfall; become more sales, marketing and programme led; support a huge increase of local beneficiaries, particularly those that need it most.

*“It is the focus of jobs, cultural growth and development that is unique. No other funder offers such support, not Creative Scotland, nor many trusts and foundations whose support is often only project or artists-based costs.” - Outspoken Arts*

*“I don't know of another funding scheme that particularly focuses on developing board, staff capacity and gives space for organisations to carry out structured work in developing its vision. This has been critical support for ReMode at the junction of flux and potential hiatus at which we find ourselves.” - ReMode*

*“The CODF Round 2 grant allowed us to employ a consultant who compiled a report on the state of the organisation followed by a business plan for the next four years. This was a major step forward because, as a voluntary organisation, we had intended to write a business plan, but had up to this point, not had the time resources to do so.” - Paisley Opera*

Many organisations commented on the transformative impact of CODF investment. For some, CODF support them through a significant period of transition and enabled organisations to develop and change their legal structures, building professionalism and capacity within the cultural sector. No other business support is available to allow organisations to cover the costs of changing their legal status (details of the legal status of CODF funded organisations is provided in Appendix B). All organisations confirmed aspects of their organisational development needs could only be met through CODF.

*“CODF has made a transformational impact on Erskine Arts. It helped us through a very large transition for the organisation and has contributed greatly to the current success and sustainability of the project.” - Erskine Arts*

*“Our CODF Round 3 has been transformational. It allowed us to employ three people one day per week for a sustained period. This has for at least a year, given us some sense of stability and much more capacity to run the company sustainably, particularly on our marketing, communications and reporting side.” - Paisley Opera*

A key highlight of the fund was its flexibility and how it meant activity could be attuned to each organisation's unique needs and context. This was seen as completely unique.

Funding for key staff positions was noted by respondents as difficult to find from other funders, which can detrimentally impact organisational stability.

*“The flexibility to source our own support/consultancy felt vital. It felt important that they ‘clicked’ with us and understood who we were.” - Star Project*

*“Local understanding of the role PACE plays in the community has been crucial.” - PACE Theatre Company*

*“Finding funding for key staff positions is very hard to find through other funders and although we have reasonable income as a charity, general costs for running have increased significantly making future safeguarding stressful. When you can safeguard key management positions within an organisation - it makes things a whole lot easier to support the rest of the team.” - Erskine Arts*

*“We have found it extremely difficult to find funding support for on-going administrative roles other than through CODF” - Paisley Opera*

*“Core staffing costs and overheads [could only be met through CODF]” - Outspoken Arts*

Another significant benefit was the added value of CODF organisations working together as a new network – Arts Connection, which respondents confirmed had been very helpful in identifying areas of co-production.

Respondents noted CODF was a lifeline during and after the Covid-19 pandemic, which presented an unprecedented threat to the stability of Renfrewshire’s cultural organisations. Many grant recipients (Rounds 1 and 2) commented on how the responsive approach of CODF funds being repurposed and adapted through agreement with the Council to meet their changing circumstances and needs helped secure organisational stability through this period.

*“In the first year of our grant, we were able to repurpose funds to support our core staff during the Covid-19 pandemic and that was crucial in supporting our organisation during that time. Since then, it has also enabled us to employ new staff, which is helping our organisation to grow and develop, and is providing positive employment opportunities within the arts in Renfrewshire. We have been very well supported with any changes that we have had to make and that has been very helpful to support us rebuilding our activities following the pandemic.” - Anon.*

*“The CODF grant scheme has had a massive impact on our ability to locate into Paisley ... It has help stabilise the cultural scene during and post Covid-19 where many other businesses have closed or moved away.” - Outspoken Arts*

The fund is enabling growth and helping to build a critical mass of cultural activity in Renfrewshire. For some organisations, CODF investment has provided a comprehensive means of re-establishing purpose, strengthening staffing and governance, increasing

efficiency, and building financial resilience, which is having lasting impact. It has also helped established organisations with a long association with Renfrewshire (such as PACE Theatre Company) to grow their operational capacity and cultural offer. Additionally, CODF has supported newly established and emerging organisations (such as Paisley Opera) and organisations relocated to Renfrewshire from elsewhere as part of a longer-term commitment to becoming rooted Renfrewshire communities (such as The Sculpture House Collective). Applications were received in Round 3 from cultural organisations that did not exist in Renfrewshire in Round 1.

*“We now have a more solid Board, a team with more capacity, better systems in place, a smarter approach to some areas of work, and a decent plan going forward with clear areas of focus.”* - Star Project

*“The CODF grant scheme has had a massive impact on our ability to locate into Paisley and grow our cultural offering. This has been a vital lifeline of support at a time when Glasgow City Council reduced grant support to arts organisations almost entirely since 2020.”* -  
Outspoken Arts

CODF organisations report that investment in their organisational development has generated new benefits to the communities they serve.

All respondent organisations said that they faced barriers in applying for grants and loans for organisational development from sources other than CODF. Staffing capacity and time-consuming application processes were noted by organisations as barriers to successful funding applications from other funds. Organisations report other funds, and provision feels less flexible and doesn't provide what they need.

*“Our ability to look into more opportunities has been limited by a lack of capacity for our paid personnel.”* (Paisley Opera)

*“In this last year our organisation has been firefighting just to survive therefore our priority has been to identify and secure funds that will allow us to deliver a programme of workshops and events, keep staff in place and cover overheads. The biggest barrier to our researching funding sources that would support organisational development was staff capacity.”*  
(Remode)

*“Other funding has been for more project-based activities rather than organisational development.”* (Organisation wishing to remain anonymous)

*“I haven't found many other organisations that offer suitable grants for organisational development. Loans wouldn't really be an option unless we were very confident in the business case.”* (PACE Theatre Company)

CODF occupies a unique position in Renfrewshire's business support ecology as a flexible funding programme for bespoke organisational development activity that meets cultural

organisations' specific needs. As such, CODF has generated a significant positive impact in building the resilience of Renfrewshire's cultural organisations and enabling them to better support the communities they serve.

#### How the sector has accessed other funding and how this compared to CODF

All CODF organisations that responded have accessed or intend to access business support provision other than CODF. As previously noted, they also report that there are aspects of their organisational development needs that they found could only be met through CODF.

There are no forms of business support provision that have been accessed by all CODF Round 1-3 organisations. However, almost all to have responded have accessed support from Invest in Renfrewshire and Engage Renfrewshire or intend to access it in the future:

- 5 out of 7 organisations have accessed Invest in Renfrewshire.
- 5 out of 7 organisations have accessed Engage Renfrewshire's funding support webinars 4 out of 7 organisations have accessed other support from Engage Renfrewshire.

More CODF organisations plan to access Just Enterprise support than have already accessed it. This provides a mixture of free webinars and fee-based leadership development, with targeted one-to-one support delivered by a Just Enterprise Business Adviser. It does not provide grant funding.

Two out of seven organisations have accessed support from Renfrewshire Chamber of Commerce. A further two out of seven intended to access it in the future. There are several barriers or restrictions to this provision, including: chamber membership is required to access support; access to support may be restricted depending on levels of trading income and RCOC does not provide grant funding.

Some CODF organisations regard certain local networks that are not defined as 'business support provision' (e.g. Arts Connection, Renfrewshire Community Health and Wellbeing Network) as a source of business support, whilst it appears others in the same network may not. This suggests the scope of business support is wider to some organisations than the defined business provision offer.

None of the respondents stated specifically that they had accessed or intended to access the Renfrewshire Social Enterprise Network (RenSEN). However, many would be likely to benefit from it.

Three out of seven organisations stated they have accessed other business grants and loans, one of whom stating they had accessed a Business Support Grant from Renfrewshire Council during the Covid-19 pandemic, and two providing no details of grants and loans accessed. All respondents stated they faced barriers in applying for grants and loans. Organisations also commented that taking on new loans for business development was not a sustainable approach for their organisation.

There are no comparable funds to CODF, and grant programmes for organisational development often have restricted parameters related to a specific purpose (e.g. Net Zero Grant, Digital Development Grant etc) rather than providing funding for the organisation's actual needs. Many other funding programmes are project-based and not focused on organisational development. Creative Scotland funding is highly competitive and not suitable or accessible for most cultural organisations based in Renfrewshire. Renfrewshire does not currently have any Creative Scotland Regularly Funded Organisations and there are few Renfrewshire-based cultural organisations that aspire to become them.

A lack of awareness of the full range of business support provision available appears to be a factor in organisations not accessing the full range of support they might be entitled to access. Levels of awareness are variable between organisations, with accessing a wide range of support and others reporting they were not aware of provision that might fit their organisation's needs.

While there is a wide range of business support provision, other than CODF, available to cultural organisations and some of their development needs could be met through these means, however the support does not necessarily align with the current and foreseeable organisational development needs reported by respondents.

In conclusion, some of the CODF Round 1-3's reported foreseeable organisational development needs can be met to some extent by business support provision other than CODF. Only CODF can meet all the reported organisational development needs – with one exception - funding for ongoing operational costs.

### Current Organisational Development Needs

The reported current and foreseeable development needs of the CODF organisations to have responded are broad and varied, and while no two organisations have the same specific needs, there are commonalities between organisations.

An interesting and perhaps surprising connecting theme, given the recent pandemic and current challenging economic climate, is growth. Almost all organisations reported they were undergoing a planned period of transition and growth, or had recently experienced growth, or had longer-term plans for the growth of the organisation (its staffing and/or programme). Organisations often comment on organisational expansion being driven by growth in demand or a desire to expand and diversify their programmes and offers to the communities they serve. Several organisations' growth and development needs are connected to the development of venues and premises. While for some capital funding and development is a priority, others need different kinds of support.

One organisation reported a period of expansion of both their staff team and premises due to increased demand for their services during and since the pandemic, with an accompanying growth in running costs. The organisation's newly secured adjoining building requires upgrading, but without this premises the organisation will be unable to meet demand. The development of a capital funding strategy and fundraising to take forward the organisation's growth plan is now being supported by a recently awarded CODF Round 4 grant.

The main area of development for another organisation is the creation of Scotland's first theatre venue for children and young people. The organisation reports its aim is to have a year-long programme of events and performances, as a producing and receiving venue which will have a major impact on the scale of its organisation going forward. Capital funding is a priority; however, the organisation reports that securing the necessary funding to continue to operate each year is the main hurdle to longer-term development.

Another organisation is taking on a new venue as well as developing its existing space. This involves expanding the existing shop and its retail offer, developing artist studio space for resident makers, and developing gallery spaces. Connected to this, the organisation is expanding its creative learning programme to offer a year-round calendar of regular classes and events. The organisation reports it needs funds for capital spend and additional staffing.

Another organisation reported they were about to gain a new lease agreement for its new space and needed to increase its staff numbers to accommodate growth in activity and develop a new box office model as an operating venue. Their immediate needs were reported to be in support for facility development and lease negotiations, as well as options appraisals to remain sustainable, given they were a small team.

Not all organisations with plans for growth are focused on venue or premises development. One small organisation reported plans for growth were predicated upon the immediate priority of securing the stability and sustainability of the organisation, with several fixed

term posts coming to an end. The organisation reported that it was vital to achieve this stability to grow and refresh its offer to include the widest possible social, economic and ethnic demographic in the longer-term.

For other organisations, the priority is consolidation and increasing efficiency in their operations. Two organisations reported a focus on board recruitment and development. One of these organisations also reported a focus on clarifying its social mission and the model required to achieve this, while the other reported a plan to develop the core team to become more efficient, to take on more work and develop new collaborations and projects.

Operational and developmental challenges for CODF organisations are often connected to the existing capacity and competing demands on what are small staff teams, as well as the limitations of existing staffing and funding models. One organisation commented on the difficulties associated with their current operational model, which was based on employing freelance or short-term contract staff, noting this was less cost effective, practically difficult, and harder to ensure the highest quality output. They commented, “We would like to see a closer, long-term relationship between local authorities and established organisations that can help deliver their aims and objectives in a more effective way.”

Feedback clearly demonstrates that CODF has had a significant and positive impact on the sustainability and growth of cultural organisations in Renfrewshire, due to its flexibility and responsiveness to organisational needs. Consideration of multi-year funding and support for core costs could be considered for future programmes of support.



## Options for future fund development:

	Option	Impact
1	<p>Retain CODF in a refocused form, that increases its connection to the wider business support offer, reduces applicants' reliance on public funds and retains its unique value as a bespoke resource tailored to the specific and individual needs of cultural organisations.</p> <p>Redesign the EOI and advice surgery stage to be led by Renfrewshire Council's Economic Development team, exploring all other existing business support provision available to applicants prior to their submitting a CODF application and examining the aspects of their organisational development that could only be supported by CODF. Additionally, change the eligibility criteria to increase the minimum level of income secured by applicants from other sources from the current 10% of total project funds, in line with practice in the wider funding landscape.</p>	<p>The expertise and involvement of Economic Development staff at Expressions of Interest / pre-application advice surgery stage would lead to applicants accessing and maximising all other business support relevant to their needs, removing potential duplication of provision and creating more robust CODF applications. CODF would only fund aspects of organisational development that could not be supported through any other routes, retaining its value to cultural organisations as a unique resource. Increasing the minimum level of income secured by applicants from other sources from the current 10% of total project funds would reduce reliance on CODF funds and maximise value for public money.</p>
2	<p>No further funding rounds of CODF. Cultural organisations access the business support offer available to them through other routes and increased promotion of the available business support offer takes place with Renfrewshire's cultural organisations.</p>	<p>Additional promotion of existing and developing business support offer (without CODF) could increase awareness and engagement with it amongst Renfrewshire's cultural organisations, however, the value of CODF as a non-generic, tailored resource for cultural organisational development would be lost. This means some organisational development activity would not take place. Cultural organisations would have less agency and control over their organisation's development and sustainability; their capacity to step back from day-to-day delivery to focus on building organisational resilience would be lost, during a challenging economic climate. This is likely to lead to less stability within Renfrewshire's cultural sector.</p>
3	<p>As part of a review of all Council grant programmes, including and beyond CODF, explore whether grant provision for professional cultural organisations can be joined up, simplified and refocused so that it meets Renfrewshire's cultural organisations' needs more widely, as well as meeting new Minimal Financial Assistance legislation.</p> <p>This would provide longer-term awards for cohorts of cultural organisations, connected to organisations' core activities, including core funding for operational and programming costs, as well as capacity for organisational development not covered by</p>	<p>Impact extends beyond the organisational development of a cohort of cultural organisations. New grants programmes that meet cultural organisations wider needs, including core operational and programming costs as well as organisational development resources, would have a wide range of beneficial impacts. Organisations would be able to plan their operations and development more actively and cohesively on a longer-term basis than the patchwork of short-term project funding currently allows, during what is guaranteed to be a challenging economic climate for all. This would enable them to plan and nurture different kinds of cultural programmes and partnerships, extending reach and ambition. It is likely to improve staffing retention and development, potentially reducing short fixed-term contracts. It could enable organisations to increase their fundraising capabilities, not least through using core funding to lever in income from a range of other sources. This would enable organisations to become more sustainable and resilient. In turn, this would have a beneficial impact on the wider cultural ecology of freelancers and other</p>

	<p>other business support. It would involve the cohesive development of grants management infrastructure, systems and staffing within the Council to remove administrative duplication and ensure the correct governance and grant management.</p>	<p>companies supported by the funded organisations, enabling the sustainable growth of the cultural sector and building critical mass in Renfrewshire. As well as increasing the Council's efficiency, a holistic, cohesive approach to grants management would benefit all applicants to the Council's funding programmes. For cultural organisations, as with all other applicants, the Council's grants offer would become easier to navigate and more accessible.</p>
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## Appendix 2: the Culture, Heritage, and Events Fund (CHEF) Analysis

Report authored by: Professor David McGillivray & Dr Sophie Mamattah, Centre for Culture, Sport and Events (CCSE), University of the West of Scotland

### 1.0 Introduction and context setting

This report has been commissioned by Future Paisley/Renfrewshire Council to review and reflect upon the impact of the Cultural Heritage and Events Fund (CHEF). Established in 2016 and now in its 13<sup>th</sup> round, CHEF is directed at supporting artists, organisations, and communities to develop and deliver creative projects and events throughout Renfrewshire and beyond. The purpose of CHEF is to raise cultural ambition and stimulate new cultural, heritage and events activity, aiming to create long-lasting cultural, economic, and social transformation in Renfrewshire.<sup>2</sup> In its initial rounds, the Fund coincided with activities which sought to develop Paisley and Renfrewshire's profile in the lead up to the announcement of the 2021 UK City of Culture (UKCoC) award. Though the accolade of UKCoC eventually went to Coventry, the local authority's decision to proceed with sustained and significant investments in cultural assets and activities has meant that CHEF has continued to function, supporting the development of Renfrewshire's creative and cultural sectors.

Currently, CHEF aims to support work and activity that:

- increases the number of people taking part in creative activity in Renfrewshire
- increases opportunities for young people to develop their creative ambition
- stimulates the local economy
- realises the potential contribution creativity can make to education, social inclusion and quality of life
- broadens the network of people developing cultural and creative projects in Renfrewshire
- increases the number of people visiting Renfrewshire and,
- raises the profile of Renfrewshire throughout the UK.<sup>3</sup>

To be considered fundable, CHEF applications must be focused on heritage, events and cultural activity that has recently commenced (or is yet to start) and exhibits clear benefits to the communities of Paisley and Renfrewshire.<sup>4</sup> The Fund is open to individuals<sup>5</sup> and groups.<sup>6</sup> CHEF-supported activity has a 16-month window for completion.<sup>7</sup>

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<sup>2</sup> See: Renfrewshire Council (n.d.).

<sup>3</sup> See: Renfrewshire Council (n.d.).

<sup>4</sup> For R13, priority was given to applications in which beneficial activities and outcomes accrued to children and young people, promoted cultural diversity and bringing communities together and/or reached individuals or groups with protected characteristics, (see: Renfrewshire Council: n.d.)a.

<sup>5</sup> E.g. Independent artists, designers, makers or producers.

<sup>6</sup> E.g. Artist collectives, cultural organisations and networks, community and voluntary organisations, schools, colleges, universities and businesses, including social enterprises and creative industries (see: See: Renfrewshire Council: n.d.)

<sup>7</sup> See: Renfrewshire Council, (n.d.)a.

Since its inception in 2016, CHEF has awarded over £ 1,633,240.72 to 180 projects.<sup>8</sup> For the most recent round under consideration here, (№13) the maximum award amount to fund or part-fund a project or programme was £20,000 and, the average award for the preceding round (№12), £8,261.<sup>9</sup> It is evident that, to date, most projects and programmes supported by the fund are solely or partly located in Paisley, 62% across the 13 CHEF rounds, with a high of 70% in round 12. However, there is some evidence that more Renfrewshire towns and villages have benefitted from CHEF investments in more recent rounds. In terms of art-form supported, this is quite diverse although music (22%) and performance, theatre and drama (15%) have been the most successful across the 13 CHEF rounds.

### 2.0 Report purpose & approach taken

The purpose of this report is to examine available data pertaining to the projects and programmes supported through CHEF from Rounds 1-13. In so doing, we seek to analyse some of the successes of CHEF, to provide evidence for and insight into the types of accomplishments that CHEF has been instrumental in achieving. Finally, we make some recommendations regarding the path forwards, considering the arguments for continuing to invest in cultural activity in this manner and, identifying issues which, once addressed, may help to further ensure that – where appropriate – such support and investment achieves legacy in the form of the growth and sustainability of the local cultural sector. The narrative and analysis presented in this report draws on the application and reporting documentation (where available) which has accompanied each round of CHEF. Some additional desk-based research has been carried out, chiefly to look for evidence of continued activity by individuals and organisations in receipt of CHEF support. Several interviews have been carried out with CHEF recipients (either sole traders or representatives of larger bodies) to gather insights on the ways in which – in their view – CHEF had been beneficial.

The analysis of (primary and) secondary data which draws on these data sets is preceded by a short consideration of wider literature on the topic of culture and regeneration which helps situate the discussion below.

### 3.0 Culture, regeneration & cultural regeneration

To help contextualise the findings of the CHEF analysis, it is important to situate it within a wider approach, nationally and internationally to cultural investment. In the following paragraphs we outline how towns and cities have considered the value of culture and its role in economic, social and cultural development in recent decades.

For some time now, culture has been seen as an important facet of urban regeneration in western Europe in particular. The approach came to the fore in response to a protracted period of post-war, industrial decline which left many urban landscapes ‘blighted’ by abandoned or under-utilised spaces and, saw communities’ fragment and dissipate in response to very significant changes in the employment and social landscapes of their lives (e.g. Hong Hwang, 2014). As such, culture has come to be ‘deployed as a reaction to the symbolic and economic decline of industrial production’ (Nedučín et al., 2019:72. Also see, for example, Ortega Nuere & Bayón, 2015; Comunian, 2011, Rivas, 2011; Pratt, 2009). The tendency to lean into culture as a possible tool to counter ‘undesirable changes within the urban space’ comprises a ‘contemporary approach to urban regeneration [that] first came into view in the 1960s’ (Rizzi et al., 2015). As a potential counterbalance to urban decline, culture has (arguably) been gaining adherents ever since (see, for example, Maika, 2002, Sepe, 2013), most

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<sup>8</sup> The funding award figure quoted does not account for any underspend returned to Future Paisley after the end of a project’s eligibility period (correspondence with Micaela Levesque, Renfrewshire Council. 7<sup>th</sup> August 2024).

<sup>9</sup> See: Renfrewshire Council (n.d.1).

recently it has been included as a foremost element of the UK Government's Levelling Up strategy (Culture Commons, 2023). Indeed, as Pratt notes 'some big claims have been made for the role of culture in relation to urban regeneration' (Pratt, 2009:1056). As a 'go to' strategic approach through which urban deterioration can be countered, Casals-Alsina observes that 'it has been shown that simply including the word 'culture' in a transformation project has a positive impact on how society responds to it' (Casals-Alsina, 2023:4). However, a closer look at the evidence for this reveals an uneven landscape where a robust evidence base has yet to be fully established.

Many reasons have been advanced to explain the lack of evidence to support the claims made for the contribution of culture in processes of regeneration. Among them, the lack of enthusiasm for evaluation due to the time taken, the expense of undertaking appropriate evaluation, the difficulty associated with identifying and utilising suitable methods (e.g. Ennis & Douglass, 2011). The broad array of places in which cultural input might arguably accrue benefits for regeneration is also a potential complication when it comes to assigning inputs, outputs and outcomes. As Ennis and Douglas observe, 'cultural investment occurs in many ways, including 'soft' and 'hard' measure, and in many shapes and sizes. Programmes [can] include local festivals, after-school programmes, planning for cultural 'quarters,' new museums or public artwork' (Ennis & Douglass, 2011:3).

Larger scale interventions, such as European Capital of Culture (ECOC) – and the subsequently inspired UK-focused equivalent, UK City of Culture – are often foregrounded as prominent exemplars of successful culture-led interventions (e.g. Gomes & Librero-Canto, 2016) but, there is a growing body of evidence which calls into question the extent to which success and transformation experienced by ECOC cities can be attributed to the award (e.g. Campbell et al, 2015; Cox & O'Brien, 2012; Boland, 2010; Nemrod et al., 2021).

Efforts to leverage culture for the purposes of regeneration can often approach the task by focussing on 'the construction of high culture facilities' to improve attractiveness, reputation or profile and, provide a boost to the experience economy by means of attracting visitors and investors to 'unique place-based experiences either of a heritage or retail variety' (Pratt, 2009:1042). Florida's widely-known (Pratt, 2009) thesis which proposes that the energy and engagement of a productive, creative class is a vital engine for change (e.g. Florida, 2003) also reflects cultural regeneration arguments which are centred around economy and economic success, suggesting that a city's fortunes are 'determined by the presence of a 'creative class' [and] defined by a range of creative professionals' (Comunian, 2011:1159). Arguably, while such a tactic functions to secure space for high cultural activities, vernacular expressions of culture can often be relegated to a reliance on 'borrowed spaces for participation and presentation [...]. Any changes in ownership or access agreements can lead to difficulties in maintaining, continuing or fully engaging with any activity hosted in such spaces (Markusen, 2008).

A review of the CHEF approach to supporting cultural activity provides a valuable opportunity to consider some of the questions raised in the preceding paragraphs. While the majority of the scholarly literature discussing cultural regeneration focuses on large-scale urban settings (e.g. cities),<sup>10</sup> the *Future Paisley* programme – and the work undertaken through CHEF in particular - provides a lens through which to think about some issues of size and scale with regard to the development, support and delivery of cultural work in smaller (or more rural) settings such as Paisley (and Renfrewshire). How can strategic rhetoric and policy approaches be most effectively matched with the reality of

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<sup>10</sup> Wood & Taylor (2004) and Matthews & Gadaloff (2022) are among those to provide interesting counterpoints to this tendency.

delivery on the ground? How do we embed culture-led practice in the longer term, particularly in a challenging financial environment?

In Renfrewshire, the ambitious programme of cultural regeneration, *Future Paisley*, and its associated Evaluation framework are worth mentioning here. Developed by colleagues in the Centre for Culture, Sport & Events (CCSE) and DHA Communications, the Future Paisley Evaluation Framework generated strategic outcomes for the *Future Paisley* programme, alongside a suite of outputs and key performance indicators that projects could be assessed against. In 2022-23 the Framework and associated indicators were designed into a new dashboard into which data generated from *Future Paisley* projects was captured, enabling more robust and detailed reporting of the achievements of the programme.

Certainly, some of the evidence already emerging from across the spectrum of *Future Paisley* activity points to the fact that the smaller scale of the operational field has made it easier to establish and maintain partnerships and, to take a more holistic approach to creating and embedding cultural activity. In turn, there are, potentially, greater opportunities to focus on the achievement of social justice and wellbeing benefits generated by cultural interventions.<sup>11</sup> Further, such a finding echoes the growing body of evidence which centres the role of vernacular culture and cultural activity as a keystone for developing a thriving and sustainable creative and cultural sector which – in turn – can act as a foundation for regenerative transformation and change (e.g. Oakley, 2015; Matovic et al. 2018; Markusen, 2008; Platt, 2019). Findings outlined in Matovic et al. (2018) strongly suggest that building on pre-existing activity and interest is a key factor in the deployment of culture for regeneration. For example, local authorities in Ul'yanovsk (Russian Federation) developed a programme of projects and events which leveraged the city's long literary history to breathe new life into under-utilised urban spaces. This was contrary to a more common tendency to employ visual arts or graffiti in such contexts but built upon the city's long and storied literary past instead (see: Matovic et al. 2018:32-4). It is evident that a significant proportion of CHEF funding has gone towards supporting the activities of practitioners and events that have a demonstrable track record of relevant work in the local area.<sup>12</sup> Potentially, such an approach can serve to support and further the impact of pre-existing activity which, in turn, increases the possibility of embedding sustainable practice in the longer term.

### 4.0 CHEF: Evidence of impact and the impact of evidence

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<sup>11</sup> Panel Discussion, CCSE Annual Symposium (9<sup>th</sup> July 2024: Paisley Town Hall). Panellists: Frances Burns (Head of Strategic Planning & Renfrewshire Health & Social Care Partnership), Dr Tamsin Cox (Head of Policy & Research, DHA Communications) and Professor Kate Oakley (Cultural Policy, University of Glasgow) and Chair: Andrew Dixon (Director, Culture Creativity Place Ltd).

<sup>12</sup> For example, Lochwinnoch Arts Festival (recurring since 2000) received £1,800 in CHEF (r2) to deliver 12 'come and try' / workshop events encompassing activities such as poetry, pottery, screen printing, penny whistling in order to further build audience, participation and engagement. Africa in Motion (<https://www.africanmotion.uk/>, active since 2006) received £2,650 in CHEF (r4) to deliver a pop-up community film festival. The Mental Health Foundation (<https://www.mentalhealth.org/>, active since 1949) received £5,000 in CHEF (r4) towards delivery of their Scottish Mental Health Arts & Film Festival (SMHAFF), to boost Renfrewshire's profile within and across their extant festival activity; at the time SMHAFF was in its 11<sup>th</sup> year. The same organisation received £2,000 in (r7) towards their 'Reclaiming our Heritage, Mental Health & the Arts in Scotland' project, see: <https://tinyurl.com/2zjb26dx> which sought to contribute elements to wider work to capture an oral history of those who have championed mental health and the arts. Abhinaya Dance Academy (est. 2004: <https://www.abhinayaglasgow.org/>) received £9,900 for their East Meets West project in CHEF (r2) and £9,570 (r6) for Paisley Mini Mela.

Perhaps one of the most striking things about the CHEF portfolio is the wide variety of projects, activities and programmes that have received support. From the stop-motion animated Lego creations<sup>13</sup> of a teenaged sole trader,<sup>14</sup> by way of Al Seed's visual theatre piece based on Edgar Allen Poe's *The Raven*,<sup>15</sup> and YDance's *Look Up, Look Under, Look Out* project which offered a dance and creativity opportunity to local school children,<sup>16</sup> Lochwinnoch Arts Festival,<sup>17</sup> Creative Renfrewshire Network<sup>18</sup> and many more besides. Furthermore, a CHEF recipient who researchers for this report contacted during its preparation noted that, in their view, CHEF has been 'important for themes of women's heritage, intergenerational work, COVID recovery as well as [...] projects giving a voice to - and for - adults living with dementia, adults with physical, visual and learning difficulties [and] children learning a new skill.'<sup>19</sup>

The CHEF application process requires that aspiring grant recipients outline their approach to evaluation (this is generally capably achieved, demonstrating good awareness of the methods available and their potential suitability). For earlier rounds, there is less available documentation to demonstrate that evaluations were undertaken potentially because formal evaluation was not completed, or it had been undertaken but not submitted into a central folder such as SharePoint or recorded.<sup>20</sup> Although this is something of an issue, there are also occasions where grant recipients have submitted high quality evaluation or reflections which – arguably - exceed expectations.<sup>21</sup> Furthermore, it has generally been possible to uncover online records of events associated with CHEF allocations; either in the form of films, animations, blogs and other outputs which remain accessible. Digital footprint also occurs in the form of media or other reporting which foregrounded the activity at the time.<sup>22</sup>

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<sup>13</sup> See: <https://www.youtube.com/watch?v=JUI3Q859GqQ>

<sup>14</sup> Morgan Spence (Animate Paisley) received £3,200 in CHEF (r1) to deliver his Lego stop-motion animation film highlighting the town's cultural heritage and promoting the UKCoC 2021 bid, alongside 12 animation workshops (10x in local schools and 2x at Paisley Museum) to teach animation skills, foster creativity and raise awareness of UKCoC 2021 bid (see: Funding Application 2021 Bid - Morgan Spence March 2016.pdf).

<sup>15</sup> Al Seed received £9,900 in CHEF (r1) towards the cost of developing and delivering a visual theatre piece: *The Tapping*. The show was developed for the Loggia Room at Paisley Town Hall and presented at the Halloween Festival that year (2016). Anticipated outcomes included the show, 'workshops for students and participation for local arts groups' (see: ALSEED CHEF Application.pdf).

<sup>16</sup> See: The Gazette, <https://www.the-gazette.co.uk/news/15208105.dance-event-praised-by-culture-boss/> (6<sup>th</sup> April, 2017). YDance received a £13,350 award in the CHEF's second round (see: "3:FP CHEF CODF and RCRRF Projects" SmartSheet) and reported outcomes which contributed to 4 of 7 CHEF objectives.

<sup>17</sup> Lochwinnoch Arts Festival received £1,800 in CHEF (r2) to deliver 12 'come and try' / workshop events encompassing activities such as poetry, pottery, screen printing, penny whistling in order to further build audience, participation and engagement.

<sup>18</sup> CRN - <https://creativerenfrewshire.com/> - received £20,000 in CHEF (r3) towards expanding and embedding the network and its activities through a 'resourcing, re-modelling and strengthening' project.

<sup>19</sup> Correspondence with a CHEF recipient (A). Interviewee (4) observed that some of the work undertaken with CHEF support has been so specific to the local context that it may have been difficult to justify sufficiently to secure funding elsewhere.

<sup>20</sup> During the research undertaken for the fulfilment of this report, the authors received a detailed evaluation of *Woven in Renfrewshire*, for which FableVision received £10,000 in CHEF (r12). This documentation was not previously available in the Council provided filings related to CHEF. See: "Woven in Renfrewshire:" Evaluation report Ref: Woven in Renfrewshire CHEF FUND (2024).

<sup>21</sup> For example, Karen Herbison (H-Arts) provided a detailed evaluation and reflection on the successes and shortcomings of her performance focused project 'Say You Love Me' which received a £5,000 CHEF grant in Round 1. See: Herbison, K. (2021).

<sup>22</sup> For example: local artist, Lil Brookes (AKA Gatekeeper Art) has received CHEF support for a trio of projects: **The Ladies A, B & C: Mrs Arthur, Mrs Barbour & the Mrs Coats'** (r5 / £3,500: <https://tinyurl.com/42xwntvb>); **The Matron, the Parish & the Pauper Girls** (r7/ £9,950: <https://www.millmagazine.co.uk/lil-brookes/>) and, **The Elephant in the Room, Remembering, Commemorating & Celebrating Our Shared Experiences of**



Maintenance of robust and complete records, alongside a means of recording outcomes is a vital consideration for the assessment of CHEF's efficacy. There is evidence to suggest that, with time, these processes have developed and strengthened, potentially because of the implementation of the *Future Paisley* Evaluation Framework work mentioned earlier in this report. Continued application of the framework will – we contend – make future analysis of CHEF investments, outputs and outcomes much more straightforward in terms of practical data gathering and, management of the process overall.

Undertaking interviews with several CHEF recipients has provided useful insight into the way in which the fund has been perceived by those in receipt of support through the scheme.<sup>23</sup> Funding recipients were asked to share their views of the 'structure' of the fund and, of its value to them as practitioners. For the purposes of the discussion, respondents were asked to consider 'value' beyond financial considerations and to describe any benefits that they felt had accrued to them as creative practitioners or representatives of an organisation working in culture or the creative industries. Study participants were also invited to give their opinion regarding how they would ideally like to see a fund such as CHEF develop going forward. Respondents represented sole traders, group submissions and recipients from different funding rounds to – as far as possible - ensure a balance of perspectives.

### 4.1 The benefits of CHEF

All who spoke with the research team were of the view that CHEF is a valuable and worthwhile funding approach which supported the area's cultural and creative community. This approach has – in their view – already paid dividends but, there is huge potential to build on the foundations that have been laid to date.

Benefits that were discussed by study respondents are evident in a range of areas, detailed below.

#### 4.1.1 Confidence and Experience

- Increased confidence regarding their work and the ways increased self-belief encourages the pursuit of further opportunities, spurred by the 'vote of confidence' that a CHEF award represents. This view was expressed by sole traders and groups/organisations.<sup>24</sup>
- CHEF has helped the Council and local creative practitioners or creative organisations to make a concerted move towards a position of collegiality and collaboration rather than one of competition.<sup>25</sup> By drawing attention to smaller organisations or individual practitioners, the fund has helped to highlight (and foster) 'what [and who] is already here' in positive ways.<sup>26</sup> While it was also felt that there was still progress to be made with regard to fostering local talent, it is also apparent that CHEF has been able to support multi-dimensional projects that have successfully drawn together stakeholders from across the local community.<sup>27</sup>

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**COVID19** (r12/ £9,780: <https://tinyurl.com/4azap43m> and <https://tinyurl.com/3zx7aums> for example). Paisley Opera (est. 2017) was awarded (r7) £14,960 to support delivery of 3 or 4 performances of Puccini's *La Boheme*, see: <https://paisleyopera.org/gallery-la-boheme/>. Abhinaya Dance Academy filmed short excerpts of the work they created with support of a CHEF grant. See: *The Longing* (r2: <https://www.youtube.com/watch?v=eWVTsyZ8G60>). Also see: <https://tinyurl.com/4y7wbrwr>

<sup>23</sup> It is important to note that the authors of this report only able to speak with 4 CHEF recipients. Their insights, while valuable, cannot be considered as reflective of an 'average' view or experience of applying for, receiving funding and fulfilling the agreed project.

<sup>24</sup> Interviews (1), (3), (4) and correspondence with a CHEF recipient (A).

<sup>25</sup> Interview (1).

<sup>26</sup> Interview (3).

<sup>27</sup> For example, Paisley First's Paint Paisley project (in receipt of £15,000 in CHEF, r3) involved the Business Improvement District (BID), local artists and local community members – including school children. Artists were provided with 'a window to showcase what they could do and, certainly when we were doing the Year of Young People mural workshops, they were very popular, and we had a lot of young people who [were] very

#### 4.1.2 Extending the reach of creative work

It was evident from available reporting data and interviews with recipients that one of the main benefits of CHEF is the way it supported the sector in Renfrewshire to extend the reach and impact of its work regionally, nationally and internationally. This was articulated in several ways.

- Securing ‘ring-fenced’ space for creative and cultural activity in Paisley and Renfrewshire was facilitated by CHEF funding. For example, CHEF money that supported the ‘Woven in Renfrewshire’ (WiR) project, helped in turn to secure the new exhibition space at the Royal Alexandra Hospital where outputs from the WiR project formed the inaugural exhibition.<sup>28</sup>
- CHEF funding provided a firm basis upon which to seek further funding. Receipt of a CHEF grant is ‘worth its weight in gold’<sup>29</sup> when applying for support from other sources, as it demonstrates belief in the work being proposed/the potential recipients of support at the local level.<sup>30</sup>
- CHEF led activity has led to an increase in partnership activity both locally and nationally. For example, Paisley’s BID has been able to work with other BIDs/ local organisations who have sought advice about planning and fulfilment of similar mural-focused projects (Paint Paisley). Paisley’s BID has shared their knowledge and experience leading to new – and strengthening existing – relationships. At the local level, other CHEF recipients have engaged with the BID to seek advice and support for the delivery of *their own* projects. The specific localised focus of the funding and the work it supports gives rise to a situation whereby ‘because it is that local, everybody feels quite invested in it and wants each-others’ projects to succeed [...] having that localised funding is crucial [...] we’d [...] promote [...] an event [...] if it was National Lottery funded [for example] but I think we just all feel that bit more invested because it’s local’.<sup>31</sup>
- CHEF funding also represented a stepping stone towards a place of greater influence for art and culture in policy and strategic decision making. For example, based on the CHEF support received, the WiR project has successfully developed partnerships with health and social care networks further. Moreover, the project has been presented at the Scottish Parliament. To ‘access’ the Parliament in this way, an MSP recommendation is needed; ‘the fact that [WiR] was a Renfrewshire project funded... through CHEF, made it possible for the local MSP to be an advocate in the Scottish Parliament.’<sup>32</sup> In turn, this spotlights arts, culture and creativity in the parliamentary/ governance setting, ‘recognising that artists have a role to play in policy making and contributing to policy discussions right across the board.’<sup>33</sup>

#### 4.1.3 Development of a professional creative and cultural sector

One of the main ambitions of the wider cultural regeneration effort in Paisley and across Renfrewshire is to grow, develop and grow capacity in the creative and cultural sectors. There is evidence that CHEF investments have helped achieve a more professional sector in several ways.

- Increased networking opportunities, further enabling CHEF awardees to meet others working in their field and, potentially, to develop collaborations and plans based on their discussions. One respondent noted that a CHEF funded workshop<sup>34</sup> they attended was

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engaged.’ This project won the Scotland Loves Local Town Award in 2021. See: <https://lovelocal.scot/creative-town/>

<sup>28</sup> Interview (1), also see: “Woven in Renfrewshire” (2024).

<sup>29</sup> Interview (1).

<sup>30</sup> Also: Interviews (3) & (4).

<sup>31</sup> Interview (4).

<sup>32</sup> Interview (1).

<sup>33</sup> Interview (1).

<sup>34</sup> The speaker was not the direct ‘fundee’ in this example.

crucial in bolstering their confidence and encouraging them to return to their creative practice which had been temporarily abandoned after a particularly bruising encounter with a ‘mentor’. The same speaker was also able to offer an example of work that they believe was offered to them as a direct result of the additional profile gained because of the work undertaken based on their own, successful CHEF award.<sup>35</sup>

- Contribution towards the sustainability, organisation and growth of the local creative sector. For example, an award to Creative Renfrewshire Network (CRN) supported a move away from a position whereby ‘Creative Renfrewshire had, for decades, struggled with volunteer boards and everybody in their fulltime day jobs [...] having absolutely no time to devote to developing their network’ towards a transformation of ‘the whole ability and resource capacity [of the network].’ The appointment of a paid member of staff has since meant that regular network gatherings have been taking place. Other benefits have included re-vamp the Network’s web presence, securing a space in the Paisley Centre, growing the Network to reach local creatives who were not yet members.<sup>36</sup>
- CHEF has contributed to the nascent feeling that Paisley and Renfrewshire might be becoming/are ‘a good place to be’ for artists and creative practitioners. As one study participant noted ‘I think [the Council] ... have the opportunity to make [Paisley and Renfrewshire] a place where creatives go, that’s good to be. That’s a good place to base yourself... I genuinely think it would bring people here... I mean, you go to certain new places, and it just feels like a creative place... I don’t know if you’ve been to Kirkcudbright?’<sup>37</sup>

#### 4.2 Areas of improvement for CHEF

Analysis of the available data deriving from 13 CHEF rounds alongside the insights gained from qualitative interviews with grant recipients, reveal several areas of potential improvement to better support the development and sustainability of the creative and cultural sector in Renfrewshire. Further investment in the local cultural and creative infrastructure / cultural practitioners in a way that continues and builds upon the learning from CHEF to date would provide the opportunity to strengthen and diversify the local sector and, to nurture the nascent feeling that Renfrewshire is a place that offers something of value to cultural stakeholders.

##### 4.2.1 Application, reporting and accountability

- While all forms of publicly funded grants must have transparent and accountable processes built into their operation, it is also important that these are commensurate with the size and scale of investment, and the capacity of the organisations or individuals applying for funding. Over the years, the CHEF application process has evolved and been adapted to better reflect *Future Paisley’s* strategic priorities. However, in some cases, respondents found that that the process for applying for a CHEF grant was quite onerous, akin – for example - to the application process for Creative Scotland<sup>38</sup>. While the need for rigour and oversight when it comes to the distribution of public money to applicants was readily acknowledged, there was recognition that many creative individuals (in particular) found the process challenging to navigate leading to uncertainty regarding the application process and perhaps, the decision to forego the

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<sup>35</sup> Correspondence with respondent (interview [3]) 12<sup>th</sup> August 2024.

<sup>36</sup> Interview (1).

<sup>37</sup> Interview (3).

<sup>38</sup> Notably, a respondent (Interview (4)) who spoke to the research team on behalf of a local organisation observed that possibly because it is on a local level the CHEF ‘just feels more accessible [...] for a lot of people’.

opportunity to apply as a result. One respondent indicated that it could take approximately 4 weeks' work to develop and submit an application.<sup>39</sup>

- Additional structured guidance for potential applicants and the continuing provision of workshops to guide prospective applicants would be beneficial in terms of de-mystifying the process, while also providing the grant-giving agency (Renfrewshire Council) with the opportunity to clarify the objectives of CHEF and address questions pertaining to the kinds of activity they are able to support and, the reasons why. Such an approach has the potential to strengthen the trusted relationship between grant-provider and recipient. Arguably, this is particularly important where the 'fundee' is an artist and (part of the) grant given is to support their process and, where tangible outputs (e.g. an exhibition) can, necessarily, only take physical shape relatively late on in an agreed timeline. In latter CHEF rounds, and informed by the Future Paisley Evaluation Framework, these information and support sessions have been offered to go through the application process and next steps for anyone wishing to apply for a CHEF award. It is imperative that this continues and evolves for future iterations.

### 4.2.2. Ongoing funder relationship and promotion of CHEF

Having a local cultural fund investment represents an incredibly valuable opportunity for individuals and organisations<sup>40</sup> to secure funding to support their creative endeavours. The range of projects funded over 13 rounds is impressive and, it is evident that CHEF has functioned as an important stepping stone for many individuals and groups in the Renfrewshire area.

- However, providing funding through a robust and accountable application process is only one part of the equation. It is also crucial that grant recipients have a positive ongoing experience and relationship with their funders for the duration of the grant period, and in the years afterwards. Grant recipients identified some challenges and obstacles relating to the overall management of the funder-recipient interface. For the respondents who raised these points, it was noted that there was sometimes a lack of consistency regarding oversight of (and therefore, knowledge of) their project from the funder side. This could be influenced by the management arrangements for CHEF whereby One Ren had dedicated resource to manage the grant funding process on behalf of the Council. There were also changes in personnel involved in CHEF, alongside changes in strategic direction associated with the establishment of *Future Paisley* and a more robust approach to targeting investment in areas of strategic importance according to the programmes Step Changes. In any large organisation disruption associated with staffing changes and change of direction must be expected, but findings suggest there is scope to manage these transitions more adroitly, particularly in relation to sole-trader CHEF recipients who manage all aspects of their relationship with any funder themselves.
- The relationship between funder and grant recipient also concerns oversight over the outputs and outcomes of funded projects and, support for articulating successes as part of the overall CHEF programme. At times, respondents felt, they would have benefitted from a more proactive promotion of their projects and, the evolving networks and relationships with cultural practitioners from outside Renfrewshire that CHEF funding helped to facilitate. Some expressed the view that there is great potential to do more to build on the strong relationships developed through their projects for the broader benefit of the creative and cultural sector in

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<sup>39</sup>On the basis of the paperwork provided, it is very evident from the paperwork that enormous effort has been made to research and prepare bids. For example: Connecting Histories, CHEF (r5) for which the application form is augmented by very detailed additional submissions.

<sup>40</sup> An interviewee (1) highlighted the importance of CHEF for offsetting some of the negative impacts of BREXIT with regard to the current cultural funding landscape.

the area. This is a consequential argument for retaining a fund such as CHEF. Significant momentum has been built up through the investment made to date, but it has arguably yet to culminate in terms of reaching its whole potential both for the practitioner/ organisation in receipt of funds *or*, about legacy effects for Paisley/Renfrewshire. To realise these fully, some additional investment could be necessary, but it is not far-fetched to suggest that the return on that investment (both as a financial and a social or cultural value) could be considerable.

## 5.0 Recommendations

Based on the analysis of CHEF data and insights from grant recipients, we offer the following recommendations for Renfrewshire Council to consider when reviewing the next stage of the CHEF.

- Though recognising the challenges of committing to more than yearly funding, lifting the gaze to a longer time horizon would benefit creative individuals and organisations though the provision of greater certainty with regard to the funding landscape. Would-be applicants would have the opportunity to plan on a firmer, more long-term basis.
- In addition to date, CHEF has provided some crucial stepping stone and gateway opportunities for successful applicants. For example, the WiR project has been able to ~~gain~~ contribute to debates and discussions at the Scottish Parliament, there is a direct link between the local funding from CHEF and the advocacy of a local MSP required to bring a project/ programme to parliamentary attention which has been instrumental in bringing the project, and (funded organisation) *Fablevision*<sup>41</sup> more broadly, into this policy space.
- A longer-term commitment to a funding approach such as CHEF would also free the Council to invest in the internal staffing needed to oversee the administrative operation, to ensure that the evaluation and reporting is gathered/ filed and to provide clear and consistent lines of communication and support for those funded through CHEF.
- In turn, more certainty about the staff supporting the fund from the Council perspective would assist in building an institutional knowledge base in addition to further facilitating communication with funded stakeholders by way of consistency in terms of speaking to (a) project officer(s) who had long term familiarity with them, their work, its aims and their progression.
- Aligning CHEF project outcomes with wider Renfrewshire promotional campaigns (i.e Paisley.Is) would help the creative sector raise its profile and ensure successes are highlighted more effectively.

## 6.0 Some concluding remarks

The ways in which one might seek to evidence the impact of arts and cultural investment has stimulated much debate and discussion (some of which has been mentioned above: see section 2:0). As noted, arguments have been made for the benefits for making signature investments in cultural infrastructure and staging larger scale ‘flagship’ events of the City of Culture variety. However, there is a growing body of literature which has begun to question the causality, rootedness and durability of the effects that such events/ investments in institutions might bring to bear.

Furthermore, there is an increasing tendency to recognise the potential gain to be derived from embracing and nurturing vernacular cultural activity, seeking to better understand the benefits that it might bring for regeneration and, for engendering positive feeling in/ about a place. Above (Section 2:0), the tendency for discussion of the value of culture as a regenerative tool to focus on larger urban settings is also outlined.

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<sup>41</sup> <https://fablevision.uk/projects-page/woven-in-renfrewshire/>

Yet, in Paisley /Renfrewshire – and through CHEF – there is ample evidence that the funding approach taken is beginning to bear fruit: providing a platform to develop the vernacular and ‘what [and who] is already here’ (and, has been present for many years) into something that, in spite of any teething problems, is beginning to contribute to a growing momentum and, potentially, a feeling that Renfrewshire is a creative place to be. Arguably the smaller setting that this town (and the wider area) represent provide an ideal environment for making investment and tracing the subsequent (outsized) effects of a (relatively small) financial input.<sup>42</sup> To date, the investment made through CHEF have brought tangible and intangible benefits, some of these are more permanent in nature with others more fleeting. The continuation of CHEF - or a similar funding opportunity - would assist in further nurturing and embedding these gains, assisting organisations and practitioners to move towards more robust and sustainable positions going forward (see: Wood & Taylor, 2004).

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<sup>42</sup> For example, the WiR project received £10,000 but was instrumental in securing 2 new, permanent exhibition spaces in Royal Alexandra Hospital (see: “Woven in Renfrewshire” (2024), Interview (1)).

## 7.0 Sources

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*Interviews:*


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- **Interview (1):** CHEF recipient representing 2 organisations separately receiving funding in 2 different rounds.
- **Interview (2):** CHEF recipient in one round, sole trader.
- **Interview (3):** CHEF recipient in 2 rounds, sold trader.
- **Interview (4):** CHEF recipient in x rounds, representing an organisation.
- **Correspondence with a CHEF recipient (A);** funding received in 3 rounds, sole trader.

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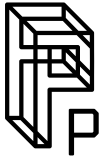

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## Appendix 2g

### The Pathway Programme— Cultural and Creative Careers



## The PATHWAY PROGRAMME

### CULTURAL AND CREATIVE CAREERS



## Introduction

The Pathway Programme was devised as an educational programme to develop Renfrewshire secondary school pupils' understanding of the further education routes and training and development opportunities in Renfrewshire's cultural, creative, and tourism sectors, including internships, volunteering opportunities, courses available at West College of Scotland, and the UWS Foundation Academy.

This evaluation considers findings from the pilot project, which ran in February and March of 2024 and extended to 225 S3 students from schools across Renfrewshire, who participated in workshops at UWS, visited the West College of Scotland Performing Arts and Creative Industries Departments to learn about courses, and visited local cultural organisations – including the newly refurbished Paisley Town Hall to gain an understanding of the scale and scope of opportunities across the sectors.

The programme was funded by Future Paisley and delivered in partnership with Renfrewshire Council, University of West of Scotland, West College of Scotland, One Ren, PACE Youth Theatre, and Outspoken Arts.

The purpose of the Pathway Programme supports progress towards Future Paisley's Step Change 5 and strategic outcome - *'Pathways into employment and progression routes in Renfrewshire's tourism, cultural and creative sectors are being supported.'*

### Pilot Year Planning Team:

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- Stephen Slevin, One Ren Libraries Team
- Louise Oliver, One Ren Arts Team
- Kirsty McMamon, One Ren Town Hall Team
- Jenni Mason, PACE Youth Theatre
- Steven Thomson, Outspoken Arts

## Planning

The Pathway Programme was a collaborative effort between a variety of partners who each brought a unique perspective and offer for the programme:

Partner	Primary Role
Renfrewshire Council Future Paisley/ Cultural Regeneration	<ul style="list-style-type: none"> <li>• Project funder</li> <li>• Develop programme out with UWS campus</li> <li>• Monitoring and evaluation</li> <li>• Supported UWS Workshop sessions</li> <li>• Project coordination</li> </ul>
Renfrewshire Council Youth Services	<ul style="list-style-type: none"> <li>• Primary contact with 13 Renfrewshire Schools</li> <li>• Collected statutory information (i.e., consent forms, risk assessments, etc.)</li> <li>• Advised on needs of the schools (i.e., best year groups to work with, appropriate timing with student testing requirements, etc.)</li> <li>• Coordinated transport to bring pupils to and from UWS / West College Scotland.</li> </ul>
UWS Centre for Culture, Sport, and Events (CCSE)	<ul style="list-style-type: none"> <li>• Designed the Pathways Programme proposition</li> <li>• Coordinated workshop sessions with relevant academics</li> <li>• Coordinated speakers from relevant parts of UWS (School of Business &amp; Creative Industries, Foundation Academy, etc.).</li> <li>• Connected the planning group to the student recruitment team</li> </ul>
UWS Student Recruitment	<ul style="list-style-type: none"> <li>• Coordinated room hire and layout on the UWS Campus</li> <li>• Coordinated catering on the UWS Campus for all pupils, accompanying teachers, and workshop leaders.</li> <li>• Coordinated campus tour guides for the UWS Tour session</li> <li>• Procured goodie bags for the students</li> </ul>
West College of Scotland Creative Industries Department	<ul style="list-style-type: none"> <li>• Coordinated West College of Scotland Tours and Course Information Sessions</li> <li>• Organised active engagement sessions – theatre, dance studios, etc.</li> </ul>
PACE Theatre	<ul style="list-style-type: none"> <li>• Coordinated career talk and tour of their theatre</li> </ul>
Outspoken Arts	<ul style="list-style-type: none"> <li>• Coordinated organisation talk and tour of their gallery space</li> </ul>
One Ren: Libraries	<ul style="list-style-type: none"> <li>• Coordinated tour of the Paisley Central Library</li> </ul>
One Ren: Museums	<ul style="list-style-type: none"> <li>• Coordinated tour of the Secret Collection</li> </ul>
One Ren: Town Hall and Events	<ul style="list-style-type: none"> <li>• Coordinated tour of the Town Hall and technical demonstration (during the tour)</li> </ul>

## Ensuring Access

It was crucial that barriers to participate in the programme were removed, and with the support of Childrens' Services, the planning team were able to identify and resolve any potential issues. With

a maximum of 20 pupils per school, the opportunity was to ensure participation of care experienced pupils and those from SIMD 1 – 3 communities with an interest in arts and culture. Future Paisley provided every pupil with lunch and snacks and transport to and from each school.

### The Programme

The programme was structured to accommodate 20 pupils per school, with 13 schools participating, running for two-days each week, Monday and Thursday, repeated over three weeks. The schedule for the programme included the following activities:

#### **Creative Industries—Opportunities in Arts and Culture Workshop.**

Hosted at UWS by staff from their School of Business and Creativity, this session included activities from their arts and media degree course which was focused on the theme of “Your Creative Futures”. The session asked students to consider how their lives will feature creativity in in 10 years’ time through drawing, performance, storyboarding, podcasting, and creating a mocked-up news story or concept idea for a TV show.

#### **Learning Skills for the Visitor Economy—Events and Tourism Workshop**

Hosted by UWS staff from the Centre for Culture, Sports, and Events (CCSE), the session was built around table rotations to explore culture, tourism, and events. Activities included drawing a cultural collage on a cut out Paisley pattern, identifying key tourism landmarks across Scotland, and planning a hypothetical music festival in Renfrewshire.

#### **Tour of the UWS Campus**

Overlapping with the three rotational tables during the Events and Tourism Workshops, each school also received a tour of the UWS Paisley Campus.

#### **West College Scotland Course Information Rotation**

This session included a rotation of the different artistic practices and practical courses available at West College Scotland. Students had the opportunity to mix music in a sound production booth, see inside a theatre production workshop, observe in theatre and dance rehearsals, tour the working spaces for graphic design and architecture course, and experience the Studio by MOYA (Minds of Young Artists) space built around social enterprise whilst also learning about photography and media courses.

#### **A Talk and Tour in One of Paisley’s Cultural Venues**

Schools were assigned one of three cultural venues to tour in the Paisley town centre including The Secret Collection, the newly opened Paisley Central Library, and the Art Department where they met PACE Theatre and Outspoken Arts.

#### **Tour of the Refurbished Paisley Town Hall**

This session included a tour around the newly opened Paisley Town Hall by OneRen’s events team. Students were learned the refurbishment work alongside how the space is currently used and the various jobs that are required to operate a large-scale events venue.





### Programme Delivery

All partners worked collegiately to ensure that the programme delivery was well managed to ensure maximum engagement with the young people involved. The overall experience created was insightful, informative and engaging. Only one school was unable to fill the 20 places on offer.

Over the three weeks of the programme, the partners held weekly meetings to share feedback, refine content and continually improve delivery. This allowed the teams to respond to feedback from pupils quickly.

### Evaluation

The programme was evaluated using entry and exit surveys which were completed by the participating pupils and 146 (56%) completed the entry survey and 102 (40%) completed the exit survey. These responses can provide insight into pupil reflections and the impact of the programme.

The evaluation considers each of these intended outcomes for pupils through the Pathway Programme and how well the programme accomplished delivered:

- Increased visibility and engagement with Renfrewshire’s cultural venues
- A greater awareness of employment and educational opportunities in Renfrewshire’s cultural sector
- An opportunity for personal growth and exploration.



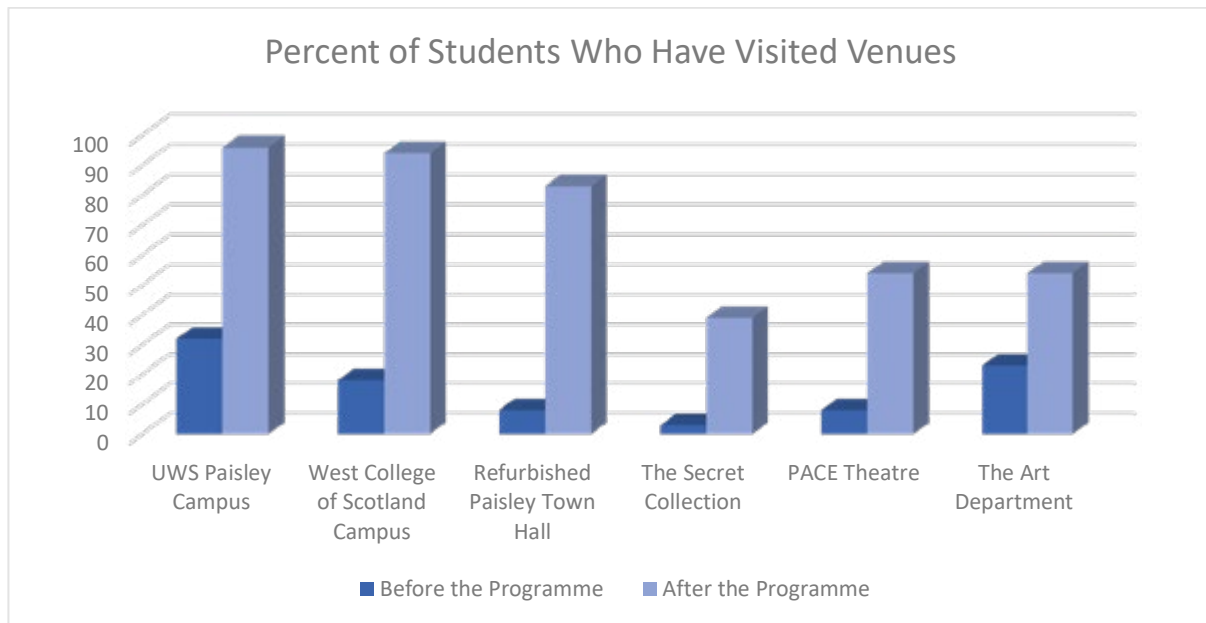
*Figure 1: Students completing the exit survey while sitting in the Refurbished Paisley Town Hall.*

### Visibility and Engagement with Renfrewshire’s Cultural Venues

The young people involved confirmed they had greater awareness of cultural venues following the programme and significantly increased the number of cultural venues students had visited in Renfrewshire. Only a small percentage of the students had previously visited the campuses (32% UWS and 19% West College of Scotland). Only 8% of students marked that they had visited the town hall prior to the programme, while only 3% of pupils had previously visited the Secret Collection.



The only venue that was previously familiar to pupils was Paisley Central Library.



### Awareness of Opportunity

Feedback from students strongly suggests that the programme was successful in increasing their awareness of opportunities in the creative industries. The most common response from pupils to the question “What is one thing you learned from this programme?” was that they had found out more opportunities for work or study after school.

Students noted how the programme introduced them to a variety of careers in the creative and cultural sectors which they were not previously aware of. One student stated, “there are lots of different opportunities through creative subjects, [many more] than I thought”. Students specifically commented on the number of opportunities available to them locally in Paisley and wider Renfrewshire.

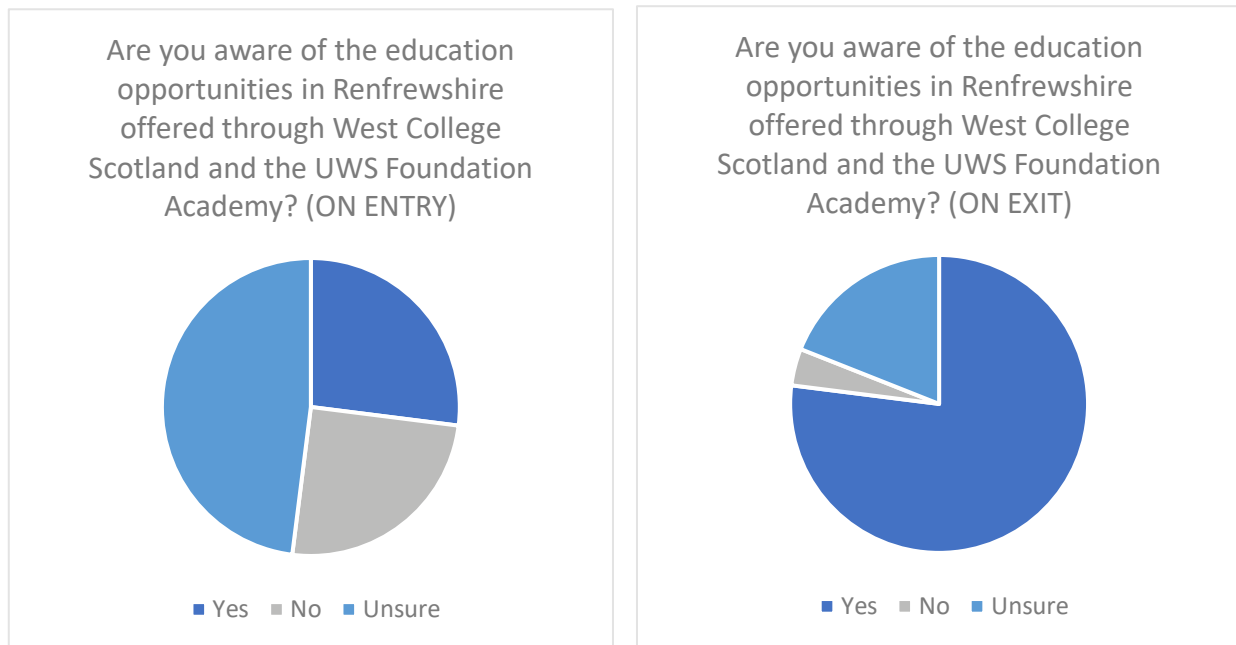
Others commented on their experiences with UWS and West College of Scotland. From the student feedback, 20% stated that their main takeaway from the programme was about the opportunities and accessibility of University or College, including several students who stated the programme



“I learnt that I will probably come to UWS for university”

helped them understand what “college and uni actually feel like”.

This sentiment is further reflected in the pupils’ increased awareness of the further and higher education programmes available. The percent of students who stated they were aware of the educational opportunities in Renfrewshire rose from 27% to 77% on completion of the Pathway Programme.



### Personal Growth and Career Exploration

Although the most common answers to the question “What career ideas are you currently interested in?” remained similar (unsure, engineering, and various careers including art and design as the three most popular answers), there were several responses to the open questions that demonstrated that the programme had expanded pupils’ thinking regarding future career or path of study. One pupil commented “there are tons of different pathways into the career [they] want” and another stated that they learned “that [they] should consider a more creative job for [themselves]” in the future. Additionally, during the delivery of the programme there were several teaching staff who committed to exploring further engagement with the cultural organisations involved to follow up on pupils’ specific questions and interests.

Several pupils left comments in the open feedback section requesting longer sessions in future to enable them to explore a creative subject more thoroughly. Adding time for pupils to explore their specific areas of interest within the programme would provide more time to learn and discover and develop the language to express the kind of career they specifically are interested in.

### Conclusion and Next Steps

The Pathway Programme successfully delivered on its three core aims of increasing visibility and engagement with Renfrewshire’s cultural venues, increasing awareness of employment and educational opportunities, and of providing an opportunity for personal growth and exploration for the participating S3 students. Pupil feedback was overwhelmingly positive, with pupils rating the

programme 4.3/5 stars overall, and with the majority expressing that the programme provided them with better insight into future opportunities that aligned to their interests in art and culture.

The evaluation has highlighted that the Pathway Programme Pilot has been positively received and that continuation of the and futher improvements to the programme would be highly advantageous in supporting delivery of Future Paisley’s Step Change 5 and to building more sustainable and accessible pathways into the cultural and creative sectors for young people in Renfrewshire.

“I learnt how to be confident in what I wanna be in ten years””

“[I learned] that I am going to enjoy University and that Paisley really likes art.”

“[I learned] that there is a lot of jobs to do with art that isn’t just drawing.”







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## Appendix 3a

Centre for Culture, Sport  
and Events Final Report



# FUTURE PAISLEY EVALUATION

Final Report

## ABSTRACT

This report reflects on the progress of the suite of interventions comprising Future Paisley, the activities, events and programmes developed around Paisley's 'unique and internationally significant story and, which uses targeted investment to deliver positive change.' Renfrewshire Council's collaboration with UWS's Centre for Culture, Sport & Events to design and develop the programme evaluation framework is described.

Prepared by: The Centre for Culture, Sport & Events (UWS) in partnership with Renfrewshire Council

October 2024



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## Introduction

This report presents a straightforward and accessible overview to the *Future Paisley* project and, the involvement of University of the West of Scotland's Centre for Culture, Sport and Events (CCSE) in supporting *Future Paisley* stakeholders to deliver this. The executive summary recaps the activity and signposts the more detailed narrative that follows.

The aim of the final report is to provide the reader with a map, directing them to the work that has been done to provide an evidence base, for the approach taken in *Future Paisley* and, to capture the outputs and outcomes that have derived from *Future Paisley* projects and programmes.

We hope the reader of this report will come away with a clear view of what *Future Paisley* was, what it sought to achieve and, how the evidence base around, and evaluating, this activity has been built. There should also be insight into how the partnership with the Centre has supported those aims. Should additional information be required, directions to relevant resources have been provided.

### The role of the Centre for Culture, Sport & Events:

Initially set up by Professor McPherson of UWS and Mary Crearie of Renfrewshire Council, in 2018, as a result of partnership working to bid for the UK City of Culture, 2021, the Centre for Culture, Sport & Events (CCSE)<sup>1</sup> has worked in partnership with colleagues at Renfrewshire Council (RC) since its inception. A steering group was established at the outset to guide the research interventions, evaluation and analysis, working closely with colleagues at RC throughout. The centre staff facilitated workshops and development days with the Future Paisley Partnership Board to ensure the step changes had a clear plan to achieve the ambition of Future Paisley. Thereafter, CCSE worked to develop an evaluation framework that would guide and inform and work with RC on their progress, process, outcomes and outputs all of which were crucial to achieving the step changes they set out.

CCSE's role as a 'critical friend' and research partner has provided appropriate support for our RC colleagues to fully capture, and capitalise upon, the impact and insights deriving from the work done under the *Future Paisley* umbrella. To this end, CCSE has worked to develop a range of assets and resources which have been important for the process of acquiring and interpreting the achievements of the *Future Paisley* programme.

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<sup>1</sup> <https://ccse.uws.ac.uk/>

## Executive Summary

### A brief introduction to Future Paisley:

*Future Paisley* comprises:

[A]n exceptional programme of cultural events and activity based around Paisley and Renfrewshire's unique and internationally significant story which uses targeted investment to deliver positive change<sup>2</sup>

Ongoing since 2018, *Future Paisley* was developed to capitalise on the impetus generated by Paisley's bid for the 2021 UK City of Culture award. Though the City of Culture title was ultimately awarded elsewhere, the process of bidding brought together a range of local community stakeholders, providing an opportunity for discussion, collaboration and planning. This process amply demonstrated the potential for investment in arts and culture to bring about significant and sustainable change to Paisley and the wider Renfrewshire area.

The decision to invest in arts and culture for community focused outputs and outcomes resulted in support being given to a wide-ranging and dynamic programme of projects, events and festivals which have sought to place creativity and community as a central consideration for the work being done. This emphasis was reflected in the 5 Step Changes which, over the span of the *Future Paisley* programme, have functioned as its guiding principles.

The Step Changes are:

- 1 Radically Change Paisley's Image and Reputation in Scotland, the UK & Internationally.**
- 2. Raise Prosperity and Increase Wellbeing in our Communities.**
- 3. Paisley Will be Recognised for its Cultural Innovation.**
- 4. Transform Paisley into a Vibrant Cultural Town Centre.**
- 5. Develop a Sustainable and Resilient Creative Economy in Renfrewshire.**

While the benefits of arts, culture and creativity for a range of social, individual and community outcomes is widely acknowledged it has nevertheless been important to track the specific benefits accrued through the variety of activities included in *Future Paisley*. This has been necessary in order to gain full insight into the value of the support provided, to identify and understand both the expected and unexpected 'return on investment' and, to contribute to future policy, strategy and planning.

Developing evidential foundations:

The partnership between CCSE and Renfrewshire Council provided the opportunity to take a deeper dive into a cross section of the work being undertaken as part of the *Future Paisley* programme. This element of the collaboration has primarily developed in two ways.

Firstly, the University of West of Scotland (UWS) and CCSE were able to support a trio of PhD researchers whose doctoral work explored facets of the *Future Paisley* programme in a manner informed by the lens of the Step Change approach. These researchers were embedded in the local

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<sup>2</sup> <https://www.renfrewshire.gov.uk/futurepaisley>

authority; ideally placed to gain insight into, and provide analysis of, the work being done; the achievements and challenges inherent in the process.

In addition to their doctoral theses, which contribute significantly to the academic discourse relating to the impacts of culture focused investments at the local and national levels, these researchers also produced shorter, summary documents aimed at providing an overview of their work and findings; creating policy insights that were accessible for the wider public.

Here, their work is presented in a way which seeks to emphasise the insights, learning, innovation and good practise benefits uncovered through their research in a useful way.

- Telling the Untold Story: Image, Representation & Cultural Regeneration in Paisley (Dr Conor Wilson)
- Building a Radical Vision for Health & Wellbeing in Paisley (Dr Lan Pham) and,
- Public Value of Festivals and Events A Case Study of Paisley's City of Culture Events Legacy (Dr Niclas Hell).

These policy insight documents are available to download on the CCSE website: <https://ccse.uws.ac.uk/fp-resources-evidence-reviews/>.

A second facet of the evidence-based work that CCSE has undertaken comprises of the completion of a number of evidence reviews. Each of these has drawn on academic and grey literature to examine a topic of relevance to the Future Paisley programme (again, the influence of the Step Changes in determining topic area is clear to see). This process has then allowed CCSE colleagues to create documents summarising pertinent debates and examples of good practise in a way that is both engaging and, serves as a useful reference for *Future Paisley* stakeholders and any other interested parties.

These evidence reviews are as follows:

- The Role of Arts & Culture in Lifting Communities out of Poverty,
- The Social Value of Community Events,
- Measuring Wellbeing: Gauging (Mental) Wellbeing Benefits of Arts & Cultural Participation, &
- Co-Production in Arts & Culture: A Review of Evidence
- Building and Sustaining a Cultural Ecology: A Review of Evidence

These evidence reviews are available to download on the CCSE website: <https://ccse.uws.ac.uk/fp-resources-evidence-reviews/>.

### Approaching evaluation:

To gain insight into, and understanding of, the benefits of the *Future Paisley* investments it was necessary to develop a transparent and consistent approach to evaluation which could be applied across the various elements of the programme.

To do this, CCSE worked with Tamsin Cox of Liverpool-based research and communications specialists, DHA Communications<sup>3</sup> alongside *Future Paisley* stakeholders and colleagues to design and develop an evaluation framework. The *Future Paisley* Step Changes provided the scaffold around which the

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<sup>3</sup> <https://www.dhacommunications.co.uk/>

evaluation framework was constructed. This process was collaborative (involving a range of *Future Paisley* project and programme stakeholders alongside Renfrewshire Council colleagues) and iterative. Step Changes were revised and refined in consultation, allowing us to work towards a set of achievable and evidentially demonstrable goals and, to align these with smaller, “bite-sized” indicators against which project leads could map and plan the evaluation strategy for their programme, project or event.

The Evaluation Framework functions alongside an internal reporting document, intended to be completed quarterly. This Monitoring and Evaluation Form provides a straightforward way of recording progress and impact in a manner which makes drawing out data on specific elements of any given project a relatively simple task.

When necessary, Tamsin Cox and/ or CCSE colleagues were available to answer questions and provide support to project leads and project stakeholders as they began to navigate their evaluations using the framework.

- A copy of the **Evaluation Framework** is available on the CCSE website: <https://ccse.uws.ac.uk/wp-content/uploads/2023/10/FuturePaisleyEvaluationFramework.pdf>.
- A more detailed discussion and reflection on the steps contributing to the development of the Framework can be found below.

### Case study insights:

CCSE committed to provide a selection of case studies to complement the evaluation and reporting work undertaken across the *Future Paisley* programme. The case study projects/programmes were selected to spotlight particularly original and innovative examples of *Future Paisley* activities. Each study draws upon the data and evidence that the project/ programme team has gathered *as part of their evaluation process*, guided by the Evaluation Framework.

Augmented with information drawn from media and social media coverage alongside a handful of face-to-face, semi-structured interviews (conducted by CCSE and, focused on checking facts and gaining insight into project stakeholder views of the significant value and learning garnered over the project/programme lifespan), the studies provide informative snapshots of a cross section of *Future Paisley* projects and their achievements. Alongside the evaluation framework, policy insights and evidence reviews discussed above, the case studies serve to highlight elements of this broad-ranging, culture focused undertaking and, we hope, add an insightful dimension to the legacy that *Future Paisley* is striving to create.

The case studies completed draw evidence from projects/programmes/events relating to:

- Open Mind Summit
- Glen Cinema
- ArtBOSS
- Paisley Halloween Festival
- Other Side of the River

These **case studies** are also available to download on the CCSE website: <https://ccse.uws.ac.uk/fp-case-studies/>.

## Future Paisley projects & programmes summary overview:

In the final report that follows, we have sought to provide a concise overview of the projects and programmes comprising *Future Paisley* and, of where they sit in terms of their contribution to the Evaluation Framework, the overarching Step Changes and, the “bite-sized” evaluation indicators that Tamsin Cox and CCSE developed with *Future Paisley* project stakeholders. Figure 1 below offers an ‘at a glance’ table of the step changes and strategic outcomes. ~~This figure can at a glance of the step changes and strategic outcomes~~

**[Fig 1] – Evidence of Strategic Impact across a Range of *Future Paisley* Programming**

<b>Step Change 1: Radically change Paisley’s image and reputation in Scotland, the UK and internationally</b>		
Strategic Outcome 1: <i>Increased civic pride</i>	2: <i>Paisley positioned as a destination of choice</i>	3: <i>More people visit Renfrewshire attractions and events.</i>
<b>Step Change 2: Raise prosperity and increase wellbeing in our communities</b>		
Strategic Outcome 4: <i>Cultural participation contributes to enhanced mental health and reduced loneliness in our communities</i>	5: <i>Children and young people thrive through everyday access to arts and culture</i>	6: <i>The cultural offer is dispersed and accessible across Renfrewshire, enhancing wellbeing in our communities.</i>
<b>Step Change 3: Paisley will be recognised for its cultural innovation</b>		
Strategic Outcome 7: <i>Renfrewshire has a thriving, resilient and diverse cultural sector</i>	8: <i>Innovation in Paisley’s programming leads to wider engagement by local and national audiences</i>	9: <i>Community led production and programming increases cultural participation and activism</i>
<b>Step Change 4: Transform Paisley into a vibrant cultural town centre</b>		
Strategic Outcome 10: <i>Paisley town centre is revitalised through the opening of major cultural venues and attractions</i>	11: <i>Paisley’s town centre is revitalised through improvements to the public realm</i>	12: <i>Paisley town centre is animated by cultural production and participation</i>
<b>Step Change 5: Develop a sustainable and resilient creative economy in Renfrewshire</b>		
Strategic Outcome 13: <i>Organisations and sole traders working in Renfrewshire’s creative economy develop sustainable and resilient business models</i>	14: <i>Pathways into employment and progression routes in Renfrewshire’s tourism, cultural and creative sectors are being supported</i>	15: <i>The tourism, cultural and creative sectors in Renfrewshire are vibrant and employment opportunities are developing</i>

# Future Paisley Evaluation: Final Report

## 1.0 Introduction

This final report reflects the culmination of work via a partnership between CCSE and RC over a period of six years. The report documents the progress of the suite of interventions comprising *Future Paisley*, the activities, events and programmes developed around Paisley's 'unique and internationally significant story and, which uses targeted investment to deliver positive change.'<sup>4</sup>

*Future Paisley* originated in the bidding process for UK City of Culture 2021. Although that accolade was ultimately awarded to Coventry, the network of stakeholders and collaborators who worked with such enthusiasm to develop and deliver the bid recognised that the process itself had been of value and, that there was potential to harness the ideas and interest generated over the bidding time frame to achieve some significant goals for the town and surrounding region.

That investment in culture can bring substantial benefit to individuals, communities and regions is widely recognised (e.g., Matheson, 2005; Misener & Mason, 2006; Duffy & Waitt, 2011; Crossick & Kaszynska, 2016; Hell & McPherson, 2022). However, acknowledgement of this broadly accepted position does not diminish the obstacles to be overcome by anyone seeking to position culture as a central consideration for service design and delivery. The challenges inherent in attempting evaluation of benefits deriving from cultural programmes are illustrative of this point. Identifying the cause-and-effect associations at work within and across projects and programmes based on culture is not without difficulties, but with careful planning, committed and focussed, and, admittedly, sometimes painfully slow work, it is not impossible.

The purpose of this report is to demonstrate the strides that have been made in evaluation of Renfrewshire's *Future Paisley* work. Over the last few years, members of the Cultural Regeneration team have come together with colleagues from University of West of Scotland, Project Leads and Project Officers and many others who have been involved across the gamut of *Future Paisley* activity. They were able to share their knowledge, insights and expertise, reflect on what has been achieved and, on what has been less successful; to dig down through the layers to identify the essence of what it is that they have accomplished. This careful process of reflection and iteration has allowed those involved to fully recognise *what* it is they have set out to do, *which* signposts are indicators of success and *how* these achievements can be evidenced as contributors to the aims detailed in the *Future Paisley* Step Changes.

While this process has very much been a collaborative one, the leadership and guidance of DHA Communications<sup>5</sup> Tamsin Cox has been of crucial importance. Tamsin's long experience as an evaluator, and prior collaborations with members of the CCSE team at UWS, made the decision to engage her to work with the CCSE team to deliver the evaluation straightforward. Tamsin worked closely with members of the Renfrewshire Council Cultural Regeneration team and CCSE at UWS to agree and develop an approach to devising an appropriate and accessible evaluation framework

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<sup>4</sup> <https://www.renfrewshire.gov.uk/futurepaisley>

<sup>5</sup> <https://www.dhacommunications.co.uk/>

alongside a suite of supporting resources and reports aimed at evidencing the success of the *Future Paisley* programme and ensuring that evaluation of similar workflows can be approached with clarity and confidence.

This report is a way post on this journey. It provides a concise guide of the work completed on evaluating *Future Paisley* alongside some insight into the mechanisms of evaluation ‘in action’ and the tangible outputs that this work is beginning to produce. Please note that this report is **not** a full evaluation of the *Future Paisley* programme. While some evaluations have been completed, others are still progressing. It is not our intention here to offer detailed insight into every project undertaken under the *Future Paisley* banner, but to provide an informative overview of accomplishments to date as projects and programmes continue with their own evaluation after our interventions giving them the tools to continue, on their own.

## 2.0 *Future Paisley*: Investing in Culture & Developing an Evaluation Approach

The origins of *Future Paisley* have been outlined briefly above. Nevertheless, it is important to recognise the significance of the decision to progress a programme of investment based on belief in the benefits of culture even when the initial impetus of the UK City of Culture bid had ebbed away.

The bidding process drew together a somewhat unusual mix of community stakeholders who – while they had been involved in serving their community in a variety of ways, often over several years – had not necessarily had cause to work together directly. With the momentum provided by the bid, this ‘new’ networking and knowledge sharing opportunity generated enthusiasm and a palpable buzz about what *could* and *might* be achieved. The hopes and aspirations of Paisley and Renfrewshire were captured in 5 Step Changes which were – in many ways – the foundation of the evaluation work.

The Step Changes are:

- 1. Radically Change Paisley’s Image and Reputation in Scotland, the UK & Internationally.**
- 2. Raise Prosperity & Increase Wellbeing in our Communities.**
- 3. Paisley Will be Recognised for its Cultural Innovation.**
- 4. Transform Paisley into a Vibrant Cultural Town Centre.**
- 5. Develop a Sustainable and Resilient Creative Economy in Renfrewshire.**

These statements have functioned as the guiding principles for the cultural investments made with the aim of leveraging the benefits of arts and culture in large and small-scale projects across the community. The range of projects and programmes nestled under the *Future Paisley* umbrella is quite eye-popping. Extending across the flagship capital investment signified by the redevelopment of Paisley Museum to the Glen Cinema Memorial work and the innovative ArtBOSS programme by way of the Halloween Festival, the Tannahill Makar, Castlehead School of Creativity, Paisley Book Festivals, Cultural and Social Prescribing undertakings supported by CHEF and CODF<sup>6</sup> and beyond.

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<sup>6</sup> Culture, Heritage and Events Fund and Cultural Organisations Development Fund.



The ways in which such activities *might* contribute to each, or every, Step Change could be the subject of endless, robust discussions but the task of the evaluation team was to find a way to transform those connections into clear pathways of achievement. The first step along this road involved matching each Step Change with a set of Strategic Outcomes which clearly and concisely described the ways, and areas, in which projects contributing to a given Step Change could expect to see demonstrable effects, outputs and outcomes.

So, for example, under Step Change one, *Radically Change Paisley's Image and Reputation in Scotland, the UK & Internationally*, the corresponding Strategic Outcomes are:

- Increased Civic Pride
- Paisley Positioned as a Destination of Choice
- More People Visit Renfrewshire Attractions & Events<sup>7</sup>

However, before these steps were taken, it is important to acknowledge the painstaking, but crucial, work done to ensure that the Step Changes themselves were the best and most appropriate articulation of what Paisley and Renfrewshire were aiming to achieve. At the outset of the *Future Paisley* work, six Step Changes had originally been developed and, among these, some of the Step Changes were differently phrased. Initially, Step Change One set out the ambition to *Establish Paisley as a Centre of Excellence for Cultural Regeneration through Leadership, Partnership and Collaboration*. Step Change Two initially aimed to *Lift Communities Out of Poverty*, number three declared that *Paisley Will be Recognised for its Cultural Excellence*.<sup>8</sup> Though admirable in their sentiment, it was soon recognised that, when it came to outlining clear and achievable steps which could, in turn, be meaningfully evaluated, these objectives needed to be framed in a different way.<sup>9</sup>

To accomplish this, CCSE led a workshop session at the January 2020 *Future Paisley* Partnership Board (FPPB). Here, partnership members came together to problematise, probe and tease out the essence of what it was the initiative was trying to achieve under these Step Changes, to identify measurable parameters within which change would be apparent. This workshop began a process of revision which, after a COVID 19 enforced pause in proceedings, recommenced in 2021. The steps taken contributing to this activity include:

- A follow up workshop (February 2021) in collaboration with CAHSC<sup>10</sup> to continue work to re-develop and define Step Change 2 (Lift Communities out of Poverty),
- Recommendations to the FPPB meeting (March 2021),

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<sup>7</sup> The full range of Step Changes and Strategic Outcomes are mapped in the finalised *Future Paisley* Evaluation Framework. See: <https://ccse.uws.ac.uk/resources/>

<sup>8</sup> The original Step Changes were: 1) Establish Paisley as a centre of excellence for cultural regeneration through leadership, partnership, participation and collaboration; 2) Work with partners across Paisley to help lift communities out of poverty; 3) Paisley will be recognised for its cultural excellence, through the development of a modern, resilient and innovative cultural sector which connects Paisley's; 4) Transform Paisley into a vibrant cultural town centre; 5) Grow a significant new dimension to Paisley's economy and, 6) Radically change Paisley's image and reputation in Scotland, the UK and internationally.

<sup>9</sup> A FPPB field trip to Glasgow's East End was aimed at helping stakeholders to gain fresh insight into place-based approaches to regeneration and the role of culture had played. The itinerary included stops at Clyde Gateway and Red Tree Magenta, the Athletes Village in Dalmarnock and the Cuningar Loop, the Baltic Street Adventure Playground in Dalmarnock, the Glasgow Women's Library and David Dale Gallery. The day was a great opportunity to learn from a nearby example of successful cultural regeneration, and to discuss pertinent issues that arose, such as when a local authority should step in and when it should take a step back and others (e.g. local community members, artists and/ or entrepreneurs) should lead.

<sup>10</sup> Culture, Arts, Health & Social Care group.

- Additional, smaller, focussed workshops with stakeholders, delivery partners, cultural practitioners, programme leads and CAHSC and CREW<sup>11</sup> representation though April and May 2021. Here, participants scrutinised the wording of Step Changes and, set new outcomes, within agreed parameters.<sup>12</sup>

In turn, this work informed a facilitated feedback session which furthered the process of vigorous discussion, careful consideration and persuasion eventually leading to revision of the wording of a number of the Step Changes alongside a reduction in the overall number of Step Changes from 6 to 5.

The Step Change *Establish Paisley as a Centre of Excellence for Cultural Regeneration through Leadership, Partnership and Collaboration* was removed from the list. New formulations for two retained Step Changes were as follows: *Lift Communities Out of Poverty* became **Raise Prosperity & Increase Wellbeing in our Communities** and, *Paisley will be Recognised for its Cultural Excellence* was revised to become **Paisley Will be Recognised for its Cultural Innovation**. Thus, paving the way for creation of a practically feasible approach to measuring genuinely and meaningfully occurring change in projects operating in, and contributing towards, these areas.

More formal and focussed discussions on the evaluation framework continued in four, half-day workshops, taking place online in early December 2021, during which Tamsin Cox led sessions in which *Future Paisley* project leads were asked to drill down into the mechanisms through which their projects were delivering change and, to come to full(er) understanding of the outputs related to specific activities undertaken in the project, the expected outcomes based on the outputs, and the specific Step Changes and Strategic Outcomes to which the project and its outcomes contribute.<sup>13</sup> These discussions were also important for finessing the Strategic Outcomes which sit beneath each Step Change, ensuring that they were worded as precisely and usefully as possible. From late 2021 to early 2022, significant additional work was undertaken within the Cultural Regeneration Leadership team at Renfrewshire Council to map Strategic Outcomes for each Step Change.<sup>14</sup> The information collected through this process and during an array of follow up work undertaken in one-to-one and group settings by Tamsin Cox alongside Renfrewshire Cultural Regeneration Officers and others could be collated, sifted, analysed and found a place in the hierarchy delineated by the Step Change and Strategic Outcome framing.

## 2.1 The Evaluation Framework & Evaluation Programmes

The process through which information gathered across the variety of activities contributing to Evaluation Framework development can be summarised thus:

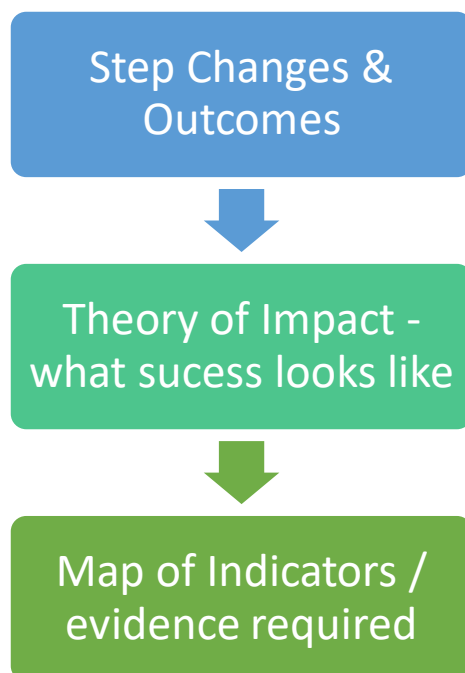
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<sup>11</sup> Cultural Regeneration Engagement Workstream.

<sup>12</sup> See: FFPB Minute, June 2021 (Thursday 17<sup>th</sup> June).

<sup>13</sup> Projects were divided into groups based on common thematic areas of activity, e.g. Major Events & Performance Partnerships, Step Change 2, Place-focussed projects and Arts/Film Development.

<sup>14</sup> See: *Future Paisley*, Story of Change – MAPPING.pptx



The evaluation framework can be usefully thought of as a map which allows for navigation from the big, overarching ambitions contained in the Step Change and Strategic Outcomes, towards a set of tangible indicators through which they can be seen/understood to have been achieved. As evaluation within each project/programme proceeds, these indicators function as headings or groupings into which evidence from different projects and investments can be drawn together to understand how each project contributes to the Step Changes. Using the indicators as a guideline, each Strategic Outcome within the framework is further sub-divided as a range of Sub-Outcomes which serve to advance the process of unpicking and refining the linkages between strategic aims and the practical approaches to demonstrating their realisation.

Furthermore, members of the CCSE and Renfrewshire Council teams working to develop the evaluation undertook focussed work to revise and streamline internal reporting within Renfrewshire Council for *Future Paisley* projects. This work has resulted in a refreshed Monitoring and Evaluation Reporting Template aimed at bridging the gap between what projects might be doing on the ground and the wider ambitions encapsulated in the Step Changes and Strategic Outcomes. The schedule now requires that completed summary reporting documentation is submitted once per quarter rather than twice. This documentation maps directly onto the Evaluation Framework meaning that the information gathered here is easily fed into the (underpinning *Smartsheets* and) Dashboard,<sup>15</sup> developed to provide a rolling overview of projects and their progress.

## 2.2 Evaluation Programme

Once the set of indicators was in development, it was necessary to create a programme of data collection, collation, analysis and reporting based upon the indicator framework. This process was approached by grouping together the different indicators from the Evaluation Framework according

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<sup>15</sup> <https://app.smartsheet.com/b/publish?EQBCT=f3f976e43d3142e78b19ddb1fe72958d>

to their commonality, and particularly the likely data source. *How* this data collection could be approached was then suggested and, any design needs for specific surveys or tools to support project leads and Renfrewshire Council staff identified. In addition, relevant data that were already being collected and could be drawn upon for evaluation purposes were also sought out during this process.

Broadly, this process was internal. Its primary function was as a steppingstone for the evaluation team on the path to fully understanding how, and where, projects and programmes were operating and contributing to the overarching aims contained in the Step Changes and Strategic Outcomes. At this stage, grouping data in this way better reflected indicators that functioned *across* different Step Changes and, which are more likely to apply across a group of projects. Moreover, this process took the work that had been done to develop the (abstract) Evaluation Framework and started the process of transforming it into a (practical, concrete) programme of data collection, collation, analysis and reporting. Or, of progressing from the strategic aims expressed by the Step Changes and translating them into data areas and recognisable approaches to collect and collate appropriate and relevant data to evidence achievement.

Now, the CCSE team set about:

- **Reviewing** existing data collection and evaluation,
- **Working** with Project Leads and Council Officers to identify gaps, understand resources for data collection and agree what further support may be needed,
- **Designing** tools or templates, or offering other support, to help projects fill gaps identified,
- **Reviewing** and signing-off agreements for data collection over the remainder of the collaboration agreement.

The steps outlined above led to a position whereby, the Evaluation Framework had been finalised<sup>16</sup> and further work was undertaken to ensure that those working in *Future Paisley* projects have a full understanding of, and insight into, the Evaluation Framework and associated tools. To this end, over the summer months of 2022, work continued to:

- Group projects/activities according to how similar projects/activities are. (e.g., projects aiming for explicit wellbeing outcomes should be grouped together).
- Review what we knew about data collection within the groups.
- Run a session with each group to fill any gaps in understanding about existing evaluation plans and potential resources for data collection and, ascertain and agree what data collection support (e.g. specifically designed of tools) they need.
- Undertake that design work and, review it at a second session with groups to confirm and sign-off both the design and the approaches to collecting data.
- In addition to the above, work was done with Renfrewshire Council officers to agree:
  - How data across activities/projects will be collated, analysed and reported,
  - What resources/support will be provided to individual activities/projects who may need it.

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<sup>16</sup> The Evaluation Programme work also functioned reflexively here, helping the team to refine the Evaluation Framework.

## 2.3 Development of Resources

A range of resources – outlined in the Partnership Agreement(s) between UWS/CCSE and Renfrewshire Council – have been produced over the course of this evaluation work. They include:

- An Evaluation Framework,
- Case Studies
- Evidence Reviews
- Evaluation Tools (e.g. question banks for evaluation survey design),<sup>17</sup>
- Revised reporting pathways (a new reporting schedule was agreed and, the summary reporting documentation to be used was refreshed) and documentation for CHEF & CODF projects & programmes.
- A trio of doctoral research students have been engaged in investigating elements of policy and practice of particular interest to *Future Paisley* and the Partnership. Each researcher has produced a brief policy insights document highlighting the most relevant learning emerging from their work.

These resources are available to all on the *Resources* tab of the CCSE website.<sup>18</sup>

## 3.0 *Future Paisley*: A Snapshot

The CCSE evaluation team have provided a selective summary of some of the evaluation findings taken from *Future Paisley* projects. Some were in the process of completing evaluations themselves and we have acted as a sounding board to specific projects. We continued to offer to meet on a one-to-one basis with some of the funded projects to advise them of the appropriate evaluation approach, methods and tools linked to their objectives and the relevant Step Changes.

*Figure 1* below provides a summary of a range of *Future Paisley* activity matched to the Evaluation Framework's Step Changes and Strategic Outcomes; relating these programmes and projects to the areas in which Project Leads expect that they will be able to provide (or in the case of completed projects, have provided or, are in the process of gathering) evaluation data to evidence impact.

*Figure 1* has developed over time to reflect changes in project outcomes where they have occurred. The table below shows the principal areas in which projects *have been* (or *expect to*) able to demonstrate impact. Though, it may be the case that it has been possible to show that impact which has exceeded original expectations and project effects have accrued for additional Step Changes/Strategic Outcomes in the evaluation framework. The Cycle Arts Festival is an example of this. *The Cycle Arts Festival Renfrewshire 2022*, according to a Place Partnership Project Lead Report, details more areas of impact than those listed in reporting documentation submitted over the project's lifetime (see: FV Cycle Arts Fest Project monitoring & evaluation report, May – August 2022). The opposite scenario is also possible (though, occurring more rarely); there has been insufficient data to evidence impact in some expected areas in spite of efforts made. Most often, in these cases where progress has not been evident in an expected area, a contribution to an alternative sub-indicator or Step Change has also been made.

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<sup>17</sup> See: <https://ccse.uws.ac.uk/evaluation-tools/>

<sup>18</sup> <https://ccse.uws.ac.uk/resources/>

**Figure 1 – Evidence of Strategic Impact across a Range of Future Paisley Programming**

<b>Step Change 1: Radically change Paisley’s image and reputation in Scotland, the UK and internationally</b>		
<i>Strategic Outcome 1: Increased civic pride</i>	<i>2: Paisley positioned as a destination of choice</i>	<i>3: More people visit Renfrewshire attractions and events.</i>
Paisley Book Festival 2020-2024 Paisley Halloween Festival 2018-2024 Future Paisley Exhibition Mòd Fringe 2023 Renfrew on Film 2022-2023 Renfrew Pipe Band Competition 2023 Free Activity Scots Language Awards 2023 Common is as Common Does, 21 Common Other Side of the River, In Motion Theatre Company Radical War 1820-2020, Civil Disobedience Ren TV, OneRen Colouring Renfrewshire Glen Cinema Commemoration, Rattle/Little Mother Artists in Residence Gallowhill Artists in Residence Williamsburgh Social History Programme Tannahill Makar Paisley Museum Brand Development Paisley Town Hall Plaque Paisley Scotland Loves Local Campaign Cultural Volunteering Programme	Paisley Book Festival 2020-2024 Paisley Halloween Festival 2018-2024 Future Paisley Exhibition Future Paisley Symposium Mòd Fringe 2023 There Is No Room in Our Bathroom for Lewis Capaldi, Pace Theatre Company Old Boy, Glas(s) Productions Other Side of the River, In Motion Theatre Company Commercialisation of the Paisley Pattern Evaluation Report Publication Jupiter + Paisley Library Marketing Lead In Costs Museum Marketing Lead In Costs Paisley Arts Centre Marketing Lead In Costs Paisley Museum Brand Development Paisley Town Hall Plaque Paisley PTH Marketing Lead In Costs Scotland Loves Local Campaign <i>This strategic outcome was also delivered through individual funding grant projects.</i>	Paisley Book Festival 2020-2024 Paisley Halloween Festival 2018-2024 Future Paisley Exhibition Mòd Fringe 2023 Underwood Lane, Tron Theatre Commercialisation of the Paisley Pattern Paisley Museum Brand Development Paisley Scotland Loves Local Campaign Evaluation of Events Programme Evaluation of Events Strategy Great Places Scheme UNESCO Creative Cities Consultation Visitor Data Commissions <i>This strategic outcome was also delivered through individual funding grant projects.</i>

<i>This strategic outcome was also delivered through individual funding grant projects.</i>		
<b>Step Change 2: Raise prosperity and increase wellbeing in our communities</b>		
<i>Strategic Outcome 4: Cultural participation contributes to enhanced mental health and reduced loneliness in our communities</i>	<i>5: Children and young people thrive through everyday access to arts and culture</i>	<i>6: The cultural offer is dispersed and accessible across Renfrewshire, enhancing wellbeing in our communities.</i>
<p>Paisley Book Festival 2020-2024  Scottish Mental Health and Arts Festival 2022 and 2023 [CAHSC]  Future Paisley Exhibition  Mòd Fringe 2023  Open Mind Summit 2019-2021  Common is as Common Does, 21 Common  Performance Programme 2019 and 2022, OneRen  Artist in Residence at Erskine Arts [Place Partnership]  Colouring Renfrewshire  Outdoor Installations Programme 2021  Paisley Central Library Opening Programming  Artists in Residence Gallowhill  Artists in Residence Williamsburgh  Libraries Programme 2018-2025  Tannahill Makar  Creative Wellbeing Fund  Making Arts and Culture Accessible Fund  Ethnic Communities Cultural Steering Group  Art Boss</p>	<p>Paisley Book Festival 2020-2024  Paisley Christmas 2022 Free Programme  Paisley Halloween Festival 2018-2024  Scottish Mental Health and Arts Festival 2022 and 2023 [CAHSC]  Future Paisley Exhibition  Mòd Fringe 2023  Do's and Don'ts, National Theatre of Scotland  There Is No Room in Our Bathroom for Lewis Capaldi, Pace Theatre Company  Panto Sponsorship 2024, Pace Theatre  Performance Programme 2019 and 2022, OneRen  Theatre Co-productions 2024, OneRen  Positive Stories for Negative Times, Wonder Fools  Artist in Residence at Erskine Arts [Place Partnership]  Dargavel Primary School Modular Classroom Design  Outdoor Installations Programme 2021  Paisley Town Hall Opening Programming  Artists in Residence Gallowhill</p>	<p>Cycle Arts Festival 2021 and 2022 [Place Partnership]  Paisley Halloween Festival 2018-2024  Mòd Fringe 2023  Renfrew on Film 2022-2023  Common is as Common Does, 21 Common  Other Side of the River, In Motion Theatre Company  Performance Programme 2019 and 2022, OneRen  Ren TV, OneRen  Theatre Co-productions 2024, OneRen  Underwood Lane, Tron Theatre  Artist in Residence at Erskine Arts [Place Partnership]  Dargavel Primary School Modular Classroom Design  Outdoor Installations Programme 2021  Paisley Central Library Opening Programming  Artists in Residence Gallowhill  Artists in Residence Williamsburgh  Black History Month (Digital 2020)  Cultural Engagement Programmes 2023</p>



<p>Artists in Residence Seedhill (The Bothy Project)  CAHSC 24/25 Programme Budget [CAHSC]  CHAT [CAHSC]  Cultural Social Prescribing  Cultural Volunteering Programme  Renfrewshire Community Wellbeing Network [CAHSC]  Renfrewshire Promise Champions  The Promise Arts and Culture  Women's Unpaid Work (Wallenuk Crafters)  The Sculpture House  <i>This strategic outcome was also delivered through individual funding grant projects.</i></p>	<p>Artists in Residence Williamsburgh  Cultural Engagement Programmes 2023  Jupiter + Paisley  Summer Activities 2023  Tannahill Makar  Winter Connections Support  YoYP Legacy Project  Art Boss  Creative Learning Programme  Cultural Champions  Renfrewshire Promise Champions  The Promise Arts and Culture  Castlehead School of Creativity  The Sculpture House  <i>This strategic outcome was also delivered through individual funding grant projects.</i></p>	<p>Dark Skies Programme  Libraries Programme 2018-2025  Social History Programme  Summer Activities 2023  Winter Connections Support  Culture, Heritage, and Events Fund (CHEF)  Creative Wellbeing Fund  Making Arts and Culture Accessible Fund  Ethnic Communities Cultural Steering Group  Art Boss  Artists in Residence Seedhill (The Bothy Project)  CAHSC 24/25 Programme Budget [CAHSC]  CHAT [CAHSC]  Creative Learning Programme  Cultural Champions  Cultural Social Prescribing  Renfrewshire Community Wellbeing Network [CAHSC]  Renfrewshire Promise Champions  Johnstone Textile Space [Place Partnership]  The Sculpture House  <i>This strategic outcome was also delivered through individual funding grant projects.</i></p>
<b>Step Change 3: Paisley will be recognised for its cultural innovation</b>		
<p><i>Strategic Outcome 7: Renfrewshire has a thriving, resilient and diverse cultural sector</i></p>	<p><i>8: Innovation in Paisley's programming leads to wider engagement by local and national audiences</i></p>	<p><i>9: Community led production and programming increases cultural participation and activism</i></p>
<p>Paisley Book Festival 2020-2024  Mòd Fringe 2023</p>	<p>Paisley Book Festival 2020-2024  Future Paisley Exhibition</p>	<p>Paisley Halloween Festival 2018-2024  Open Mind Summit 2019-2021</p>

<p>Common is as Common Does, 21 Common Thread, Kick the Door  Black History Month (Digital 2020)  Visual Arts Space: POP!  Cultural Organisations Development Fund (CODF)  Culture, Heritage, and Events Fund (CHEF)  Renfrewshire Cultural Recovery and Renewal Fund (RCRRF)  Arts Connection  Cinema Near You  Cultural Development Workshops  In the Frame  POP Newsletter  Renfrewshire Creative Networks Support [Place Partnership]  Sma'sh Hits (Music Meet Up)  Visual Arts Meet Up (VAM)  CCSE Research Centre  Johnstone Textile Space [Place Partnership]  Paisley Film &amp; Media Space [Place Partnership]  <i>This strategic outcome was also delivered through individual funding grant projects.</i></p>	<p>Future Paisley Symposium  Do's and Don'ts, National Theatre of Scotland  Old Boy, Glas(s) Productions  Other Side of the River, In Motion Theatre Company  Radical War 1820-2020, Civil Disobedience Thread, Kick the Door  Underwood Lane, Tron Theatre  Jupiter + Paisley  Evaluation Report Publication  Culture, Heritage, and Events Fund (CHEF)  Creative Learning Programme  Women's Unpaid Work (Wallenuk Crafters)  CCSE Research Centre  The Sculpture House  <i>This strategic outcome was also delivered through individual funding grant projects.</i></p>	<p>Renfrew on Film 2022-2023  There Is No Room in Our Bathroom for Lewis Capaldi, Pace Theatre Company  Old Boy, Glas(s) Productions  Performance Programme 2019 and 2022, OneRen  Artist in Residence at Erskine Arts [Place Partnership]  Glen Cinema Commemoration, Rattle/Little Mother  Outdoor Installations Programme 2021  Paisley Town Hall Opening Programming  Artists in Residence Gallowhill  Artists in Residence Williamsburgh  Black History Month (Digital 2020)  Social History Programme  Visual Arts Space: POP!  Culture, Heritage, and Events Fund (CHEF)  Green Room Sessions  Art Boss  Artists in Residence Seedhill (The Bothy Project)  Creative Learning Programme  Renfrewshire Promise Champions  The Promise Arts and Culture  Women's Unpaid Work (Wallneuk Crafters)  <i>This strategic outcome was also delivered through individual funding grant projects.</i></p>
<p align="center"><b>Step Change 4: Transform Paisley into a vibrant cultural town centre</b></p>		

<p>Strategic Outcome 10: Paisley town centre is revitalised through the opening of major cultural venues and attractions</p>	<p>11: Paisley's town centre is revitalised through improvements to the public realm</p>	<p>12: Paisley town centre is animated by cultural production and participation</p>
<p>Paisley Central Library Opening Programming  Paisley Town Hall Opening Programming  Library Marketing Lead In Costs  Museum Marketing Lead In Costs  Paisley Arts Centre Marketing Lead In Costs  Paisley Museum Brand Development  Paisley Town Hall Plaque  PTH Marketing Lead In Costs  Visitor Data Commissions  <i>This strategic outcome was also delivered through individual funding grant projects.</i></p>	<p>Glen Cinema Commemoration, Rattle/Little Mother  <i>This strategic outcome was also delivered through individual funding grant projects.</i></p>	<p>Paisley Book Festival 2020-2024  Paisley Halloween Festival 2018-2024  Future Paisley Exhibition  Mòd Fringe 2023  Scots Language Awards 2023  Do's and Don'ts, National Theatre of Scotland  There Is No Room in Our Bathroom for Lewis Capaldi, Pace Theatre Company  Panto Sponsorship 2024, Pace Theatre  Performance Programme 2019 and 2022, OneRen  Radical War 1820-2020, Civil Disobedience  Glen Cinema Commemoration, Rattle/Little Mother  Outdoor Installations Programme 2021  Paisley Windows on COP 26 [Place Partnership]  Paisley Museum Closing Weekend Programme  Paisley Town Hall Opening Programming  Visual Arts Space: POP!  Culture, Heritage, and Events Fund (CHEF)  Paisley Film &amp; Media Space [Place Partnership]  <i>This strategic outcome was also delivered through individual funding grant projects.</i></p>

<b>Step Change 5: Develop a sustainable and resilient creative economy in Renfrewshire</b>		
Strategic Outcome 13: <i>Organisations and sole traders working in Renfrewshire’s creative economy develop sustainable and resilient business models</i>	14: <i>Pathways into employment and progression routes in Renfrewshire’s tourism, cultural and creative sectors are being supported</i>	15: <i>The tourism, cultural and creative sectors in Renfrewshire are vibrant and employment opportunities are developing</i>
<p>Cycle Arts Festival 2021 and 2022 [Place Partnership]  Makers Spaces  Evaluation of Cultural Funding  Visitor Data Commissions  Cultural Organisations Development Fund (CODF)  Culture, Heritage, and Events Fund (CHEF)  Renfrewshire Cultural Recovery and Renewal Fund (RCRRF)  Visual Arts and Craft Maker Awards  Arts Connection  Cinema Near You  Cultural Development Workshops  Green Room Sessions  In the Frame  POP Newsletter  Renfrewshire Creative Networks Support [Place Partnership]  Sma’sh Hits (Music Meet Up)  Visual Arts Meet Up (VAM)  Paisley Film &amp; Media Space [Place Partnership]  The Sculpture House</p>	<p>There Is No Room in Our Bathroom for Lewis Capaldi, Pace Theatre Company  Colouring Renfrewshire  Visitor Data Commissions  Cinema Near You  Jupiter + Paisley  Renfrewshire Creative Networks Support [Place Partnership]  Building the Future  Castlehead School of Creativity  UWS Pathways Programme 2024 and 2025  <i>This strategic outcome was also delivered through individual funding grant projects.</i></p>	<p>Colouring Renfrewshire  Concept Commissions  Visitor Data Commissions  Cultural Organisations Development Fund (CODF)  Culture, Heritage, and Events Fund (CHEF)  Renfrewshire Cultural Recovery and Renewal Fund (RCRRF)  Visual Arts and Craft Maker Awards  Arts Connection  Cinema Near You  Renfrewshire Creative Networks Support [Place Partnership]  <i>This strategic outcome was also delivered through individual funding grant projects.</i></p>

*This strategic outcome was also delivered through individual funding grant projects.*

### 3.1 Case Studies

As part of the evaluation work, the CCSE evaluation team committed to developing 5 case studies each of which highlights a project or programme from *Future Paisley* and, which focus on some of the projects with explicit, public-facing elements to their work.

Here, the aim is to provide insights into facets of *Future Paisley* and the ways in which these undertakings have created and added value at the local and national levels. Among the projects included here are the **Open Mind Summit (OMS)**, **Glen Cinema Commemoration** and **ArtBOSS**.

The **OMS** offers great insight into the attempts to build capacity in the independent sector. The case study relates this work and provides a basis for thinking about what has worked and what this means for the future efforts to develop networks. The case study relating the **Glen Cinema Commemoration** highlights the successful community engagement undertaken and relates the ripple effects that have emanated from the response to participation in the work undertaken. Further, it shows how the project has allowed a challenging moment of local history to be spoken about and remembered. The **ArtBOSS** case study evidences the transformative potential of supported arts and cultural engagement for care experienced young people and young carers. The completed set of case studies is available on the *Future Paisley Resources* tab of the CCSE website.<sup>19</sup>

### 3.2 *Future Paisley*: Some Current Evaluation Insights

While the case studies highlight the achievements of several *Future Paisley* projects and programmes, there is a huge amount of important and impactful work ongoing elsewhere. There follows brief summaries of the achievements of a trio of *Future Paisley* projects and programmes which have completed their cycle of *Future Paisley* funded activities. The narrative relayed below draws upon data and feedback received through the reporting framework put in place as part of the Evaluation Framework to capture outcomes, outputs and impacts across the gamut of *Future Paisley*. These synopses provide insight into the types of data that has been being collected for evaluation purposes.

#### 3.2.1 *Future Paisley* Exhibition

The *Future Paisley* Exhibition contributes to Step Change 1, Strategic Outcomes 1, 2 & 3, Step Change 2, Strategic Outcomes 5 & 6 and Step Change 4, Strategic Outcome 12.

The *Future Paisley* Exhibition work was delivered from December 2021 – 2022, £138,000 of the £177,000 total budget for the project was provided by *Future Paisley*. In partnership with Lateral North,<sup>20</sup> The Town Centre Heritage Regeneration Scheme - TH.CARS2,<sup>21</sup> the Cultural Regeneration Engagement Workstream (CREW) and OneRen,<sup>22</sup> the *Future Paisley* Exhibition programme comprised:

- Physical and digital exhibitions exploring Paisley's past, present and future. The physical exhibition comprised two fixed exhibitions and a lite exhibition which visited 6 locations.

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<sup>19</sup> <https://ccse.uws.ac.uk/resources/>

<sup>20</sup> <https://lateralnorth.com/>

<sup>21</sup> <https://www.renfrewshire.gov.uk/THCars2#aboutthcars2>

<sup>22</sup> <https://www.oneren.org/>

- Workshops engaging school and community groups and resulting in *Postcards from the Future* collection which were also exhibited.
- A trio of *Grand Conversaciones* bringing together expertise in architecture, design and regeneration to discuss, reflect upon and reimagine Paisley's past, present and future.

From January – April 2022, there were over 2,000 visitors to the physical exhibition in Paisley, more than 400 of this number attended with school and community groups who hosted 'takeover' style visits / events / workshops in the space. Feedback was overwhelmingly positive:

- 94% agreed or strongly agreed that they enjoyed the exhibition.
- 89% agreed or strongly agreed that the exhibition had taught them something about Paisley.
- 56% agreed or strongly agreed that the exhibition had made them feel more confident about Paisley's future.

Over the full course of *Future Paisley* Exhibition activity, almost 7,000 visited the event. There were 180 registrations for the *Grand Conversaciones* events and 120 eventual attendees. The audience comprised interested locals, professionals and academics.

The Exhibition work provided an opportunity for visitors to feed into discussions pertaining to Paisley's future, particularly about significant challenges such as the climate emergency and post-pandemic recovery. A foremost element of the Exhibition legacy is recognition and integration of these contributions into strategy and planning going forward.

Examples of feedback responding to the Exhibition include:

- *"I really enjoyed the Future Paisley exhibition because I got to see a lot of buildings that I hadn't seen in real life and realised how big Paisley actually is. The Grand Fountain was a big surprise – it's so colourful and I'd never actually seen it before so didn't know it existed... My hope for the town is for it to be more inclusive and environmentally friendly and for people to think about what we've done to the planet."*

(Darci, S2 pupil, Paisley Grammar).

- *"I love the architecture of Paisley; it goes back ages... and new buildings keep getting added but the old ones are still there, and it's got a great collection."*

(Murray S2 pupil, Castlehead High School)

- *"The pupils loved the workshops - I overheard one say they wished they could do it every week! They really enjoyed getting the opportunity to get their thoughts and feelings about Paisley across in a creative way. They loved the fact the exhibition had such variety, from the wool on the wall to the videos and 3D images on iPads."*

(Gemma Fraser, Art & Design Teacher, Castlehead High School).

### 3.2.2 The Cycle Arts Festival

The Cycle Arts Festival contributes to Step Change 2, Strategic Outcomes 4, 5 & 6, Step Change 3, Strategic Outcome 9 and Step Change 5, Strategic Outcomes 13, 14, & 15.



The first Cycle Arts Festival took place in August 2021. A second edition ran 1<sup>st</sup>-7<sup>th</sup> August 2022. The Cycle Arts Festival<sup>23</sup> sought to blend events and activities designed to promote arts, cycling, environments and wellbeing. Working in mixed media and in collaboration with local communities, artists delivered specific creative interventions tied to places along cycle routes around Renfrewshire. By creating work for unusual or significant locations and localities, the festival aimed to deliver a narrative of place for Renfrewshire linking to ideas of environmental sustainability, wellbeing, embedded local cultures, history of place, cycling and social change.

Intended Festival outcome aims included:

- Fostering an environment in which groups or individuals collaborated to deliver the festival (building on the success of the 2021 edition).
- Inspiring locals living close by the Paisley – Lochwinnoch cycle route altered their usual routine to view the outdoor art events.
- Encouraging local people to explore the arts route and exhibitions by bike and on foot.
- Inspiring artists and arts organisations to reconsider where and how arts events can be staged.

The 2022 event focussed on cycle generated power, featuring a Cycle Powered Music Showcase at Lochwinnoch in partnership with the Castle Semple Visitors Centre. Many events were free and the ‘pop-up’ nature of a great number of the festival’s elements led to people happening upon them during their daily activities around an about the Paisley – Lochwinnoch cycle route. Guided rides to the featured artworks and Dr Bike repair and maintenance services were also included in the programme. Overall, the programme comprised 22 events in 11 locations on or near the cycle route, 7 live performances, 5 exhibitions (3 installations), 2 days of short film showings, 6 workshops, 5 cycling events and 1 cycle powered music showcase and, 33 artists participated to deliver the event.

The Cycle Arts Festival was delivered in collaboration with several local and national partners.<sup>24</sup> *Future Paisley* provided just over £12,500 of the overall £32,923 funding to support the festival. Over the course of its 2022 activities, the Cycle Arts Festival reached around 2,300 children and adults, for comparison, the 2021 event recorded 725 attendees.

Feedback from attendees at the event included:

- “[I’ve learned] [h]ow some arts events can seem embedded into a place. ‘The Art of Weaving’ short film seemed part of the Renfrewshire woods, as though the plants for natural dyes are around us too. There is so much of nature we have forgotten. More like this please!”
- “[...] it was great to see dance in a public place and, also to how people reacted to it as they stumbled upon it. It worked well in a rural setting too.”
- “It’s great to see a performance like this in Johnstone. We just don’t get anything like this!”
- “Where else but in Paisley could an event like this about textiles happen – and within meters of one of its historic mill buildings! This made it feel all-the-more relevant to me and others who have grown up here and live here.”

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<sup>23</sup> <https://cycleartsrenfrewshire.co.uk/>. Development of the website allows event partners or any other organisation presenting creative activities connected to the cycle route to present them on the site throughout the year (see: Cycle Arts Festival Renfrewshire 2022. A Place Partnership at OneRen project Report for Funders)

<sup>24</sup> Sustrans, Cycling UK, Castle Semple Visitors Centre, ReMode, The Scope Network, Lochwinnoch Community Development Trust and Lochwinnoch Arts Festival, (photographer and filmmaker) Kevin Cameron, (textile artist and researcher) Gillian Steel, Morrisons at Johnstone and OneRen.

- *“I liked the way this workshop had just popped up in Morrisons car park. Like it seemed quite natural to be there for local people to enjoy! It was lovely to watch I hope more people stop like me and get involved!”*
- *“I didn’t think this [the cycle powered music stage] would work but it’s just inspiring with all the really talented local musicians and with Music Broth supporting! I loved Scunnart! The setting is beautiful and works really well. What a real find for an outdoor music event like this. let’s make it an annual event!!!”*
- *“We learned about the amphibians in our garden pond!”*

### 3.2.3. Wallneuk Crafters

Wallneuk Crafters contributes to Step Change 2, Strategic Outcome 4 and Step Change 3, Strategic Outcome 8.

Wallneuk Crafters began in September 2019 (initially as Women’s Unpaid Work) and ended in September 2023. Initially the project was due to cease activity in April 2023. However, the decision was taken to extend the timeframe. Alongside delivery partners, Renfrewshire Council Criminal Justice, the project initially relied upon £18,750 in funding of which almost £9,000 was derived from *Future Paisley*.<sup>25</sup> Wallneuk Crafters aimed to develop and make a range of textile products with women who attend the workshop sessions. These products were then sold to benefit social causes. The project enabled the development of practical and creative skills and – through participation – sought to increase confidence, resilience and aspirations for women attending the group.<sup>26</sup> Wallneuk Crafters’ sessions were based in Paisley, but attendees came from across Renfrewshire.

Initially, Wallneuk Crafters focused on the development of a range of products which were sold to sustain the group’s activities. This work then progressed and diversified into a Paisley Threads project which comprised the creation of fidget blankets based on Paisley’s textile heritage and, for donation to care home residents in Renfrewshire.

Over the course of the first reporting period (to September 2022), Wallneuk Crafters reached 30 women ~~who attended~~ who attended workshops in alternate weeks until their community orders were completed. Through the COVID19 pandemic women were able to produce work at home and guidance was provided. A textile artist – Nikkita Morgan<sup>27</sup> – was commissioned to lead several work strands. These included:

- Introduction to Embroidery
- Christmas Bunting for soup kitchens & food pantries
- Book bags: embroidered bags for local primary 1 pupils starting school in 2023.

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<sup>25</sup>The extension was supported with additional funding, thus the final budget for the project has been not less than £20,000 through to June 2023 (correspondence with Micaela Levesque, 18.10.2023).

<sup>26</sup> Wallneuk Crafters participants were recipients of court mandated Community Orders (CO). Each case is assessed and allocated to an appropriate group. Women allocated to Wallneuk Crafters qualify as vulnerable and might not be able to cope in a mixed group, for example, they have often experienced domestic abuse and/or mental health challenges.

<sup>27</sup> <https://nikkitamorgan.com/>

As the project developed outputs have included Zimmer Frame Bags for Paisley's Disability Resource Centre and Care Homes and Spud Bags, for harvesting vegetables at local growing initiatives.

It is evident that the delivery team found collection of feedback from Wallneuk Crafters participants challenging (this is often the case when working with vulnerable and/or marginalised groups). In addition, community orders are mandatory, thus women may have entered the programme with varying levels of expectation and may not have felt positive about their prospects however, some responses were forthcoming. For example,

- *"Can I get a full-time job here please? 😊"*
- *"I have loved learning how to stitch."*
- *"I have most enjoyed learning how to use the sewing machine."*

In the period March – October 2022, five women completed their COs with Wallneuk feeding back that:

- *"The project has helped me with my confidence."*
- *"I will take everything I have learned into the future."*

In the period April – July 2023, two women completed their COs with the Wallneuk group, with observations that:

- *"I have enjoyed making things, especially bags. I hope to continue to sew in the future." And,*
- *"I won't know what to do with my Mondays anymore! I have really enjoyed coming and chatting to you all & learning new sewing skills each week."*

Furthermore, the Wallneuk Crafters project manager observed that: *"As the Manager of the Unpaid Work Unit, I have noticed that the women working with the Artist appear more engaged in the work they are doing and appear more confident in trying new skills. This will hopefully have a positive impact upon them in the future in terms of their self-confidence and self-belief."*

### 3.3 Evidence Reviews

As part of our ongoing work within CCSE, we agreed with Renfrewshire Council to provide a series of rapid reviews of grey and academic literature that draws on work locally and elsewhere to inform the activities of *Future Paisley*.

These are:

- **The Role of Arts & Culture in Lifting Communities Out of Poverty (2020/21)**
  - This work examined, policy approaches to the utilisation of arts and culture for social good.
  - Art and culture and the alleviation of poverty in developing and transition economies.
  - UK based examples of interventions with more tangible economic effects, and
  - Social prescribing & Social prescribing and social capital.
- **Social Value of Community Events (2021/22)**

- This review presents an overview of research regarding the social value of community events.
  - Addresses collective and shared social impacts linked to community and connectedness.
  - Examines the impact at an individual level.
  - Identifies any negative impacts from hosting and staging events locally.
  - Presents the methods & approaches used to assess the social value of events.
- **Wellbeing and Measurement (2022/23)**
    - What measures, particularly standardised, are commonly used to gauge wellbeing in projects focussed on arts, culture and mental health?
    - What are the pitfalls/challenges or examples of great practice?
    - What, if anything can we learn about proportional/appropriate application of tools?
    - What, if anything can we learn about data collection methods and issues – e.g., collecting data from young people?
- **Co-Production in Arts & Culture (2024)**
    - This review seeks to provide ~~into~~ the range of practices that can be considered as co-production,
    - The ways in which types of co-production might differ one from another and,
    - What benefits can be accrued from taking a co-productive approach and, the challenges that may be encountered,
    - Examples of co-productive approaches undertaken in arts and culture setting; examples of good and best practise.
- **Building and Sustaining a Cultural Ecology: A Review of Evidence (2025)**
    - This review considers how places can build and sustain a strong cultural ecology
    - It emphasises the shift in post-industrial towns and cities towards cultural regeneration as a policy solution
    - It highlights the way Paisley and the wider Renfrewshire area have invested in supporting the creative and cultural sector(s)
    - It provides recommendations for how the area can continue to invest in the cultural ecology as public institutions face strongest fiscal constraints.

These reviews are available to read on the Future Paisley Resources tab of the CCSE website.<sup>28</sup>

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<sup>28</sup> <https://ccse.uws.ac.uk/resources/>

### 3.3.1 Policy Insight Papers Drawing on Doctoral Research

As part of the *Future Paisley* work, a trio of doctoral research students were recruited to investigate three areas of policy and activity of particular interest to the *Future Paisley* Partnership and, the Council going forward. Having begun their work in 2019 these researchers have now completed their explorations of the cultural and policy landscape in Paisley and Renfrewshire.

In addition to the final thesis, each researcher has written a briefer policy insights document that aims to highlight the areas of their work of particular interest to *Future Paisley* stakeholders.

- Dr Lan Pham considers the health and wellbeing dimension of *Future Paisley* in **Building a radical vision for health and wellbeing in Paisley**.
- Dr Conor Wilson looks at how Paisley's image and reputation have been constructed and, how this relates to changing ideas about cultural regeneration within the town in **Telling the Untold Story: Image, representation and cultural regeneration in Paisley**.
- Niclas Hell reflects on the **Public value of festivals and events: A Case Study of Paisley's City of Culture Events Legacy**.

## Symposia

Each year the Centre has organised and run either an online (during COVID 19) or an in-person symposium. These have proven very successful often attracting over 100 people online. This year was a fully in-person symposium, at Paisley Town Hall entitled: **The Value of Research on Cultural Regeneration: Informing Policy, Generating Social and Economic Impact and supporting the Sector**. There were over 60 people in attendance and Louisa Mahon, Professor Gayle McPherson and Professor David McGillivray gave the opening presentations. We also held a panel discussion, chaired by Andrew Dixon and included, Frances Burns (Head of Strategic Planning and Health Improvement Renfrewshire Health and Social Care Partnership) Dr Tamsin Cox (DHA Consultants and Associate of CSSE); and Professor Kate Oakley (Cultural Policy) University of Glasgow.

This [symposium](#) was an opportunity to reflect upon, and discuss, the value of cultural regeneration through the lens of Renfrewshire's *Future Paisley* investment. *Future Paisley* has sought to draw upon Paisley and Renfrewshire's unique and internationally significant story to develop an exceptional programme of cultural events and activity and, use targeted investment to deliver positive change.

Discussion focused on the opportunities and potential difficulties of using culture and creativity as economic and social catalysts. Panel discussion considered how cultural regeneration programmes such as *Future Paisley* can go beyond earlier critiques of culture-led approaches to deliver more positive impacts for the places that invest in them and, for the people who live and work there. The symposium sought to provide a platform to explore the value of place partnerships between local government, the third sector and research institutions in informing policy and evaluating success. This was welcomed by those in the room and there was some lively and constructive discussion of the approaches to cultural regeneration.

## Concluding Remarks

This report has told the story of the development of an evaluation framework, aimed at drawing out the insights and learning from the *Future Paisley* suite of activities. *Future Paisley* is a range of innovative culture and arts focused investments intended to provide a platform for communities to benefit from involvement in arts and cultural pursuits.

The report has reviewed the process of generating a framework for evaluation, iteratively and, working collaboratively with those who would be making use of the resulting evaluation guidelines.

Further, the report provides insight into, and signposting to, the range of supporting documentation and outputs that has been developed over the course of the project lifespan. These include, case studies, policy insight documents, evidence reviews and more.<sup>29</sup>

The success of *Future Paisley* is undoubtedly due to the people delivering the cultural programmes and projects within Paisley and throughout Renfrewshire, but also because those in Renfrewshire Council had the vision, strategy and ambition to do things differently. By believing in Paisley; bidding for the UK City of Culture, when they were the only town to do so (towns were allowed to bid); and creating a place, that invested in the cultural regeneration of the town and beyond, from within every Council Department; *Future Paisley* was created as a partnership of members from across the public, private and third sectors that invested £10,145,000 in cultural projects over a 6 year period. The results are overwhelming positive, Paisley didn't win the UK City of Culture 2021 title, but they achieved so much more with the freedom to embed their vision. The new Library in the High Street, the refurbishment of the Town Hall and, the jewel in the Crown, the re-development of Paisley Museum into a museum and visitor centre fit for the 21<sup>st</sup> Century experience economy. All the projects listed in our report have had financial and business support through this process. Understanding how to evaluate your cultural offering, to help shape, change and grow was a key part of this evaluation of Future Paisley.

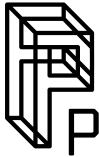
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<sup>29</sup> <https://ccse.uws.ac.uk/resources/>

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FUTURE  
PAISLEY

## Appendix 3b

# Future Paisley Evaluation Framework



## Evaluation Framework



# Introduction

In 2015, Paisley announced the decision to bid for UK City of Culture 2021 and remains the only town to be shortlisted for the title.

The campaign for City of Culture unlocked a civic conversation with over 34,000 people in the town and delivered a people-powered bid that captivated audiences far beyond Paisley's boundaries. Over 200 business supporters backed Paisley's bid. St Mirren FC renamed their football stadium the Paisley 2021 stadium. The town had its own Paisley 2021 Taxi, a Paisley 2021 lion and Paisley 2021 Johnnie Walker whisky! Up and down the country branded lorries and vans shared our message—Paisley for UK City of Culture.

The Paisley 2021 Partnership Board provided stewardship for the bid, and drew local and national representatives from cultural, community, academic, business, and creative sectors, Chaired by Renfrewshire Council. This continues today as the Future Paisley Partnership Board, directing, shaping, and investing in Paisley's cultural and creative future.



Paisley's shortlisting as part of the UK City of Culture journey was a defining experience for the town. The foundation of the bid was the town's rich heritage, its radical and entrepreneurial spirit, its long history of creativity, innovation, making and industry. Between 2015 and December 2017, thousands of conversations created a shared vision for Paisley place, with culture at its heart. Paisley's bid had an authentic public mandate—co-produced and co-created and nourishing 'a do it with others culture'. The journey boosted confidence in the town and envisioned new possibilities for Paisley's future, and we are continuing this through Future Paisley, with a commitment to:

- promote collective commitment and confidence to deliver together and seek new partnership opportunities
- use culture as a catalyst for change and to bring greater prosperity, opportunity and wellbeing
- achieve the step changes we agreed together and maintain ambition in the longer term
- engage communities in conversations about their future so people still believe 'this is our time'
- maintain and increase engagement with colleagues and partners (locally, nationally, internationally)
- tell the story of change and illuminate the transformation taking place and make tangible the aspirations and ambitions for Paisley's future.

Paisley continues to be ambitious for its future and is prioritising culture and creativity to achieve, with partners and communities, long lasting social and economic change. Many of the commitments made in the bid continue today. We retain a sharp focus on Paisley as a driver for cultural regeneration, whilst expanding our view so it's Renfrewshire wide and all communities' benefit.

Through Future Paisley—a programme of over 80 projects and activities funded by Renfrewshire Council and supported and delivered by a network of partners, we are continuing to define our own model for cultural regeneration and aim to establish Paisley as a centre for excellence and a leader for creative towns.



## How to use the Future Paisley Evaluation Framework

The Evaluation Framework uses the Future Paisley Step Changes and Strategic Outcomes, linked to over 80 projects and activities, delivered by Project Leads and partners.

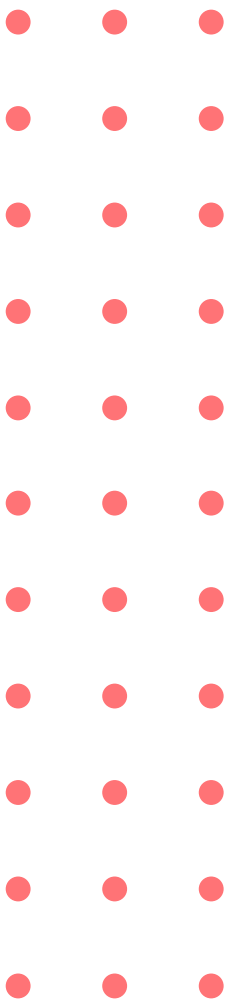
Underneath each strategic outcome, we have considered projects which are funded by Future Paisley, and what appropriate project-level outputs and outcomes might look like. This will bridge the gap between projects on the ground, and the wider ambitions of the Step Changes and Strategic Outcomes.

The project-level material is identified either as:

1. An output, which is a direct and immediate result of the project or activities
2. An outcome, which might be a less direct and longer-term effect

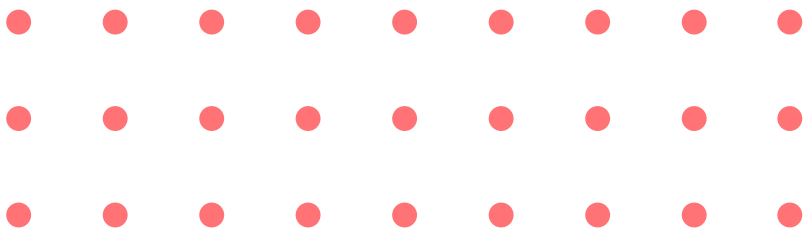
Under some of the outputs and outcomes, we have suggested Sub-Outputs and Outcomes/Indicators, which help to break things down to the next level.

When reporting Future Paisley funded activity, everyone is asked to provide some information as standard and this includes output figures, e.g., the number of people participating. We also know different projects and activities are achieving different kinds of things, and that Project Leads are collecting data and reflecting on the learning in lots of different ways. Projects and activities will be contributing to the strategic outcomes and step changes in different ways from each other too.




You are completing a quarterly report as part of the Future Paisley programme, and you will be asked about your learning against Sub-Outputs and Outcomes/Indicators. To make use of the Evaluation Framework, to help share your contribution to achieving Future Paisley ambitions and to support evaluation of the programme as whole, we are asking you to:

- Select from the Framework the outputs and outcomes which are relevant and meaningful to your project/activities.
  - You may end up with outputs and outcomes from more than one Strategic Outcome area or Step Change, or your work may be concentrated under just one.
  - Some projects/activities may have more outputs and outcomes than others.
  - Some projects/activities may contribute to part of an output or outcome, but not all of it.



The important thing is that you identify the outputs and outcomes which align with the aims of your project/activities.

- Reflect on your data collection and evaluation approach. Are you able to evidence what you want to under these output or outcome areas? If there are areas where you would like to collect data or provide reflection, but you don't currently, think about how to do that. The Future Paisley team are here to help Project Leads with their thinking.
  - Organise reporting using the outputs and outcomes. This means getting data, analysis and reflection organised to tell the story of each project and activity on the reporting forms—and in any additional material you want to share—about how your project/activity is contributing to a particular area. It's important we learn about what does and doesn't work, and we want Project Leads to share what hasn't worked and/or what's been difficult to achieve. Using the outputs and outcomes as themes for grouping evaluation material will help tell your story.
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# Map of Outcomes and Activities





Step Changes	Strategic Outcomes
<p><b>1. Radically change Paisley's image and reputation in Scotland, the UK and internationally</b></p>	<ul style="list-style-type: none"> <li>● Increased civic pride</li> <li>● Paisley positioned as a destination of choice</li> <li>● More people visit Renfrewshire attractions and events</li> </ul>
<p><b>2. Raise prosperity and increase wellbeing in our communities</b></p>	<ul style="list-style-type: none"> <li>● Cultural participation contributes to enhanced mental health and reduced loneliness in our communities</li> <li>● Children and young people thrive through everyday access to arts and culture</li> <li>● The cultural offer is dispersed and accessible across Renfrewshire, enhancing wellbeing in our communities</li> </ul>
<p><b>3. Paisley will be recognised for its cultural innovation</b></p>	<ul style="list-style-type: none"> <li>● Renfrewshire has a thriving, resilient and diverse cultural sector</li> <li>● Innovation in Paisley's programming leads to wider engagement by local and national audiences</li> <li>● Community-led production and programming increases cultural participation and activism</li> </ul>
<p><b>4. Transform Paisley into a vibrant town centre</b></p>	<ul style="list-style-type: none"> <li>● Paisley town centre is revitalised through the opening of major cultural venues and attractions</li> <li>● Paisley's town centre is revitalised through improvements to public realm</li> <li>● Paisley town centre is animated by cultural production and participation</li> </ul>
<p><b>5. Develop a sustainable and resilient creative economy in Renfrewshire</b></p>	<ul style="list-style-type: none"> <li>● Organisations and sole traders working in Renfrewshire's creative economy develop sustainable and resilient business models</li> <li>● Pathways into employment and progression routes in Renfrewshire's tourism, cultural and creative sectors are being supported</li> <li>● The tourism and the cultural and creative sectors in Renfrewshire are vibrant and employment opportunities are developing</li> </ul>

## Step Change 1. Radically change Paisley's image and reputation in Scotland, the UK and internationally

### Strategic Outcome 1: Increased civic pride

#### Sub-Outputs

##### **We share consistent positive messages about Paisley via town spokespeople (official and unofficial)**

- A range and volume of positive messages is shared about Paisley locally
- A range of different spokespeople are attached to those messages

##### **There is high local awareness of positive developments taking place, and local people and local businesses understand how they will benefit—socially, culturally, and economically**

- Local people are aware of positive developments
- Local people associate a range of benefits with those developments

##### **OTSH something positive about Paisley in the media, help to reinforce why Paisley is a place for a good life**

- Local media covers Paisley positively—moving on from negative press
- Local media covers developments positively, associate them with a range of benefits for local people/places

##### **Local people and businesses confidently welcome visitors to the town**

- There is visible tourism-friendly activities/messaging—town readiness
- Local people/businesses see tourism as positive

#### Sub-Outcomes

##### **People feel pride in Paisley and are optimistic about the town's future**

- Local people are proud about Paisley/specific things in the town/area
- Local people are optimistic about living in Paisley and what it has to offer them

##### **Local people champion Paisley, are advocates for the town and contribute to shaping the town's future**

- Co-design of the Paisley Vision, including the Future Paisley Exhibition
- Local people encourage friends and family to visit, and speak highly of Paisley to those from outside the area
- Local people engage in consultation activities

## Step Change 1. Radically change Paisley's image and reputation in Scotland, the UK and internationally

### Strategic Outcome 2: Paisley positioned as a destination of choice

#### Sub-Outputs

##### **Paisley has a vibrant brand which local stakeholders buy into and use, and which engages visitors**

- Local people and stakeholders contributed to and were consulted about a new brand (Paisley Is) and a major public campaign (What's Our Story)
- Local stakeholders are making use of the brand
- The Paisley Pattern is a key part of the brand, with clear messaging and brand package and locals and stakeholders recognising and using it

##### **The destination website has been established and is updated and used regularly**

- Digital metrics on website

##### **Paisley has an active network of influencers and place champions driving work of mouth recommendations**

- The network is set-up
- Evidence of use of different influencers/ place champions
- Media metrics/outputs

##### **Seasonal visitor campaigns leading to increased visitor numbers and event attendees**

- Spread/reach of seasonal visitor campaigns

#### Sub-Outcomes

##### **Visitors are aware of, engage with and are motivated by new brand, marketing, and improved information to explore Paisley**

- The brand gets visitor recognition
- Evidence of seasonal visitor campaigns driving visitor numbers/event attendees

##### **Sustained, positive media commentary about Paisley and high awareness of the town's transformation**

- Non-local media coverage of Paisley is positive and highlights attractions and visitor experiences, and includes improved images and stories

##### **Paisley Pattern is reconnected with the town**

- Visitors recognise the town brand, and associate the Paisley Pattern with the town
- Other external stakeholders (media, non/potential visitors, partners) recognise the town brand, and associate the Paisley Pattern with the town

##### **Paisley ranks as a cultural destination amongst other destinations in Scotland/UK (explore data with Visit Scotland/Creative Scotland)**

**Step Change 1. Radically change Paisley's image and reputation in Scotland, the UK and internationally**

**Strategic Outcome 3: More people visit Renfrewshire attractions and events**

**Sub-Outputs**

**Numbers and profile of visitors to Paisley's new venues and attending cultural events**

- Attendances at events—see specific targets
- Visitors at venues—see specific targets

**Numbers and profile of visitor numbers to Paisley and Renfrewshire attractions**

- Visitor numbers

**Numbers and profile of visitors to Renfrewshire's great outdoors**

- Visitor numbers

**Sub-Outcomes**

**Local spend and economic impact in Paisley and Renfrewshire**

- Evidence of visitor/attendee spend where possible
- Increased footfall in Paisley?

## Step Change 2. Raise prosperity and increase wellbeing in our communities

### Strategic Outcome 4: Cultural participation contributes to enhanced mental health and reduced loneliness in our communities

#### Sub-Outputs

##### **Renfrewshire's professional arts and cultural sector is equipped to work as active agents in health and social care service delivery**

- Arts, culture, health, and social care professionals work cross-sector to commission combined arts and health and wellbeing initiatives
- Local cultural organisations are health and social care service delivery providers
- Freelance arts and cultural practitioners are equipped to lead work with health and social care related outcomes
- Cultural activities and cultural venues are referral ready, building capacity in the social prescribing system
- New networks are formed and shape cultural provision
- Local communities influence decision-making on arts and cultural activities to enhance health and wellbeing

##### **Adults who have poor mental health or are experiencing loneliness are referred to cultural activity**

##### **Social and cultural prescribing activities meet participants' needs and support target groups into participating alongside wider communities**

##### **Barriers to cultural participation for marginalised groups are removed in venues and groups specifically funded to do so**

##### **Arts and culture become sustainably embedded within service delivery of mental health support at Renfrewshire HSCP and its service delivery organisations and partners**

- The CAHSC Co-ordinator works strategically within the HSCP to embed arts and cultural activities within this area of service delivery, with plans in place to mainstream this from April 2024 onwards
- Mainstreaming arts and culture within service delivery from April 2024 onwards is supported by the arts, culture and creativity becoming embedded within relevant HSCP, Council and partnership policies, informing strategic planning (e.g., Community Plan, Social Recovery Plan, Health, and Social Care Plan)
- An expanded, sustainable model of social prescribing (involving the HSCP, GPs and Community Link Workers, One Ren, and other partners) is established by April 2024
- CAHSC Group member organisations working in mental health support embed arts and cultural activities within their own individual service delivery models
- Adults accessing Self-Directed Support have increased choice of arts and cultural activities to access independently with their individual budgets

#### Sub-Outcomes

##### **People who take part in cultural activity feel less lonely and some may have formed new friendships**

- Targeted activities have a positive effect on the connections which participants make
- Participants continue to engage in activities which help them to connect

##### **Marginalised groups build confidence and transferable work skills through cultural participation**

##### **Participation in the arts and culture supports recovery from addiction for people who use drugs and alcohol**

- Regular participation in arts and cultural activities helps to positively change participants' weekly routines, supporting recovery
- Participation in arts and cultural activities enhances participants' wellbeing, through positively changing participants' self-perception and creating/reinforcing connections in the community that support recovery

##### **Choice and participation in arts and cultural opportunities facilitates independent living amongst older and/or disabled people in receipt of SDS, reducing loneliness and enhancing wellbeing**

##### **Older people accessing arts and cultural opportunities via Renfrewshire HSCP and its partners' services report enhanced wellbeing**

## Step Change 2. Raise prosperity and increase wellbeing in our communities

### Strategic Outcome 5: Children and young people thrive through everyday access to arts and culture

#### Sub-Outputs

##### **Renfrewshire has a coherent, diverse, and accessible cultural offer for children and young people, which meets their needs**

- A wide range of cultural activities are available to young people in and out of school settings
- Schools and nurseries are connected to professional arts and cultural providers
- People working with children and young people in a range of settings know about cultural opportunities available to them
- Feedback from children and young people on how they access cultural opportunities
- Feedback from children and young people on whether cultural activities meet their needs

##### **Renfrewshire's cultural offer is accessible to and meets the needs of the most disadvantaged children and young people**

- Practical barriers to the arts and culture for young people are removed
- Future Paisley programmes and venues meet the needs of disabled young people, enabling their participation
- Future Paisley programmes facilitate the participation of care experience young people and young carers

##### **New opportunities are generated for family learning and engagement in the arts, culture, and heritage**

##### **The cultural offer engenders agency in children and young people as active decision-makers**

##### **Participation in the arts and culture by the most disadvantaged children and young people is sustained**

- Participatory projects that end have exit strategies tailored to each young person's needs
- Pathways and progression routes are established from and through funded programmes, enabling disadvantaged young people to develop their talents

##### **Sustainable mechanisms are established to deliver children and young people's cultural entitlement in formal learning, connecting cultural organisations and practitioners with schools and nurseries**

##### **Progression routes are in place for children to grow and develop their creative talents**

##### **Creative learning provision in schools is enhanced**

- Quality of provision is improved
- Young people are able to access a broader range of qualifications in creative subjects

## Step Change 2. Raise prosperity and increase wellbeing in our communities

### Strategic Outcome 5: Children and young people thrive through everyday access to arts and culture

#### Sub-Outcomes

**Taking part in arts and cultural activities on a regular basis enhances young people's mental health and wellbeing, social skills, and relationships, and builds their readiness to learn in school**

**Schools-focused Future Paisley programmes lead to raised attainment in young people**

**Young people develop new skills, both arts and culture-focused skills and transferable skills**

**Young people involved in the Future Paisley programme progress to positive destinations**

**Young people's involvement in decisions that affect them within Future Paisley projects leads to enhanced wellbeing**

**Future Paisley investment builds a culture of family engagement in (cultural) education in participating nurseries and schools**

**Schools and nurseries report increased involvement of families in school activities**

- Schools and nurseries build better relationships with local families
- Families feel more involved in their children's learning on arts, culture and heritage in school and nursery
- Families better understand the benefits of arts and cultural learning activities for their children

**School and nursery staff involved in the Future Paisley programme have an increased awareness of cultural opportunities available to their pupils**

**Disadvantaged young people have developed their social and cultural capital through participation in the Future Paisley programme**

**Young people have raised aspirations as a result of participation in the Future Paisley programme**

**Young people have greater 'ownership' of the arts and culture through participation in the Future Paisley programme**

- Young people feel that the arts and culture are for them, that they belong and that they have greater 'ownership' of the arts and culture locally



## Step Change 2. Raise prosperity and increase wellbeing in our communities

**Strategic Outcome 6:** The cultural offer is dispersed and accessible across Renfrewshire, enhancing wellbeing in our communities

### Sub-Outputs

#### **The cultural programme takes place in towns and villages across Renfrewshire**

- The programme planning is informed by data and insights at ward level
- There is an expanded cultural offer where people live
- Activities are planned across Renfrewshire

#### **The cultural offer builds on Renfrewshire's cultural assets and celebrates the heritage and diversity of Renfrewshire's communities**

- New cultural assets are developed for the benefit of communities in places across Renfrewshire
- Established cultural assets are developed for the benefit of communities in places across Renfrewshire
- Cultural programming reflects the diversity of Renfrewshire's communities and heritage

#### **Targeted investment in arts and cultural providers increases the accessibility of the cultural offer for marginalised groups in towns and villages across Renfrewshire**

**Children and young people across Renfrewshire are able to access a wide range of arts and cultural activities where they need them, within and beyond formal learning spaces**

### Sub-Outcomes

#### **Renfrewshire residents have access to high quality cultural experiences at all stages of life**

#### **Communities have an enhanced sense of civic pride in the towns and villages across Renfrewshire where they live**

- The development of new cultural assets enhances civic pride and wellbeing
- The development of established cultural assets enhances civic pride and wellbeing
- Arts and cultural programming and projects reflecting the heritage and diversity of Renfrewshire's communities enhance civic pride and wellbeing
- Young people have an enhanced sense of civic pride in the towns and villages across Renfrewshire where they live, enhancing their wellbeing

#### **Shared cultural experiences connect people in towns and villages across Renfrewshire, enhancing community cohesion and wellbeing**

- Communities from across Renfrewshire are active participants in co-created programmes
- Local residents' feedback on the extent to which cultural programme activity delivered across Renfrewshire is meaningful to them
- Local residents feel socially connected to others through cultural programmes and events

## Step Change 3. Paisley will be recognised for its cultural innovation

### Strategic Outcome 7: Renfrewshire has a thriving, resilient and diverse cultural sector

#### Sub-Outputs

##### **A rebalanced sector where public institutions are less dominant and the gap with grassroots organisations and artists is narrowed**

- Evidence of artists and grassroots organisations moving to/setting up in the area
- Proportionally, more Council funding is distributed (or plans for it to be distributed) than used for delivery in-house
- Evidence of positive and supportive interaction between public institutions and the independent sector

##### **Independent networking within the sector supporting CPD and creating new partnerships**

- Number of networks
- Value of support for networks
- Number of new partnerships
- CPD opportunities

##### **Freelancers able to continue and build their practice**

- Opportunities for freelancers through the programme

##### **Volunteer organisations building their professionalism and increasing their capacity**

- Value/outcomes from specific programmes to support the volunteer sector
- Increase in capacity? Possibly some case studies?

##### **Increased studio and flexible cultural spaces—co-owned or independently owned, across Renfrewshire**

- Increase in number of studio/visual arts spaces
- Take-up of spaces is good

#### Sub-Outcomes

##### **Public institutions commission locally where possible and creating opportunities and partnerships for local artists and cultural organisations**

- Public institutions have a range of ongoing partnerships and commissions, in which local artists and independent organisations are engaged in shaping and making decisions
- Meaningful opportunities for local artists and independent cultural organisations are generated by the programme

##### **Power and leadership in cultural organisations, services and production is distributed equitably**

- Organisations, services, and production have policies and processes in place which support a wide range of voices in shaping and decision-making, including independent and voluntary organisations, freelancers, and communities

## Step Change 3. Paisley will be recognised for its cultural innovation

### Strategic Outcome 8: Innovation in Paisley's programming leads to wider engagement by local and national audiences

#### Sub-Outputs

##### **New cultural space and programming investment enables new and original work to be shown in Paisley**

- No of premiers/original commissions shown in Paisley
- Audiences

##### **National tours are secured for Paisley's venues, putting Paisley's venues on the map**

- No of national tours
- Audiences

##### **National audiences are drawn to visit, due to national and international partnerships and exciting programming**

- No of visitors from different segments (e.g., outside Paisley, 60-minute drive time, beyond) who attend
- Awareness of these activities by visitors (e.g., is a driver for visiting)

##### **Paisley collection is digitised, copyrighted and licenses support a range of commercial partnerships and access to researchers**

- Digital textile catalogue
- Range/reach of commercial partnerships has grown
- Range/reach of non-commercial interest has grown

#### Sub-Outcomes

##### **Local people feel ownership of new venues and are emotionally connected, 'first to see' new programme**

- Local people aware of new venues
- Local people associate new venues with positive development
- Local people plan to go/interested to go and see new programme

##### **Cultural venues and programmes are fully accessible to audiences and participants who have been historically marginalised**

- Any standards which have been met in building works to ensure accessibility
- Any standards which have been met in staff training/procedures/visitor welcome which ensure accessibility
- Local people feel positive about new venues, and confident to access them and feel welcomed

##### **Local stakeholders and town centre businesses understand and respond to opportunities presented by new venues and are champions**

- Specific programmes/work undertaken to build stakeholder knowledge and awareness
- Specific programmes/work undertaken to connect the visitor offer
- Local stakeholders/businesses are aware of the venues and what they offer
- Local stakeholders/businesses are positive about the venues and what they offer

## Step Change 3. Paisley will be recognised for its cultural innovation

**Strategic Outcome 9:** Community-led production and programming increases cultural participation and activism

### Sub-Outputs

#### **Communities and professional artists/cultural organisations work together to co-design arts and culture events**

- Opportunities for co-design (e.g., content for the museum)
- Number of communities/breadth/reach involved in co-design opportunities
- Value of co-design (from individual projects)— what did communities get out of it

#### **We have a shared definition of socially engaged practice and co-design is valued by policy makers, beyond the cultural sector**

- Evidence of a clear articulation and shared language around co-design across different organisations, commissioners, and communities
- Evidence of co-design as a key concept in future planning by commissioners and others

#### **Increased participation in arts and cultural activity and more opportunities for communities to come together**

- Key activities (e.g., Hallowe'en, Literature Festival) see growing audiences and activities because of the FP funding, including the investment in Council events team

### Sub-Outcomes

#### **Local arts and cultural infrastructure are strengthened**

- Local sector has meaningful, long-term relationships with communities
- Local sector has meaningful, long-term relationships with commissioners
- Other sustainability indicators

#### **Greater community cohesion—people identify shared values, aspirations and common ground through arts and cultural activities**

- Participants feel positive about their communities because of participating
- Participating feel able to explore and express positive values because of participating
- Participants express enthusiasm to engage again in other activities
- Possible evidence of greater community collective action going forwards (e.g., communities leading their own work)

#### **Marginalised groups feel part of their community.**

- Participants from marginalised groups feel positive about their participation experiences
- Participants from marginalised groups feel that they have connected with and are valued by their communities as a result of participating

#### **That communities are supported by the programme to examine complex challenges and work together to determine what solutions they want for their areas and their communities**

- Opportunities to tackle complex challenges through culture-based practice with communities
- Opportunities to develop meaningful solutions and responses through culture-based practice with communities
- What communities tell us about the value of this work

## Step Change 4. Transform Paisley into a vibrant cultural town centre

**Strategic Outcome 10:** Paisley town centre is revitalised through the opening of major cultural venues and attractions

### Sub-Outputs

#### New venues open on time

- Venues are open
- Venues are functional, with a range of programming
- Early audience/visitor figures
- Activities

#### Paisley is full of life and busy as more people visit the town centre to experience new attractions and events—inspired by exciting programming

- Footfall
- Attractions/venues as a driver to visit
- Public transport numbers/usage

### Sub-Outcomes

#### Economic benefits from different segments of visitors and locals.

- Increased spend in the local area

**Strategic Outcome 11:** Paisley's town centre is revitalised through improvements to the public realm

### Sub-Outputs

#### New public spaces are delivered on time (not for FP to measure)

- Public spaces are open
- Footfall

#### New/expanded events are hosted in the town centre as a result of improved outdoors space

- Events programme shows ambition
- Increased visitors attracted to events (pre-Covid baselines)

### Sub-Outcomes

#### More people congregate and dwell in the town centre—local people and visitors

- Change/rise in number of in-Renfrewshire visitors/visits to town centre
- Change/rise in number of out-of-Renfrewshire visitors/visits to town centre
- Change/rise in number of people living in town centre/options to live in town centre
- Confidence and increased sales amongst local businesses (possibly reporting via a survey)?

## Step Change 4. Transform Paisley into a vibrant cultural town centre

### Strategic Outcome 12: Paisley town centre is animated by cultural production and participation

#### Sub-Outputs

##### **Annual signature events animate Paisley town centre through cultural production and participation, involving professional arts and events practitioners, local residents and visitors**

- Events programme
- Attendance figures
- Who participates in delivery

##### **Major arts partnerships produce one-off theatre events leading to mass participation in Paisley town centre, whether as performers or audiences**

- Events programme
- Attendance figures
- Who participates in delivery
- Other indicators of success

##### **Vacant spaces become 'meanwhile spaces' for culture, animating shopping centres and Paisley High Street**

- No of meanwhile spaces
- Visitors where measurement is possible
- Footfall against previous baseline
- Visitor/resident responses/perceptions

##### **A memorial sculpture, co-created with the local community, is produced to commemorate the Glen Cinema disaster**

- Sculpture is created
- Evaluation of participants experience of engaging—feedback and possible case study
- Awareness/response of town centre users

#### Sub-Outcomes

##### **Paisley's independent cultural sector lead and develop activity in Paisley town centre, building place-based agency within the local professional arts community**

- Greater presence by the independent sector, whether meanwhile or more permanently
- Specific developments to house arts organisations/individuals/studios

##### **Paisley's heritage attractions professionalise and deliver a quality visitor experience**

- Evidence of key steps taken to professionalise heritage attractions—new posts, accessibility measures, other things
- Good feedback from visitors about the visitor experience to heritage attractions

## Step Change 5. Develop a sustainable and resilient creative economy in Renfrewshire

**Strategic Outcome 13:** Organisations and sole traders working in Renfrewshire's creative economy develop sustainable and resilient business models

### Sub-Outputs

**The investment creates a range of meaningful opportunities for organisations and sole traders to develop their business models that consolidate their governance, financial viability, and management**

- Opportunities to get involved in delivering programmes/activities locally for Renfrewshire, nationally and internationally
- Benefiting from any policies to procure/employ local talent/delivery partners
- Specific business development opportunities are well taken up, and participants suggest they are useful
- Specific needs are identified (e.g., fundraising, appropriate space, etc) and supported
- Expansion of viable cultural networks to support the sector in Renfrewshire

**Local organisations become recipients of regular funding and/or strengthen their business case for ongoing financial support**

- For local organisations to receive regular funding from Creative Scotland, access trusts and foundations and other sources of funding including sponsorship

**Local cultural organisations to be seen as a valuable asset that can deliver programmes and projects on behalf of the local authority**

### Sub-Outcomes

**Towards the end of the investment period organisations and sole traders are well-placed to lead and/or contribute to future programming and activities**

- Planning and commissioning processes involve organisations and sole traders in meaningful ways that utilises those organisations and sole traders as clear assets for Renfrewshire
- Specific plans/follow-on programmes are in place, to continue meaningful work and grow the sector so it can be sustainable
- Organisations and sole traders feel positive about the future of their work in Renfrewshire

**The critical mass is helping to attract other cultural organisations and sole traders to move into Renfrewshire and build the cultural ecology**

**The sector is developing its visibility, and this yields greater opportunities to work in partnership locally, nationally, and internationally**

**Local artists and organisations operating on a more stable footing**

- Organisations and artists able to plan for the future
- Clear range of ongoing work which involves a range of individuals and organisations
- Feasible fund-raising plans/capabilities for the medium-term

**Local organisations are creating more opportunities for freelancers, young practitioners, and volunteers as a result of having more/some regular funding**

- Number of opportunities for freelancers, young practitioners and volunteers increases (would require a baseline)
- Types of opportunity



## Step Change 5. Develop a sustainable and resilient creative economy in Renfrewshire

**Strategic Outcome 14:** Pathways into employment and progression routes in Renfrewshire's tourism, cultural and creative sectors are being supported

### Sub-Outputs

**There are projects which support participants to develop an interest in working in tourism, cultural and creative sectors**

**Work is ongoing to join up different opportunities and routes into training and employment in tourism, and the cultural and creative sectors**

### Sub-Outcomes

**Young people feel positive about training and employment in tourism, cultural and creative sectors in Renfrewshire, see it as a viable option and understand what the routes into employment are**

**Strategic Outcome 15:** The tourism and the cultural and creative sectors in Renfrewshire are vibrant and employment opportunities are developing

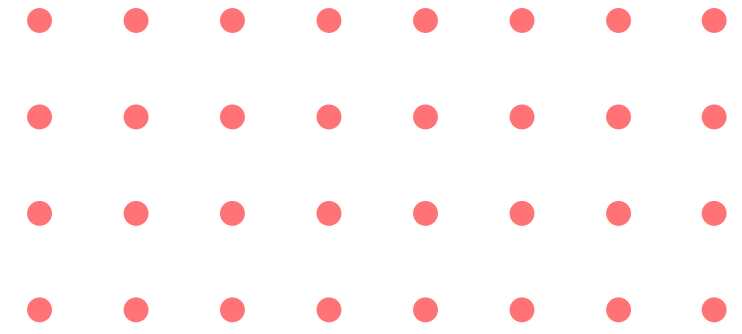
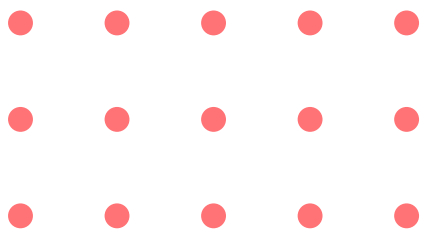
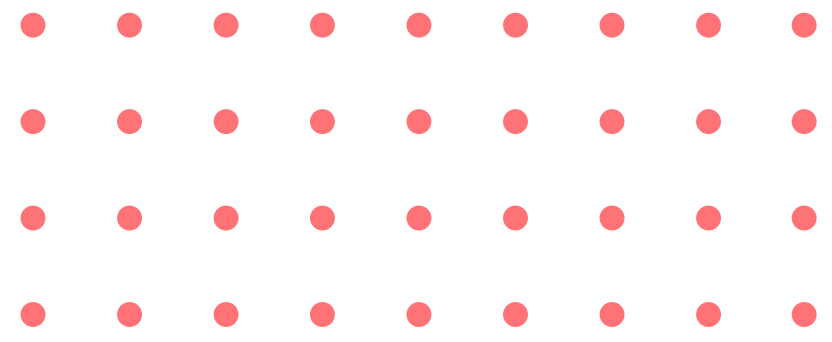
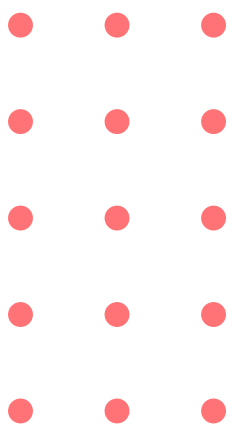
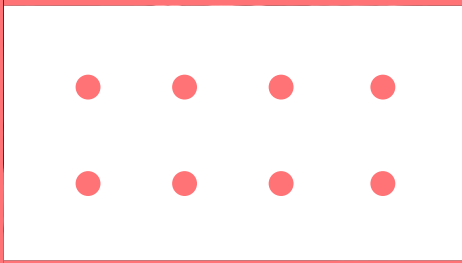
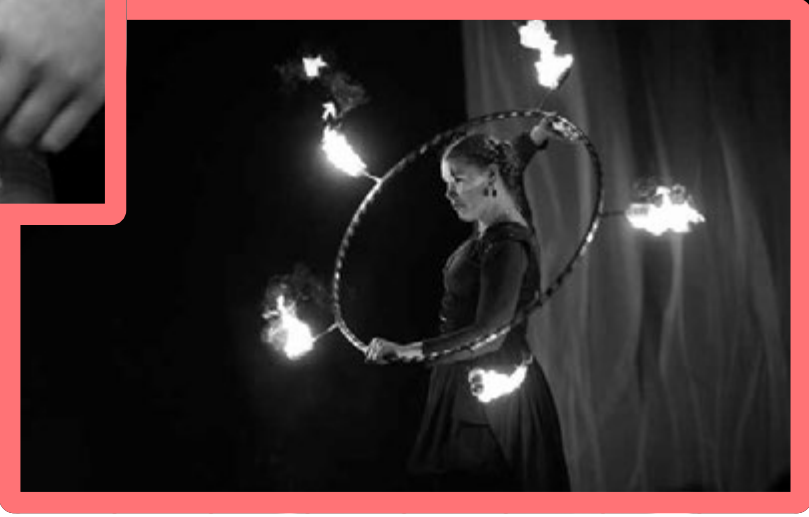
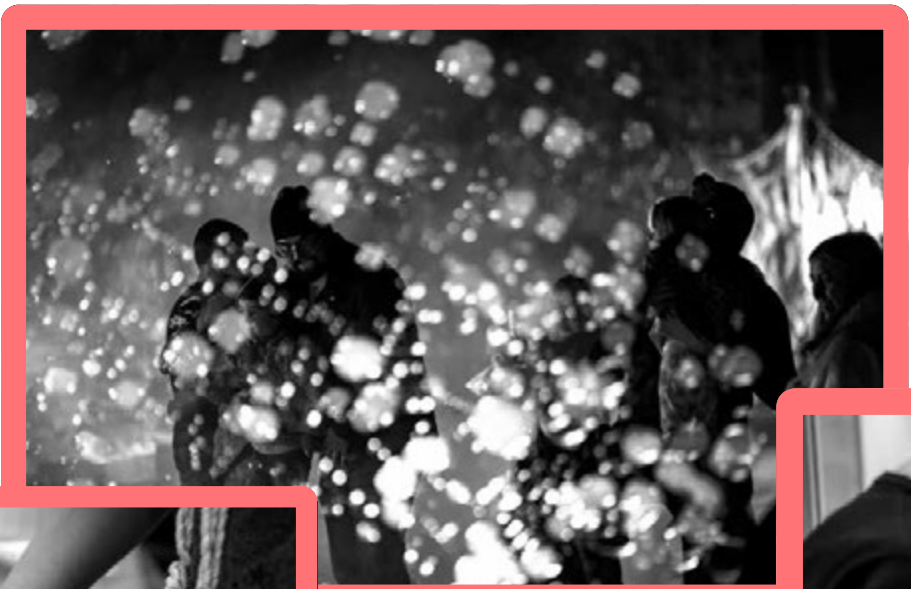
### Sub-Outputs

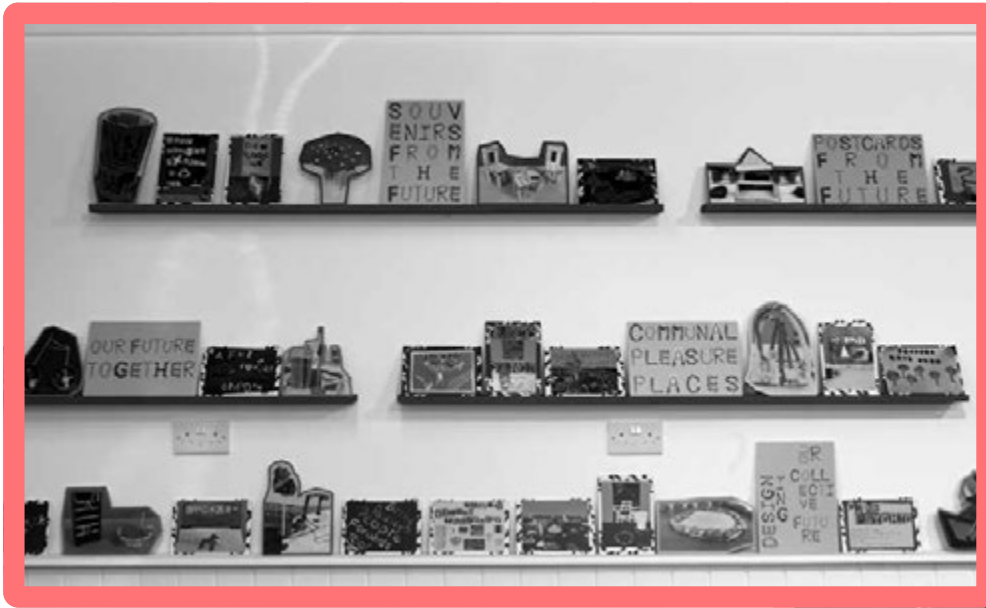
**The investment creates some direct employment, via new venues, new commissions and other additional new areas of activity and programme**

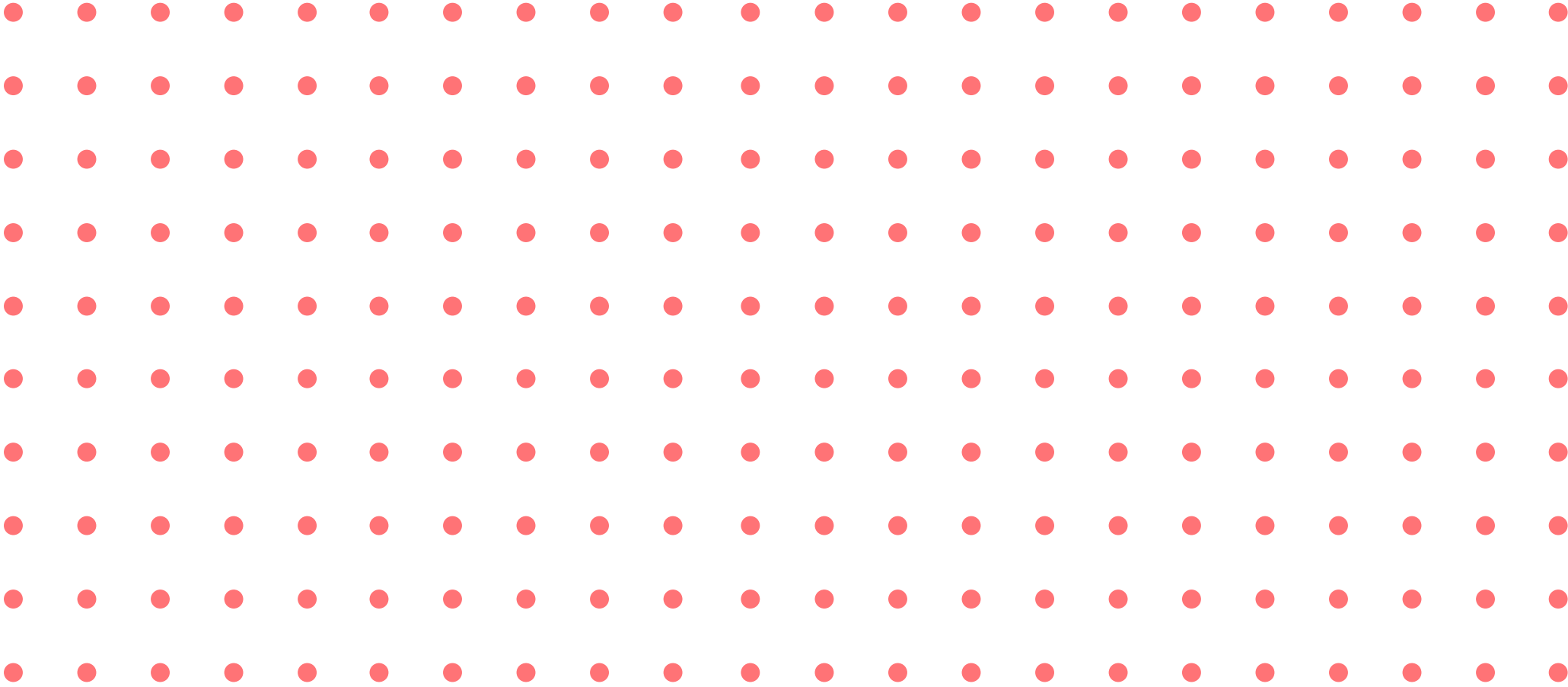
- New jobs available in these sectors
- Types of jobs
- Status of jobs (permanent, fixed term, etc)

### Sub-Outcomes

**There is evidence of wider investments and interest in Paisley and Renfrewshire following the positive town developments and the raised profile of the tourism and cultural offer**









FUTURE  
PAISLEY

## Appendix 3c

### Paisley Halloween Case Study



# **Paisley Halloween Festival**

## Case Study

Dr Sophie Mamattah  
CCSE/UWS

The Paisley Halloween Festival (PHF) has occupied a place in Renfrewshire's calendar of recurring events since 2014. With time and investment from *Future Paisley* and EventScotland, the festival has developed into a significant annual occurrence which secures Paisley a place on the itinerary of 'must see' seasonal events in Scotland.<sup>1</sup>

## Background & Introduction

PHF is funded through Renfrewshire Council Events budget, EventScotland<sup>2</sup> and, since 2018, *Future Paisley*. *Future Paisley* comprises a far-reaching and progressive approach to cultural regeneration which seeks to mobilise culture in pursuance of positive social change.<sup>3</sup> In recent years, the festival has received £109,000 towards its costs from *Future Paisley*.<sup>4</sup> This resource has been invaluable as match funding to leverage other funding applications.<sup>5</sup> PHF is one of the UK's largest free to attend Halloween events and, a flagship event for Renfrewshire's Major Events Programme.<sup>6</sup>

<sup>1</sup> The 2018 festival was named as one of the year's 'top 10' events and festivals in a competition held by Holidaylettings.co.uk featuring the UK's spookiest Halloween event (see: EventScotland Post Event Outcome Report—Year of Young People 2018). PHF was named 'Best Festival or Outdoor Event' in the EventIt Awards of the same year and Best Cultural Event or Festival at the Scottish Thistle Awards, 2018–20 (See: <http://tinyurl.com/4wkrv8zy>, <https://visitscotland.eventsair.com/thistleawards2021/2019-2020> & Paisley Halloween Festival wins gold). PHF was also nominated in the Outstanding Festival category of The Herald Scottish Culture Awards 2019 (see: <https://newsquestscotlandevents.com/events/cultureawards/>).

<sup>2</sup> EventScotland funding is contingent upon annual applications to appropriate funding schemes (correspondence with Pauline Allen, 29<sup>th</sup> February 2024).

<sup>3</sup> See: <https://www.renfrewshire.gov.uk/futurepaisley>

<sup>4</sup> Future Paisley provided £30,000 towards a total budget of £241,000 in 2018, £10,000 in 2019, 2020 was a casualty of COVID19. The 2021 PHF recorded a large underspend as live events were still limited due to the pandemic; Future Paisley funds were reallocated. In 2022 and 2023, Future Paisley support in the amounts of £30,000 and £39,000 were committed to PHF (see: Halloween Festival Evaluation Summary, Paisley Halloween Festival (2018–2022)). In 2022, an additional £6,000 was made available for evaluation purposes (correspondence with Pauline Allen, 15<sup>th</sup> February 2024).

<sup>5</sup> Interview with Pauline Allan & Suzi Maciver, February 2024.

<sup>6</sup> Future Paisley Project Monitoring & Evaluation Report: Paisley Halloween Festival 2022



PHF is a sizable undertaking, the staging of which draws upon the experience and expertise of the Renfrewshire Council Major Events Team working in partnership with commissioned event producers (such as Cirque Bijou<sup>7</sup>, a leading specialist in carnival arts, who have collaborated on the event since 2019) and a range of artists, cultural groups and practitioners alongside local community members to realise its multi-faceted aims. These aims—listed below—span economic, social and cultural objectives:

- Encourage more people to spend time in Renfrewshire by offering a high-quality event experiences.
- Maximise co-design, participation and volunteering opportunities by embedding socially engaged practice through event design and delivery.
- Understand and remove barriers to participation so that everyone in our communities can access the event.
- Develop partnerships locally and nationally that strengthen the capacity of our cultural and creative sectors and create opportunities for local talent.
- Strengthen emotional connection between local people and their place by illuminating stories and issues that are important and showcasing the best of Renfrewshire.
- Support local businesses to fully maximise the benefits of supply opportunities and publicity and footfall generated by events.
- Incorporate new event trends and technologies ensuring the programme continues to diversify and remain relevant.
- Investigate how events can help work towards net zero Renfrewshire and raise awareness of climate change among attendees and participants.<sup>8</sup>

<sup>7</sup> <https://www.cirquebijou.co.uk/>

<sup>8</sup> Future Paisley Project Monitoring & Evaluation Report: Paisley Halloween Festival 2022.

The increased funding from Future Paisely enabled the festival to grow and, to 'significantly improve on community programming'.<sup>9</sup> It follows that the festival's scale and ambition presage its significance for a number of the aims and objectives foregrounded in the Future Paisely step changes and, recognised within the Evaluation Framework<sup>10</sup> developed to assess the outcomes, outputs and impacts that this suite of investments has accrued.

<sup>9</sup> Halloween Festival Evaluation Summary, Paisley Halloween Festival (2018–2022).

<sup>10</sup> <https://ccse.uws.ac.uk/wp-content/uploads/2023/10/FuturePaisleyEvaluationFramework.pdf>

In this case study, data gathered for evaluation purposes, published reporting and key stakeholder interviews are drawn upon to explore the contribution that PHF and associated activities have made to the *Future Paisley* programme. PHF is an outstanding illustration of a number of the Framework's guiding Step Changes, contributing to:

- Step Change 1 [Radically Change Paisley's Image and Reputation in Scotland, the UK and Internationally] *Outcome 1: Increased civic pride; Outcome 2: Paisley is positioned as a destination of choice and Outcome 3: More people visit Renfrewshire attractions and events.*
- Step Change 2 [Raise Prosperity and Increase Wellbeing in our Communities] *Outcome 5: Children and young people thrive through everyday access to arts and culture; Outcome 6: The cultural offer is dispersed and accessible across Renfrewshire, enhancing wellbeing in our communities.*
- Step Change 3 [Paisley will be Recognised for its Cultural Innovation] *Outcome 8: Innovation in Paisley's programming leads to wider engagement by local and national audiences; Outcome 9: Community-led production and programming increases cultural participation and activism, and*
- Step Change 4: [Transform Paisley into a Vibrant Town Centre] *Outcome 10: Paisley's town centre is revitalised through the opening of major cultural venues and attractions and, Outcome 12: Paisley's town centre is animated by cultural production and participation.*

## Increased civic pride, Paisley is positioned as a destination of choice & more people visit Renfrewshire attractions and events.

In recent years, the PHF has recorded a steady increase in audience numbers. In 2018—the first year in which PHF received *Future Paisley* funding—34,000 spectators attended the festival, 10,982 of whom were non-local, event specific visitors to Paisley.<sup>11</sup> At this time, PHF was a single day event<sup>12</sup> which included a Halloween ball and movie night.<sup>13</sup> In 2022 and 2023, audience numbers had increased to 45,000 and 50,000 spectators respectively.<sup>14</sup> In 2022, 28.7% (or, 10,322) of attendees travelled from outside Renfrewshire to visit the festival.<sup>15</sup> In 2023, 30% of event visitors hailed from outside the local authority area (or 12,480 event specific visitors to Renfrewshire across the festival weekend).<sup>16</sup> Furthermore, the PHF has maintained reasonably consistent participant<sup>17</sup> numbers. Though at their highest in 2018 and 2019—when 710 and 590 community members, artists and others took part—the equivalent figures for 2021–3 have remained stable at 209 (2021), 240 (2022) and 238 (2023).<sup>18</sup> While COVID19 is a consideration here, a change in the approach taken to community engagement is of more significance. While the 2018 and 2019 events featured centrepiece parades for which participants could potentially only show up on the night and, daring aerial performance (which did require commitment to preparatory workshops), from 2021–23 emphasis was placed on deeper and more enduring involvement in creative workshops. As Creative Events Producer, Suzi Maciver, observes 'in '21 we had no live performance because of COVID, so we got young people involved in more visual art workshops and making [...] participating in things that contributed to installations and then, we [...] retained that format for '22 [and] '23'. While fewer in overall numbers, the involvement was likely achieved in 'a more meaningful [...] slightly longer-term way [...] with the view that [participants] would be getting a little bit more out of it than just performing in the parade.' Rather than potentially coming along on a single occasion, this format means that 'everyone who's participated has been part of an engagement process'.<sup>19</sup>

<sup>11</sup> Halloween Festival Evaluation Summary, Paisley Halloween Festival (2018–2022) & Halloween Festival 2018, Event Evaluation (James Law Research Associated Ltd, November 2018).

<sup>12</sup> The festival was extended for the first time in 2019 (see: Halloween Festival Evaluation Summary, Paisley Halloween Festival (2018–2022)). PHF 2019 ran 25–26<sup>th</sup> October, 2021, from 26<sup>th</sup>–28<sup>th</sup> of the month, 2022 spanned 27<sup>th</sup>–29<sup>th</sup> and 2023, from 26<sup>th</sup>–28<sup>th</sup> October. In 2021 the festival's timeframe was increased in order to reduce crowd density as a COVID19 precaution/mitigation (see: Scotland's Year of Coasts & Waters #YCW2021 Events Programme Open Fund Post Event Outcome Report).

<sup>13</sup> Halloween Festival Evaluation Summary, Paisley Halloween Festival (2018–2022).

<sup>14</sup> Halloween Festival Evaluation Summary, Paisley Halloween Festival (2018–2022).

<sup>15</sup> EventScotland, National Events Programmed 2022 Post Event Outcome Report.

<sup>16</sup> Future Paisley Project Monitoring & Evaluation Report: Paisley Halloween Festival 2023.

<sup>17</sup> Here, participant refers to a person taking part in a parade or a pre-event or live-event community workshop (correspondence with Suzi Maciver 19<sup>th</sup> February 2024).

<sup>18</sup> Correspondence with Suzi Maciver (19<sup>th</sup> February 2024).

<sup>19</sup> Interview with Pauline Allan & Suzi Maciver, February 2024.

Data show that PHF is successfully staking a claim to a place on attendees' cultural calendars; 64% of the 2023 audience had attended a prior Paisley Halloween event.<sup>20</sup> Moreover, there is clear evidence that the festival plays a role in changing people's views of Paisley for the better.<sup>21</sup> For example, 66% of all those who attended the 2023 event reported 'net improved impressions of Paisley'. Although these figures were slightly lower for local authority area residents (at 59%), they were an impressive 83% among those who were visiting Renfrewshire and attending the PHF.<sup>22</sup> These sentiments are also reflected in feedback from a cross-section of the 2023 audience who participated in vox-pop surveys during their festival visit. Feedback received included remarks such as:

*"Everything was fantastic, I had the best time. Lights and fire effects were brilliant. The musical skeleton band was excellent. Toasting marshmallows was good fun."*

*"It's all great. Too much to just pick one thing. The one-way system is spot on."*

*"The whole event is utterly amazing; I couldn't possibly choose my favourite thing."<sup>23</sup>*

**"The whole event is utterly amazing; I couldn't possibly choose my favourite thing."**

<sup>20</sup> Paisley Halloween Festival 2023.

<sup>21</sup> Further evidence for such change is seen in the work of Hell & McPherson (2022) which draws on the data collected for Hell's doctoral thesis examining the public value of festivals and events. PHF is one of the events included in the study and dataset.

<sup>22</sup> Paisley Halloween Festival 2023.

<sup>23</sup> See: Paisley Halloween Festival 2023.

**“Can’t wait to see what is in store for next year, this was fantastic!”**

<sup>24</sup> Scotland’s Year of Coasts & Waters #YCW/2021 Events Programme Open Fund Post Event Outcome Report.

<sup>25</sup> EventScotland Post Event Outcome Report—Year of Young People 2018.

<sup>26</sup> Scotland’s Year of Coasts & Waters #YCW/2021 Events Programme Open Fund Post Event Outcome Report.

<sup>27</sup> Halloween Festival Evaluation Summary, Paisley Halloween Festival (2018–2022).

<sup>28</sup> Gothic Halloween Proposal v10. In 2023, the 6 areas featuring programmed content developed by Cirque Bijou and collaborators included: Renfrew Lawn, Bridge Street, Abbey Close, the Cenotaph Steps and Abbey Lawn (Paisley Halloween Festival: Post Event Report, 2023).

<sup>29</sup> Future Paisley Project Monitoring & Evaluation Report: Paisley Halloween Festival 2023.

<sup>30</sup> EventScotland Post Event Outcome Report, National Events Programme 2019.

Similar sentiments are echoed across the editions of the PHF, in 2021, for example, 88% of attendees reported that they were ‘satisfied’ or ‘very satisfied’ with their overall event experience. Vox pop feedback included observations such as:


*“It’s been really cool and something different getting to see all the light displays—it’s really lovely. My family come every year and say it’s always amazing, so I thought I’d come and have a look too.”*

*“It was fantastic—went 3 nights in a row. Stunning.”<sup>24</sup>*

And, in 2018,

*“Can’t wait to see what is in store for next year, this was fantastic!”<sup>25</sup>*

PHF draws thousands of people into the town centre where live performance is combined with installation artwork and spectacular Halloween themed decorative elements which adorn exemplars of Paisley’s built heritage. As part of EventScotland’s Year of Coasts & Waters, PHF 2021 emphasised interaction with the White Cart, the Clyde tributary navigable as far as Paisley.<sup>26</sup> With time, the festival format has evolved, offering increased opportunity for community involvement, ‘diversify[ing] art forms and purposefully work[ing] with groups in a bespoke way to co-create an exciting and diverse programme’.<sup>27</sup> Further, routing the parade around the historical town centre,<sup>28</sup> situating decorative elements of the Halloween displays to spotlight the town’s built heritage (including recently revitalised assets such as the Town Hall)<sup>29</sup> and, using new event locations to host activities related to the festival<sup>30</sup> both draws people into Paisley and brings attention to the town’s cultural and historical assets. Harnessing lighting, visual arts and other decorative elements to temporarily animate the town, PHF can be seen to contribute to the outcomes: Paisley’s town centre is revitalised through the opening of major cultural venues and attractions and, Paisley’s town centre is animated by cultural production and participation.



Children and young people thrive through everyday access to arts and culture and, the cultural offer is dispersed and accessible across Renfrewshire, enhancing wellbeing in our communities.

The PHF can be seen to have enhanced and dispersed the cultural offer at local and regional levels along a number of axes. The festival has presented opportunities for local people to become involved in aspects of the preparation for and, production and performance of the festival. Over time, adjustments and accommodations have been made to ensure that those who would wish to attend are appropriately supported to allow them to do so.

Examples of the ways in which local community members (particularly young people) have been able to participate in PHF are many. With time, the education and workshop sessions that have prepared the ground for the festival have remained quite consistent. There were approximately 40 such sessions in the run up to the 2018 and 2019 events. Prior to the 2022 and 2023 iterations of PHF, about 20 and 24 sessions respectively were hosted.<sup>31</sup> This community related approach to the preparatory phases of the event provides space for co-creative activity. The approach comprises 'recruitment and, [a subsequent] engagement process [running] from the spring through to Halloween [, all of which requires a more structured commitment] from participating community members.<sup>32</sup>

Though COVID affected the 2021 PHF, organisers nevertheless successfully arranged approximately 20 workshops attended by 209 community members from 11 community groups<sup>33</sup> who were involved in making and performance opportunities. Typically, attendance to between 4–6 workshops is required, depending upon the activity being undertaken. Appropriate adaptations are made for groups where fatigue or concentration span are a consideration.<sup>34</sup> The outputs from these sessions included 155 dioramas, displayed in Earthship1, the centrepiece installation<sup>35</sup> of the 2021 edition of PHF.<sup>36</sup> Similarly, for PHF 2022, spoken word films created by local people from across the Renfrewshire region formed part of the festival exhibit.<sup>37</sup>

<sup>31</sup> Correspondence with Suzi Maciver, 19<sup>th</sup> February 2024.

<sup>32</sup> Halloween Festival Evaluation Summary, Paisley Halloween Festival (2018-2022).

<sup>33</sup> Kibble School, Ferguslie Dance Group, ArtBOSS Young Carers Group and Renfrewshire Youth Services were among these (Scotland's Year of Coasts & Waters #YCW2021 Events Programme Open Fund Post Event Outcome Report & correspondence with Suzi Maciver, 19<sup>th</sup> February 2024).

<sup>34</sup> Interview with Julian Bracey, February 2024 & Interview with Pauline Allan & Suzi Maciver, February 2024.

<sup>35</sup> The development of this artwork was led by visual artist, Mick Stephenson: <http://www.mickstephenson.net/>

<sup>36</sup> Scotland's Year of Coasts & Waters #YCW2021 Events Programme Open Fund Post Event Outcome Report.

<sup>37</sup> See: Paisley Halloween Festival 2022. Films can be viewed at: [1] <https://vimeo.com/763563775/be478211cf>, [2] <https://vimeo.com/763560516/63f410b9b5>, [3] <https://vimeo.com/763557880/3439720d17>, and [4] <https://vimeo.com/763487421/644a4d7630>.



While the Festival's overall themes is agreed by the Events' Team and artistic directors, these are sufficiently broad to allow significant room for interpretation in the workshop setting. In the lead-up to the 2023 event, for example, the Gothic theme was interpreted though an immersive theatre piece based around Edgar Allan Poe's *The Raven*<sup>38</sup> and the supernatural comedy horror series, *Wednesday*.<sup>39</sup> The poem was read by artist and performance poet, Imogen Stirling,<sup>40</sup> and performed by young people who worked together to devise a unique performance piece which was then staged within a specially created outdoor installation comprising set pieces, special effects and illumination; *Raven's Realm*. Community performers were also able to develop some of their own costumes with additional support from *Cirque Bijou*.<sup>41</sup> In this way, an emphasis is put on empowering community participants to create high-ambition work which can 'sit alongside the professional work' and, on 'creat[ing] a space in which the young people can feel very proud of their work'.<sup>42</sup>

<sup>38</sup> <https://www.poetryfoundation.org/poems/48860/the-raven>

<sup>39</sup> <https://www.imdb.com/title/tt13443470/>

<sup>40</sup> <https://www.imogenstirling.com/>

<sup>41</sup> Interview with Julian Bracey, 22<sup>nd</sup> February 2024.

<sup>42</sup> Interview with Julian Bracey, 22<sup>nd</sup> February 2024.

<sup>43</sup> EventScotland Post Event Outcome Report—Year of Young People 2018. Notably, the 2018 edition of PHF was also part of EventScotland's Year of Young People.

<sup>44</sup> See: EventScotland Post Event Outcome Report—Year of Young People 2018. A paid creative internship was also established, part of the intern's role involved supporting the panel in its work. The appointed intern excelled in the role which was extended 'to sustain [the] Youth Events Panel along with Youth Services and to pull together recommendations for working with young people in our events going forward, including young people with complex, differing needs' (EventScotland Post Event Outcome Report—Year of Young People 2018). The Youth Events Panel (rebranded: RYEvents) continued to operate with a core group of 8-10 RYEvents ambassadors contributing to the programming for PHF 2019 (see: EventScotland Post Event Outcome Report, National Events Programme 2019). As member retention became a significant obstacle, the Panel did not continue beyond this point. The young people participating had a variety of other interests and commitments. Some became involved with Renfrewshire Youth Voice [<https://www.ryv.org.uk/>] where the local authority had developed connections around shared aims, some also transitioned towards volunteering roles associated with PHF (interview with Pauline Allan & Suzi Maciver, 14<sup>th</sup> February 2024).

<sup>45</sup> <https://www.youthscotland.org.uk/awards/dynamic-youth-award/>

<sup>46</sup> Overall—including Event Panel members—96 young people received their Hi5 Awards (<https://www.youthscotland.org.uk/awards/hi5-award/>), 10 completed their YAA (silver) and 46 their Dynamic Youth Award through involvement with PHF (see: EventScotland Post Event Outcome Report—Year of Young People 2018).

<sup>47</sup> <https://www.youthscotland.org.uk/awards/completing-your-awards/yaa-awards-completion-guide/> See: EventScotland Post Event Outcome Report—Year of Young People 2018.

<sup>48</sup> Scottish Index of Multiple Deprivation, a tool for identifying the places in Scotland where people are experiencing disadvantage across different aspects of their lives (see: <https://www.gov.scot/publications/scottish-index-multiple-deprivation-2020/>).

<sup>49</sup> EventScotland Post Event Outcome Report – Year of Young People 2018. Complex needs include additional support needs, caring responsibilities, young offenders.

Established in August 2018, a Youth Events Panel comprised of 'a group of young people from across the region meeting fortnightly to co-design the Halloween event [with the support of] the Council's Events Team and Youth Services.'<sup>43</sup> The 28 young people comprising the Panel were drawn from a range of community groups, including Kibble Centre, Renfrewshire Young Carers and the Disability Resource Centre, thus bringing representatives of often un(der)heard communities into key design and planning roles.<sup>44</sup> Through their involvement with the Panel, four young people completed their Dynamic Youth Award<sup>45</sup> alongside six who completed their Youth Achievement Award—YAA—(Silver).<sup>46</sup> The Panel also won the 'Spirt of Halloween' co-creation award at the Positive about Youth Awards, 2018.<sup>47</sup> Further, in the lead up to the Halloween parade, 541 young people from 24 school groups were engaged in preparatory work and projects, of these 321 from 15 school groups took part in the Parade on the night. Twenty percent of this group came from key SIMD<sup>48</sup> data zones and 13% were young people with complex needs.<sup>49</sup>

The same year, 62 young people—88% of whom resided in key SIMD areas—took part in the parade as aerial performers having participated in rigorous preparatory workshops. The taster workshops (hosted in key SIMD areas as well as central Paisley) reached a total of 163 young people overall. Notably, in comparison with the parade, there was 'no drop off in the core numbers [of young performers], all of the young people who had committed to the event [attended] rehearsals' and subsequently performed in the aerial spectacular.<sup>50</sup> It is notable too that wheelchair users have been able to participate as performers in aerial spectacular elements of the festival, feeding back—in 2019<sup>51</sup>—that:

***"I've never been fully out of the wheelchair before, when I get lifted in the harness it's an amazing feeling, it's freedom."***

And,

***"It feels amazing when you're up in the air. I know I'm a wheelchair user, but I don't feel disabled when I'm up there."<sup>52</sup>***

For spectators, access to the overall PHF event is un-ticketed<sup>53</sup> therefore maximising attendance opportunities regardless of income level.<sup>54</sup> The Events Team has also sought to work with local partners<sup>55</sup> and, national guidelines<sup>56</sup> to produce an event specific accessibility guide,<sup>57</sup> improve accessibility and experience for event visitors with additional support needs.<sup>58</sup>

***"I've never been fully out of the wheelchair before, when I get lifted in the harness it's an amazing feeling, it's freedom."***

<sup>50</sup> EventScotland Post Event Outcome Report—Year of Young People 2018. Also see: A local schoolgirl vows to conquer her fear of heights [...].

<sup>51</sup> In 2019, aerial dance company All or Nothing (<https://www.aerialdance.co.uk/>) worked alongside members of Paisley-based Dirty Feet Dance Company to create the show (INSIGHT, nd.).

<sup>52</sup> EventScotland Post Event Outcome Report, National Events Programme 2019.

<sup>53</sup> Some specific activities have been ticketed, for example, 2019's Silent Disco. Though ticket prices were kept very low at £3 ea. Or £10 for a family of 4 (see: EventScotland Post Event Outcome Report, National Events Programme 2019).

<sup>54</sup> Scotland's Year of Coasts & Waters #YCW2021 Events Programme Open Fund Post Event Outcome Report.

<sup>55</sup> For example: Renfrewshire Learning Disability Service and Disability Resource Centre.

<sup>56</sup> Visit Scotland's 'Inclusive & Accessible' events guide, Euan's Guide and Attitude is Everything.

<sup>57</sup> See: <https://paisley.is/visit/paisley-halloween-festival-access-guide/>

<sup>58</sup> Future Paisley Project Monitoring & Evaluation Report: Paisley Halloween Festival 2023.

Innovation in Paisley's programming leads to wider engagement by local and national audiences & Community-led production and programming increases cultural participation and activism.

The foregoing clearly evidences the ways in which PHF has been leveraged to bring members of the local community into the preparatory and delivery processes for the event. Community involvement in production has—for example—been foregrounded in the production workshops for the aerial spectacular and, the making work for Earthship1. Moreover, PHF has 'created a wide range of opportunities for artists, and [...] communities to create and showcase their work and reach new audiences.'<sup>59</sup> Numerous and diverse workshops have involved significant numbers of school and other community groups in creative making and performance opportunities.<sup>60</sup> Participation opportunities have reached those who are often lesser heard and, there is good evidence of successful and sustained engagement with people from these communities.

<sup>59</sup> Paisley Halloween Festival 2022.

<sup>60</sup> In addition to the opportunities already outlined: for PHF 2019, Cirque Bijou worked with PACE Youth Theatre (<https://www.pacetheatre.com/youththeatre/>). Community Circus Paisley (<https://www.communitycircus.co.uk/>), Right2dance (<https://www.right2dance.com/>) and Jennifer Taggart Dance (<https://theworkroom.org.uk/members/jennifer-scott/>) have also been involved in production and performance (see: Paisley Halloween Festival 2022). Workshop and creative making opportunities are also on offer for festival visitors at PHF itself (for example: <https://outspokenarts.org/event/halloween/>).

Opportunities to become involved in PHF have also embraced a range of volunteer roles.<sup>61</sup> for PHF 2023, 13 Film and Theatre Make-up Students from City of Glasgow College volunteered as make-up artists for the Ravens' Realm performance. This, in turn, counted towards their coursework work experience hours.<sup>62</sup> Over the 2018-22 timeframe, 1,780 local people were 'engaged in Paisley Halloween Festival, developing creative skills and confidence, and showcasing their talents, while more than 150 volunteers have been supported across the programme'<sup>63</sup>

***'What Hogmanay is to Edinburgh Hallowe'en is to Paisley'*<sup>64</sup>**

PHF has succeeded in drawing visitors into Paisley to see the event which has developed a significant national profile,<sup>65</sup> attracting artists from Scotland and further afield to collaborate with the community to bring spectral visions to life.<sup>66</sup> The emphasis on community participation has, in Artistic Director—Julian Bracey's—view, 'generated some really brilliant work and quite different to the work that we would produce if we [...] had sole ownership of it.'<sup>67</sup> The festival has developed to the point where it is highly anticipated<sup>68</sup> and, whereby 'people expect Paisley to produce something unexpected;' packs of werewolves, flying coffins and vampires are awaited.<sup>69</sup> As the festival has established itself, community groups have 'been very keen to come back' and participate in preparatory workshops on offer.<sup>70</sup>

**"What Hogmanay is to Edinburgh Hallowe'en is to Paisley"**

<sup>61</sup> Including: installation and performance, event access assistant, make up artist, photography or lighting volunteer (see: Future Paisley Project Monitoring & Evaluation Report: Paisley Halloween Festival 2023).

<sup>62</sup> Future Paisley Project Monitoring & Evaluation Report: Paisley Halloween Festival 2023.

<sup>63</sup> Paisley Halloween Festival 2022.

<sup>64</sup> Seven things for seven days: what's on in Scotland this week?

<sup>65</sup> See: Seven things for seven days: what's on in Scotland this week?

<sup>66</sup> See: Future Paisley Project Monitoring & Evaluation Report: Paisley Halloween Festival 2023.

<sup>67</sup> Interview with Julian Bracey, February 2024. Renfrewshire Council's Suzi Maciver also noted the benefits that the community engagement approach developed for the Halloween festival have brought for the Major Event Team's thinking with regard to event development and the potential for community involvement across their portfolio creating 'a framework for the team of "this is how we work, this is how we wanna work, this is how we want our events to work, so every tender we develop is going to have that [community engagement and benefit opportunities] at the heart of it"' (Interview with Pauline Allan & Suzi Maciver, February 2024).

<sup>68</sup> Interview with Julian Bracey, February 2024, interview with Pauline Allan & Suzi Maciver, February 2024.

<sup>69</sup> Interview with Pauline Allan & Suzi Maciver, February 2024.

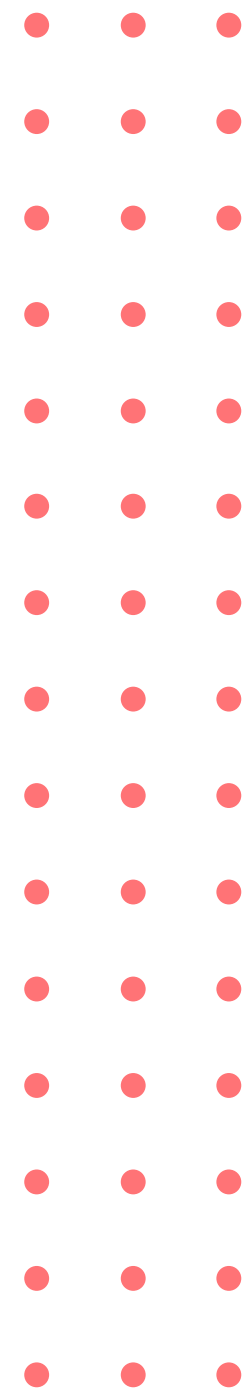
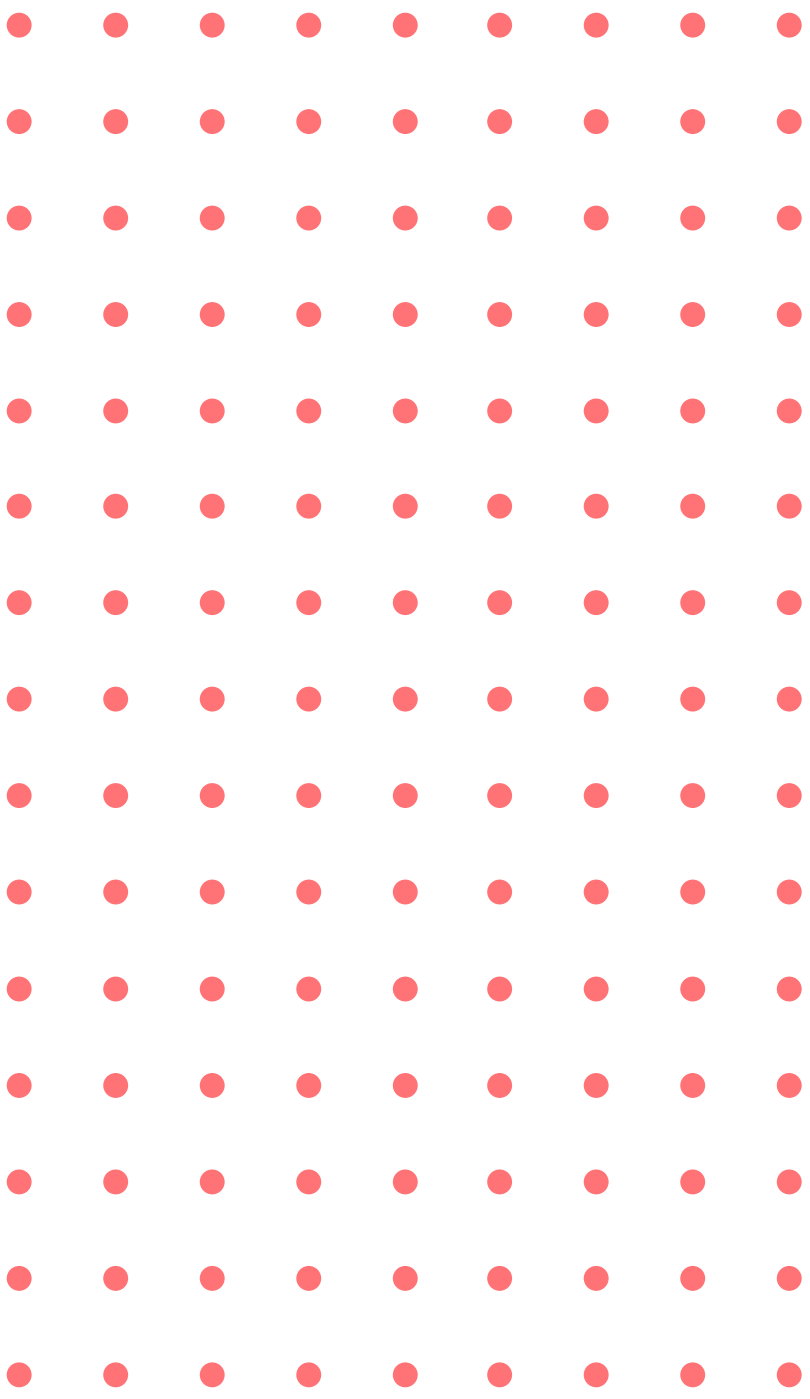
<sup>70</sup> Interview with Julian Bracey, February 2024.



## Insights & learning from Paisley Halloween Festival

The PHF is a great example of the way in which an event of significant complexity and scale can be developed in ways that provide opportunities for members of the local community to participate in its development and delivery. These opportunities include creative and making workshops, performance and volunteering. In some cases, these activities have contributed to the achievement or arts-based qualifications.

It is noteworthy that, the benefits of community engagement have also been felt by festival organisers who recognise the ways in which community input has led to innovation and added value to the end product. The PHF has developed a significant reputation on local and national stages; drawing positive attention to Paisley and Renfrewshire, encouraging local residents to feel pride in their hometown and providing the opportunity to engage with and spectate a nationally significant event.



The festival provides good opportunity for community members from un(der)-heard groups to become involved in a large-scale event with a growing reputation. There is strong evidence of ongoing commitment to accessibility (to both event preparation/participation and, the event itself) across the arc of its development.

- There is considerable, multi-faceted value in enabling community involvement in large-scale events; benefits are evident for creative output, in terms of participant skills-development and reframing and developing event organisers' views with regard to what community participation can achieve. Building relationships with community groups over time and through repeated engagement is of value here.
- There is benefit—in terms of participant commitment and experience—to focussing on depth of engagement as well as breadth of engagement.
- Significant investment in an eye-catching, innovatively presented, large-scale event garners positive national attention and provides a locus for local engagement and civic pride. There is also opportunity to bring attention to elements of the civic realm which might ordinarily be overlooked.



Going forward, it is important to ensure that the engagement and participation opportunities provided through the PHF are retained and developed in spite of challenging funding landscapes. The significant participation and access achievements evident in the delivery of the festival to date should provide a firm platform for progress. Follow up on any longitudinal outcomes for participants in activities such as aerial performance or the Youth Panel, would provide insight into any enduring impacts that involvement with PHF has accrued for these groups.

As the reputation and popularity of the festival continues to grow, high expectations will need to be met, both creatively and with regard to spectator experience. Ongoing attention and innovation in crowd and queue distribution and management will be important for ensuring positive experiences continue to vastly outweigh any negativity.<sup>71</sup>

<sup>71</sup> See: Paisley Halloween Festival 2023, Paisley Halloween Festival: Post Event Report, 2023 & Future Paisley Monitoring & Evaluation Report: Paisley Halloween Festival 2023.

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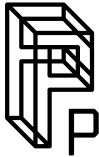
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## Appendix 3d

### Art Boss Case Study



## **ArtBOSS** Case Study

Dr Sophie Mamattah CCSE/UWS

## Background & Introduction

ArtBOSS is an innovative arts and creativity programme for young people. It focuses on the provision of arts and creativity opportunities for care experienced young people and young carers (primarily 14-18 age group) with the aim of enabling participants to develop their skill set while also supporting them to access activities with which they may not otherwise engage. This partnership model was devised to combine arts programming with a youth work approach to sustain engagement with the young people who attended. This model aimed to safeguard young people, improve health and wellbeing, and develop personal and social skills which could be bench marked against Youth Work outcomes.

A range of activities, including regular meet ups, workshops, artist engagement, mentoring, event planning/delivery and field trips comprise the dynamic and diverse approach taken to programme delivery. ArtBOSS aimed to provide a setting within which participants might:

- Develop a set of transferable competences, including project management, communication, marketing, contracting, evaluation and risk assessment.
- Enhance their soft skills, such as team-working, problem-solving and communication/ relational skills.
- Cultivate a network of contacts within and across the arts and cultural realm, potentially leading to valuable volunteering and career development opportunities.
- Increase their awareness of wellbeing and mental health.
- Benefit from increasing their awareness of the importance of good mental health and, potentially, to experience improvement in their own wellbeing and mental health.<sup>1</sup>

Initially developed through the Culture, Health and Social Care (CAHSC) group, ArtBOSS derives from a partnership between OneRen, Renfrewshire Council Youth Services and Children's Services. ArtBOSS is part of the Future Paisley programme.<sup>2</sup>

<sup>1</sup> See: Future Paisley 2021 Reporting Template— Art Boss (29th October 2021).

<sup>2</sup> As the programme progressed, management and reporting were conducted through Youth Services and OneRen with a joint report submitted to Future Paisley on a quarterly basis.



Future Paisley, a 'programme of cultural events and activity based around Paisley and Renfrewshire's unique and internationally significant story which uses targeted investment to deliver positive change'<sup>3</sup> has supported ArtBOSS with funding of £87,781 over three<sup>4</sup> years. ArtBOSS was initially intended to run from March 2020 to January 2023<sup>5</sup>. The first ArtBOSS cohort that began activity in March 2020 graduated in March 2022 to become Yo! Producers, (AKA: Yo! Producers or Creative Young Producers). A new ArtBOSS group also started at this time, running concurrently with the Yo! Producers and, for which members of Yo! Producers had the opportunity to fulfil mentoring roles, passing on—and further enhancing—their knowledge and experience.<sup>6</sup>

In this case study, we draw on published reports and key stakeholder interviews to explore the contribution that ArtBOSS and associated activities have made to the Future Paisley programme. Part of the Future Paisley Evaluation Framework, ArtBOSS is an excellent representation of Step Change 2 [Raise Prosperity and Increase Wellbeing in our Communities], Outcome 5: Children and young people thrive through everyday access to arts and culture. The aims and objectives that have underpinned the approach taken within ArtBOSS contribute to a range of outputs correlated to Outcome 5. These findings are set within the relevant parts of the outputs, outcomes and indicator frameworks developed as part of the Future Paisley evaluation process. Furthermore, ArtBOSS outcomes contribute to Step Change 1 [Radically change Paisley's image and reputation in Scotland, the UK and internationally], Outcome 1: Increased Civic Pride.

Reviewing the data provided, we can evidence the ways in which the activity supported through ArtBOSS has facilitated access to arts and culture for those who are often found to be under-represented in this realm. Furthermore, involvement with ArtBOSS has enabled participants to multiply the benefit accruing from their involvement.

<sup>3</sup> <https://www.renfrewshire.gov.uk/futurepaisley>

<sup>4</sup> Initially Y1—£16,000; Y2—£24,500; Y3—£30,000. Y1 & Y2 recorded underspends on their available budgets (see: Future Paisley Reporting Template—ArtBOSS (May-October 2022)). An additional £17,781 supported the extension of the programme from April – September 2023. These funds were reassigned following the closure of another project (correspondence with Micaela Levesque, 31.10.2023).

<sup>5</sup> ArtBOSS has been funded until September 2023 and have applied to the National Lottery Community Fund (Young Start) for external funding to continue their activities (interview with Marie Collins, October 2023). See: <https://www.tnlcommunityfund.org.uk/funding/programmes/young-start>

<sup>6</sup> A core group of 12-14 young people attended the first iteration of ArtBOSS regularly. Approximately 8-10 of them have progressed to Yo! Producers. ArtBOSS II has about 6 new starts attending consistently (interview with Marie Collins, October 2023).

Renfrewshire has a coherent, diverse and accessible cultural offer for children and young people, which meets their needs.

<sup>7</sup> Initially, the majority of referrals were made by Children's Services. Gradually, the process has evolved. Most referrals now come from social work area teams, schools and their Wellbeing Officers and from other groups within Youth Services (interview with Siobhan Gray, October 2023).

<sup>8</sup> Correspondence with Siobhan Gray & Fiona Taylor, 30.10.2023.

<sup>9</sup> ArtBOSS programme Report October-December 2022.

ArtBOSS set out to provide arts and cultural opportunities for care experienced children and young people and young carers. In so doing, the programme is specifically aimed at a group which might otherwise encounter barriers to participation or, to accessing arts and culture through conventional channels. ArtBOSS is a targeted programme<sup>7</sup>, every effort is made to understand a young person's needs before they join the programme and, to identify any barriers that they may need support to overcome prior to attending the group.<sup>8</sup> ArtBOSS offers clear avenues through which participants can access arts and cultural activities within their communities.

The activities undertaken within ArtBOSS encompass a diverse range of opportunities, incorporating a variety of arts and cultural types. For example, the programme of meet ups from October through December 2022 included Halloween workshops, pumpkin carving and costume making, photo shoots, event planning (for Frosty Festive Town Christmas event), a Christmas gift drive and pantomime attendance.<sup>9</sup> Across its full timeline, ArtBOSS has provided the opportunity for the young producers to:

- Work with a professional artist to create and publish their own graphic novel,<sup>10</sup>
- Contribute their views on the reconfiguration of Paisley Museum (working with Museum staff to highlight their preferences for the space and develop a social media),
- Work with Lateral North<sup>11</sup> as part of the Townscape, Heritage & Conservation Area Regeneration Scheme 2 (TH.CARS2). ArtBOSSes were the main producers of a new walking tour app charting Paisley's musical history,<sup>12</sup>
- Visit cultural spaces and review exhibitions, activity which also contributed to ArtBOSSes completion of their Bronze Art Award.<sup>13</sup>
- Participate in film-making workshops with artist Seamus Killick.

The programme of activities that comprises ArtBOSS is designed and developed in close consultation with participants. This co-productive approach has intensified over time. Initially, ArtBOSS co-ordinators<sup>14</sup> concentrated on providing a wide range of taster opportunities. With time, the young people have been increasingly involved in deciding where to focus their attention with due consideration to the obligations of their Art Award portfolio and, available budget.<sup>15</sup> Such an approach allows for the fulfilment of external requirements while simultaneously ensuring that participants are interested and engaged in their programme and, have an awareness of factors that contribute to its realisation.

<sup>10</sup> See: The Attic [https://issuu.com/artboss/docs/graphic\\_novel\\_art\\_boss\\_5](https://issuu.com/artboss/docs/graphic_novel_art_boss_5). Workshops with the artist Charlotte Cabrie contributed to the graphic novel's development.

<sup>11</sup> See: <https://lateralnorth.com/>

<sup>12</sup> See: <https://paisley.is/visit/paisleys-musical-history/>. This work involved weekly sessions alongside Lateral North and local musicians, charting local musical history while also learning about sound recording, app integration and the Paisley music scene. Sessions contributing to this output included work with Fèis Phàislig (<https://feisphaislig.com/>), songwriter Michael Cassidy (<https://www.musicglue.com/michael-cassidy/about>) and a tour of – and recording session at – Bricklane Studios (RL Arts Team – Project Evaluation & Monitoring Framework, July – September 2021).

<sup>13</sup> RL Arts Team—Project Evaluation & Monitoring Framework, July–September 2021. Bronze Art Award, see: <https://www.artsaward.org.uk/site/?id=65>.

<sup>14</sup> the Arts Programme Coordinator and Community Learning Officer.

<sup>15</sup> Interview with Marie Collins, October 2023.

## Participation in the arts and culture by the most disadvantaged children and young people is sustained

<sup>16</sup> See: Bronze Art Award Qualification Specification.

<sup>17</sup> The Bronze Art Award requires 40 hours of guided learning and an additional 20 hours of independent learning time. The award is of the same standard as GCSE grades 1-3. In order to achieve the award, learners are required to 'create an individual arts log or portfolio that demonstrates how they meet the following [criterion]: 1) Development of interests, knowledge and skills through active participation in any art form; 2) Experience of at least one arts event/ experience as an audience member; 3) Research into the work of an artist/craftsperson that inspires them, and; 4) Experience of passing on an arts skill, (see: Bronze Art Award Qualification Specification).

<sup>18</sup> Correspondence with Siobhan Gray & Fiona Taylor, 30.10.2023.

<sup>19</sup> See: <https://www.artsaward.org.uk/site/?id=66> for outline and, for qualification criteria: <https://tinyurl.com/bdhwdnmr>.

<sup>20</sup> Interview with Marie Collins, October 2023.

<sup>21</sup> Interview with Siobhan Gray, October 2023.

<sup>22</sup> RL Arts Team Project evaluation and monitoring framework— ArtBOSS (May–October 2022).

Through participation in ArtBOSS, young producers have had the opportunity to undertake their Bronze Art Award which aims to enable 'learners to develop a basic understanding of arts practice and some knowledge of arts provision in the community' and, through this process, 'to grow their arts and leadership talents'.<sup>16</sup> A qualification such as this requires the awardee to present their achievements in a systematic way.<sup>17</sup> In turn, this process assists them in recognising and—potentially—utilising their skills. In order to deliver and verify the Arts Award, Youth Services staff completed training with Trinity College. This approach facilitated the provision of an award that matches the arts and cultural experience.<sup>18</sup>

When, in March 2022, those participating in the first ArtBOSS cohort were able to proceed to the newly inaugurated Yo! Producers programme, they were in the process of completing their Bronze Art Award. Continuation to Yo! Producers came with the prospect of progressing towards completion of the Silver Art Award.<sup>19</sup> The creation of Yo! Producers has ensured that there is an onward pathway for those who have completed the initial programme and wish to continue their creative skills development. Further, the Silver Art Award, places greater emphasis on encouraging volunteering, mentoring and leadership qualities<sup>20</sup> and, 'finding out about professionals; arts professionals and what they do and how you can [...] go to university [and] do any kind of arts career.'<sup>21</sup> A number of Yo! Producers identified the achievement of their Silver Award as a primary goal in programme feedback.<sup>22</sup>

The initiatives undertaken through ArtBOSS have often created networking and steppingstone opportunities for widening knowledge of the local cultural and arts offerings and furthering participation in arts and culture in a variety of ways. For example:

- Work on the walking tour app developed to contribute to THCARS2 brought ArtBOSSes into contact with Fèis Phàislig, an arts organisation specialising in 'promoting interest, education and participation in the traditional arts and Gaelic culture across Renfrewshire.'<sup>23</sup>
- The music walking trail app launched at Paisley's Spree Festival, 2021.<sup>24</sup>
- Participation in artist facilitated workshops to construct giant creepy crawlies displayed at Paisley's Halloween Festival contributed to Bronze and Silver Art Award qualifications and, provided opportunity for some ArtBOSSes to volunteer as event stewards.<sup>25</sup>
- Graphic novel, The Attic, was launched at the Paisley Book Festival.<sup>26</sup>
- Collaboration with researchers at UWS on the Paisley School of Arts<sup>27</sup> project placed ArtBOSSes at the intersection between art, creativity and knowledge creation; using photography, video and sound recording to create artwork generate new ways of thinking about 'Paisley, people, arts and education.'<sup>28</sup>

Notably, feedback from ArtBOSSes highlighted the genuine enjoyment they experienced from the degree to which they were able to participate in the Fèis Phàislig led workshop. Further, one ArtBOSS observed 'through my experience at ArtBOSS, it has given me the confidence to volunteer at other creative groups.'<sup>29</sup> This latter point is underscored by ArtBOSS's Co-ordinator and Producer Marie Collins, who observed that involvement in ArtBOSS has led participants to discover additional groups of interest and, whereas previously lack of knowledge or confidence may have held them back, now 'they've got friends [...] they can go along with'. Furthermore, a wide range of trips and visits has opened up the local cultural landscape which has, in turn, been a catalyst for exploration.<sup>30</sup>

<sup>23</sup> See: <https://feisphaislig.com/>.

<sup>24</sup> See: <https://paisley.is/visit/paisleys-musical-history/>.

<sup>25</sup> ArtBOSS Programme Report October–December 2022.

<sup>26</sup> See: Artistic Youngsters Create a Graphic Novel—Paisley Daily Express.

<sup>27</sup> See: <https://sites.google.com/sbe.uws.ac.uk/psa/home>.

<sup>28</sup> RL Arts Team Project evaluation and monitoring framework – ArtBOSS (April–June 2022). See: Fresh Expeditions, <https://sites.google.com/sbe.uws.ac.uk/psa/community-projects/fresh-expeditions>

<sup>29</sup> See: Future Paisley 2021 Reporting Template: ArtBoss.

<sup>30</sup> Interview with Marie Collins, October 2023.

Taking part in arts and cultural activities on a regular basis enhances young people's mental health and wellbeing.

<sup>31</sup> For example: Woodhouse, (n.d.).

<sup>32</sup> Correspondence with Siobhan Gray & Fiona Taylor, 30.10.2023.

By way of helping care experienced young people and young carers to find pathways towards art and cultural endeavours, ArtBOSS has sought to enhance their mental health and wellbeing. The value of arts and culture for health and wellbeing outcomes is widely acknowledged.<sup>31</sup> Through provision of such activities, ArtBOSS opened a route towards the recognised benefits of such engagements. Furthermore, there were a wide range of settings in which ArtBOSS was delivered (workshops, both in-person and—as necessary through the Pandemic—online, day trips, events and other happenings), creating environments that functioned as safe spaces for social interaction—underpinned by a youth work pedagogy—and, when appropriate, discussion of worries, concerns and accomplishments and joys of day-to-day life.<sup>32</sup>

Among reported benefits, ArtBOSS participants described making new friends, being inspired by others, increased confidence and self-esteem, improved teamwork, communication and problem-solving skills.<sup>33</sup> ArtBOSS involvement also helped young people—for whom circumstances at home could be challenging—to counter social isolation and, participate in a positive community setting.<sup>34</sup> By late 2021, group sessions were 'open[ed] [...] half-an-hour early for the young people to come in, chat and have access to support from youth workers before the session [began].<sup>35</sup> This allow[ed] the young people to feel validated/supported.'<sup>36</sup> In turn, such support ensures that participants are then able to concentrate on, and engage with, the arts programme.<sup>37</sup> The explicit inclusion of a 'youth work' aspect of the ArtBOSS offer has—in the view of Community Learning Officer and ArtBOSS co-coordinator, Siobhan Gray—been significant for achieving good, regular attendance for a core group of ArtBOSSes as 'the young people are not just getting an arts club. They have the youth work element attached to it, so they know there's the role models to go to [...] young people experiencing issues or needing support with anything can come to us outwith [the ArtBOSS] sessions. So, there's a lot more support there for them than just once a week.'<sup>38</sup>

In addition to the opportunity to validate the ArtBOSS experience through the achievement of a Bronze or Silver Art Award, recognition was also accrued when ArtBOSS received the accolade of the Young Scots Arts Award.<sup>39</sup> This success was both thrilling and effort affirming, imbuing group members with confidence and self-esteem; indeed it is something that members of that group still recall with pride.<sup>40</sup> An additional dividend has been 'put[ting] ArtBOSS on the map, even just locally' which brought benefit with regard to partnership working and negotiating local opportunities for ArtBOSSes as potential collaborators now knew of the group.<sup>41</sup>

<sup>33</sup> RL Arts Team Project evaluation and monitoring framework—ArtBOSS (April-June 2022).

<sup>34</sup> RL Arts Team Project evaluation and monitoring framework—ArtBOSS (April-June 2022).

<sup>35</sup> This is part of the youth work self-evaluation approach, initiated to further support young people's social and wellbeing needs (Correspondence with Siobhan Gray & Fiona Taylor, 30.10.2023).

<sup>36</sup> RL Arts Team Project evaluation and monitoring framework—ArtBOSS (October-December 2021).

<sup>37</sup> Correspondence with Siobhan Gray & Fiona Taylor, 30.10.2023.

<sup>38</sup> Interview with Siobhan Gray, October 2023.

<sup>39</sup> See: Craggins, (2021).

<sup>40</sup> Interview with Siobhan Gray, October 2023.

<sup>41</sup> Interview with Marie Collins, October 2023.



## Young people develop new skills, both arts and culture-focussed skills and transferable skills

ArtBOSS has striven to provide participants with both knowledge of, and insight into, 'all the skills that they would need to be a young producer [...] understanding of all the things you could do [...] and [with experience and skills] to put on their CV.'<sup>42</sup> Furthermore, the emphasis on provision of high-level opportunity, working alongside sector professionals on many occasions, has been a crucial contributor to participant retention while also ensuring that ArtBOSSes are enabled to grow their skills set and networks to the greatest extent.<sup>43</sup>

Witnessing positive progress in the development of participants' soft skills and the way in which they are able to better manage their interpersonal relationships has been reported as one of the most gratifying outcomes of the programme.<sup>44</sup> For example, the volunteering opportunities on offer through ArtBOSS count towards Saltire Hours.<sup>45</sup> The Hours are the Scottish Government's way of celebrating, recognising and rewarding the commitment, contribution and achievements of young volunteers in Scotland, aged between 12 and 25.<sup>46</sup> Registration on the Saltire Hours portal allows volunteers to track their hours; certificates are awarded for significant milestones (e.g. 25, 50, 100 hours of time banked), outstanding contributions can be acknowledged through nomination for a Summit Award. Some ArtBOSSes have already achieved their 500-hour Saltire certificate.<sup>47</sup> The Youth Work approach assists young people in the process of reflecting on their experiences in order to understand their progression and have insight into their personal development.<sup>48</sup>

<sup>42</sup> Interview with Siobhan Gray, October 2023.

<sup>43</sup> Interview with Marie Collins, October 2023.

<sup>44</sup> Interview with Siobhan Gray, October 2023.

<sup>45</sup> <https://saltireawards.scot/>

<sup>46</sup> See: <https://saltireawards.scot/about>

<sup>47</sup> Interview with Siobhan Gray, October 2023.

<sup>48</sup> Correspondence with Siobhan Gray & Fiona Taylor, 30.10.2023.

People feel pride in Paisley and are optimistic about the town's future

Involvement with ArtBOSS has brought programme participants into contact with Paisley's broader cultural, social and historical landscape in a variety of ways. Trips and visits, activities such as developing the walking tour app, collaborating with museum staff as Youth Ambassadors and, the contribution to the recent Chimes Project<sup>49</sup> have the potential to reframe and reinvigorate ArtBOSSes' views of their hometown. Indeed, both Marie Collins and Siobhan Gray made observations in this regard. The opportunity of involvement in flagship elements of Paisley's cultural offer—such as Sma' Shot Day and the Halloween Festival—has helped ArtBOSSes to recognise that cool stuff does happen in Paisley.<sup>50</sup> Such activities have also fostered a valuable sense of ownership, whereby ArtBOSSes 'will say [that] they've created music for [the Chimes Project] and they're so proud that they want to tell their friends about it [...] and say "we've been here, we did this project" [...] there's much more ownership over Paisley [...] they are quite proud of where they come from.'<sup>51</sup>

<sup>49</sup> See: Restoring the sounds of history: The Chimes Project brings Paisley Town Hall's Carillon back to life.

<sup>50</sup> Interview with Marie Collins, October 2023.

<sup>51</sup> Interview with Siobhan Gray, October 2023.

## Insights from ARTBOSS

The ArtBOSS programme demonstrates that multifaceted benefits can accrue from creating an appropriately resourced and supported cultural space for a specific group who might otherwise struggle to access arts and cultural experiences. Crucial contributions to its success have included:

- Co-production of the project agenda alongside programme participants. Empowering ArtBOSSes to make decisions about where the group should focus has helped to ensure engagement and sustained interest.
- Provision of Youth Work support within the art space. Ensuring that attendance at ArtBOSS guarantees a safe space to talk and seek assistance with any problems or issues improves focus and increases positive associations with attendance at ArtBOSS.
- Opportunity to engage in high-level/ high-quality collaboration with sector professionals—and subsequently to see work displayed/ performed in professional event settings—means that the future possibilities offered by the arts and cultural sector, and the pathways towards them, are clearly in evidence for programme participants. ArtBOSS offers far more than the opportunity to 'do some arts and crafts.'

- ArtBOSS has adapted to meet needs as the programme has developed. It is now recognised that all new staff facilitating this programme should undergo training for working with young people who have experienced trauma before taking up their role. This has been identified as a crucial change in approach which, links ArtBOSS into the Promise.<sup>52</sup> To ensure a youth-centred approach, knowledge of safeguarding and child protection procedures are crucial element of a needs-led approach.<sup>53</sup>
- The focus on volunteering, leadership, and mentoring (particularly evident within Yo! Producers), is a significant benefit; particularly as this can be further recognised through mechanisms such as Saltire Hours.
- Progression of ArtBOSSes and Yo! Producers into other opportunities,<sup>54</sup> their involvement in supporting other young people in their communities to access arts and cultural experiences and, in planning / seeking funding to support the future of the programme is a significant success.

Going forward, it would be valuable to attempt to track the kinds of opportunities that (former) ArtBOSS participants are able to access. Ideally, ArtBOSSes will have both recognised qualifications (Silver & Bronze Art Awards), volunteering experience (Saltire Hours) and other programme derived experience and networking to build upon.

<sup>52</sup> <https://thepromise.scot/>

<sup>53</sup> Correspondence with Siobhan Gray & Fiona Taylor, 30.10.2023.

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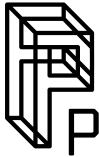
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FUTURE  
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## Appendix 3e

### Glen Cinema Memorial Case Study



## **Glen Cinema** Case Study

Dr Sophie Mamattah &  
Prof Gayle McPherson CCSE/UWS

## Background & Introduction

The Glen Cinema tragedy resulted in the deaths of 71 children, who, upon attending a matinee film on Hogmanay 1929, lost their lives in a stampede that began when a smoking film canister caused a panic in the auditorium. While the appalling loss of so many young lives—and the inevitable and lasting damage done to so many others—undoubtedly had profound and long-lasting consequences, for many years a veil of silence was drawn around the events of 'Black Hogmanay.'

2019 marked the 90th anniversary of the Glen Cinema Disaster and, the decision was taken to commission a public artwork memorial; an opportunity to acknowledge, commemorate and communicate the intense loss experienced by so many. While the finalised artwork was created by the artists who won the commission—Rachel Lowther and Kerry Stewart—the involvement of two of the tragedy's remaining survivors,<sup>1</sup> the local community and children in aspects the commemoration work was recognised as crucial for ensuring that the town's voice was heard. Community engagement was recognised as vital for raising awareness about the events of New Year, 1929—many of those who had been caught up in the tragedy had never spoken about it—and, for establishing relevance and connection to the final artwork for the local community. The emphasis on a community focussed approach was strongly expressed in the tender for the artistic commission and, was a one of the elements of the potential opportunity of particular interest to the artists who created the final work.<sup>2</sup>

<sup>1</sup>Emily Brown and Robert Pope collaborated with Rachel and Kerry. At the time, they were thought to be the only remaining survivors of the Glen Cinema tragedy. After the unveiling of Rattle/Little Mother, it became apparent that a third survivor was still living in the Paisley area. Due to the trauma experienced, they choose not to discuss the tragedy (correspondence with Rachel Lowther & Kerry Stewart, 24.03.23).

<sup>2</sup>Interview with Rachel Lowther & Kerry Stewart, December 2022.

The success of this approach has resulted in the commissioning, consultation, design, making and installation of the Glen Cinema Memorial. This was supported by a £50,000 award from Future Paisley/Events' Team Core budget.<sup>3</sup> The artists' involvement in the project began in 2019, continuing until the unveiling of the completed commission—Rattle/Little Mother—at Dunn Square, Paisley on 30th November 2021. The bronze takes as its inspiration a child's celluloid rattle of the era. With the names of the children whose lives were lost inscribed around its plinth, the memorial 'hovers between a nostalgic lost object—a portal to the children of the 1920s—and a sacred or devotional object, carrying the story of children as their own protectors'<sup>4</sup> on that day.

Alongside the creation and installation of Rattle/Little Mother, a wider programme of commemorative events and activities took place 2019–21. These included members of the community:

- A lantern procession, involving children and young people from local primary and secondary schools, who, with others from the community, walked from Dunn Square to Paisley Abbey. In preparation, pupils had participated in related educational and workshop activities.<sup>5</sup> The procession included around 170 children and young people, almost 200 lanterns were made in workshop sessions preceding the event.<sup>6</sup>
- A commemorative service at Paisley Abbey with input from a number of local creatives; Starlight Youth Music Theatre participated, and musicians Carol Laula and Tom Urie wrote and performed a song—Hush Now (Happy New Year). This service was attended by approximately 500 invited guests.<sup>7</sup>
- Screenings of The Glen Cinema Disaster commemorative film (dir. Paul Mothersole)<sup>8</sup> and an exhibition of artifacts and archival material.

<sup>3</sup> £25,000 of the budget came from Future Paisley, £20,000 from Town Centre Regeneration and £5,000 from Paisley Rotary Club. Approximately £10,000 was spent on the Abbey event, film and exhibition and £40,000 on the commission of Rattle/Little Mother, community engagement and installation (correspondence with Suzi Maciver, 15.12.22).

<sup>4</sup> <https://tinyurl.com/2ns7mkxy>

<sup>5</sup> An interdisciplinary learning resource pack—Commemoration: The Glen Cinema Disaster 1929–2019—was also developed through the Great Place Scheme at Renfrewshire Council. The resource was intended 'to help learners explore and learn about commemoration. Renfrewshire's rich local history can be a meaningful starting point to examine people, past events and societies. The Glen Cinema Disaster of 1929 provides a relevant context for developing knowledge and skills within CfE Literacy, Expressive Arts and particularly Social Studies Experiences & Outcomes. The pack is intended for teachers to use with their P5–7 classes.'

<sup>6</sup> According to Council records, 184 young people attended workshops hosted at a number of locations and groups (including: Paisley Grammar School, 5<sup>th</sup> Paisley Girls' Brigade, Todholm, Mossvale & St Peter's Primary Schools, Police Scotland Youth Volunteers, PACE Youth Theatre). Of these participants 171 attended the procession having made 196 lanterns. Young people, parents and staff from this group accounted for 167 of the approximately 500 Abbey Service attendees (see: Final Lantern Making Workshop Schedule—Glen Cinema).

<sup>7</sup> See: Abbey Service—Tickets.xlsx

<sup>8</sup> Currently, the film can be viewed online: Trailer (<https://www.youtube.com/watch?v=OzvTs7yURws>), Part I (<https://www.youtube.com/watch?v=pEQKagxCti8>), Part II (<https://www.youtube.com/watch?v=upJm2bADIYk>) and Part III (<https://www.youtube.com/watch?v=dkxy7T7nP8Q>).

Reviewing the data provided and speaking with some of those closely involved in the development and delivery of this work, we are able to evidence the ways in which the activity supported through Future Paisley has been successful; setting these findings within the relevant parts of the outputs, outcomes and indicator frameworks developed as part of the Future Paisley evaluation process. The Glen Cinema work contributes to Framework Outcome 9: Community led production and programming increases cultural participation and activism.<sup>9</sup>

Developed and delivered through the Town Centre Planning Team, the suite of undertakings contributing to, and culminating in, the unveiling of the Glen Cinema memorial and associated activities involved a range of community and community group members (including STAR Project, children from local schools and groups, Paisley Development Trust<sup>10</sup>) whose collaboration with the Council team and the commissioned artists contributed significantly to the project's success.

<sup>9</sup>Outcome 9 sits under Step Change 3: Paisley will be Recognised for its Cultural Innovation.

<sup>10</sup>Paisley Development Trust is no longer active.

## Communities & Professional Artists/ Cultural Organisations Work Together to Co-Design Arts and Cultural Events

The suite of work undertaken to mark the 90th Anniversary of the Glen Cinema Tragedy builds upon the activity of the Paisley Development Trust (PDT). Commemoration of the Tragedy was central to the Trust's work over a number of years; Trust members led the preparations for commemoration of the 75th Anniversary in 2004; events involved bringing survivors together for reminiscence, re-creation of a 1920s/30s cinema in the old Liberal Club Building in High Street, curation of an exhibition and provision of opportunity for children and survivors to discuss and compare their experiences of cinema. Paisley has a rich history of cinema<sup>11</sup> and was once home to around 13 picture houses. The contemporary experience of cinema is often the out-of-town multiplex.<sup>12</sup> A torch light procession—involving Paisley Buddies, scout and girl guide groups and other community members—and a service at Paisley Abbey were also organised.<sup>13</sup> The 80th Anniversary—in 2009—saw the beginning of the annual commemoration at the Cenotaph. 'Although a place of remembrance' and recognised as a 'fitting' place to go, the Cenotaph was nevertheless 'not quite the right place to remember 71 kids.'<sup>14</sup>

<sup>11</sup>This continues to be reflected in current work which includes the Place Partnership project, Paisley Film & Media Space.

<sup>12</sup>Interview with Tony Lawler, December 2022.

<sup>13</sup>A monument commemorating the names of those who died is located at Paisley's Hawkhead Cemetery. Plaques raised by the Local Authority and the Scottish Film Council can be found at the site of the old cinema building and a small collection of contemporaneous cuttings and artifacts are stored at 'The Secret Collection'.

<sup>14</sup>Interview with Tom Lawler, December 2022.

The sculpture was devised on the basis of a process of research, collaborative workshop discussion and activities undertaken by commissioned artists—Rachel Lowther and Kerry Stewart. These activities involved two survivors of the tragedy and their families, Paisley Grammar students, STAR Project<sup>15</sup> members, Renfrewshire Council officers and a Working/Steering Group.<sup>16</sup> The preparatory work undertaken with community and school groups was foregrounded by Kerry and Rachel as a crucial contribution to their creative and research process. The children they worked with were hugely interested in—and engaged by—the workshop they participated in.<sup>17</sup> It was—as Rachel Lowther recalls—in one of these groups that ‘these girls [...] had an idea. They made these little shoes and bags of the children [...] their idea for a memorial was the things that children might have left behind. So that idea stayed in our mind.’ This, along with survivor Emily Brown’s recollection of managing to escape despite becoming separated from her siblings who, in turn, were able to cling onto each other and make their way out alongside other similar stories, encouraged the artists’ focus on the way in which children—in the absence of any adults that day—had tried to look after each other. In the artists’ view, these stories and ideas were crucial for their process of realising their final ideas which were then taken forward to the working group for discussion and deliberation.<sup>18</sup> Kerry Stewart, Rachel Lowther and Tony Lawler expressed the view that the memorial sculpture was very much the right fit for Paisley; at last, providing those affected by the Tragedy with somewhere to go and, an appropriate place for the inscription of the names of the children who died.<sup>19</sup>

<sup>15</sup> STAR Project community members participated in 2–3 online workshops of 2 hours’ duration. Prior to the workshops, Rachel and Kerry distributed craft packs to participants. The carefully considered preparation and delivery meant that the sessions were ‘exceptionally accessible’ to members. Approximately 18 community members took part in Zoom workshops and offline equivalents (provided to support community members who—for whatever reason—did not access the online event) where views and responses were fed into the Zoom discussions (interview with Heather Kay, February 2023).

<sup>16</sup> The membership of this group comprised a range of local community members and creatives, many of whom had been involved in commemoration of the Tragedy for a number of years—often through the PDT. Among them were Trust members Tony Lawler and Piero Pieraccini, Starlight Music & Theatre’s Mari Wilson, PACE Theatre’s Jenni Mason, Great Place Scheme’s Peter Gilchrist, Film-maker Paul Mothersole, Renfrewshire Makar—Brian Whittingham, musicians Tom Urie & Carol Laula and Future Paisley’s Leonie Bell.

<sup>17</sup> Plans for workshops in Schools were severely disrupted by the COVID19 pandemic. The artists were able to conduct one session with approximately twenty S3 pupils at Paisley Grammar. Plans to work with primary school pupils had to be shelved as arranging access in the prevailing circumstances was too onerous (correspondence with Rachel Lowther, 20.02.23). While the ideas generated in the workshops with STAR Project community members are not tangibly reflected in the finalised Rattle/Little Mother piece, workshop participants nevertheless felt that their contribution to the discussion was heard and valued (interview with Heather Kay, February 2023).

<sup>18</sup> Interview with Rachel Lowther & Kerry Stewart, December 2022..

<sup>19</sup> Some STAR Project community members also expressed the view that the memorial was ‘long overdue’ (interview with Heather Kay, February 2023).



The activities outlined above clearly demonstrate the ways in which the Glen Cinema work has built on community responses to a hugely significant local event, to generate a response that is appropriate and grounded in the community understandings of the Tragedy. While it is challenging to conclude that cultural participation has been increased significantly across all the groups that took part in elements of the Glen Cinema work, the suite of work and the approach taken has certainly provided opportunity for community togetherness.

Community togetherness is evident in the workshop, lantern procession and Abbey service events, it is also seen in the quiet discussions at the site of Rattle/Little Mother that both Tony and Rachel have witnessed.<sup>20</sup> These shared moments of curiosity for those who are perhaps unfamiliar with the place that Glen Cinema occupies in Paisley's history and, reflection for those who do, suggest the ways in which the Rattle/Little Mother can operate as a focus for the community and remove barriers to art, potentially enabling those who feel they do not 'understand' art to approach this work as a response to a specific, historical event. The commissioned artists are of the view that the Council's early willingness to trust the process of artist-led consultation and development work—thereby relinquishing degrees of control and decision making to the community and artists—was also crucial here, as was the early involvement of 'arts people' in the commissioning process.<sup>21</sup> Such an approach can also be considered as a significant removal of obstacles to participation that might usually be present in a public arts creative process.

<sup>20</sup> Interviews with Rachel Lowther & Kerry Stewart and Interview with Tony Lawler, December 2022.

<sup>21</sup> Interview with Rachel Lowther & Kerry Stewart, December 2022.

The removal of barriers for those who might have felt uncertain about engaging with art and culture is clearly evident in the preparatory and research work that Rachel and Kerry undertook. They were able to relate the positive way in which community members who participated in workshops responded to the works shown to them as a catalyst for their discussion and activities. In these pieces—which included memorials to American George Floyd and Rachel Whiteread's Holocaust memorial—people 'related to the tragedy, so they could relate to the art as well.'<sup>22</sup>

For STAR Project community members, the opportunity for involvement in artist-led workshops attracted some who had not previously taken part in STAR activities, including 'at least two unique- community members that joined specifically to get involved with that [work], that had not previously engaged with STAR Project' and, who have remained engaged with STAR Project to some degree from that point on.<sup>23</sup> At STAR Project, the discussion and reflection generated through the Glen Cinema process have developed into wider—and still ongoing—deliberation and research into 'the origin of statues' in and around Paisley and Renfrewshire and 'a much bigger conversation around regeneration' for community members. The desire to further develop these wider activities originating from the Glen Cinema work into a Fun Palace Weekend<sup>24</sup> engagement is also high on the community's agenda.<sup>25</sup>

<sup>22</sup> Interview with Rachel Lowther & Kerry Stewart, December 2022.

<sup>23</sup> Interview with Heather Kay, February 2023.

<sup>24</sup> <https://funpalaces.co.uk/>

<sup>25</sup> Interview with Heather Kay, February 2023.

## Development of Cultural Assets

Rattle/Little Mother has its permanent home in Paisley's Dunn Square, close to the site of the Glen Cinema (recently occupied by Burtons) and, at the crossroads of a number of Paisley's central thoroughfares. The sculptures successful installation is a substantial new addition to the town's cultural assets.<sup>26</sup> Further, anecdotal evidence strongly suggests that the work provides a locus for local people and, draws the attention of visitors from further afield who happen to spot it when in Paisley.<sup>27</sup> Rattle/Little Mother is also listed on the Art UK website.<sup>28</sup> Art UK is an open access registry of public art assets across the United Kingdom. As Rattle/Little Mother is featured here, the potential for wider discovery of the work, and the reasons behind its creation are increased.

Artists Rachel Lowther and Kerry Stewart are keen to develop a book project based on their Glen Cinema work. Currently, this idea is in its very early stages however, the fascinating and important stories and social history that emerged through their research are a huge motivation. Tony Lawler is also very supportive of this potential project.<sup>29</sup> If successful, a publication such as this would be a valuable additional facet of the work that has gone into these commemorative projects.

<sup>26</sup> The unveiling was mentioned in Parliament by MP Gavin Newlands on 2<sup>nd</sup> December 2021

<sup>27</sup> Interview with Tony Lawler and Interview with Kerry Stewart & Rachel Lowther, December 2022.

<sup>28</sup> <https://tinyurl.com/242yf3bh>

<sup>29</sup> Interviews with Rachel Lowther & Kerry Stewart and Interview with Tony Lawler, December 2022.

# Learning from the Glen Cinema Project

The successful development of such prominent cultural assets (and attendant activities) for Paisley was only possible as a result of the embrace of genuine community focussed engagement approaches.

The Glen Cinema work demonstrates the cultural and community value to be gained from taking an approach that builds local community activity and engagement over a number of years. The Council's support for the memorialisation work of PDT built relationships and generated trust which then transitioned into the larger funded activities undertaken for the 90th Anniversary of the Tragedy.

<sup>30</sup><https://tinyurl.com/wfpb2tw4>.

<sup>31</sup>Interview with Tony Lawler, December 2022.

In addition, valuable facets of the approach comprised:

- Trusting the commissioned artists to work with the community and to take a degree of risk in so doing.
- Prioritising approaches that were community focussed and, spotlighted local views, life histories and knowledge at an early stage thus artists responding to the tender opportunity were likely to be enthusiastic about embedding the community in their approach to the commission.
- Including 'arts people' at early stages of commission, artists felt comfortable and understood at meetings with the commissioning panel.
- Inclusion of those who had been involved in commemoration work for many years on the Working/Steering Group bringing long held local knowledge, insight and engagement to the process. There was also a pre-existing relationship of trust between those on the PDT who had worked with members of the Town Centre Planning Team over a period of a number of years.

Going forward, Paisley Museum is developing a display relating to the Glen Cinema Tragedy<sup>30</sup> and—as discussed above—the artists who co-created the sculpture commission are keen to develop a book project if possible. Tony Lawler is keen to begin planning for the upcoming 100th Anniversary of the Disaster, potentially further developing some of the ideas and harnessing the momentum that emerged during the work toward the 90th commemoration in 2019.<sup>31</sup>

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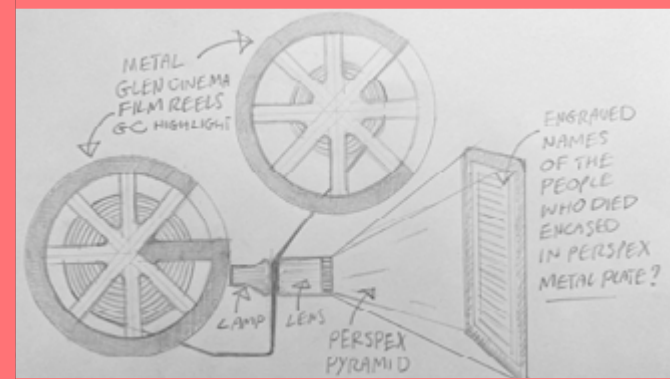
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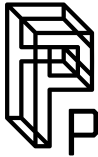


"I want my biddy penny back \* Emily was with little sister My & Jean 10. Little sister lost her shoe & \* thought parents would be mad. 10yr old held Byrdell's hand thro'lost but Emily was separated in the crowd. friend Julie (6) jumped off the balcony. Emily saw her body before funeral & could only see a scratch on the R side of her face \* her mother took the shilling off her for being rude to the newspaper man. Emily said she got "a whole shilling" Lynn & Louise LOVE the 71 feet because it is a direct representation in the right place. Next they like the bell.



All images courtesy of:  
Rachel Lowther and Kerry Stewart





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## Appendix 3f

### Open Mind Summit Case Study





## Open Mind Summit Case Study

Dr Sophie Mamattah and  
Prof David McGillivray CCSE/UWS

## Introduction and Background

“Open Mind Summit is about coming together with like-minded individuals of all ages to be inspired, learn, collaborate, develop capacity around measuring change, growing our cultural ambition as well as connecting Renfrewshire with a wider national and international context”<sup>1</sup>

<sup>1</sup>Create Paisley (2019) OMS Event Booklet: Welcome

<sup>2</sup>Create Paisley (2019) OMS Event Booklet: 10

OPEN Mind Summit (OMS) was an annual event exploring the role of creativity and culture in improving young people's wellbeing. The inaugural summit took place in October 2019, timed to coincide with World Mental Health Day and attracting more than 100 delegates keen to share learning and inspiration and, to establish and grow connections. The OMS's declared aims were:

- Increased understanding of the positive impact of culture and creativity on young people's wellbeing
- New and improved collaborations between funders, research, third sector & artists
- Capacity building around evaluation and measuring wellbeing, including the use of new technology and approaches
- Raising cultural ambition through engaging in high quality work
- Connecting Renfrewshire with national and international partners<sup>2</sup>

The changing circumstances of 2020 meant that OMS transitioned to online delivery to continue the discussion of the value of arts and culture for young people's wellbeing. While the 2020 edition took the role of creativity and culture in helping children and young people overcome isolation and loneliness as its theme, the 2021 event foregrounded *Mental Health for All* through the lens of a trio of sub-themes: Nature for All, Connections for All and Justice for All. Since its inception in 2019, the Summit has attracted noted speakers including author and activist Darren McGarvey<sup>3</sup>, spoken word artist Steven McLeish<sup>4</sup>, Hope for the Future's<sup>5</sup> Jo Musker-Sherwood and Mental Health the Arts<sup>6</sup> Angela Awuah. They, alongside an array of locally and nationally active arts and culture stakeholders—educators, artists, researchers, youth workers, funders and young people themselves—have had the opportunity to both showcase and debate the value of interventions and projects they deliver and participate in.

The OMS is part of *Future Paisley*—a progressive and far-reaching approach to cultural regeneration which seeks to mobilise culture in pursuit of positive social change. Renfrewshire based youth arts charity, CREATE Paisley, partnered with Renfrewshire Council, Renfrewshire Leisure and others (e.g. Kibble, Science Ceilidh, UWS's Centre for Culture Sport & Events<sup>7</sup>) to deliver OMS. The receipt of support from *Future Paisley* was crucial for establishing OMS which was commissioned as part of a suite of projects and programmes with an overt focus on arts, creativity and wellbeing.<sup>8</sup> These projects received a combined total of £156,675 to support the development and delivery of their activities. OMS received £8,500 in Year 1, £5,500 in Year 2 and £11,685 in Year 3 from Future Paisley. The Summit has also received additional external funding for related activities as its scope has broadened.

<sup>3</sup><https://darrenmcgarvey.com/>

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<sup>6</sup>[https://twitter.com/mhta\\_ldn](https://twitter.com/mhta_ldn)

<sup>7</sup>CCSE

<sup>8</sup>The others were: Renfrewshire Mental Health and the Arts Festival (SMHAF), Open Mind Fest, Art Boss- Young Producers & Culture Cares: Culture Buddies and Expansion of Community Connectors between GPs and arts.

While OMS ran annually from 2019, the interest and interactions generated through the relatively short and intense engagement opportunities it afforded led CREATE Paisley to establish the *Open Mind Network*—OMN<sup>9</sup>—as a novel community of practice for “practitioners across Scotland and sectors passionate about supporting young people around creativity and mental health and wellbeing.” The OMN aims to meet quarterly online to:

- Support network building
- Share developing practice and challenges openly
- Signpost to resources and build connectivity

OMN meetings launched in early 2022. To date, the Network has explored themes such as ‘play,’ ‘gathering’ and ‘reducing loneliness and improving mental health in an unequal world’. CREATE sought to further build on the annual platform that OMS provided through international commissioning (including the 10,000 Miles project undertaken with Right2Dance<sup>10</sup>), also investigating the possibility of convening smaller events as part of Children’s Mental Health Week and connecting to the wider programme as part of the Scottish Mental Health Arts Festival.

<sup>9</sup><https://twitter.com/OpenMindNW>

<sup>10</sup><https://www.right2dance.com/>

In this case study, we draw on published reports and key stakeholder interviews to explore the contribution that OMS and associated activities have made to the *Future Paisley* programme. Part of the Future Paisley Evaluation Framework, the OMS is an excellent illustration of Step Change 3 [Paisley will be Recognised for its Cultural Innovation], *Outcome 7: Renfrewshire has a thriving, resilient and diverse cultural sector. Within that ambition, the stated aims and objectives of OMS contribute to a number of outputs associated with that outcome.* These findings are set within the relevant parts of the outputs, outcomes and indicator frameworks developed as part of the Future Paisley evaluation process.

Reviewing the data provided, we are able to evidence the ways in which the activity supported through OMS and OMN has enabled local cultural organisations operating in the creativity and wellbeing/ mental health space to progress their work.

## Local organisations in receipt of regular funding/operating on a more stable footing

CREATE Paisley received resources from Future Paisley to develop and operationalise the OMS idea. Local organisations also received funding to help deliver the Summits. Although the direct support from Future Paisley for OMS has now ended, the OMN does not currently require a great deal of resource to support its ongoing activity<sup>11</sup>. For participants, some of the value of OMN currently derives from its smallness and the flexibility gained from operating in online spaces.<sup>12</sup> Going forward, an additional funding ask may be useful for ensuring continued impact and to ensure that Network activities are delivered in a format that suits the maximum number of participants. The networking and connections garnered through involvement in OMS and OMN has increased the knowledge of those working in relevant fields elsewhere have been beneficial in terms of highlighting potential future partners for joint funding applications.<sup>13</sup>

<sup>11</sup>Interview with Alan Clark, December 2022.

<sup>12</sup>It is possible to host attendees from across the world in the same virtual space quite straightforwardly. Interview with Alan Clark, December 2022.

<sup>13</sup>Interview with Lewis Hou & interview with Alan Clark, December 2022

## Independent networking within the sector supporting CPD and creating new partnerships

<sup>14</sup>According to the relevant evaluation summaries, the corresponding figures for OMS I were artist/creative 21.1%, youth worker 9.2% and young person 7.3% and, for OMS II, 17.4%, 12.9% and 3.2%. Ideally, more young people would have been involved across the realisation of OMS and OMN. Young people were significantly involved in OMS I as presenters and performers, but this was more challenging after the shift to online necessitated by the onset of the COVID19 pandemic. While young people were very much involved in the micro-commissioned work, finding a crossover space for practitioners and young people to engage would be a definite 'ambition for improvement going forward' [interview with Alan Clark, December 2022].

<sup>15</sup>OMS I delegate feedback.

One of the evident successes of the OMS initiative is its ability to connect individuals and organisations with an interest in the themes of creativity, mental health, wellbeing, and young people. Evidence from existing OMS evaluations demonstrates a diversity of participants including artists, teachers, children's charities, young people, etc. For example, at OMS III (2021), 17.4% of attendees identified as Artist/Creative, 12.9% as engaging in youth work (though only 3.2% identified as 'young person')<sup>14</sup> demonstrating that the summit was potentially a good platform for making connections. A testimonial from a Principal Teacher at St Catherine's Primary School who attended OMS I provides an illustration of the value of the initiative, with evidence of increased awareness of resource available for and approach to mental wellbeing. Awareness of the 'link between culture, creativity and ambition' was a valuable take away alongside recognition that 'the work of third sector organisations [is] looking to deliver the same positive outcomes for our children [...] in the future [the delegate] would like to try and bring them into school to link up and co-plan for our children and young people to deliver the best possible outcomes'.<sup>15</sup>

Moreover, the success of OMS is reinforced by, and reflected in, the formation of the Open Mind Network which has commissioned some creative works (i.e. the 10,000 miles dance collaboration and film with Right2Dance/ Yellow Wheel<sup>16</sup>). OMN represents a response to the positive reaction to OMS. Though currently unfunded the OMN operates efficiently, the use of micro-grants to support future commissions is currently under consideration. The development of OMN is strong evidence of engagement and community building so far, providing a viable platform for networking and relationship building which may lead to future opportunity. Evidence from the OMN 2022 Impact Report shows that over the course of three online events (to date), a trio of focused themes have been explored, 72 practitioners attended (37-11-24), four keynote speakers gave talks, eight spotlight teach-meets were hosted by network members, 416 followers were generated on the network's social media accounts, 20 members joined their Slack group and 16 resources have been shared on that platform.<sup>17</sup> Evidence from an evaluation of OMN indicates that people joined the network to 'Learn from others', 'Discover what projects and programmes with MH focus are ongoing across Scotland' and 'Build relationships with other practitioners in same field', further illustrating the OMN's capacity to facilitate connections and expand networks. In addition to the opportunity to become acquainted with other stakeholders in the field, the OMN has enabled the strengthening of pre-existing relationships with collaborators who have benefitted from the invitation to engage with the Network and, in turn, to reflect on their work within the supportive and informed professional space it provides. While there is still some tweaking to be done in terms of finding the most effective formula for delivery of the OMN, in its current form, it is relatively self-sustaining; benefiting from the group-wide recognition of the shared value that the network and commissions have, so far, brought for the community of practice.

'[The] shared value and the network and shared value and commissions [...] there's a real sense of, this is something that's healthy, that's good that says it's valuable to all [...] that sense of actually seeing that shared value across the network is really refreshing from our point of view'<sup>18</sup>

<sup>16</sup>This activity was funded using the money saved from the original commission when Ys2 and 3 of OMS went online.

<sup>17</sup>See: 2022 Impact Report, Open Mind Network.

<sup>18</sup>Interview with Alan Clark, December 2022.



## (Volunteer) organisations building their professionalism and increasing their capacity

Involvement in both OMS and OMN has assisted stakeholders to identify approaches to advancing their work in future; perhaps in ways that had not been previously appreciated. Participation in the space provided by OMS and OMN has allowed those involved to access the networks and expertise residing in other organisations. For example, Science Ceilidh<sup>19</sup> is predominately active on the East Coast and in the Highlands and Islands. Involvement in OMS and OMN has been a positive opportunity for the organisation to find out about what's happening in Renfrewshire and, to develop West Coast networks.<sup>20</sup>

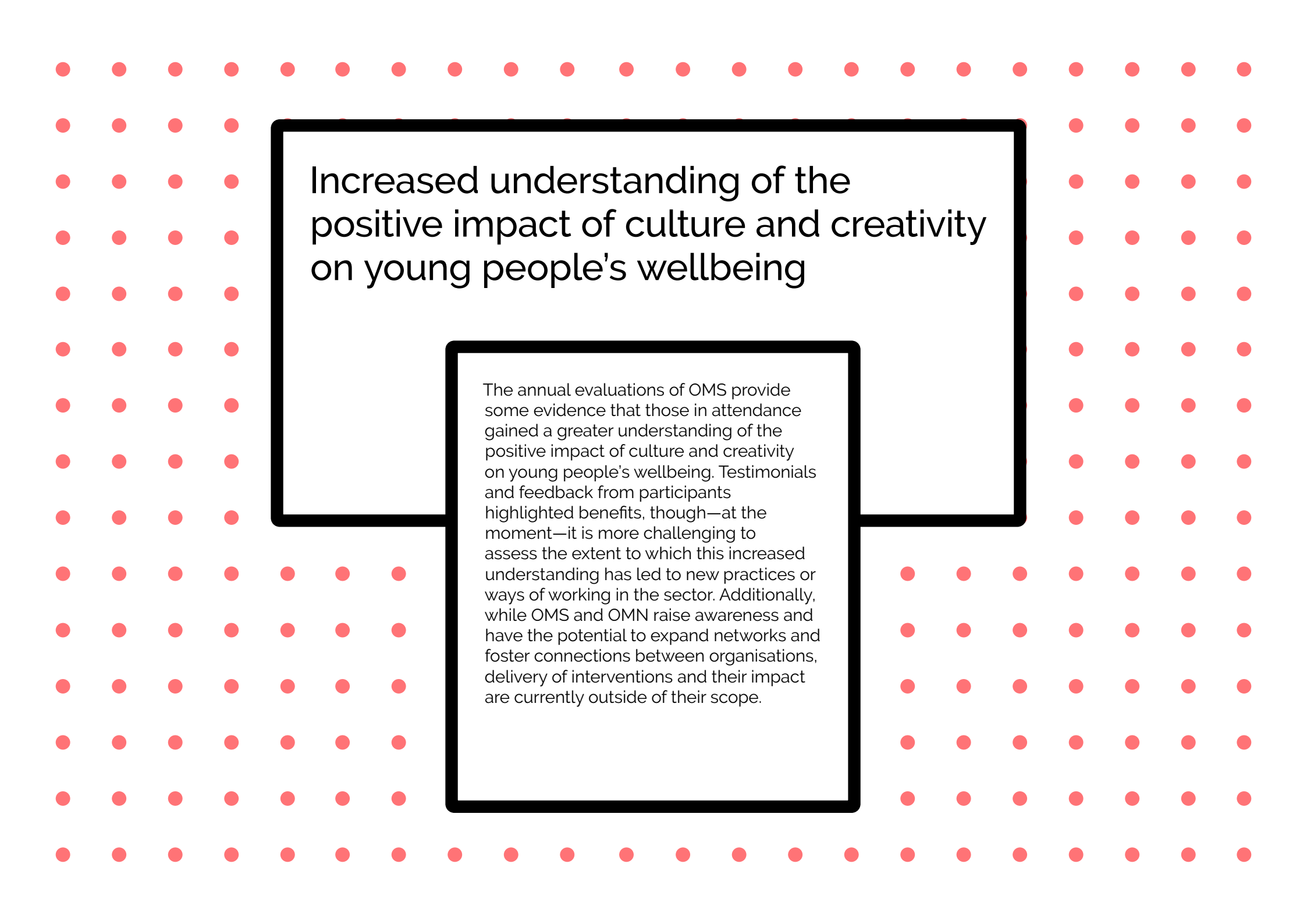
<sup>19</sup><https://www.scienceceilidh.com/>

<sup>20</sup> Interview with Lewis Hou, December 2022.

<sup>21</sup> Interview with Aileen Palumbo, December 2022.

The micro-commissioning undertaken through OMN also led to international dance collaborations between Paisley-based Right2Dance and partners in Australia. Working towards a final piece that was film based rather than performance focussed meant that those involved in realising the commission gained experience of working in a novel format—which also comprised preparatory work done online—alongside insight into potential avenues for future development and partnership working that had not been considered previously. Undertaking this commission during the COVID 19 pandemic, Right2Dance were able to successfully maintain local cultural provision for the young people who took part and, to ensure their centrality to the creative process through which the work was developed.

'We don't always focus on mental health themes, but we're very much doing something that's very positive for them [young people]. They tell us that it's very important that they come and see their friends [...] you know there's all these different aspects of what we're doing [...] They get a chance to have a voice, to be part of developing choreography, to learn different skills.'<sup>21</sup>



## Increased understanding of the positive impact of culture and creativity on young people's wellbeing

The annual evaluations of OMS provide some evidence that those in attendance gained a greater understanding of the positive impact of culture and creativity on young people's wellbeing. Testimonials and feedback from participants highlighted benefits, though—at the moment—it is more challenging to assess the extent to which this increased understanding has led to new practices or ways of working in the sector. Additionally, while OMS and OMN raise awareness and have the potential to expand networks and foster connections between organisations, delivery of interventions and their impact are currently outside of their scope.



## New and improved collaborations between funders, research, third sector and artists

The OMS is a collaborative venture between Future Paisley, CREATE Paisley, Kibble and other external partners. Participation in the Summits has increased awareness of the direction of travel, interests and expertise within each organisation. Potential for collaboration and/or funding applications based on the connections made through the network has been identified as a possible future benefit. Improved connectivity between stakeholders in the same space is also seen as crucial for bettering impact through a 'multiplier effect' resulting from a fuller knowledge of work that is being undertaken or has already been done by others in the field.<sup>22</sup>


<sup>22</sup>Interview with Lewis Hou, December 2022.

## Capacity building around evaluation and measuring wellbeing, including the use of new technology and approaches

As a recipient of resources from Future Paisley, OMS has been expected to capture and document the outputs and outcomes from each Summit latterly continuing this with regard to the OMN. To that end, OMS's initiators have produced evaluation reports for each Summit; these have focused on participant numbers, speakers, workshops organised and feedback from attendees.

The question of evaluation and how best to capture and measure the impact of activity in this area also formed part of discussions at OMS and OMN events. While challenging to quantify direct effects, there has been opportunity for event attendees to hear about approaches to, innovations in and challenges encountered here.<sup>23</sup>

<sup>23</sup>Interview with Alan Clark, December 2022.



## Raising cultural ambition through engaging in high quality work

Gaining greater knowledge of the expertise and ambitions residing in other organisations working in the same field, has been beneficial. Participation in OMS and OMN has helped some to clarify their focus and, to identify where they wish to direct their energy going forward. In terms of raising ambition in a more tangible way; there is evidence that involvement in the micro-commissions supported through OMN has potentially expanded the horizons of those who took part, demonstrating the wide-ranging possibilities of a dance-based career to performers who may not have considered this before.

## Connecting Renfrewshire with national and international partners

The OMS has been successful at drawing attention to what is going on in Renfrewshire from a wider constituency of artists, young people's organisations and other stakeholder in the arts, wellbeing and children/young people fields. The OMN is itself a network formed out of OMS but with a wider geographical reach and membership. Each OMS has drawn speakers from across of Scotland and further afield. National agencies have been attracted to talk about policy and practice nationally.<sup>24</sup>

The current web-based format of OMN has facilitated participation of interested parties based in other parts of the UK and further afield.

<sup>24</sup>Speakers and participants at OMS included speakers from Mental Health the Arts and Hope for the future. Paul Ramchandani—LEGO Professor of Play in Education, Development & Learning—has participated in OMN. Practitioners from 'from Norway, people from Australia, from Scotland [have been] altogether in the same virtual room [...] talking about the work and why it was so impactful for them during lockdown' (Interview with Alan Clark, December 2022).

## Insights and Recommendations

There is some uncertainty regarding the efficacy of the OMS (and OMN) attempts to involve young people in some of its activities. This challenge, however, has been recognised as something to address going forward.

Sustainability, financially and in terms of opportunities for artists going forward when funding for OMS ended is not assured, however, the OMN provides an example of how the OMS might seek to sustain the activity and benefits built through the initial cycle of funding. Some level of financial investment may still be required to focus in on health and wellbeing outcomes in the most beneficial way.

Much is still achievable through the OMN which is valuable as a small and adaptable professional community of practice. Shared values are recognised as crucial for the Network's 'low maintenance' success to date.

Going forward, it is important to keep in mind that depth of engagement can be as valuable as breadth. Networkers can garner value from deepening current connections as well as from finding and building new ones.

There are questions over the most appropriate model for sustaining the OMN offshoot of OMS and how it can be supported to become peer led.

Participant feedback underscored benefits of attendance at OMSs for understanding young people's wellbeing, it is more challenging to assess the extent to which this increased understanding has led to new practices or ways of working in the sector. Finding ways to discover and track change could be very valuable. If sustained, OMN could be one place in which evidence of such change over time is reported and can be reflected upon and shared.



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