



# CO-CREATION

A CASE STUDY REPORT ON CO-CREATION AND  
INCLUSIVE PRACTICE IN THE BIRMINGHAM 2022 FESTIVAL



## ACKNOWLEDGEMENTS

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Report Produced By:

*indigo*



Come Bowl With Me (Talking Birds) - Image by Andrew Moore  
Cover Image: 4600 Gifts (Craftspace) - Image by Hayley Slater

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# INTRODUCTION

This report represents an element of the wider Birmingham 2022 Festival (B2022 Festival) Evaluation. The B2022 Festival sought to undertake an outcomes-based evaluation, grounded in a Theory of Change model developed by the Organising Committee for the B2022 Commonwealth Games and the B2022 Festival. The Theory of Change and subsequent evaluation framework contained seven short-term outcome areas.

Some of those areas necessitated the development of case studies that would complement the quantitative data within the framework and delve deeper into understanding the impacts and effects of different elements of the B2022 Festival programme. This report is one of those case study reports.

This report and its associated research were undertaken by Amanda Roberts, Fahmida Choudhury, and Simon Redgrave of Punch Records, supervised by Ammo Talwar. It focuses on the outcome area 'Co-Creation'. Co-creation refers to those processes of artistic production and creation that directly involve local communities in shaping and delivering a cultural project. Case studies in this report focus on 'co-creation' and 'inclusive practice'.

Punch proposed an adapted research methodology from Scheerens et. al (2003)<sup>1</sup> that would embed them in a selection of projects within B2022 Festival, and would consider the context, inputs, process, and outputs of those projects in a manner that could speak to the overall outcomes of B2022 Festival and its co-creation objective. Projects featured as case studies were selected in consultation with B2022 Festival, based on the implementation of their programming strategy and our understanding of the outcome area.

Can I congratulate Punch on their incredible efforts in conducting and delivering research that meaningfully engaged participants across the programmes featured in this report by embedding themselves into the creative delivery process, all the while maintaining an outcomes-focused mindset to their work. It speaks to the value of embedded research within creative practice, and this uncovers findings that should aid those working across creative policy and practice alike.

In addition to the evidence presented as part of this report, and the two other case study reports produced by this team relating to 'Skills Development' and 'Co-Creation', B2022 Festival has commissioned a further five evaluative reports, which look deeper into particular projects or clusters of work.

These are as follows:

- International Collaboration – The Audience Agency
- Critical Mass – The Audience Agency
- LGBTQ+ Space – Dr Roz Stewart-Hall
- Creative City Grants Programme - M.E.L Research
- Route 34: North Birmingham Alliance – Earthen Lamp

We encourage you to read about the B2022 Festival and its associated outcomes in all eight of the case study reports, as well as in the overarching evaluation report.

Sincerely,

**Professor Jonathan Neelands,**

on behalf of the Indigo-Ltd Consortium Evaluation Team

<sup>1</sup> Scheerens, J., Glas, C.A., Thomas, S.M. and Thomas, S., 2003. Educational evaluation, assessment, and monitoring: A systemic approach.



## FESTIVAL COMMISSIONING MODEL

B2022 Festival was able to direct the scale, focus and content of its public programme through its Strategic Commissioning and Distribution Model<sup>2</sup>.

This allowed for the development of large-scale collaborative 'major' commissions alongside 'micro' commissions which could 'address remaining programming gaps'. There were 'open calls' for work responding to specific themes - digital, social heritage of transport, sport, black art movements and nature. There was a locally focused fund with support from the local authority (Birmingham City Council) - 'Creative City Grants', which aimed to fill the city with artworks co-created by communities and artists. There were 'sector development' programmes to support artist and community development, and an inclusive mass participation programme, entitled 'Critical Mass.' Additionally, there was scope for 'aligned' third-party projects to be supported by B2022 Festival's marketing and communications programme and via a brand license.

## FESTIVAL CURATORIAL LINES<sup>3</sup>

B2022 Festival developed three clear 'curatorial lines' as starting points to shape the thinking of artists and organisations proposing work for the Birmingham 2022 Festival. These were:

1. Our Place in The Commonwealth - the celebration of Birmingham as the Commonwealth Games host should be in the context of "honest conversations about ... the Commonwealth and its origins."
2. The Present Moment - a conceptual focus on current issues which "can reveal and enable the collective and often unrealised power of youth and youthfulness."
3. Stories Of Birmingham and The West Midlands - exploring "rich, untold and living history" through "stories that shape our identity and perspectives ... that resonate with people ... connect us to our place in the world, that come from here but are universal."

In addition to the conceptual shaping offered through the curatorial lines, there was an additional practical focus on commissioning work that would directly involve and engage audiences, for example, through 'public activations' - experiential public art - as well as through more traditional participatory programmes and events.

## CO-CREATION

Co-created activities are those where local people have agency in the planning and delivery of the projects they participate in. Co-creation takes place in the context of inclusive practice which recognises diversity and ensures that audiences, artists, and participants receive opportunities and respect, and a level of equity, transparency or fairness is maintained throughout the creative process.

Traditional dynamics of 'making work' or developing 'participatory experiences' have shifted, with socially engaged practice recognising and placing value upon each contributor (i.e. not the artist as the auteur), with the role of the artist, curator or producer evolving models of co-production to harness this diversity and level of inclusion.

Through interviews and other processes, participant experience has been evaluated and compared with the intentions and experiences of the activity organisers and artists, showing where challenges have been met through best practice. This report also presents an important opportunity to foreground the experiences of non-professional artists - participating with or in their communities - as they engage with the mainstream arts sector. Arts Council England's [Let's Create](#) strategy has framed this shift to drive cultural democracy and creative practice and, as funded arts organisations creatively respond to this era, these are important insights.

<sup>2</sup> Birmingham 2022 Commonwealth Games Cultural Programme Business Case, August 2020

<sup>3</sup> Birmingham 2022 Commonwealth Games Cultural Programme Business Case, August 2020 and the B2022 Cultural Programme Evaluation Strategy, March 2021.



## METHODOLOGY

Throughout B2022 Festival, qualitative information and non-numerical data has been collected, gathered, and analysed from many project partners. This data includes interviews, reflections, photographs, video evidence, project reports, social media, and artworks, and informs the whole of this report. To aid in the development of our in-depth case studies, additional interviews were held with those directly involved with the projects, namely producers, audience members, project teams and artists. Throughout the process the following research methodology has been used to reference the overall Theory of Change and to draw out the key points of the short-term objectives.



This report contains case studies of the following commissioned projects:

- 4600 Gifts by contemporary craft organisation Craftspace,
- Tappin' In, led by independent artists Stephanie Ridings, in association with Lou Lomas, and
- Come Bowl With Me by independent theatre company Talking Birds.

Each of the case studies presented follows the four-stage outline presented above. In addition, shorter best practice spotlights have been included for MOBILISE (Fatt Projects), We Are Birmingham (Birmingham Museums Trust) and Waswasa (Soul City Arts). The report concludes with a final section summing up inclusive practice and suggesting implications for future work.

Some written responses have been re-presented 'as-is'; responses from in-person interview transcripts have been edited to remove 'filler words' and duplications. Some interviewees requested to remain anonymous - or that their opinions on particular topics remain unattributed. Accordingly, personal identifiers have been typically redacted throughout the document, unless their identity is pertinent to the point being made. (Following Quality in Qualitative Evaluation: A framework for assessing research evidence, Spencer, Ritchie, Lewis and Dillon, Cabinet Office 2003)



Come Bowl With Me (Talking Birds) - Image by Andrew Moore

**"CREATIVITY ALWAYS UNITES"**

– AUDIENCE MEMBER - INTERVIEW



# CASE STUDY: 4600 GIFTS

4600 Gifts ([Craftspace](#)); 17 March - 9 July 2022;  
Multiple Locations Across the Region

## 4600 GIFTS: NEED AND OPPORTUNITY

“Development began with frank and challenging discussions about the Commonwealth and what it meant to us. Laura [project artist] spoke eloquently about how she felt that her Zimbabwean community had been robbed of their gifts by colonisers.”

Director, Craftspace - Arts Professional Interview

4600 Gifts was an ambitious public crafting programme where participants crafted hand-made artefacts as 'small gifts of welcome' to their city. These gifts were ultimately presented to Commonwealth Games athletes - one gift for each of the “4,600 sports men and women from across 72 nations and territories” (B2022 Festival website). 4600 Gifts harnessed the current widespread popularity of recreational crafting to create a platform for mass arts participation which valued the contribution of the single participant. It additionally leveraged the opportunity afforded by B2022 Festival's access to Commonwealth Games athletes to articulate a compelling driver which engaged diverse participants from across the region.

Craftspace and project artists Pottinger + Cole, Laura Nyahuye, Mahawa Keita, and Kalandra McFarquhar co-developed the concept to portray the realities of the Commonwealth's history alongside Birmingham's heritage as the 'city of a thousand trades' and the 'workshop of the world'. Each artist had heritage or lived experience relating to the Commonwealth.

Additionally, the artists represented a balance of established and early-career designers and designer-makers, and the programme supported the skills development of early-career artists acting as volunteers; for example, via Birmingham City University's textiles course.



4600 Gifts (Craftspace) - Images by Hayley Slater



## 4600 GIFTS: PEOPLE AND PLACE

“We worked in community centres and spaces across Birmingham and the wider area which were accessible to all, so anyone was able to join.... No matter their skill level ...help was always provided”

4600 Gifts Artist - Interview

4600 Gifts workshops enabled participants - especially those unfamiliar with crafting in public - to 'work alone, together', learning new skills and building new networks while they crafted. By embedding local workshops in widely spread, culturally diverse geographical communities, Craftspace enabled 4,000 reported engagements with participants.

Craftspace connected with locally sited community groups and hubs; not only existing crafting clubs but groups for mental health support, food banks, asylum seekers, learning disabled and women's refuges. One hundred workshops were held with thirty-four local partners. Most workshops were in Birmingham, with additional workshops successfully reaching communities in noted areas of low cultural engagement around the region, such as Cradley Heath and Walsall. Facilitated by the project's artists, eleven project volunteers were involved in delivery with additional input from Dawn Denton and the Shelanu Women's Craft Collective. 4600 Gifts' 'mass-makes' attracted a mixture of walk-up and pre-booked crafters. Community sessions often had participants 'sub-recruiting' through their own friendship networks.

The project referenced both local history and Commonwealth heritage throughout, resonating with Birmingham as a 'city of a thousand trades' yet achieved a strong contemporary and embedded approach to environmental impact and sustainable practice. Each 'gift' consists of two metal washers made by Oldbury-based Stephens Gaskets, a local family-run manufacturer. Threads, yarns, and fabrics were selected in a colour palette representing the most commonly found colours from the flags of Commonwealth member countries. In keeping with the B2022 Festival's ethos around sustainability and local supply, materials were sourced from the Birmingham Scrapstore, Rag Market, and local independent shops, including those that sell African and Asian fabrics.

Post-programme evaluation shows that there was an equal ratio of beginners to more experienced makers. Workshops based at a large Birmingham city-centre department store, Selfridges, attracted younger independent participants aged chiefly between 18-25. University open days brought in families, and workshops at the major shopping centre/central travel hub Grand Central raised the public profile of the project. Working at Midlands Arts Centre reached Chinese nationals who had shared information about the sessions on community social media. Participants typically spent between one and two hours crafting per session. Many participants managed to make more than one gift during a workshop; some made repeated visits, notable in a post-pandemic era when participation necessitated travel between neighbourhoods, and into the city centre, often involving multiple bus journeys.

“It's been really amazing to have Craftspace here for the past four weeks. [We're] going to really miss it when [they] go. It's been a lovely opportunity for people to sit and craft, talk, learn more about each other, and it's such a well-thought-out project.”

Development worker, partner organisation - Interview



4600 Gifts (Craftspace) - Image by Hayley Slater

## 4600 GIFTS: DESIGN AND DELIVERY

“There were no rules, but there were guidelines”

Director, Craftspace - Interview

Prior to the project, Craftspace’s artistic team developed a differentiated making process enabling participants with minimal skills to craft something they would feel proud of, while more experienced makers could use their skills to embellish their gifts. Crafters selected a metal washer and progressively decorated it with yarns, wool and beads which were provided, and applied inclusive yet skilful techniques such as crochet, macrame, wrapping and knotting, enabling crafters to uniquely co-design their gift and share skills with others. All participants at every venue had access to an equivalent stock of materials - all of which went through a prior testing process for health and safety, environmental impact, access, and potential handling issues. Participants then added their own personalised message on a gift tag, which accompanied each work in a public showcase exhibition and then on to the athletes.

The exemplar facilitation and inclusive ‘studio environment’ held by the Craftspace project team was central to successfully enabling participants to co-create with project artists and with more experienced peer participants in the workshops. Those with little or no experience quickly learned simple techniques by working alongside the artists. Enthusiastic crafters brought their existing skills to the table - crochet, knitting and macrame - and no specialist skills or tools were required.

The design was also adapted to create an equitable experience for athletes with disabilities including those with visual impairments, evidencing the level and detail of care applied. As importantly, this activity was both self-determined yet communal, participants shared space, life stories and a sense of civic pride.

“Craftspace gave me constant support, including a 1-2-1 with the CEO and Learning Manager. They were responsive to questions, supporting my learning journey and developing my professional approach. Their office is like a family; we all go straight to the kitchen.”

Project Artist - Interview

“My professional profile has improved; I feel more professional; I’m a proper artist! This experience has helped me to believe in myself more and given me hope that I can also make an impact in people’s lives. My main aim now is not just textiles but a broader range of craft - thinking about teaching! [laughs]”

Project Artist - Interview



4600 Gifts poster - Image by Amanda Roberts



4600 Gifts (Craftspace) - Image by Amanda Roberts

## 4600 GIFTS: LEGACY AND LEARNING

“Community engagement was absolutely exceptional. Amazing amount of care, project was of scale but intimate relationships”

B2022 Festival Producer - Interview

4600 Gifts was a simple, singular vision held within a one-off ‘big moment’ embedding local and individual creativity to extend a personalised and collective welcome to the Commonwealth Games athletes and countries. However, there were obstacles to getting the actual gifts into the hands of athletes and the art-project team remaining uncertain if the gifts reached everyone. The B2022 Festival Producer acknowledged the project ‘needed Games buy-in from the outset, (he) simply did not know the right process’. Furthermore, they reflected that the ‘PR perspective (needed) more buy-in to be able to tell the story. Once the project had happened the Games wanted in, but it was too late. (The delivery team) waited to attend the planned press day at the Villages to try and do a pre-film gifting but they couldn’t get permission’. Future co-collaborations between the cultural programme and Commonwealth Games processes need to be clearly articulated, shared, and perhaps even contractually agreed to protect the integrity of the work.

For those athletes that did successfully receive their gift, some reposted images of their gifts on social media, and one of the artists met her home team Ghana when accepting their welcome, raising the profile of crafting in the region, and of the public participation involved.

The need to craft so many gifts presented a high-profile practical and logistical challenge but accomplishing this was in many ways incidental to the main successes of the project.

In the hands of Craftspace, the project was held and delivered with integrity and care, they deftly delivered whilst remaining responsive and reflexive to the intended outcomes and obstacles presented. It also provided new opportunities for the company itself, for example working with commercial partners (Grand Central, Selfridges, Stephen Gaskets) and holding the resource to appoint their first freelance digital coordinator. This new employee went on to deliver a targeted digital advertising campaign from which the company learnt a-lot about targeting and where to get seen / platformed. How can the legacy of the B2022 Commonwealth Games raise this project and Craftspace’s reputation to a national story enhancing the city’s reputation as a ‘city of a thousand trades’? Craftspace’s senior management are preoccupied with how they continue to hold the interest of everyone who got involved in the project. This aspiration is feeding ongoing research with the Audience Agency, which is considering the possibilities for ‘user pathways or craft personas’ that longer term will influence engagement and audience development strategies across the national sector.

Craftspace’s CEO told us in interview that 4600 Gifts had simultaneously helped to reaffirm what they believed to be the organisation’s strengths and current focus (grassroots inclusion, artist-led practice, the importance of ‘the commons’, making together) while highlighting potential ‘new journeys’ (user pathways, crafting ‘personas’). On many occasions the organisation located BSL Interpreters in sessions, with no take

up, pointing at a wider challenge B2022 Festival might have addressed centrally, to communicate a more focused cultural and sports offer and campaign to engage members of the d/ Deaf and wider disabled communities. Craftspace notes the cost of having captioned documentation and toolkits in the legacy period would be beyond their core costs, which commissioners and funders must address to support long term accessible and affordable opportunities. The accessibility of meeting participants in their neighbourhoods, supporting journeys to deepen individual engagement (either alone at home or through attending wider events outside of local environs) was key to the project success. Indeed, Craftspace view this project as a form of a ‘community craft audit’, with the results being channelled to some extent into their next touring project [Made in the Middle](#), but they already know they cannot easily meet the scale of interest particular in areas such as dressmaking which was a priority request.

How can the organisation build upon the potential for mass engagement at this scale? What different investment models can increase the core stability of the company? (It has one full time and a handful of part time posts at core level). Craftspace are also considering building on the pool of project enablers they successfully recruited from - for example - the Birmingham City University textiles course to create a collective of ‘artist-volunteers’ who could support crafters in community-led projects. Indeed, an investment which up scales Craftspace’s engagement approaches and stakeholder network in the legacy period could not only resource an extension of their sector leadership but holds potential to transform the burgeoning ecosystem which spans grassroots/amateur, community led and professional practice.

The company is keen to further explore principles around circular economy, the project reaffirming their ideas about supply chain best practice, supporting local craft shops and independent retailers instead of online traders. While this has a cost implication, it 'is the right thing to do', but requires a shift in project models e.g. budget more, longer lead in times, research time to source local suppliers, and adapt designs/material options to support sustainable principles. Whilst the company will continue to reflect sustainability in their policies and action plans going forward, how might the B2022 Festival and the Birmingham 2022 Commonwealth Games, with their supporting stakeholders, take the opportunity to convene good practice sharing around green procurement and sustainable production (arts and non-arts).

*"This needs to continue, life is difficult, mental health is struggling, and craft has potential to change people, give them that little bit of confidence, happiness, sometimes even starting their own business - it can change people's lives."*

Project Artist - Interview

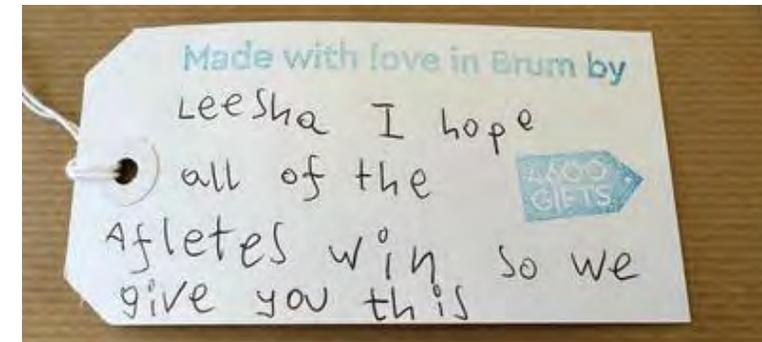
4600 Gifts successfully engaged participants in a simple, compelling activity where they could 'craft alone, together', with sufficient opportunity and motivation to begin to work more collaboratively with project artists and other crafters.

Participant interviews and responses document many instances of participants choosing to attend future sessions to work collaboratively, and to mobilise themselves between their own neighbourhoods to city centre locales.



Tessa Sanderson, Mayor of Athletes Village NEC. Image by Fiona Blake

Responses from volunteers and artists additionally stress how frequently they used their own crafting skills to work collaboratively with participants, and how they felt they had developed professionally from this process.



Gift tag. Image by Amanda Roberts



Volunteers with the 4600 gift at Athletes' Village, NEC. Image by Fiona Blake



## PROJECT SPOTLIGHT - MOBILISE

MOBILISE ([FATT PROJECTS](#)); April - September 2022, venues across the city

"This is the first time we've been able to do something on a large scale that was important and necessary to the communities here in Birmingham that we are directly a part of ... So for me it's been amazing... to be able to do something about joy, I'm so tired of doing things about our suffering."

FATT PROJECTS – Interview

FATT PROJECTS co-created MOBILISE with queer artists and participants, some of whom have access needs, as a platform for developing differentiated dance routines around individual needs and capabilities. Research undertaken previously had shown that some people found clubs and dance spaces in the LGBTQ+ community 'uncomfortable' or difficult to access. MOBILISE events featured step-free access, a dedicated quiet space, plenty of seating, alcohol-free areas, accessible gender-inclusive bathrooms and dressing spaces. Water with flexible drinking straws was also made available, and there were opportunities to apply for a travel bursary. FATT PROJECTS' aim is to leave a legacy of inclusive, accessible spaces for LGBTQ+ people to dance, socialise, and build their confidence.

"We are pro-fat, pro-trans, pro-disabled, pro-women, anti-racist, alcohol-free [and] pro-fabulous. In accessing dance spaces and mobilising our bodies we will improve the wellbeing of our audiences, boosting confidence, challenging perceptions of our abilities, and reducing social isolation resulting in stronger, empowered, and happier communities."

FATT PROJECTS – Website

The opportunity B2022 Festival provided to initiate this work was highlighted by the lead artist; "Getting large-scale support from organisations in Birmingham is incredibly difficult ... It's the first time ever that FATT PROJECTS have been able to work with so many people for such as sustained time... we don't get those opportunities as queer artists very often, because there's not usually the resource to do that."

FATT PROJECTS sought to continue the work of MOBILISE and disseminate its learning beyond the end of the project, by setting up a Community and Accessibility Steering Group (CASG) at project inception. This group has six people who met monthly with the artistic director and producer. The CASG will go on to develop and continue the programme and share learning more widely across the wider LGBTQ+ community.



MOBILISE (FATT PROJECTS) - Images by Emma Jones

## CASE STUDY: TAPPIN' IN

Tappin' In ([Stephanie Ridings](#) in association with [Lou Lomas](#)); February - September 2022 - Multiple Locations Across the Region

### TAPPIN' IN: NEED AND OPPORTUNITY

“One of my aims for the project was to show that art is for everyone and doesn't have to be elitist ... culturally democratic projects where you ask audiences what they want to watch and make it with them to a professional standard.”

Artistic Director, Tappin' In - Interview

Tappin' In was an ambitious large-scale community dance project that engaged with over one hundred people across the West Midlands for eight months. Tappin' In aimed to tackle isolation and promote creative wellbeing by engaging individuals from a geographically diverse range of communities in a workshop programme focused on tap dance. It effectively leveraged the opportunities provided by the B2022 Festival to programme several mass performance events which acted as participation drivers for the workshops.

By the end of the programme, 130 participants had attended 220 sessions delivered by 27 artists. A mass performance showcase in central Birmingham followed well-attended local sharing events held in each group's home community. Tappin' In represents the widest regionally dispersed model of engagement, but also extends creative and cultural democracy to local artists (framed as 'Dance Champions' and two additional

micro commission bursaries), with participants and supporting roles involved being guided to shape their own narrative.

Tappin' In successfully reached and retained participants not otherwise likely to have engaged in the arts, removing physical, mental and financial barriers to participation. Tappin' In provided all participants and support workers with tap shoes, subsidised spaces for groups to meet when needed and provided financial support to cover travel expenses around rehearsals. Additionally, participants and the creative team at all group rehearsals were provided with packed lunches and hot drinks. Meeting participants' essential basic needs is vital, but it was the care, emotional scaffolding, and lengths that the project producers went to facilitate and locate additional measures of accessibility that is its greatest success (see 'Legacy and Learning' section).



Tappin' In (Stephanie Ridings and Lou Lomas) - Images by Andrew Moore

**“BECAUSE USUALLY (FUNDING) HAS A VERY STRONG PRESSURE ON PRODUCING AN OUTCOME, WHEREAS THIS ONE WAS ABOUT THE CODESIGN, THE COMMUNICATION, THE COWORKING, THE CO-PRODUCTION AND YOU KNOW REALLY ENGAGING WITH THE COMMUNITY.”**

– ARTIST - INTERVIEW



## TAPPIN' IN: PEOPLE AND PLACE

“The embedded and authentic place-based approach has been of great interest, with commitment from local authorities in Telford and Wrekin, Solihull, Tamworth, and Rugby.”

Relationship Manager, Combined Arts, Arts Council of England

Tappin' In was a programme of twelve, weekly, artist-led participatory activity workshops; featuring dance practice and backed by supplementary creative activities. These sessions took place at community venues in seven locations across the region: Birmingham, Cannock Chase, Coventry, Fenton (Stoke), Ironbridge (Telford), Rugby and Solihull. Almost all the 130 participants were from the target areas.

To ensure that the communities reached were those who were not typically able to access arts opportunities, Tappin' In developed a network of grassroots partners at the start of the project. These included Crisis Birmingham & Coventry, Inspiring Healthy Lifestyles in Cannock, Restoke in Stoke-on-Trent, Culture@Solihull, Tamworth Arts and Events, Telford & Wrekin Co-operative Council and Tealeaf Tales via the Rugby Borough Council.

Establishing these stakeholder relationships ensured potential participants could hear about the project from a trusted grassroots provider, and that local areas would benefit directly from any resulting increases in community health and wellbeing. Through their community network, Tappin' In was able to ensure that people experiencing homelessness, people with learning disabilities, and other marginalised groups were reached. Two

seed commissions were offered for early career artists to work in partnership with FABRIC to develop their practice alongside the wider community.

Most participants were aged between fifty and sixty years of age; around 80% were female. In their post-event evaluation responses, participants highlighted their key motivators for engaging with the project as: “meeting people”, “staying active”, “learning new skills”, “overcoming nervousness” and “learning to dance”. Factors such as “celebrating the Commonwealth Games”, “representing the local area” and “being creative” were less important in the context of this project.

Tappin' In was delivered in a highly inclusive manner; between January and June 2022 an Access Producer supported participants on the programme, as well as the creative team on their planning days. The Access Producer attended sessions and met with all the groups in advance of local showcases and in the lead up to the finale event in Birmingham.

“I thought it was awesome. I liked the short film at the beginning showing their progress & journey.”

Audience Member - Response Card

Tappin' In was one of the largest project budgets in the festival to be co-led by independent practitioners. These were artist Stephanie Ridings and producer Lou Lomas. The Producers and the B2022 Festival fundraised £350k for the project, with at least an additional £50k negotiated ‘in kind’ support. It was a unique chance for these two independents to imagine and realise a work of scale and ambition, noting that such commissioning resources in the West Midlands are normally the preserve of

the venue/festivals in situ. They were supported by a layer of regionally located Dance Champions and integrated film and design, production and inclusion resources building a supportive working culture and framework to enable the participants the freedom to be themselves, be vulnerable and to share their stories. Along with several other projects commissioned by B2022 Festival, Tappin' In was presented as part of Birmingham International Dance Festival (BIDF, Produced by FABRIC). The project also had a connection point via the Head of Learning and Participation who endeavoured to secure direct support from across the BIDF team and resource.



Tappin' In rehearsal images by Amanda Roberts

## TAPPIN' IN: DESIGN AND DELIVERY

“I had an amazing experience, made new friends, learnt new skills and got to perform on stage in front of amazing crowd.”

Participant - Interview

Throughout the Tappin' In programme, organically constituted groups of varying size met regularly for twelve weekly sessions in their own local communities. Alongside twelve hours of tap dance practice, Tappin' In participants experienced another twelve hours of facilitated story work - poetry, writing and performance - inspired by the themes of Arriving, Home and Celebration. The mix of dance and storytelling in the workshops successfully built lasting bonds between participants. A review of the project by partner agencies suggests this combined approach was the key factor in Tappin' In's successful participant retention. Additionally, the breadth and the pace of the workshop programme meant that there was sufficient time for people to build connections and to feel comfortable sharing their stories. This was underscored by the quality of planning and scope of adaptation the project leads employed, from accessible 'Information Packs' (for some a day trip to Rugby for full company rehearsal was the first time post lockdown that they had left their town) to provision of additional support workers to support the appointed partner organisations, including their own personnel, ensuring personalised care that allowed each participant to creatively engage and 'be their best selves'.

Some groups were inevitably impacted by illness and other life events. This meant that some groups were smaller than originally anticipated. But like the rain on the final event day, the lead artist expressed how this simply shows the point of Tappin' In and the indomitable resilience of those engaged.

Participants and artists responded in a post-event survey that they felt supported by the team when key participants were absent. Relaxed / quiet rooms were provided away from the main rehearsal area if group members felt overwhelmed and needed time out, dietary and medication needs were taken fully into account.

After two public rehearsal days, a 90-minute long Tappin' In finale showcase was held in Brindleyplace, Birmingham on 18 June 2022. This event blended dance performances with participant interviews and video filmed previously at project workshops. This finale coincided with a fierce summer storm; tap shoes were abandoned for health and safety reasons and parts of the show were subject to an “on-the-spot” re-choreography. Despite the heavy rain - and the very brief time participants had to learn the routine changes - almost 100% of audience respondents rated the performance as “excellent”.

Access needs were foregrounded throughout the project. A Disability Arts Consultant supported planning around the Brindleyplace event, looking at the needs of participants travelling to Birmingham and to the rehearsal venue in Rugby. The Birmingham event was additionally supported by two team members from the Birmingham International Dance Festival's access team. An Access Desk was set up in Brindleyplace, and during the performance a BSL interpreter was effectively co-hosting - and given more than adequate rehearsal time with the company before the event, and “big screen” video works were all captioned.

“The scale and breadth of this project is significant as freelancers; managing this project has been incredible.”

Tappin' In Producer – Interview



Tappin' In performances in Brindleyplace – Images by Andrew Moore

## TAPPIN' IN: LEGACY AND LEARNING

“The success of the creative writing element of the programme has already led us to create an 8-week run of Creative Writing cafes taking place at Tamworth Assembly Rooms as part of another creative partnership with a local theatre group.”

Tamworth Arts and Events - Interview

Tappin' In successfully used dance as a driver to engage and retain participants for a sustained period across a wide geographical area. Key to the success of the programme was the effective selection of local stakeholders, coupled with expertise in building and sustaining grassroots partnerships. The potential impact of dance on the wellbeing of participants was clearly a key motivator both for some local partners and many participants. In that regard, it makes its place in the Birmingham International Dance Festival platform even more valuable, though both sides of that partnership acknowledged it didn't quite get things right, with FABRIC further recognising it could have unlocked better marketing, digital strategy (extending reach of the Shim Sham audience builder) and production support and choreographic/project development input throughout. Indeed, contracts with FABRIC were not signed until a few weeks before the event, causing some impact on final budget negotiations and undue pressure on the lead artist / team. The reversal of power dynamics in this commission (and a weight of others across B2022 Festival more widely) should be further explored in future iterations.

Key reflection issues here include who holds and decides on the budget and creative direction shifting away from the preserve of festivals and venues' commissioning teams (i.e., creative gatekeepers)? How can tenders for larger scale work be more porous to locate independent creative leadership and co-authored community ownership? How can we offer a production framework which can hold and support such independent ventures without influencing direction/outcomes?

The project maintained its workshop programme to host and deliver regular weekly creative writing sessions which not only served to bring participants together collectively but were reported by many in their feedback sessions as a highlight of the programme. Even before the project ended, many of the local groups were mobilising themselves to continue participating together, albeit not in tap but open to other forms and practices. This is a powerful early sign of an enduring sense of agency and connection created by the project. With such rich experiences of participation on the project behind them and a strong sense of team and collective spirit - as well as successful project showcases in their local communities - the impact caused by the heatwave and storm on the project finale at Brindleyplace were minimised. Again, it reflected the resilience and spirit of the new community created.

80% of Tappin' In participants who were surveyed and responded said they would be likely to continue dancing after the project concluded, which is a strong indicator of the creative expression legacy created by the project. Only one individual replied that they would be unlikely to continue. Project partners flagged up that their local groups wanted to continue with arts or dance engagement work. Additionally, they responded that Tappin' In had highlighted a need in their communities

for combined arts and / or physical / wellbeing activities, and they would seek to meet this. This places a challenge on local authority / delivery partners, who perhaps were not expecting the need to resource and sustain new hyper local engagement and it would be interesting to track the engagement levels in 12 months' time to see where interests and choices had taken them. Indeed, the lead artist set a very clear boundary around their own capacity to sustain connections, placing responsibility also on the newly merged FABRIC to take some ownership of what next. It is excellent to learn that Tappin' In is being considered as part of the Critical Mass impact and legacy for continued support and learning around those with accessible needs.

“More of it please ... find ways of public participation”

Audience Member - Response Card

“Tappin' In has been an incredible artistic initiative that explores the joy of tap dance and the importance of social connection in communities right across the West Midlands. The project has created real bonds between local people, raising confidence [and] increasing skills.”

Martin Green, Chief Creative Officer, B2022 Festival

# PROJECT SPOTLIGHT - WE ARE BIRMINGHAM

We Are Birmingham ([Birmingham Museums Trust](#), [We Don't Settle](#), [Beatfreaks](#)); April - October 2022, Birmingham Museum and Art Gallery

“I don't make the work for institutions, for collections etc. I make it for us and our communities. But I am proud it has visibility, that more of this work is being seen and engaged with and I hope that more institutional spaces and curators can see the importance of work like this! Bottom up, not top down!”

Artist [@roodhissou](#) - Instagram

We Are Birmingham (see case study in Untold Stories report) addressed the challenges of representation and complex histories within the heritage sector, and suggested ways the city can represent itself and its heritage in a more inclusive and contemporary way going forward. Six 'activators' from We Don't Settle were recruited to lead on the redisplay of the Birmingham Museum and Art Gallery's iconic Round Room gallery. Activators had access to the museum's collections, as well as practical support from the museum's internal teams.

Activators chose three new themes for their redisplay: 'Our City', 'Our Journeys', and 'Our Joy'. For each themed area they selected between eight and twenty works reflecting the practice of emerging as well as established artists, and items of community heritage.

To fit their vision of a more contemporary and inclusive gallery, work was loaned to the museum by artists Hira Bitt, Faisal Hussein, and Roo Dhissou. One example was Cha Wali (2019), a mixed media installation by Roo Dhissou. Dhissou is a Birmingham artist, and the bike is used in a performance piece which critiques caste, class, and gendered associations in India and the rural Punjab.

Sipho Ndlovu, We Are Birmingham's Programme Producer, relayed in interview that the processes of collaboration and co-curation were “iterative and open”, with a continual sense of “checking in” between all partners. Sipho considered his role in developing and delivering the project to be holistic; bridging the gap between partners and activators and providing a “safe space with social change located within”. His role as Producer was “almost that of a translator” rather than another expert voice in the “sea of other expert roles involved in the process”.

For the museum, this project was part of a programme of exhibitions and public engagement that reflected a curatorial shift to more inclusive practice and co-curation. (See Healing Gardens of Bab spotlight in Untold Stories report).

“Collections are important to artists like us, they increase the value of our work, the value of our time, and they create space to do more for this work. It's a process.”

Artist [@roodhissou](#) - Instagram



Word cloud from Activators' public consultation: "What Unites Us?"



Artist Roo Dhissou - image from [@roodhissou](#) Instagram

## CASE STUDY: COME BOWL WITH ME

Come Bowl with Me ([Talking Birds](#)); Leamington Spa, 23 - 25 July 2022, Coventry, 26 - 27 July 2022

### COME BOWL WITH ME: NEED AND OPPORTUNITY

“Talking Birds, a drama company, was literally commissioned to gently troll their own sport at street corners to much merriment from the audience ... ‘Come Bowl with Me’ takes a PG Wodehouse tone”

Sports Reporter - [Indian Express](#)

Come Bowl with Me was an audience-driven, playful, and accessible outdoor street theatre piece inspired by the sports of Lawn Bowls and Para Lawn Bowls. Come Bowl with Me was a creative contribution to a practical challenge; raising community awareness in Coventry and Leamington concerning the B2022 Commonwealth Games’ Bowls events being held locally at Victoria Park. Come Bowl with Me helped to strengthen the connection between these disparate local communities and one of the Commonwealth Games’ longest-established sports, but one which is sometimes perceived as an antiquated endeavour.

Come Bowl with Me was developed by Talking Birds in response to B2022 Festival’s sports open call - one of four commissions to create new artworks around the B2022 Commonwealth Games sporting events. Talking Birds have an established track record of successfully connecting arts and sport via outdoor performance; for example, The Cricketers; also performed in Coventry. Talking Birds describe their approach as “Theatre of Place”: “the temporary ... transformation of sites and places by creating work that connects with the stories of the community.

[A] moment of performance when people identify themselves with ‘their’ place ... a moment of shared joy and emotion” (project document).

“... Appreciate the Birmingham 22 Festival making an appearance in Leamington spa. Has encouraged me to find out about lawn bowls in Leamington too.”

Coventry Audience Member - Response Card



Coventry performance of Come Bowl With Me (Talking Birds) - Images by Andrew Moore

## COME BOWL WITH ME: PEOPLE AND PLACE

“Amazing. Great fun. First time I’ve seen a person of colour associated with bowls and made me think maybe we can all do these things. Great to see the encouragement to take part at end of show.”

Leamington Spa Audience Member - Response Card

Come Bowl with Me engaged very different communities across its target locations - for example outside Primark in Coventry and at Leamington’s Jephson Gardens and Pump Room Gardens. As the demographic of the audience shifted, the style of the engagement adapted but the core of participatory performance remained strong. Audiences were successfully engaged from the outset when performers arrived in costume and in character to set up their 'bowling green' and other props. Likewise, when employed, the BSL interpreter was simply placed as a member of the ensemble making the inclusivity seamless. Indeed, across the run, the show also had audio description and the Difference Engine - [Talking Birds'](#) original 1-2-1 [mobile experience](#).

As performances progressed, 'players' were recruited from audiences of up to 200 people and given opportunities to bowl, while performers in character 'advised' them. The action moved forward on the arrival of another performer, who recruited audience members for three set piece “re-imaginings” of the game, all requiring costumes and props. Kitsch bowling badges were given out to participants as an incentive to fill out response cards, which gave the feedback loop an authenticity.

In typical Talking Birds fashion, the initial research period took the company to local Bowls venues, engaging local players (amateur and professional) to shape the narrative, humour and trickery of props employed. Public engagement with the performance was always on the audience's terms - they could attend, pass by, watch, or participate as they wished. Less high-profile audience roles - coin-tossers, judges, etc – offered easy ways to take part. At the Coventry performance a local bowling club took the opportunity to hand out their bowls promotional material to the audience.



**COME BOWL WITH ME**

Birmingham 2022 Festival  
Presents Come Bowl With Me  
By Talking Birds

### Accessibility Information

-  **BSL Interpreted**  
25 July Leamington Spa  
Jephson Gardens: 1pm, Pump Room Gardens: 3pm  
26 July Coventry  
Broadgate: 11.30am & 1.30pm, Assembly Festival Gardens: 3.30pm
-  **Audio Described**  
27 July Coventry  
Assembly Festival Gardens: 1.30pm & 3.30pm
-  **Captioning via the Difference Engine available at all shows**  
23, 24 & 25 July Leamington Spa  
Jephson Gardens: 11am & 1pm, Pump Room Gardens: 3pm  
26 & 27 July Coventry  
Broadgate: 26 July 11.30am & 1.30pm, 27 July 11.30am  
Assembly Festival Gardens: 26 July 3.30pm, 27 July 1.30pm & 3.30pm

Free & unticketed.  
All performances are relaxed and family-friendly.  
For more info visit: [www.talkingbirds.co.uk](http://www.talkingbirds.co.uk)



Leamington Spa performances of Come Bowl With Me (Talking Birds)  
Images by Andrew Moore

## COME BOWL WITH ME: DESIGN AND DELIVERY

“Brilliant, ticked all boxes. Really great way to promote sport might just try it!”

Coventry Audience Member - Response Card

Talking Birds’ research for this project involved observing the sport in action at Victoria Park, spending time with local clubs and being coached by an elite bowls player. Come Bowl with Me lampooned modern, media-savvy re-interpretations of classic pastimes; referencing the BBC’s reboot of Come Dancing as Strictly... Come Bowl with Me’s premise was “What if the game was reinvented for TV?” (Co-artistic Director - Interview).

Despite the tone of the piece, audience participation was gentle and never felt compelled or potentially embarrassing and was successful in engaging the widest diversity of ages deftly at the same time. Come Bowl with Me allowed the audience to enter an imaginary world where bowls is the only thing that matters to the three protagonists.

Talking Birds addressed audience access needs with Come Bowl with Me. Performances were supported through their Difference Engine mobile captioning app. This allowed audience members to receive captions on their own mobile devices; observing its translation also held its own layer of comedy (bucking the custom that disabled people miss out, in this instance, they had their own private joke). The app was available free for audiences to download and offered an additional audience feedback function.

Additionally, some performances were BSL interpreted and audio described, and this information was made available in advance via show publicity.

“It was the first time I’ve held a ball + bowled it. You made me laugh + it was fun watching members of the audience take part”

Coventry Audience Member - Response Card



Come Bowl With Me Development Session - images from Talking Birds website



## COME BOWL WITH ME: LEGACY AND LEARNING

### “Great fun. Raised awareness of Commonwealth Games and profile of Leamington hosting it. Bowls open to all”

Leamington Spa Audience Member - Response Card

Come Bowl with Me used humour and public participatory experience effectively as a route to engage diverse audiences on their own terms and in their own spaces. Audiences were initially captivated by the play's larger-than-life characters and slapstick props but stayed with the performances to pick up the deeper message of the commission. From 188 audience responses submitted via cards handed out during performances, respondents' ages reflected in the show's diverse reach. While the most frequently used keywords were “fun” or “funny” (184 instances) “audience”, “participation” and “interactive” / “Interaction” rated highly in responses (42 instances) - above even “bowls” / “bowling” (23 instances). However, the accessible digital assets and notification of access support performances were communicated only a few days before the run of performances, which may have resulted in limited take-up.

Likewise, given its highly accessible and light touch production requirements, it seems a missed opportunity for the show to not have had a more extensive run during B2022 Festival itself, and specifically the B2022 Commonwealth Games periods. It did book additional dates in Warwick, Wolverhampton and at the Olympic Park's anniversary event, but it could have easily transported to the various Games stadia including the Neighbourhood Festival Sites programme where sports and arts shared the same green space.

Talking Birds also received consultant support from an Inclusion & Access Producer, though due to limited resources they joined the process slightly too late in the day to make a greater impact (month before the run). The company did make access adjustments from the outset e.g., the bowl shoot was refashioned as a prop to enable anyone with physical mobility or visibility difficulties to be able to participate in the bowling action. However, a more holistic approach, increased resource, supported by an expert Inclusion and Access Producer, would have offered a sustained depth throughout for the company - its planning, systems and processes and the ensemble and audiences.

Talking Birds' extensive experience of working in the public realm was very evident in their confident, differentiated delivery of the same work in front of two very different audiences in Coventry and Leamington. This confidence was underpinned physically by the bowls training the artists had undertaken in preparation for the programme. An additional challenge faced by Come Bowl with Me was the relative obscurity of the sport they were promoting; a challenge they successfully made the centrepiece of the play's narrative and visual brand. The flexible 'pop up' nature of the piece meant that Come Bowl with Me could connect communities with the message of B2022 Festival at street level, and complemented the role of the Neighbourhood Festival Sites in being 'The city's own Front Room to the Games'.



Come Bowl With Me (Talking Birds) - Image by Andrew Moore

# PROJECT SPOTLIGHT - WASWASA

Waswasa - Whispers in Prayer (Soul City Arts in association with Birmingham Hippodrome, University of Birmingham, University of Warwick and Guildhall Live Events, part of the Guildhall School of Music & Drama); 25th August to 3rd September 2022; Birmingham Hippodrome Patrick Studio

“Rather than simply running arts workshops with diverse Muslim communities, I will ... make space for Warwick researchers to attend, embed within working groups and gain insight from the experience of co-producing new knowledge, as well as new art, all whilst with communities often labelled ‘hard to reach.’”

Dr James Hodkinson, University of Warwick – Interview

Waswasa was an immersive journey comprising four linked creative experiences through visual arts, theatre, film, and heritage. Waswasa took place in an elaborately constructed setting at Birmingham Hippodrome. The performance area was reached through a pre-constructed corridor formed by hanging “prayer mats” - collaborative artworks co-created by community members and artists.

These artworks, which formed an integral part of the audience experience, were co-created over five workshops in June by local people at Soul City Arts’ warehouse venue in Sparkbrook. This process enabled all community members to make a real contribution to the staging of the final performance.

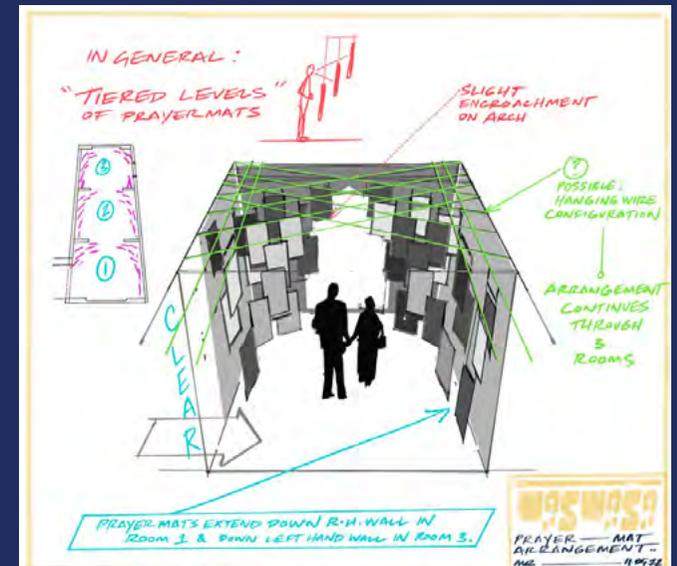
Described as ‘Mini-Academies’, the workshops were run by Dr James Hodkinson from Warwick University’s School of Modern Languages and Culture. Dr Hodkinson has been working with Birmingham’s Muslim communities through a range of collaborative arts and education projects since 2016. Following the conclusion of Waswasa, the prayer corridor was installed at Soul City Arts’ warehouse venue in Sparkbrook.

“As we work, we will ... seek to enhance culturally sensitive ways of working, build trust, broker new conversations, and record testimony. Most crucially, we will reflect on how we can co-author new and shared projects and goals in a way that will benefit researchers and communities alike in perhaps unforeseen ways.”

Dr James Hodkinson, Warwick University – Interview



Prayer Mat "corridor" - image by [soulcityarts.com](http://soulcityarts.com)



Prayer mat "corridor" artist's impression - Image by [soulcityarts.com](http://soulcityarts.com)



**“LOVE MANIFESTING IN AN OBJECT ... A GIFT.  
LOVE COME TO LIFE”**

– AUDIENCE MEMBER - RESPONSE CARD



# CONCLUSION

The focus of this report was to address the short-term outcomes of the theory of change underpinning the wider B2022 Festival evaluation, by identifying and closely examining B2022 Festival commissions that foregrounded inclusive practice in their delivery.

This analysis presents evidence of innovative co-creation projects and activities. The evidence is presented in the form of case studies which draw out the lived experience of the participants, audiences, artists, and project teams who were engaged with the commissions - as well as pinpointing specific highlights of good practice. These case studies additionally indicate where B2022 Festival's curatorial lines and strategic commissioning and distribution models were directly aligned with the aims and objectives of the individual commissions and contributed to the overall goal of a 'Games for Everyone'.

Most of the commissions researched for this report had a focus on providing opportunities for artists to collaborate and develop new skills. Additionally - although the commissions researched presented a broad range of artforms and diverse development models - several common themes, approaches and structures were apparent in how they successfully addressed the short-term objectives of enabling co-creation and inclusive practice. These approaches included:

1. **Commissions utilised a clearly defined and unique goal to drive interest and participation from the widest possible audience.** This addressed the wider B2022 Commonwealth Games pillar of 'Bringing People Together' and the Festival's intention of demonstrating the value of arts and cultural activities

For example, both 4600 Gifts and Tappin' In consistently articulated and promoted very clear and simple public facing offers. These were, respectively, to make a gift for every B2022 Commonwealth Games athlete and to take part in potentially the city's biggest tap-dancing event. These served as motivators to get traditional non-attenders to engage with the programme and begin to co-create work with artists and other participants.

2. **Commissions focused on a simple participatory activity which was developed through scale into a mass participation programme.** This addressed many of the key short-term objectives in the B2022 Commonwealth Games Theory of Change 'Bringing People Together' mission pillar.

For example, both 4600 Gifts and Tappin' In focused on a comparatively simple creative activity which took on a larger context through the presence of multiple other participants at multiple venues and sessions. These "gateway" activities represented only one part of the creative activities on offer in each programme: for example, the scope for enhanced crafting in 4600 Gifts and Tappin' In's creative writing sessions.

3. **Commissions created platforms for an active public reappraisal of local heritage by contemporary audiences and participants.** This addressed all three of B2022 Festival's curatorial lines - Our Place in The Commonwealth, The Present Moment and Stories of Birmingham and The West Midlands.

For example, 4600 Gifts' selection of materials and fabric colour palettes gave participants and artists opportunities to express their understanding of the city and Commonwealth through the colours and shapes of the gifts that they made. We are Birmingham represents a bold commitment from the Birmingham Museums Trust to enable the city's young people to use historic artefacts to directly engage contemporary diverse audiences.



## LOOKING FORWARD

These commissions, through the lens of co-creation and inclusive practice, were impressive in terms of the how they successfully met their objectives, and Birmingham 2022's wider goal of a 'Games for Everyone.' They delivered a striking return on investment as demonstrated by the level, depth and duration of transformational community engagement delivered by commissions such as Tappin' In and 4600 Gifts.

And there are some clear legacy opportunities. For example, one insight apparent from Talking Birds' successful delivery of Come Bowl with Me was the utility of their Difference Engine app (see above). Downloading and connecting this free app allowed users to access pre-prepared 'subtitles' for performances on their own digital devices, as well making audience feedback as simple as leaving an online review. This app has significant potential to be developed into a region-wide tool for more inclusive practice. We recommend that further funding should be explored.

In terms of inclusion, there is an opportunity to develop a more coordinated and consistent approach for engagement with d/Deaf and hard of hearing communities in partnership with an experienced and skilled partner, for example, Deaf Explorer. Additionally, subtitles could be made available in community languages for performances and projects such as Waswasa. This point raises the question of how much return there was on the substantial investment in meeting access needs shown by organisations in this report. For example, how effective was B2022 Festival's marketing at informing the D/deaf and disabled communities about the provision of BSL interpreters?

In terms of lessons for future commissioning activity of this kind, the success of these projects shows the wisdom of making sufficient resources available to smaller, more agile, and ambitious organisations. Since they are closer to the communities they serve, they have been able to leverage real and meaningful community outcomes through what - in other hands - could have been simply numbers-based mass participation programmes.

As a legacy for B2022 Festival, one way forward would be to upscale these organisations to become best practice leaders; not just in their respective artforms, but in the sector as a whole. Their ambition and ability to create community-led, vocationally driven self-sustaining groups at the region's grassroots could be expanded through professional development and sustained investment. Such community groups would enable programmes such as Neighbourhood Festival Sites to genuinely embed local interests and local choices at the root of their delivery. The effect would be increased civic engagement and volunteer-supported programmes with a focus on the repair economy, wellbeing, and the revival of a range of skills self determined by communities.



## RECOMMENDATIONS

- The Difference Engine app has significant potential to be developed into a region-wide tool for more inclusive practice. We recommend that further funding should be explored.
- The success of these projects shows the wisdom of making sufficient resources available to smaller, more agile, and ambitious organisations who are closer to the communities they serve.
- When access provision is available, this must be communicated with as much advance as possible, as people with access support needs often need additional notice in order to plan attendance / engagement.

# APPENDIX

## PARTICIPATING ORGANISATIONS (A-Z)

Anawim, Arts Council England, B:Music Symphony Hall, BBC Sounds, Beatfreaks, Birmingham Hippodrome, Birmingham International Dance Festival, Birmingham Museum & Art Gallery, Birmingham Music Archive, Birmingham Quakers Meeting House, Birmingham Settlement, Black Country Freelancers, Cannock Chase Leisure Centre, Compass Support Services, Coventry Canal Basin, Craftspace, Creative City Grants, Crisis, Culture Central, Curiosity Production, DanceXchange, Deaf Explorer, Earthen Lamp, EGO Performance Company Ltd, Elevate, Empower, EMPower, Fatt Projects, Fenton Town Hall (Stoke), Friction Arts, GirlGrind UK, Go Woman! Alliance CIC, GRAEAE, Grand Union, Humanhood, Indigo-Ltd, Ironbridge Town Events, MAIA, MATT+FIONA, Modern Clay, More Than A Moment, National Lottery Heritage Fund, Oasis Community Hub Hobmoor, OPUS, Rugby Art Gallery, Scrapstore, Seedbeds, Selina Thompson Ltd, Sense Touchbase Pears, Shambala Festival, Sifa Fireside, Simmerdown, SIPS Sandwell, Soul City Arts, Spring Housing Association, St Anne's Hostel, Stephen Gaskets, Strawberry Words, Talking Birds, The Cloud Cuckoo Land Collective, The Core Theatre, The Emma Press, The Parakeet, The Patrick Trust, The Springfield Project, UB40, Unity Hub, Warley Woods Community Trust, Warley Woods People Park, Wild Lives Forest School, Woodland Tribe, Xhosa Cole Quartet.

## PARTICIPATING INDIVIDUALS (A-Z)

Amy Dalton-Hary, Amy Martin, Andrew Fowles, Andy Brown, Anji Barker, Bambi, Bobby Friction, Carl Phillips, Carol Pemberton, Carolyn Morton, Channi Dorset, Cherry Pickles, Chloe Deakin, Chris Sudworth, Claire Birch, Clare Harnett-Man, Dapz on the Map, Dave Twist, Dee Manning, Deidre Figueiredo, Derek Nisbet, Dr. Vishalakshi Roy, Dwayne Hardball, Elizabeth Lawal, Elle Chante, Erica Love, Friendly Fire, Gilly G, Hassan Hussain, Helga Henry, Hira Butt, Holly Hollister, Jack James, Jenny Peevers, Jenny Sealy MBE, Jenny Smith, Jez Collins, Jo Capper, John Mostyn, Joy Scott-Thompson, Kalandra McFarquhar, Kate Luxmoore, Kim McAleese, Kirsty Clarke, Lateesha Johnson, Laura Grigg, Laura Nyahuye, Lekan Babalola, Lou Lomas, Mahawa Keita, Martin Green, Martin Holcombe, Matt Cox, MC Magika, Mo Jones aka Mistress Mo, Mohammed Ali, Mykal Brown, Namywa, Omar Hanif, Parv Kaur, Pottinger & Cole, Rachel Chui, Rachel Vargas, Rajpal Pardesi, Rashta Butt, Reload, Robin Campbell, Rodger Rinkwell, Sanity, Sarah Gee, Sarah Robins, Satnam Rana, Simon Duggal, Siphon Ndlovu, Sophina Jagot, Soweto Kinch, Steph Tyrrell, Stephanie Ridings, Stephen Pennel, Sylvia Chan, Tamara-Jade Kaz, Tinisha Williams, TJ Rehmi, Toyah Willcox, We Are Muffy.



