



# Co-Creation

A Case Study Report On Co-Creation and Inclusive Practice In The Birmingham 2022 Festival



**Easy Read Version**



# Birmingham 2022 Co-Creation Report.

## Easy Read Version.



**Co-Creation** is when ideas are shared and made with others.



Birmingham 2022 worked with the local community on these ideas.



We wanted to include as many people as possible.

You will see examples of this in our **case studies**.

These **case studies** give examples of what was achieved.



Pictures, symbols and words are used in this report.

Show this document to a friend, family member or supporter if you need extra help.



Hard or difficult words are shown in **bold**.

These words will have their meaning explained.

Look for the  information icon nearby.



This is a shorter summary of the full report.

You can ask for a copy of the full report if you wish.



You can also read the full report and an Easy Read version on our website.

<https://www.birmingham2022.com/festival/evaluations>



Thank you to everyone who helped make this report.

We want to thank everyone who has shared their work.

You will learn more about this work in the coming pages.



## Introduction

This document is a **case study** report.

It will tell you about the art that was made by the local community in Birmingham.



This was for the **Birmingham 2022 Festival** which was part of the **Commonwealth Games**.



You will learn about **impacts** and **outcomes**.

An **impact** is when something happens to someone or something.



An **outcome** is what comes after you do something.

We want to understand the outcomes achieved.

The case studies in this report looks at 2 areas.

**Co-creation** and **inclusive practice**.

**Inclusive practice** means to treat everyone fairly and with respect.



## Festival Model

Large and small groups could ask for money to make art.

The aim was to fill Birmingham with art works.

The local community and artists worked together.



# 3

## 3 Key Areas

The Birmingham 2022 Festival had 3 areas for artists and groups to focus upon.

### 1. Our Place In The **Commonwealth**



To celebrate Birmingham as the **host** city for the games.

To talk honestly about the **origins** of the **Commonwealth**.



A **host** receives guests and entertains them.

**Origins** means the place where something begins.

The **Commonwealth** is a group of 56 nations and territories from across the world.



The Commonwealth's roots go back to the British Empire.



### 2. The Present Moment

To focus on issues that show and enable to power that young people can have.

### 3. Stories of Birmingham and The West Midlands

To tell stories about people from the local area.

The stories can be from the past or present.

These stories may not have been told before.

They should tell us about our **identity** and **perspectives**.



**Identity** is what a person or thing is.



A **perspective** is a way of thinking about something.



## Co-Creation

Co-created activities are when local people are a part of the planning and delivery of things they take part in.

Co-creation should include everyone.

It should give people a chance to take part.

It should not matter where a person is from or their background.

Everyone should be treated fairly and with respect.

This should be the case for the whole time.

We call people who took part **participants**.

We asked some participants about their experience.

We compared a participants experience to what the organiser or artist had wished to achieve.

It shows where challenges were met by **best practice**.

**Best practice** is a way of doing things to get the best result.

This report gives us the chance to learn about the experience of **non-professional** artists.

**Non-professional** means someone who does things not as their job but because they enjoy it. A **professional** gets paid for the work that they do.

The report helps us understand how artists are involved in their local community.

It also helps us learn about how **professional** and **non-professional** artists work together.





## How We Did It

During the Birmingham 2022 Festival we collected lots of information.

We did this in lots of different ways.



We contacted lots of different people.

We did interviews.



Took photographs.

Recorded videos.

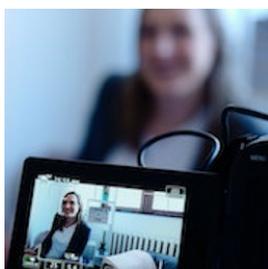
Social media, such as Facebook or Twitter.



Made reports.

We wanted to make sure our report had lots of detail.

We made case studies.



We did more interviews with people who helped make projects.

These people were artists, audiences, participants or part of the team.



## 3 Case Studies

This report includes 3 **case studies**.



1. 4600 Gifts
2. Tappin' In
3. Come Bowl With Me



## 3 Best Practice Examples

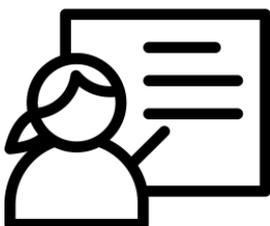
This report includes 3 examples of **best practice**.

1. MOBILISE
2. We Are Birmingham
3. Waswasa



## Things To Know

At the end of this report you will find a summary.



This includes a summary of **inclusive** practice and ideas we have for how any future work should be done.

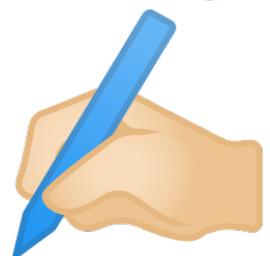
This is based upon what we have learned.



See more about this on **Page 7** on the full report.

## Information That We Have Used

Some of the written responses and interviews have been changed.



We only made changes if words were repeated or if there were words that were not needed.



Some people who replied asked to remain **anonymous**.

Some people who replied asked for certain things that they said to not be included.



We have taken out names when they did not need to be included.

**Anonymous** is when you want to remain unknown.

# 1

## Case Study 1 - 4600 Gifts

Dates: 17th March 2022 - 9th July 2022

This project let people craft items to welcome them to the city of Birmingham.



The gifts were given to **Commonwealth** Games athletes.

There was one gift made for each athlete taking part.

There were 4600 craft gifts made and given in total.



Many people enjoy crafting as a hobby.

This allowed **participants** to do this together.

It brought together people of all backgrounds.



The idea was to show the real **Commonwealth** history.

It also links to Birmingham's industrial past.

Every artist had a connection to the **Commonwealth**.

Some artists had lots of experience.

Some artists were new.

Young artists helped by being **volunteers**.

A **volunteer** is a person who offers their time for free.





## Case Study 1 - 4600 Gifts

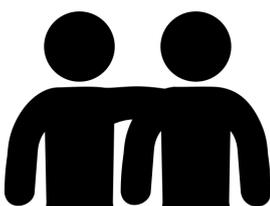
4600 Gifts workshops let **participants** craft in public.

Participants could work alone or together if they wished.



This helped people to get new skills and make friends.

Workshops were held all across the region.



Everyone was welcome.

4000 people took part in 100 workshops.

Workshops were held in new and different places.



This included sessions for people at food banks, mental health groups, learning disabilities and women's refuges.

Artists and 11 **volunteers** ran the sessions.



**Participants** could come and craft on the day or pre-book.

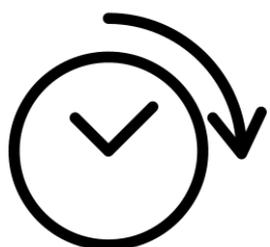
Each gift was made of two metal washers.

The threads, yarns and fabrics were picked to match the colours of the **Commonwealth** flags.



The materials used were bought locally to be better for the planet.

There was an equal number of new and experienced people taking part in crafting.



Most people spent 1 or 2 hours crafting. They often made more than 1 gift.

Some people came to craft more than once.



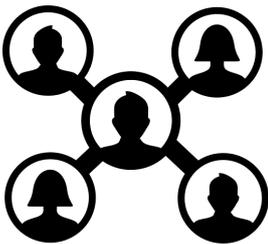
# Case Study 1 - 4600 Gifts

Craftspace’s team made the project open to everyone.

New **participants** were helped to craft a gift they would be proud of.



People with more experience could use their skills when making each gift.

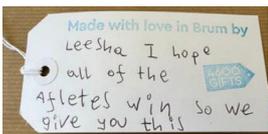


Everyone was provided with craft materials for free.

Everyone had access to the same materials.

It allowed crafters to share their skills with others.

**Participants** could add a personal message on a gift tag.



Gifts were displayed in public for all to see.

The gifts were then passed to **Commonwealth** athletes.

**Participants** worked with artists to make the gifts.



No special tools or skills were needed to take part.

The gifts design was adapted for disabled athletes.

Lots of care was given to designing the gifts.

**Participants** shared space, stories and were proud of their local community.



## What People Had To Say

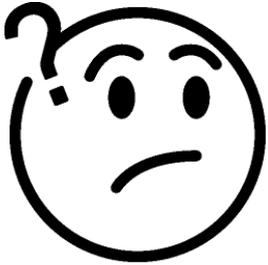


“This experience has helped me to believe in myself more and given me hope that I can also make an impact in people’s lives.”

## Case Study 1 - 4600 Gifts



4600 Gifts was a simple idea with a clear aim.



Local people came together to create gifts to welcome all Commonwealth athletes and countries.

It was hard to get the gifts to athletes. The team was unsure if the gifts were given to everyone.



This was because the plan to provide gifts had not been agreed with organisers.

This will be learned from in the future.

Some athletes posted pictures of gifts on social media.

This showed the success of the project.



Craftspace ran the project with care.

It helped Craftspace to grow and work with new companies.

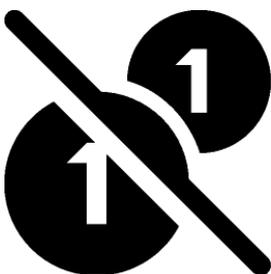


Craftspace want to use the success of 4600 Gifts to keep people interested in crafting.



Craftspace want to include everyone, help people craft together and have artists help run sessions.

Sign language was provided at many sessions but was not used.



This shows a need to communicate better with the deaf or disabled communities.

The cost of accessible formats was not included in the budget.

## Case Study 1 - 4600 Gifts



Money needs to be given to make sure that opportunities are accessible and that people can afford them.



Craftspace found that meeting people in their local areas was a big success.

Craftspace said that they had learned a lot and used what they had learned in their next project.



Craftspace said that they could not meet demand for certain interests.

Craftspace are thinking about having more volunteers to help meet this demand.



Local volunteers could support crafters with community projects.

The company wants to support local crafters to make a living.



Craftspace knows that this will cost money but believes that this is the right thing to do.

The company wants the work that it does to not **impact** the planet in a bad way.



Participants worked together and met in their own local community.

Volunteers and artists used their skills to work with others and felt they had developed **professionally**.

Read more about 4600 Gifts from **Page 9** of the full report.



## Project Spotlight 1 - MOBILISE

Dates: April - September 2022

MOBILISE was created by FATT PROJECTS.



This was done with queer artists and **participants**.

Some participants had access needs.

This project helped develop dance routines.



Some people find clubs and dance spaces for the LGBTQ+ community uncomfortable or hard to access.

MOBILISE events were accessible.



They were step free.

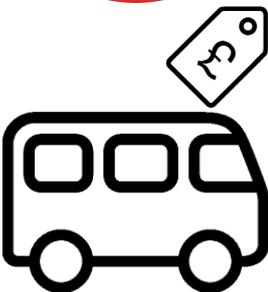
Had a quiet space.

Lots of places to sit.



They were alcohol free. No alcohol was served or available.

Gender **inclusive** bathrooms and dressing spaces.



Water with flexible drinking straws provided.

You could also apply for travel funds.

FATT PROJECTS wanted their project to be remembered for being **inclusive** and accessible.



The aim was to help LGBTQ+ people to have spaces to

Dance  
Socialise  
and build confidence.



## Project Spotlight 1 - MOBILISE

The project aimed to provide spaces that improved **participants** wellbeing.



It aimed to reduce people being lonely.

It aimed to make people stronger in their communities.

The B2022 Festival gave the support and money to work on MOBILISE.



FATT PROJECTS had not been able to work with so many people for as long before.



This is because there had not been the money to do this.

MOBILISE is looking to continue after the project ends.

The aim is to share what has been learned.



A community group has been created.

6 people meet monthly.

This group will develop and continue their work.



They will share learning with the LGBTQ+ community.

Read more about MOBILISE from **Page 14** of the full report.





## Case Study 2 - Tappin' In

Dates: February to September 2022



Tappin' In was a community dance project.

It was a large project and reached over 100 people.

Tappin' In was created to reduce **isolation**.



**Isolation** means to be alone or away from others.

It also aimed to promote **creative wellbeing**.

**Creative wellbeing** is doing things in a fun and different way in order to improve your health.



Tappin' In worked with people from different backgrounds and places.

There were 220 dance sessions.

These sessions were led by 27 artists.



There were performances in Birmingham where lots of people attended at the same time.

Tappin' In reached **participants** who might not usually get involved in the arts.



It did this by taking away reasons for people being unable to get involved.

Participants were given tap shoes.



Money was given to help with the cost of space to practice.

Hot drinks and packed lunches were provided.



## Case Study 2 - Tappin' In

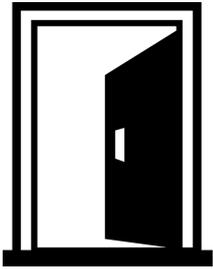
The people leading the project worked hard to make Tappin' In accessible for all.



This **inclusion** and accessibility were the greatest success.

There were 12 weekly workshops held.

The workshops took place across the Midlands.



Tappin' In worked with small local groups from the start.

Tappin In made sure that hard to reach groups had access to the project.



This included people who might become homeless.

It also included people with a learning disability.

Most people taking part were 50-60 years old.

About 80% were female.



People said they got involved so that they could

Meet new people.



Stay active.

Learn new skills.

Learn to dance.



Tappin' In had around £400,000 for the project.

This was a rare chance to create something different.



## Case Study 2 - Tappin' In

Tappin' In allowed **participants** to be themselves.

The project let **participants** share their stories.



Tappin' In was presented at part of Birmingham International Dance Festival.

Participants were supported with 12 hours of story work.

This included poetry, writing and performance.

There were **themes** of Arriving, Home and Celebration.



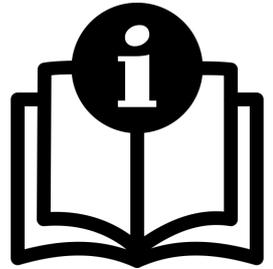
**Theme** means a subject or a topic.



A mix of dance and stories helped build friendships.

This was a reason for many **participants** coming back.

Tappin' In planned everything carefully.



They made accessible information packs.

They provided extra support workers.

Tappin' In made sure **participants** had the care they needed to fully take part.



There were some times when groups were smaller.

This was usually because **participants** were poorly.



**Participants** and artists said they felt supported.

There were quiet rooms if people needed time out.

Diet and medication needs were also supported.

# 2

## Case Study 2 - Tappin' In

There were 2 public **rehearsals**.

**Rehearsal** means to practice.



The final show was held in Brindleyplace in Birmingham.

It lasted for 90 minutes.

The show was a mix of dance and videos.



There was a bad summer rain storm during the show.

Participants did not wear tap shoes to stay safe.

Participants had to learn some new dance moves.



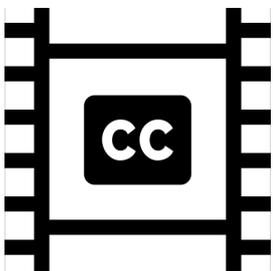
Almost 100% of the audience said the show was excellent.

Tappin' In made access needs a priority.



Participants travel and access needs for Birmingham and Rugby were arranged.

An access desk was set up in Brindleyplace.



A sign language interpreter signed the final show.

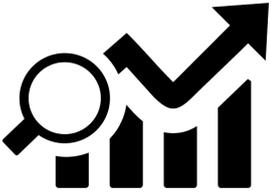
The big screen video had captions.

## What People Had To Say



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

## Case Study 2 - Tappin' In



There were some things that could have been better.

Such as promotion and online marketing.



Contracts and a budget were not agreed until shortly before the event.

This caused some pressure on the lead artist and team.

Ways to avoid this in the future will be thought about.



There were many things that went well.

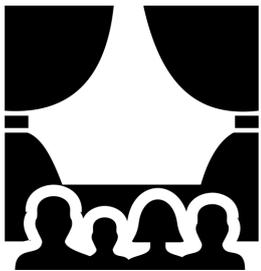
The project hosted regular weekly sessions.



**Participants** said that this was a highlight.

Many local groups will continue participating together.

This shows the good work can continue in the future.



**Participants** showed a successful project to their local community.

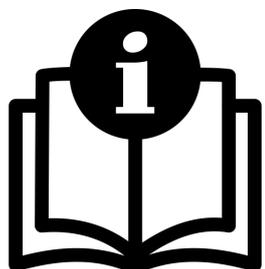
The **impact** of the bad storm in the final show was small.

This showed how strong **participants** had become.



80% said they would continue dancing afterwards.

Tappin' In had shown there was a need for these types of activities.



It is not known if there is money for future activity like Tappin' In.

Read about Tappin' In from **Page 15** of the full report.





## Case Study 3 - Come Bowl With Me

Dates: 23th-25th July 2022 in Leamington Spa  
26th-27th July 2022 in Coventry.

Come Bowl With Me was outdoor street theatre.



It was used to let people know about **Commonwealth Games** Bowls events being held locally.

The aim was to bring lawn bowls to a new audience.



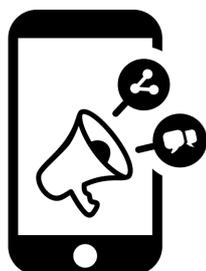
Performances were held at different locations in front of various communities.

The performance was changed to suit the place and people.



Performers would arrive in costume and with props.

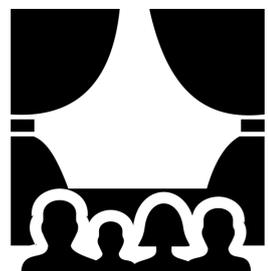
A sign language interpreter would perform as well.



The show also had audio description and a **Difference Engine**.

The **Difference Engine** was a mobile experience.

It let people see captions on their own mobile device.



Up to 200 people would watch each performance.

The people watching were invited to bowl.

Some were asked to wear costume and use props.



The audience did not have to take part if they didn't want to.

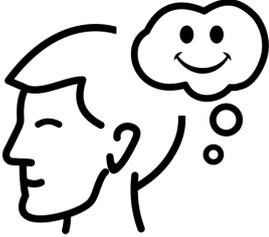
All shows were relaxed and family friendly.

## Case Study 3 - Come Bowl With Me



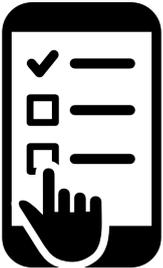
Talking Bird did research at local bowls clubs.

They also spent time with a top bowls player.



Come Bowl With Me allowed people to enter an imaginary world.

The story was that bowls was the most important thing in to the 3 main characters.



The **Difference Engine** made the show more accessible.

The app was free and let the audience give feedback.

The show used humour and the audience to send its message.



The show used humour to promote bowls.

Most people described the show as fun or funny.



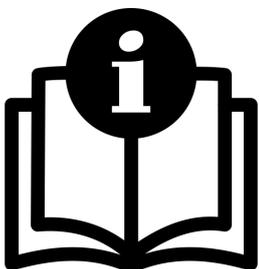
However not many people used the accessible features.

The show could also have been performed at more locations during the games.



Inclusion and Access was also worked on late. This meant that changes were made to the show.

Talking Birds were successful in promoting a little known sport.



Artists put time and effort into learning about bowls and putting it into their performances.

Read about Come Bowl With Me from **Page 21** of the full report.



## Project Spotlight 3 - Waswasa

Dates: 25th August to 3rd September 2022

The project was called Whispers In Prayer.

It was a show about Islamic prayer.

Waswasa was a journey with 4 linked experiences.

Visual Arts

Theatre

Film

Heritage

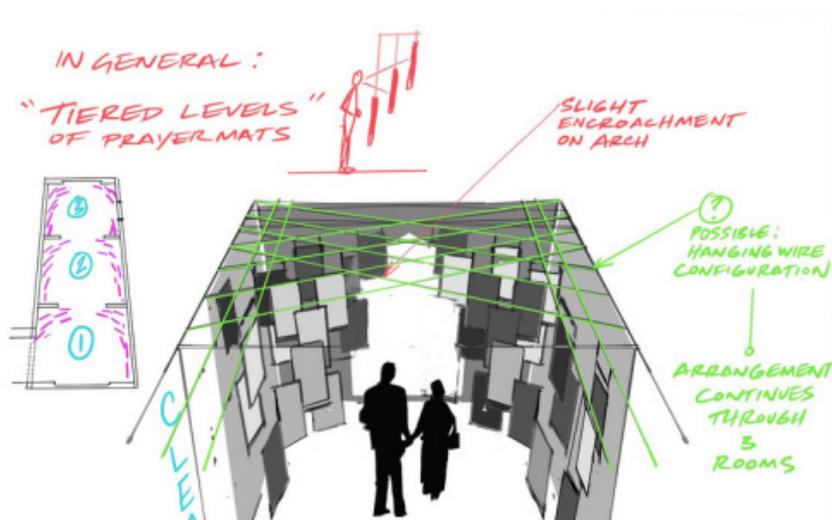
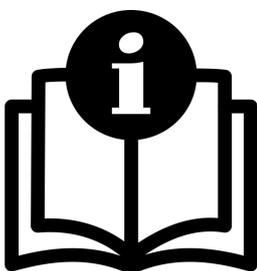
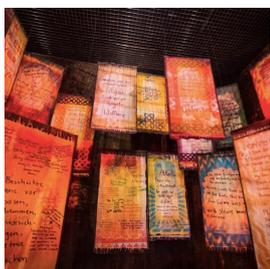
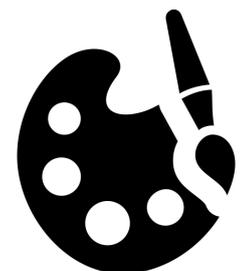
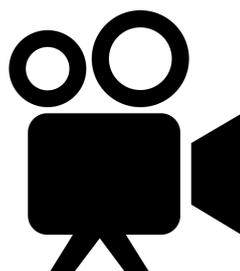
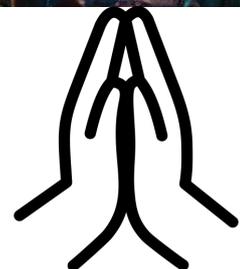
Waswasa was built at the Birmingham Hippodrome.

You had to walk through a corridor of prayer mats to enter.

These art works were made by the local community.

The art was made in 5 workshops in Sparkbrook.

Read about Waswasa from **Page 25** of the full report.





## Conclusion

We have seen evidence of co-creation activities.

We have also seen examples of inclusion.

We have shown this in case studies.

This shows the experiences of those who took part.

This report highlights the successes.

It also shows areas that could have been better.



## Looking Forward

The projects included in this report met their aims.

They were also good value for money.

There are opportunities to continue **good practice**.

We feel that further funding should be explored.

There is an opportunity to be more inclusive.

More needs to be done marketing accessible events.

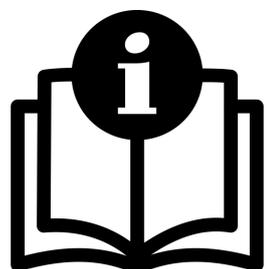
A success has been giving enough resources to smaller organisations.

These organisations gave meaningful **outcomes**.

These organisations should be supported to grow.

This would allow them to create programmes for their local communities.

Learn more on **Pages 27 and 28** of the full report.







This is an easy to read summary version of

# Co-Creation

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