



Bringing Birmingham's Communities together through Culture

Interim Report

Merida
associates 

December 2014

Bringing Birmingham's Communities together through Culture

Contents

1. Introduction	1
2. Evaluation methodology	9
3. Progress to date	10
4. Baselines for outcomes evaluation	25

Interim evaluation report
Karen Garry and Polly Goodwin



www.merida.co.uk

Cover photograph: Indian Creative Dance with Becky Pringle, All you can Art Buffet, Arts in the Yard
© Wayne Fox 2014

1. Introduction

This interim report sets a baseline for an independent evaluation of the *Bringing Birmingham's Communities together through Culture* programme covering August 2014 - March 2015. The programme, known on the ground as Connecting Communities, is funded by the Department for Communities and Local Government (DCLG) and Arts Council England (ACE) National Lottery grants as part of the *Arts and Communities* initiative¹ alongside programmes in Bradford, Bristol and Burnley, and Birmingham City Council. The initiative aims to support and showcase good practice in arts and culture that brings communities together by increasing participation, building common ground and promoting stronger and more integrated communities.

Merida Associates specialise in community-based evaluation and research with a focus on capturing the outcomes of funded activity. The aim of the evaluation is to consider to what extent the programme outcomes have been achieved.

The programme secured funding following the completion of a two-year Cultural Pilot project that tested a community asset-building approach to engaging people in arts and culture in three neighbourhoods in Birmingham². The learning from the pilot project informed the development of Connecting Communities which rolls the approach out across the whole city.

Aims for the programme

- a) To allow people of all different backgrounds the opportunity to participate in the arts
- b) To build a clear sense of shared values, aspirations and common ground building on DCLG's 'Creating the conditions for integration'³

Outcomes for the programme

- Increased participation and engagement across a range of diverse groups and communities using arts and culture
- Local arts infrastructure transformed through resident engagement in ownership, design and production of local arts and cultural activities
- Models of good arts practice that demonstrate improved shared understanding of values, aspirations and common ground
- Opportunities for people in local neighbourhoods to show and value their contribution to the cultural life of their community
- Common evaluation framework using existing evaluation templates revised following Cultural Pilot evaluation

¹ <https://www.gov.uk/government/news/bringing-people-together-through-the-arts>

² See Igniting a Spark: An evaluation of the Birmingham Cultural Pilots programme (June 2014) Merida Associates

³ https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/7504/2092103.pdf

This report presents the participative process through which the evaluation framework and tools were devised, some initial findings from data gathered from programme arts activity by the end of November 2014, and baseline information on each project being delivered, compared to which evidence against outcomes will be measured in the final report.

1.1 Learning from the Cultural Pilots

The following success factors were identified from the Cultural Pilots project and were taken into account when the Connecting Communities programme was being planned:

Positively Local C2 model: The Cultural Pilots evaluation recommended the use of this community engagement model and highlighted that a key element is to identify a theme pertinent to the target neighbourhood that resonates with local people.

Co-ordinator role: The evaluation found that the role of the co-ordinator is most effective when held by someone with an arts background as a producer/creator balanced with knowledge and experience of community development processes and techniques.

Working with professional artists: Works best when artists work with co-ordinators to nurture and extend local talent, skills and knowledge, as well as bringing a creative perspective, injecting high quality skills and polish into the events and performances and helping to provide the 'wow' factor.

Local partnerships: Partnership working with local groups and organisations was essential for successful delivery of arts and cultural activity.

Neighbourhood locations: Taking cultural activity to spaces people can easily access or are familiar with locates the work in communities and provides an opportunity to reach new audiences. Using local spaces can open up new locations for arts and cultural activity.

Community marketing: The evaluation found that developing a range of methods for promoting arts activities and events was most effective, especially when some of the marketing tools were quirky or unusual.

Strong communication: The Cultural Pilots were most successful where there was effective and regular communication between co-ordinators and the commissioner.

1.2 Description of the programme

The Connecting Communities programme is being delivered through Birmingham's 10 Local Arts Fora which cover each of the 10 districts of the city. The programme is designed to support the development of the infrastructure and sustainability for Local Arts Fora by encouraging the engagement of more local residents in arts co-design and co-production. It is intended that all Local Arts Fora will become individually constituted within an umbrella organisational framework and therefore able to raise funding independently for future arts and cultural activity. Each Local Arts Forum is supported by a member of the city's Culture Commissioning Team.

The first stage of Connecting Communities was for Local Arts Fora to undertake research within their districts using the Positively Local C2⁴ community asset-based methodology that had been piloted in the Cultural Pilots project. The purpose of the research was to identify areas within wards or neighbourhoods where participation in arts and cultural activity was low and to engage local people in conversations about arts and culture in order to hear their opinions and offer them opportunities to become involved in the programme. Research reports of the findings were produced and recommendations were made for delivery of arts and cultural activity in the second stage.

Some Local Arts Fora commissioned consultants to undertake the research and co-ordinate the delivery of the programme activity; others have done the research themselves and are managing their Connecting Communities project through a steering group. All Local Arts Fora are commissioning professional artists for specific elements of their activity.

From the research, Local Arts Fora developed projects to be delivered in their targeted areas based on the different needs identified in each area and the ideas of local people. Project details were then agreed with the Culture Commissioning Team.

The programme timetable is that delivery runs from August 2014 to February 2015 and includes a showcase of work developed by local communities across the city during February and March. There will also be a Symposium at the Library of Birmingham in March 2015 to share case studies from across the 5 cities involved in the *Arts and Communities* initiative.

1.3 Target areas

As part of the C2 research, Local Arts Fora identified the areas where they would target Connecting Communities activity. This summary gives an indication of the diversity of areas and communities that are participating in the Connecting Communities programme.

⁴ <http://www.birmingham.ac.uk/Documents/college-social-sciences/social-policy/HSMC/publications/2011/positively-local.pdf>

Table 1: Connecting Communities project areas

Local Arts Forum	Area chosen	About the area	Rationale for selection of area as identified through research report
Edgbaston	Edgbaston ward	<p>Edgbaston district is more affluent than the average for the ten districts of Birmingham.</p> <p>It is less diverse than the city as a whole, with a smaller number of non-White British residents than the city average, but has a higher percentage with mixed ethnicity than the city average. There is a higher proportion of lone householders.</p> <p>At 5.7% unemployment rate is below the city rate (6.8%)⁵</p>	<p>Celebrating Spring Time intends to celebrate individuality, diversity and community by bringing together the Edgbaston Arts Contact Group (EACG), The Drum (Edgbaston Arts Champion), a day centre for people with disabilities in Harborne (Cerebral Palsy Midlands) and a Church of England faith centre (the Parish Church of St Augustine of Hippo in North Edgbaston).</p>
Erdington	Kingstanding ward	<p>73% of the district's population identify as White British, The next biggest group are the Asian/Asian British and Black/African/Caribbean/Black British communities, which account for just over 10% of the population each. The district also has a slightly larger than average proportions of Black Caribbean, and residents who identify themselves as from mixed heritage.</p> <p>Higher levels of unemployment in Kingstanding Ward (8%/ 889 people). Youth unemployment is also higher than the city average (22.5% of unemployed) in Kingstanding (25% of unemployed)</p>	<ul style="list-style-type: none"> • Located energy of groups/activity to work in partnership with • Area with least arts infrastructure/investment • Area with highest needs using district indicators: poverty; unemployment; poor health <p>Local authority funded/run venues have been hit by the recent austerity measures and where community groups are running arts and cultural activities these are mainly one off events. A singing group and a knitting group meet regularly. There are community venues such as churches, outdoor spaces and local community hall that can be utilised.</p>

⁵ BCC Unemployment Briefing Nov 2014

Local Arts Forum	Area chosen	About the area	Rationale for selection of area as identified through research report
Hall Green	Springfield ward	<p>57.2% of the population of the Springfield ward come from a rural Pakistani heritage, making it one of the highest traditional Muslim populations in the city.</p> <p>Children and young people make up more than a third of the population at 34.5%</p> <p>Pockets of Springfield register child poverty at more than 50%. The overall poverty of children in the ward is 32.3 %, significantly worse than the national average.</p> <p>Unemployment for Springfield Ward is 7.6%, higher than the city average of 6.8%.</p>	<p><i>"The hub appears to be mainly located around a roundabout just off the busy Stratford Road. Spiraling off it are Springfield Primary, Moseley Secondary, St. Christopher Church, with the linked Springfield Centre including Springfield Nursery and opposite the Jamatia Islamic Centre. There are no shared spaces like a community centre and no arts activity places. Everything else is residential, inner city and mainly treeless. "</i></p> <p>Connections made with residents on the Community First panel and the Springfield Project which offers an annual 3-day Creative Families festival for parents and children under 5.</p>
Hodge Hill	Bordesley Green ward	<p>The majority of the people living in the ward are of Black, Asian or other ethnic minority origin and it is one of the most densely populated wards in the city.</p> <p>At District level 52% of all residents living in Hodge Hill said they were Muslim. Hodge Hill is one of 4 districts in the City where the number of people who said they belonged to an ethnic group other than White was above the city average of 46.9%.</p> <p>Almost 40% of all Bordesley Green residents reported a main language other than English</p>	<p><i>"The ward has high levels of poverty including child poverty, unemployment, low achievement, health concerns and features highly in the multiple deprivation profile."</i></p> <p>There is little arts or cultural infrastructure in the area, and few venues (outside local schools) where art or cultural activity can take place.</p> <p>Local women are not accessing post-maternity health care and Health is a district priority.</p>

Local Arts Forum	Area chosen	About the area	Rationale for selection of area as identified through research report
Ladywood	Soho ward	<p>Ladywood is the largest and one of the most diverse districts. It is one of four non-White majority districts in the city.</p> <p>The largest broad ethnic group is Asian/Asian British which accounts for 40.5% of the district's population. The next highest broad ethnic group is White British.</p> <p>Approximately 18.4% of Ladywood's population has English as a second language.</p> <p>The Connecting Communities research process identified growing number of East Europeans in the ward and district.</p> <p>Ladywood is one of the 'youngest' districts in the city, with 23.5% of residents aged 15 or under (city average is 22%) and 43.5% are aged 24 and under.</p>	<p>As Ladywood district includes the city centre it houses the majority of the city's cultural assets and the majority of city-funded arts organisations and venues. It also has a large number of unfunded and independent arts organisations.</p> <p>Soho Ward has little cultural provision and what little there is (Soho House Museum is the key cultural venue), local people are not aware of and/or have never visited. <i>"Residents of Soho Ward are not generally aware of art project / events that take place within the Ward."</i></p> <p>However the research also found that residents want to know about events and would travel up to a 5 mile radius to attend them.</p>
Northfield	Northfield ward	<p>The biggest ethnic group in Northfield is White British (nearly 86% of district population), with a slightly higher proportion of residents of mixed heritage. 8.5% of Northfield residents were born overseas, Birmingham as a whole (22%).</p> <p>Under two thirds of people in the district identify themselves with a religion, the lowest proportion of all ten Birmingham districts, the majority of people who do, identify themselves as Christian.</p> <p>Northfield district has a significantly high number of children in poverty; standing at 32.2 with the England average being 21.1 (2010). It also appears to be higher than the Birmingham average in most preventable deaths and mental health prevalence.</p> <p>Youth unemployment is also higher than the city average (22.5% of unemployed) in Northfield (27% of unemployed)</p>	<p>There are a number of potential partners based within Northfield willing to work with the Arts Forum including a strong high street community team, to help build community cohesion through creative arts.</p> <p>Strong existing infrastructure of groups and venues linked with Northfield Arts Forum.</p> <p>The area has excellent accessibility by foot, bike, train car and bus, as well as a number of easily accessed venues with potential for showcasing any performances, exhibitions and work.</p> <p>Connecting Communities fits well with ward priorities including <i>"Northfield Ward will actively support intergenerational projects that benefit to the health and wellbeing of local residents, in particular children, young people and the elderly."</i></p>

Local Arts Forum	Area chosen	About the area	Rationale for selection of area as identified through research report
Perry Barr	Witton neighbourhood	<p>Witton is part of Perry Barr ward where, the Census says, 22.1% of people were aged under 16, 64% were aged between 16 and 64, while 13.7% were aged over 65.</p> <p>The minority ethnic population made up 46.6% of the ward's population, compared with 42.1% for Birmingham.</p>	<p><i>"Through discussions with the city and a few residents a consensus felt that Witton is an 'unknown' in terms of cultural activity, spaces and places and local artists. Additionally, Witton has the highest level of concentrated deprivation in the district. Witton has deprivation levels that are amongst the highest in the country. Witton is a sizeable neighbourhood and the most deprived area within Perry Barr ward."</i></p>
Selly Oak	Druids Heath neighbourhood	<p>Within Brandwood ward. Part of the Druids Heath estate is a 'super output area', the only one in the Selly Oak district – that is in the 1% most deprived nationally.</p> <p>40 -50% of all children on the Druids Heath estate are classed as living in poverty. Brandwood is significantly worse than the England average for Percentage of children in 'poverty'; Adults with learning disabilities in stable accommodation; Excess weight of 10-11 year olds; Infant mortality; Mortality cases considered preventable for under 75s; Alcohol attributable admissions; Mental Health prevalence.</p> <p>Selly Oak district as whole has a much lower proportion of residents born overseas (14.3%) compared to Birmingham as a whole (22%).</p>	<p>Following discussion with BCC head of Selly Oak district who felt that Druids Heath required an arts/cultural project more than other priority neighbourhoods. Anecdotally, organisations, other than Friends of Walkers Heath Park, from Druids Heath have not engaged with Arts Forum Selly Oak in the last 18 months – and although AFSO did some initial research in the area to talk to organisations on the estate, without a specific offer over and beyond regular meetings, there was nothing 'concrete' enabling either AFSO or those organisations to take things forward.</p>

Local Arts Forum	Area chosen	About the area	Rationale for selection of area as identified through research report
Sutton	Falcon Lodge and Banners Gate	<p>The district has a much older age profile than Birmingham as a whole.</p> <p>Less than 30% of the population are aged 24 and under, with about 18% being 15 and under, compared with the city average of 23%. This means that the district has the lowest proportion of young people compared with other districts.</p> <p>20% of the population is aged 65 and older, compared with about 13% across the city.</p> <p>Sutton Coldfield also has the lowest proportion of people from Black, Asian and minority ethnic groups in the city.</p> <p>Sutton Coldfield is the most affluent district in the city with high levels of household income and low levels of unemployment and worklessness.</p>	<p>Falcon Lodge area has more young people than the rest of the district. Anti-social behaviour by young people has been highlighted as a problem. There are few arts or cultural venues in the area.</p> <p>Engagement from and energy located in staff working with older people at the Banners Gate Community Association and at the Carpenters Arms suggested that engaging with these groups could reach isolated older people as well as create opportunities for intergenerational work.</p>
Yardley	Richmond and Bierton Road neighbourhood	<p>Part of South Yardley ward.</p> <p>Over a third of the population are aged 24 and under, 55% of South Yardley population identified as White, 34% Asian, 6% Black, 5% Other.</p> <p>7.1% unemployed in South Yardley (6.8% city), 20% of unemployed are young people</p> <p>Educational performance in neighbourhood is low; performance against all LAA indicators is significantly lower than the city average.</p> <p>Lower than city average crime rates but a high fear of crime, such as antisocial behaviour.</p>	<p>Part of South Yardley ward was selected as this ward is the most deprived, according to BCC's deprivation ranking. This ward is also the most ethnically diverse and has the highest percentage of 0-15 year olds.</p> <p>However, only using PN16 provided challenges as there are almost no community venues. To address this concern the area was extended slightly following natural geographical lines.</p> <p>Residents have a less positive view on the extent different backgrounds get on together. This coupled with low levels of trust for people/ institutions in this neighbourhood, means that Community Cohesion issues may present a challenge in the future.</p>

2. Evaluation methodology

The evaluation of the Cultural Pilots highlighted the importance of setting clear data monitoring requirements at the inception of the programme and, as a consequence, the Connecting Communities programme included opportunities for the Local Arts Fora and the Culture Commissioning Team to work together with the evaluators to design the data capture tools for the evaluation between the research and delivery phases and before projects started delivering on the ground.

The evaluation framework that was devised for the Cultural Pilots was amended and simplified to address the outcomes of the Connecting Communities programme. The framework has been shared with DCLG and ACE and the other cities in the *Arts and Communities* initiative to facilitate common data gathering across all sites.

The scope of the evaluation, covering all 10 Connecting Communities projects across the city, with a limited budget and within the tight timeframe for delivery of the programme, precluded an in-depth qualitative evaluation approach. It was agreed that the evaluation would involve a number of surveys for completion by people engaging with the programme in different roles, to gain a wider perspective of levels of engagement⁶, and to gather both quantitative and qualitative information. In addition, the evaluators would review the C2 research reports produced by the Local Arts Fora and the contextual analyses of each target area prepared by the Culture Commissioning Team as a baseline of arts and cultural activity for this interim report. Co-ordinators would complete a project monitoring form after each project and these would also form part of the evidence base for the evaluation.

The evaluators were keen to work with project co-ordinators from the beginning and participative workshops were held with Local Arts Fora representatives and the Culture Commissioning Team in August and September to:

- share the learning from the Cultural Pilots
- to introduce the evaluation framework
- to review and discuss draft evaluation tools – surveys and project monitoring forms
- to think about what artistic outputs projects were hoping to achieve that could be exhibited or presented during the showcase phase of the programme in February – March 2015
- to discuss any potential practical issues to meeting the evaluation requirements

During these sessions and a follow up meeting in October, evaluation surveys were refined and amended in response to participants' suggestions. Surveys have been designed for participants, audience members, co-producers, volunteers and artists.

⁶ See Appendix X for engagement scale

Evaluators have gathered some initial feedback on the Connecting Communities process to date during a 30 minute exercise at the Local Arts Fora meeting in early December.

For the final report the evaluators will also facilitate reflective workshops with the Local Arts Fora or the steering groups that are managing the projects in each of the 10 areas; they will hold a knowledge exchange workshop with co-ordinators or Local Arts Fora leads and a focus group with the Culture Commissioning Team to gather qualitative data on what has worked well, what people have learned and what they would do differently next time.

It is not feasible for evaluators to visit all of the projects while they are delivering and to meet the local people involved; therefore it is essential for projects to encourage as many people as possible to complete the surveys in order to build up a strong evidence base of the outcomes being achieved. Where co-ordinators are able to include feedback from participants, especially co-producers and volunteers, with their project monitoring forms, that information can be included in the evaluation analysis for the final report.

3. Progress to date

The Connecting Communities projects were specifically targeted towards areas where there was little or no previous arts and cultural activity, or where there were particular groups at risk of isolation or exclusion, or otherwise vulnerable. The Positively Local C2 approach was advocated to encourage projects to be developed that are responsive to the expressed need of local people as a driver to encourage local engagement, participation and eventual co-production of arts activity. The research phase included an element of listening to local people and locating the energy in the project communities, that is people or places that help to make things happen.

Learning from the Cultural Pilots found that experiencing arts or cultural activity, as participants or audience members, is often people's first step to engagement. Taking part helps people develop a passion for arts and culture that encourages them to engage more in co-design or co-production in the future. Several projects have started with arts taster sessions to help build relationships with local people. Initial feedback from co-ordinators is that, as with any community development process, building relationships and engaging local people in activity takes time, so some projects have started slowly and are building to more activity in early 2015. Several are currently in the process of recruiting artists to work on projects that have been developed from local people's ideas.

3.1 Working well

Some co-ordinators have reported positively on the development of new relationships and the strengthening of existing ones. Some talked about a sense of excitement building, particularly following initial events, and of energy being located. Those that had delivered

sessions reported that people had enjoyed them and it was noted that new arts forms were being introduced to new communities and that innovative ideas were emerging “*genuinely reflective of local community artistic interests*”⁷.

3.2 Challenges

Co-ordinators have reflected on the challenges they have encountered in the early delivery of the programme so far. Time pressures were cited most often, including people not having enough time to spend on the projects and the pressures of a tight delivery timescale balanced against the time it takes in practice to engage people meaningfully, especially where there has been no previous engagement with the arts. In areas of low participation with few arts organisations or venues in the Connecting Communities neighbourhood (e.g. Druids Heath, Springfield, Bordesley Green) considerable time has been spent in finding partner agencies on the ground, safe venues and participants able and willing to engage with artists.

Some projects have invested time in developing steering groups of local people and partners to oversee the Connecting Communities work, in line with the Positively Local C2 approach, with a view to building a sustainable group to manage arts and cultural activity in the future, but it has taken longer than anticipated by some for groups to feel ready to deliver.

The demands of these projects are high and there are some indications that there are few project co-ordinators with the all-around skills and experience identified in the Cultural Pilots evaluation as being necessary to successfully deliver a community asset-building approach within arts and culture. Project co-ordinators may welcome access to training and support to enable them to develop the partnership building, facilitation and management skills and flexibility that should go alongside good knowledge of arts administration and creative skills in programmes like Connecting Communities. Developing a skills development pathway for new co-ordinators could help to support the future infrastructure of community-based arts and culture.

3.3 Initial findings from surveys

This section presents the emerging findings from surveys completed by participants, co-producers and audiences from 4 Connecting Communities projects that were uploaded to the online survey site by the data capture point at the end of November. Data received to date from surveys for volunteers and artists have all related to a project in Yardley and have been included in a summary of that project (to date) (p. 20). The audience survey data (below) has been received from one project in Ladywood.

There is evidence emerging across all surveys that Connecting Communities projects are attracting people to arts and cultural activities for the first time, both new audiences and

⁷ Comment from LAF meeting 3.12.14

participants, that people enjoy taking part and would recommend them to friends and family. There is also positive data beginning to emerge against integration and community cohesion indicators.

Participants' survey

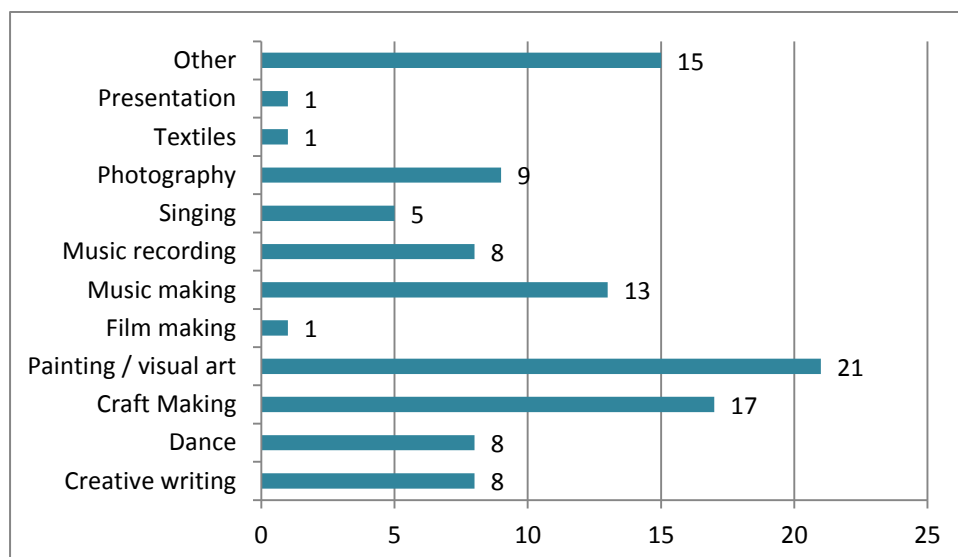
A participant is someone who has been engaged in Connecting Communities activities with a skilled leader either for a one off event or for multiple workshops or activities.

47 participants responded to the survey, and they were engaged in:

- **Ladywood** - 8 people were participants in Active Parks, the Arts Festival, zumba and other activities in the Summerfield Park on the 27th, 28th and 29th September 2014
- **Northfield** - 10 people were participants in the Music and Big Arts/Heritage Project in October 2014
- **Selly Oak** - 8 people were participants in the photography workshop for young people on the 26th November
- **Yardley** - 21 people were participants in the All You Can Art Buffet that took place on the 25th October

Of these 47 participants, 68% (no.= 32) took part in a community event and 21% (no.=10) took part in a number of art sessions or workshops. Chart 1 shows the range of activities people were engaged in.

Chart 1 Activities in which participants were involved



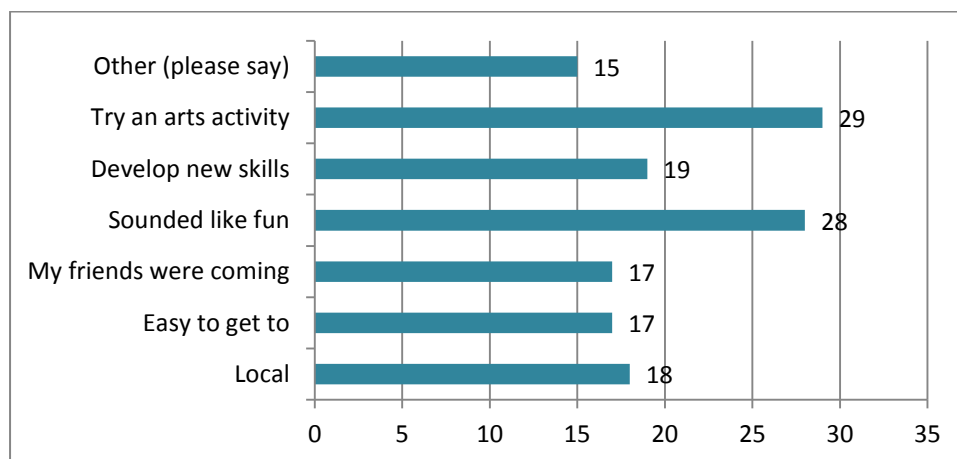
No. respondents = 47 NB Participants identified being involved in a number of activities

Other activities included lace making, henna, T-shirt printing, drawing, zumba, dhol drumming, running a table offering information, drawing and clay making and modelling.

Of the 47 participants that completed the survey:

- **for 68% (no.32) this was the first time they had participated in an arts activity like this**
- most people had found out about the activity through word of mouth (60% no.28), including from the local cubs (3 people) and artists visits (4). A further 10 people found out about the activities from leaflets and posters, a Local Arts Forum website and social media (4).

Chart 2 What attracted you to participate?



No. respondents = 44

Some people were attracted to take part by a performance aspect, because they liked taking photographs or to show support for the project.

32 people identified skills they had gained from taking part in arts activities. Most responses are very personal and specific and therefore difficult to quantify at this stage. However several people identified learning skills that were directly related to the activity such as writing and making music, photography, lace making, pottery and creative writing.

The following comments give a flavour of what people reported:

"... how to write about other people's personalities and photos"

"A lot of skills learnt working with friends. Taking photos with an old fashioned camera. Photography lighting and composition"

"Writing music and getting kids involved in art work."

"Learned about patterns and making boxes, inspiring"

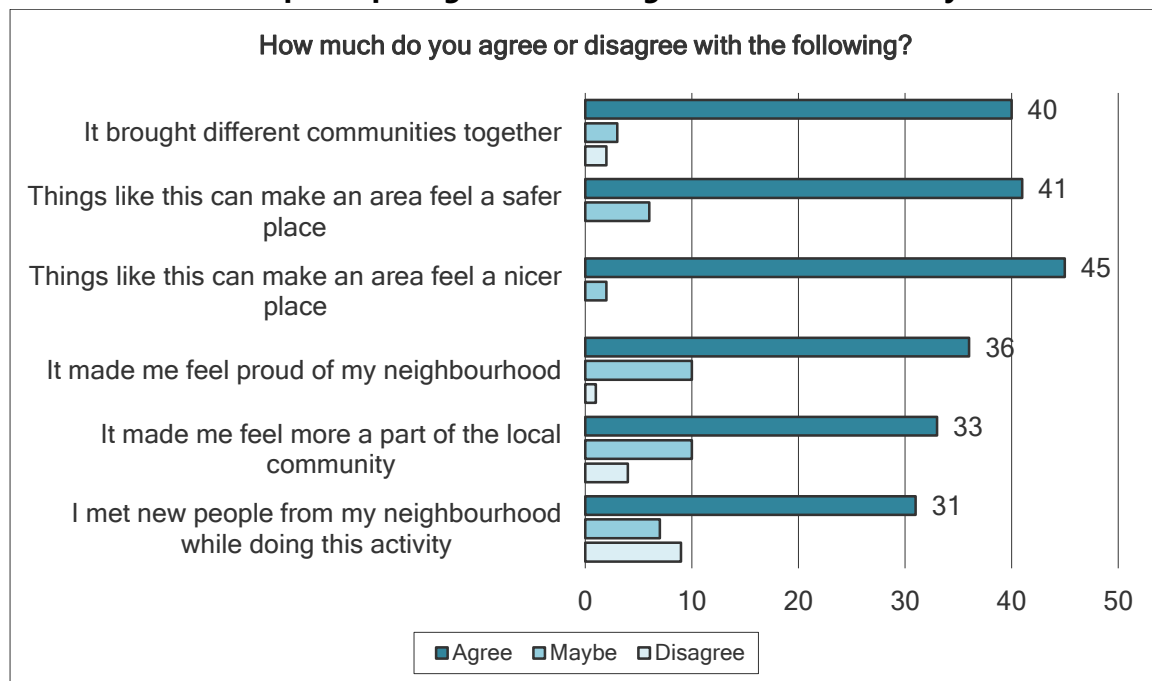
Dhol playing - words for each sound, each sound represents a beat.

"Communication and confidence skills."

Evidence is emerging from the participants' survey that people have felt involved in the Connecting Communities projects for which there is initial data. For example:

- 78% (35) of the 45 people who responded felt that their ideas had been taken into account in planning and designing the arts activity
- 60% (28) of the 47 respondents said they had very much enjoyed participating in the activity, and 34% (16) said that they had enjoyed taking part 'quite a lot'
- 100% (47) would be very likely (68%) or likely (32%) to participate in future events
- 87% (41) were very likely (57%) or likely (30%) to recommend getting involved to friends and family, the remaining 6 people said 'maybe'.

Chart 3 Benefits of participating in Connecting Communities activity



No. respondents 47

As can be seen from chart 3, there is some evidence emerging against the 'enhance integration in diverse communities' programme outcome. This is indicative data at this stage however it is already creating a positive picture of the integration opportunities that arts and cultural activities create. No-one disagreed with the statements 'things like this make an area feel safer' and 'things like this make an area feel nicer'.

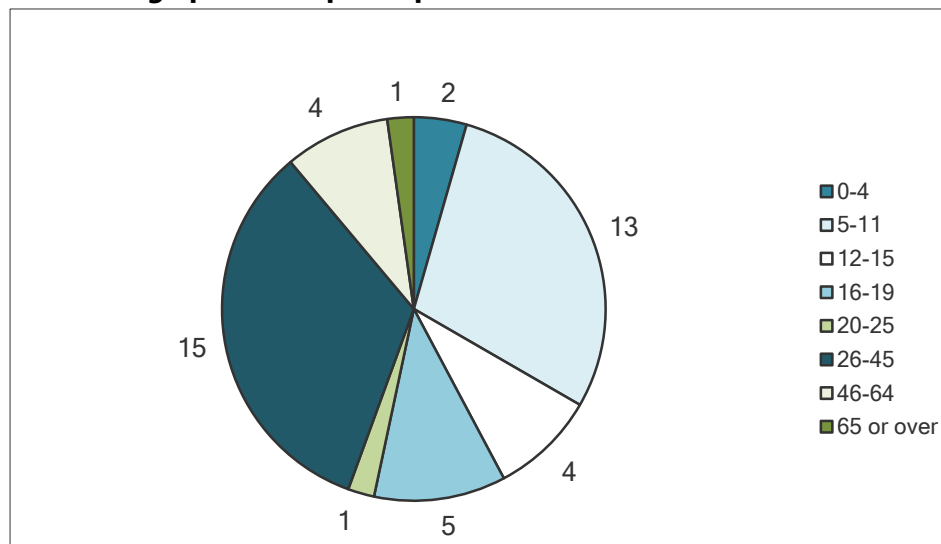
Profile of participants

This data gives a profile of people who have completed a participants' survey and some limited indication of the reach of Connecting Communities activities into diverse communities. Data from project monitoring forms will give more information on this for the final report.

Of the 47 people who responded to the participants' survey:

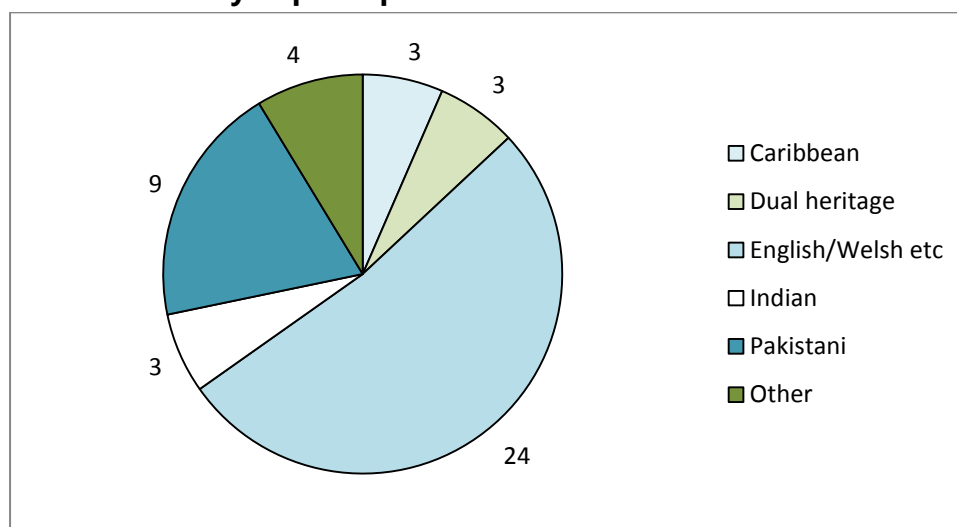
- 33 are women, 12 are men (2 people skipped this question)
- 15 aged between 26-45 years, 13 between 5-11 years, suggesting that parents brought or came along with their children (see chart 4 for a full age breakdown)
- 2 people said they had either a long term health condition or a disability
- 23 people were students (school age children and young people), 11 employed, 5 unemployed, 4 self-employed and one retired person (3 skipped this question)
- 15 Christian, 11 Muslim, 11 no religion, 2 Sikh, 1 Buddhist and 1 Pagan (8 skipped this question)

Chart 4 Age profile of participants



No. respondents = 45

Chart 5 Ethnicity of participants



No. respondents = 47

Co-producers' survey

A co-producer is either an individual or organisation who are co-producing events and / or sharing the management of Connecting Communities activities.

By the end of November 4 co-producers had responded to the survey, 2 from Ladywood, 1 from Perry Barr and 1 from Yardley. All of them have worked on community events and 3 have undertaken workshops or performances.

Co-producers heard about the Connecting Communities projects in different ways:

- 1 via a leaflet or poster
- 1 through word of mouth
- 1 through the planning group
- 1 said they heard about the project because they produced it

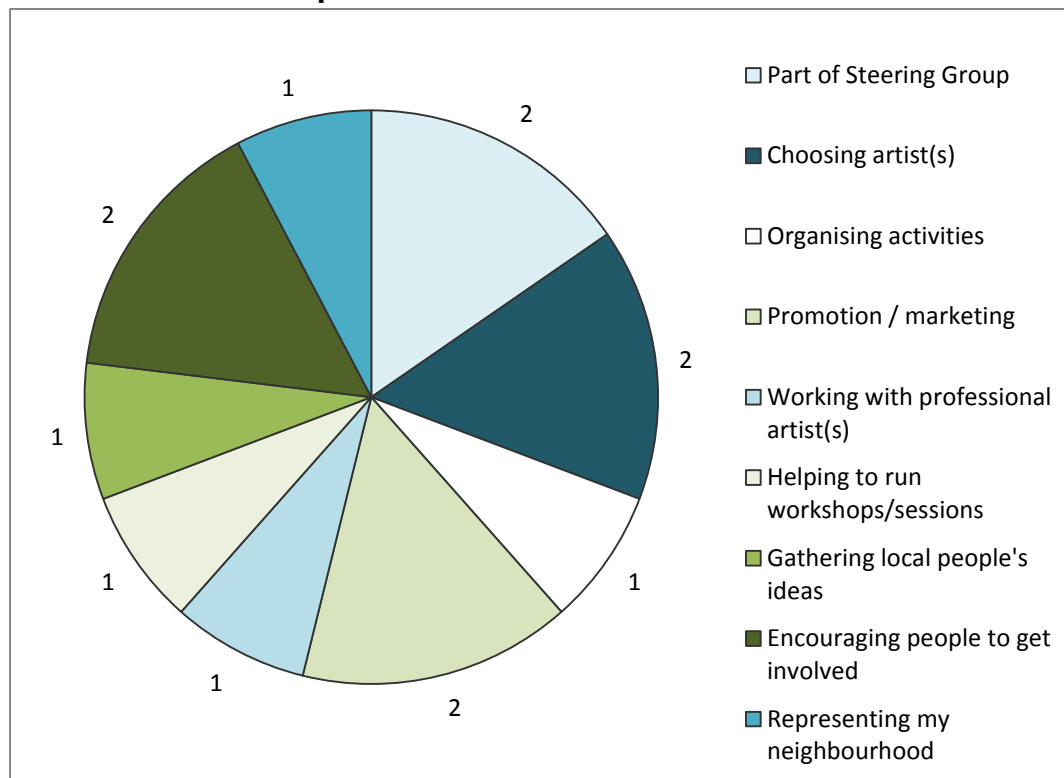
People had more than one motivation for taking part which they identified as:

- 2 got involved because it was local
- 2 wanted to make something happen in their neighbourhood
- 2 wanted to meet new people
- 1 because they were involved in the planning group
- 1 person didn't answer this question

3 people described roles they have undertaken as part of Connecting Communities projects (see chart 6). Even this small sample demonstrates a broad range of roles including choosing artists to deliver activities, encouraging others to get involved, helping to shape and manage the project as steering group members, organising activities, working alongside professional artists and marketing and promotion of activities.

2 people felt that they had undertaken a leadership role within their Connecting Communities project which included, for example, making practical arrangements and thinking about the overall structure of a project. 2 people felt that local people had worked together as a team on their project and for 1 person it was the first time that they had been involved in an arts project of this nature.

Chart 6 Roles that co-producers undertake



No. respondents = 3

3 co-producers felt local people's ideas had been included in the project 'very much', quite a lot' or 'a bit'. 2 co-producers said they enjoyed being part of Connecting Communities 'very much, 1 said 'a bit'. However whether or not they had enjoyed the experience, all 3 said they would do it again and would recommend taking part to friends and family. One person has shared their experience through Facebook and the Perry Barr Arts Forum.

3 co-producers felt that taking part in the Connecting Community project contributed to community integration and cohesion indicators such as making them feel part of their community, helping the area feel nicer, helping to bring the community together and like a safer place. 2 felt that the art event was better than they thought possible, 1 feels more confident and 1 feels proud of the neighbourhood as a result of their experiences as a co-producer.

Profile of Co-producers

3 co-producers responded to profile questions, all 3 were women aged between 26-45. One considered herself to have a long term condition or disability. One woman was Pakistani, 1 African, 1 British. 1 co-producer was employed and 1 self-employed. 1 co-producer was Christian, 1 Muslim and 1 African Traditional.

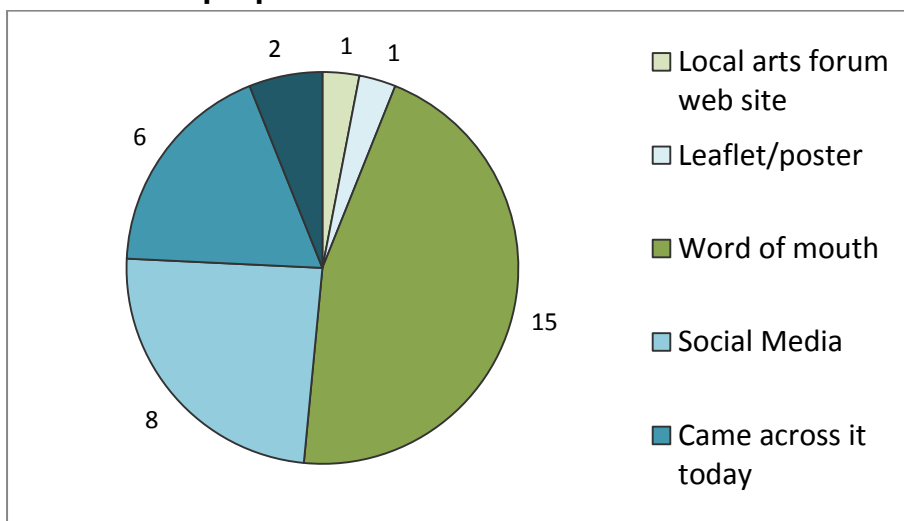
Audience survey

An audience member is someone attending Connecting Communities performances, events or exhibitions.

By the end of November 33 people had completed the audience survey, all from the Ladywood district and all attended events in Summerfield Park on the 27th, 28th and 29th September 2014.

Almost half (45%, 15) found out about the events because someone told them about it. Social media and going to the park on the day were the next two most popular ways for people to find out.

Chart 7 How people found out about the events



No. respondents = 33

For 22 (67%) people it was the first time that they had attended an arts/cultural event such as this one. All 33 said that they would attend such an event again.

The key things that attracted people to the events were:

- It sounded like fun (45%, 15 people)
- People came with their friends (39%, 13)
- The event was easy to get to and local to where people lived (33%, 11)

Where people identified other reasons for attending these included:

- A family member was participating
- Seeing family activities going on when they came into the park
- The theme of the event

Only 5 people (15%) said that affordability was a factor in choosing to attend, however given the small numbers in the sample it is not possible to draw any conclusions about pricing of events from this data.

31 people (94%) would be very likely (55%) or likely (39%) to recommend a similar event to friends and family.

31 people (94%) felt that arts and cultural events make the area feel like a nicer place. 29 people (88%) felt that the events had helped to bring different communities together, with a further 18 people (55%) saying that the events had helped them to meet new people from their neighbourhood, which may all be an early indication that the work of Connecting Communities is supporting community cohesion. 26 people (79%) felt that arts and cultural activities like the ones they had attended made them feel proud of their neighbourhood.

What people said about events:

"Like the atmosphere"

"Family friendly atmosphere"

"Highly enjoyable to see people from the local community enjoying the event, talking to and getting to know others"

"Good opportunity to meet friends and new people for the children"

"...the community spirit."

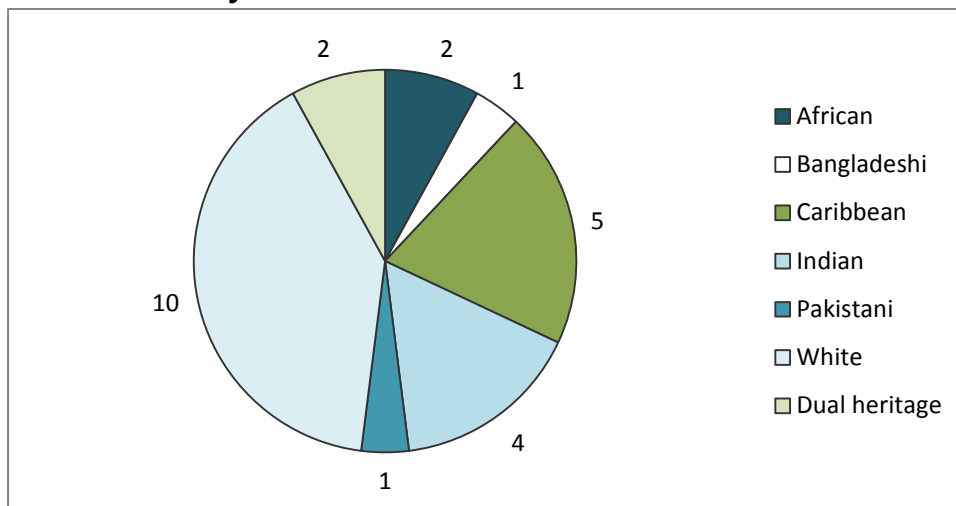
"Seeing the bandstand being used as it was intended. Imagining how the bandstand used to (be) used when it was first built."

Audience profile:

Of the people who completed the audience survey:

- 16 were men (49%) and 17 were women (51%)
- The majority were 25-45 years (18 people, 53%), 12-15 year (3), 16-19 years (2), 20-25 years (3), 46-64 years (5) with 1 person over 65
- 2 people considered themselves as having a long terms condition or disability
- 18 people employed, 6 self-employed, 2 unemployed, 2 retired and 4 students
- 12 people Christian, 10 no religion, 3 Muslim, 2 Hindu, 1 Sikh, 1 Jew, 1 Atheist, 1 British Monk (5 people skipped this question)
- chart 8 gives the ethnicity breakdown. Of the 6 people who chose 'other' to this question 3 preferred not to say, 1 White European (French), 1 White European (Polish) and 1 White Slovakian.

Chart 8 Ethnicity of audience



No. respondents = 32

Respondents could identify their ethnicity from a drop down box that includes all the ethnicities required for BCC monitoring purposes. Where an ethnic group is not included in the chart it is because no-one from this group completed the survey.

3.4 Project feedback summary: Arts in the Yard – All You Can Art Buffet

Data has been collated from a number of sources to compile this summary: the project monitoring form, participant, volunteer and artist surveys.

The purpose of the All You Can Art Buffet was to respond to the requests for family-friendly arts activity expressed by local people in the C2 research phase; to initiate local participation in the arts and stimulate interest in the planned follow up workshops; and to launch the Oasis Community Centre as a new venue for community activities, including arts and culture.

A wide range of workshops were run on the day, supported by professional and local artists and groups. The professional artists enabled people to try specialist art forms, like Indian dance or dhol drumming, something they may not have seen before. There was also singing, screen printing, lace making, poetry, 3D geometric art, messy play, painting and drawing. Ikon Gallery, the Arts Champion for Yardley, provided a Big Draw activity at the event.

Participation

The event, held in the October half term break, attracted over 500 people to come along and participate. Workshops were full. Successful distribution of leaflets through local schools was a key factor in attracting families.

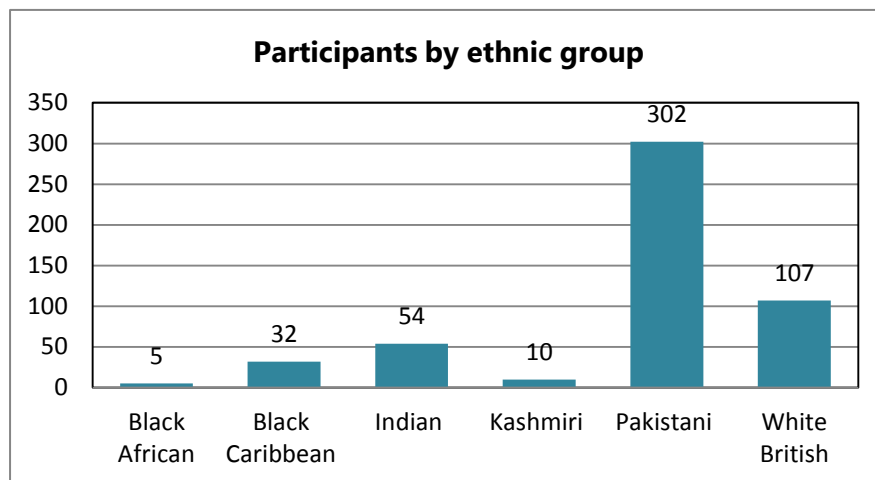
The event was particularly successful in attracting families of Muslim Pakistani heritage and people from different communities



Family Dhol Drumming with Jag Kumar, Dance Sansaar
© Wayne Fox 2014

participated in the workshops together.

Chart 9



21 people completed the participants' survey and 15 of them had never participated in an arts activity like this before. They all said they were likely to take part in something similar again and would recommend it to family and friends.

No. participants = 510

people completed a volunteers' survey and were attracted to take part because the event was local, they wanted to support their neighbourhood and meet new people in their community. Both were involved in stewarding at the event. One volunteer commented on what they had gained from the experience: *"This was my first event with the arts forum. Greater knowledge of the community & experience in being involved at the event."*

*Worthwhile
Inspiring
Successful*

Volunteers described their experience in 3 words

*Fun
Fulfilling
Proud*

Cultural co-production

The event and project was planned in discussion with the Oasis Community Centre stakeholder group and supported by Arts in the Yard volunteers with marketing, on-the-day organising and photography. It was too early in their existence for the stakeholder group to take a full co-production role but members gained good experience of organising a large arts event in their venue.

Building infrastructure for local arts

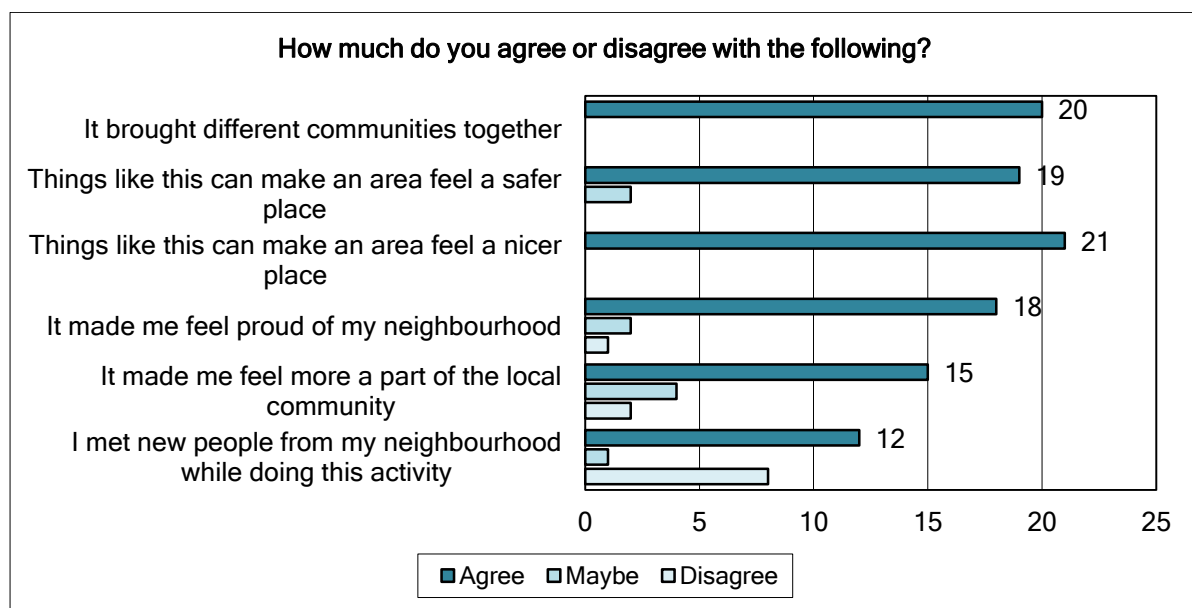
From the C2 research phase, local energy in the South Yardley ward was located in the Hay Mills Residents Association and the newly-formed Oasis Community Centre stakeholder group. The stakeholder group is being supported to develop by Arts in the Yard (the Local Arts Forum) and also by the Arts Champion, Ikon Gallery, with a view to becoming an established focus for arts activity in the neighbourhood.

7 artists who supported the event completed the artists' survey, 3 of whom had not taken part in a community arts event like this one before, and some who belonged to local creative groups, for instance singing and lace making. One commented: *"I really enjoyed the event and most importantly being a part of it. I love working freelance in the creative industry and working within my local community, this event allowed me to do just that. Plus very local to where I live is great too. I am keen to do more workshops and participate in more similar events in the future."*

Enhancing integration in diverse communities

Many of the established community groups in South Yardley are made up of White, working class, older people, such as Yardley Lace Makers, Yardley Neighbourhood Forum and Friends of Oaklands Park. Many families that attended the event are of Muslim Pakistani heritage and some have since joined these well-established groups. Yardley Lace Makers have had 3 new members of Muslim Pakistani heritage. People were able to find out about the plans and ongoing work in the local Oakland Park.

Chart 10



No. respondents = 21

People who completed a participants' survey gave some positive feedback about the community spirit generated at the event:

"Really lovely and so much to do something for every member of the family which is different to some events."

"Nice to see workshops/artists delivered by people from local area."

"It is nice to come out and not be in front of the TV."

Local artists commented:

"There was also a lot of positive feedback on the day too, people enjoyed trying new things and being free was a great way to draw more people in. The community really benefited, it helped bring people together."

"There was a real diversity which was genuinely exciting. At one point, I looked around the room as we were singing a South African Township song, and amongst others singing together were 3 Asian children under 10 with one of their dads, two grandmas with their young grand children (white) and two black British women being helped out on a harmony line by a 12 year old British Asian girl... wow!"

3.5 Arts Forum Selly Oak - Druids Heath Young People's Photography workshops

Data has been collated from 8 participant surveys and the project monitoring form for this summary.

The Connecting Communities project was structured around 3 photography workshops run by Some Cities, supported by two other professional creatives, one who worked with the young people to show them how to get the best out of their phone cameras and create interesting and creative pictures.

The other worked on creative writing, encouraging the young people to respond to the photos they and their friends had taken.

The aim was to encourage young people to look at their environment, which the C2 research showed was

viewed negatively by local people, in a different way. Young people produced photos outside of the workshops and brought them in to share and discuss. Some Cities provided a range of equipment that the young people would not normally have access to and showed them how to use it creatively eg. a vintage camera that the young people were shown how to use and then shown how the pictures they took were developed using chemicals.



Druids Heath Young People's Photography workshop
© Dan Burwood 2014

Participation

20 young people took part in the workshops, 7 young men and 13 young women.

Young people said in the survey that they were attracted to take part because they were interested in developing new skills in photography and it sounded like fun.

The majority of the participants were young people who already attend the youth group at Bells Farm. However, some of the young people brought along friends and family to the second and third workshops because they were enjoying themselves and several young people who had not attended the youth group for a long time came back specifically to participate. The group grew from just under 10 participants in the first week to 15 in the final week.

The professional artists brought expertise, specialist equipment and experience of working in the community which enabled them to deliver high quality workshops.

All of the survey respondents said they were likely to take part in arts activities again and they were thinking, between them, of trying performing arts, videography, something new *"like learning the drums and dancing"*, drawing, making films and *"painting pictures from the photos I took"* next.

Cultural co-production

A Steering Group has been formed to organise the Connecting Communities project and members have advised on the content and approach of the workshops.

Building infrastructure for local arts

Arts Forum Selly Oak has not previously worked at Bells Farm and this space worked well for the workshops; there are a variety of spaces available and a regular group of young people who meet there who engaged with the project. The Spearhead Trust who run the farm were very supportive and have contributed at Steering Group meetings as well as offering the space in kind.

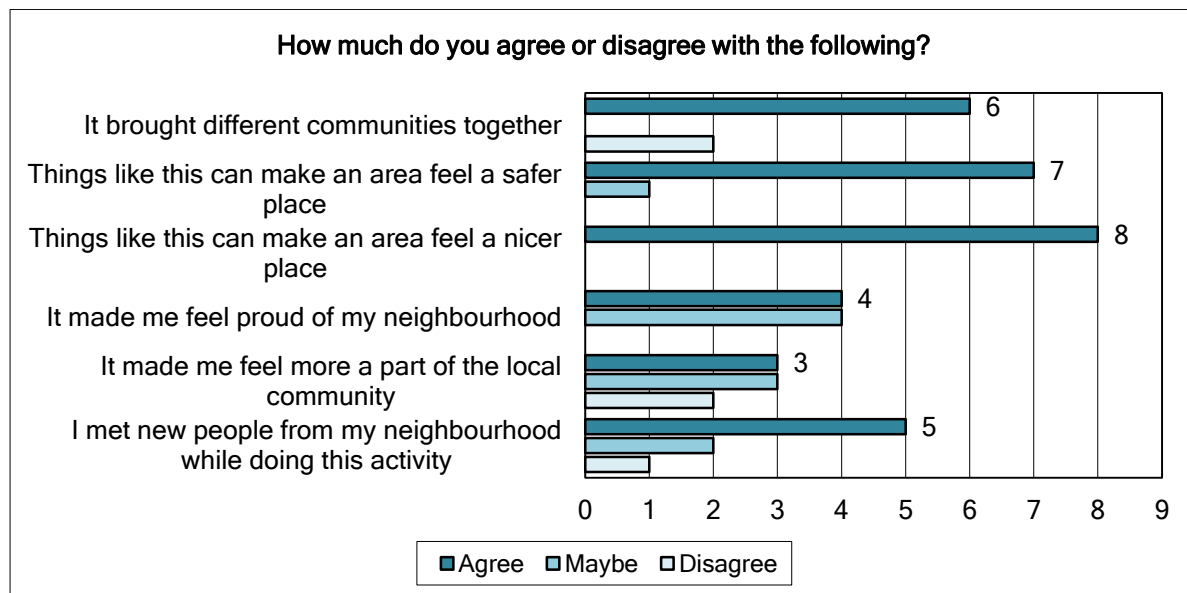
Enhancing integration in diverse communities

In feedback to the organisers several of the young people said they had met new people and got to know others better through this project.

The co-ordinator reflected on the difficulty of recruiting young people in Druids Heath: *"We would have struggled to get any participants for this event without linking it to an existing event like the youth group at Bells Farm, however this meant that it was hard to get other groups to come. A fair amount of time was spent on advertising the workshops across the district and talking to people who could potentially bring interested young people but in the end none of them did and so the extent to which this activity 'connected' communities is limited."*

However, young people thought the workshops were good for helping to change their perspective on their local environment.

Chart 11



No. young people = 8

Showcasing young people’s work

Photographs taken by young people will be displayed online, both on the Arts Forum Selly Oak website and Facebook pages and through Some Cities where the creative writing connected to some of the photographs will also be displayed. The intention is to create an exhibition which showcases the best photographs from all of the workshops which can be viewed by members of the public.

4. Baselines for outcomes evaluation

From a review of the C2 research reports and interim progress reports from across the 10 areas, the following tables summarise the anticipated outcomes for each Connecting Communities project. It is not to be expected that every project will achieve against all programme outcome areas equally. Each has a focus on responding to local needs and circumstances and this will be recognised in the analysis of evaluation evidence.

Data from surveys, project monitoring forms and reflective workshops will be analysed against these outcomes for the final report to assess to what extent they have been achieved in each project area and across the city as a whole.

District: Edgbaston

Connecting Communities neighbourhood(s): St. Augustine's Church, Hagley Road, Edgbaston Ward

Projects	Anticipated outcomes				
	Participation	Co-production	Integration/ involving diverse communities	Infrastructure	Showcase events
Four artists will be invited to submit proposals for working with mixed audiences on drop-in sessions (Feb 14) held in the church. They will be asked to work with bird and/or animal imagery on performances and artworks than can be presented to the public in the church on Feb 15	Project is seeking to ensure that a range of participants are involved in the workshops <i>" young and old, parishioners and people with disabilities, and people from differing ethnic and socio-economic communities work side-by-side and talk with each other"</i>	Not specified	The project is seeking to being together a range of participants from different communities including the Churches own community and the wider public.	Not specified	15th Feb open to church congregation and the general public
A team of two artists (one experienced in physio-theatre workshops or alternative approaches to puppetry, one video artist experienced in working with community groups and/or adults with disabilities) will be selected to conduct workshops with people at CPM ⁸ .	People with cerebral palsy/learning difficulties and other disabilities	People with cerebral palsy /learning difficulties and other disabilities	People with cerebral palsy Video will form part of the legacy of the project and can be used to build awareness about and understanding of cerebral palsy	Not specified	15th Feb - video shown to general public, including the church congregation at St. Augustine's

⁸ Cerebral Palsy Midlands based in Harborne

District: Erdington

Connecting Communities neighbourhood(s): Kingstanding Ward

Projects	Anticipated outcomes				
	Participation	Co-production	Integration/ involving diverse communities	Infrastructure	Showcase events
Local people mentored and supported by EAF Coordinator in two community venues to develop a community project, event or series of events that involve at least one professional artist. Groups will be helped to create their own plans and art delivery ideas.	Implied in methodology - Research Report notes that events and activities should be: "...participatory for a minimum of 20 people over a period of time) or for an audience (minimum of 50 people) with a target of 500 attendances."	Local residents from the 2 community organisations will be mentored and supported help them to lead and design arts and cultural activities, recruit artists and participants and audiences, manage budgets, undertake marketing and evaluation activity.	Not specified - although Research report identified that the activities undertaken will connect " <i>new communities – across geographical, cultural or faith</i> " The research report identified that the projects will be monitoring the diversity of people taking part in community activities.	Approach taken to creating 2 small teams made up of professionals and local residents through 2 community organisations Perry Common Hall with WLCA and KFC Cafe	Not specified

District: Hall Green

Connecting Communities neighbourhood(s): Springfield ward

Projects	Anticipated outcomes				
	Participation	Co-production	Integration/ involving diverse communities	Infrastructure	Showcase events
To create a collaborative participatory visual piece of art that tells positive stories	Range of different women's groups	Women's involvement in design of art work		Strengthen Local Arts Forum link with Springfield Project and women's groups	Public art work that can be sited in Springfield, either on the roundabout or outside the Springfield Centre
To create a three day family arts festival at the Springfield Project	Families with children 0-5 Mostly Pakistani Muslim community Women's groups	Volunteers Women from groups involved with collaborative piece help to create/organise the festival and Community Cohesion event	Pakistani Muslim community Romanian community Different faiths		Festival in February half term
To create a Community Cohesion Day	Wider community				Public art piece shared as part of International Women's Day event 8 th March

District: Hodge Hill

Connecting Communities neighbourhood(s):

Bordesely Green

Projects	Anticipated outcomes				
	Participation	Co-production/Co-design	Integration/ involving diverse communities	Infrastructure	Showcase events
<p>Mothers at the heART</p> <p>This project is intended to support maternity staff to connect with mothers who do not access post-maternity care while they are on the ward, and encourage them to take part in health visitor clinics or traditional stay & play groups</p>	<p>Women who do not speak English as a first language</p>	<p>Co-design facilitated by artists</p>	<p>Women who do not speak English as a first language participate in arts activity.</p> <p>Women from different communities participate in arts activity together in health visitor clinics and / or stay and play groups</p>	<p>Hodge Hill Arts Forum strengthens links with Heartlands Hospital</p>	<p>None identified</p>

District: Ladywood

Connecting Communities neighbourhood(s):

Soho Ward

Projects	Anticipated outcomes				
	Participation	Co-production	Integration/ involving diverse communities	Infrastructure	Showcase events
<p>Festival/community event in Summerfield Park Dance workshops and master classes for combining traditional dance styles (i.e. Bollywood, bhangra, street) with contemporary dance</p> <p>Artist workshops (sketch & water colours)</p> <p>Work created at these workshops will be showcased / exhibited at the Festival</p> <p>Family fun day at Soho House</p>	<p>Implied as part of process</p>	<p>Looking to include volunteers in the planning team for the community event</p>	<p>Looking to engage young people 11-25 as well as adults and older people.</p> <p>Forum looking to address community cohesion</p> <p>Residents consulted during the research felt that a community festival would encourage community cohesion and integration</p> <p>Theme of event will be around culture & education, entertainment & food (representing all nationalities / cultures</p> <p>Workshop with community organisation that supports Eastern Europeans</p>	<p>Exploring the possibility for an Asset Transfer of the Winson Green Centre</p>	<p>Festival 3 days in September</p>

District: Northfield

Connecting Communities neighbourhood(s):

Projects	Anticipated outcomes				
	Participation	Co-production	Integration/ involving diverse communities	Infrastructure	Showcase events
<p>7 Movements 7 groups in 14 sessions (2 sessions with each group) create 7 short (3 or 4 min long each) pieces of music with a music workshop leader. 1 large group create 7 dance pieces to the 7 pieces of music with a dance workshop leader. 1 large group will create 7 backdrop boards to create the edge of the performance area for the final dance shows with a fine arts workshop leader.</p>	<p>People who want to 'do' art People who want to 'see and hear' art Options for participants to link into 2 or 3 elements of the project Dance and painting sessions opened to other people</p>	<p>Participants create new music Dance participants interpret music pieces Participants co-design backdrops</p>	<p>Different age groups of participants (option)</p>	<p>Any new groups or venues linked with Northfield Arts Forum / increased membership</p>	<p>The dance performance will be shown 4 times at different local venues, to friends, families and local groups Local arts groups invited to come and live draw/paint the first 3 performances, and the art from all shown as part of the final, 4th performance.</p>

District: Perry Barr

Connecting Communities neighbourhood(s): Witton neighbourhood

Projects	Anticipated outcomes				
	Participation	Co-production	Integration/ involving diverse communities	Infrastructure	Showcase events
<p>Witton's Got Culture</p> <p>Diversity of artists and art forms – dance, drama , music</p> <p>Workshop Programme commenced on Thursday 30th October during half term. A weekly programme of dance and drama after school workshops at Manor Park School,</p>	<p>As audiences (1000)</p> <p>Local residents / people with links to the area</p> <p>Family groups</p> <p>Vulnerable or marginalised individuals and groups</p> <p>Recently arrived communities</p> <p>As participants</p> <p>Schools and pupils at risk of under-achieving</p> <p>Family groups</p> <p>Vulnerable or marginalised individuals and groups</p> <p>NEET young people</p> <p>Mothers of pre-school children</p> <p>Recently arrived communities (100 including volunteers)</p>	<p>Young people</p> <p>Young artists</p> <p>Young entrepreneurs</p>	<p>As many different 'types' of family brought together as possible</p> <p>Neighbourhood cohesion and community action stimulated or nurtured</p>	<p>Representative steering group linked to Perry Barr Art forum</p>	<p>Performances/sharings and exhibitions will take place between December and February</p> <p>Sharing event within Manor Park School before the end of the term in December</p>

District: Selly Oak

Connecting Communities neighbourhood(s): Druids Heath

Projects	Anticipated outcomes				
	Participation	Co-production	Integration/ involving diverse communities	Infrastructure	Showcase events
<p>Photography Some Cities to deliver a project of workshops aimed at 3 different identified groups who live on the estate</p>	<p>Young people Elders Open adult group</p>			<p>A Steering Group has been set up – includes representatives of group/centres in Druids Heath and local residents.</p> <p>Aim for steering group to plan future arts activity in Druids heath supported by Arts Forum Selly Oak</p>	<p>Portrait Day</p> <p>An exhibition attached to this project to be placed in Druids Heath (subject of a funding application to the BCC Housing Resident Empowerment Budget) alternatively, a pop up exhibition will be created at low cost</p>
<p>October Half Term Workshops Halloween Workshop –Off OurTrolley Arts a day of drop in workshops making lanterns etc for Halloween, The workshops will be followed by a ‘Family Disco’ where children can take what they have made. Ghost Walk</p>	<p>Parents and children Wider community</p>	<p>1 workshops/ event to be programmed responding to demand and interest from groups</p>		<p>In partnership with Allens Croft Childrens Centre</p> <p> </p> <p>In collaboration with Friends of Walkers Heath Park and ranger Alf Dimmock</p>	

District: Sutton Coldfield Connecting Communities neighbourhood(s): Falcon Lodge (A neighbourhood in Sutton Trinity Ward)

Projects	Anticipated outcomes				
	Participation	Co-production	Integration/ involving diverse communities	Infrastructure	Showcase events
Intergenerational project aimed at providing activities for young people and addressing social isolation for older people using film from any period as an over-arching theme to inspire art and cultural activities	<p>Young people to be engaged through Falcon Lodge</p> <p>Other groups will be engaged through community organisations identified</p>	<p>Falcon Lodge Youth Centre confirmed</p> <p>To be confirmed:</p> <ul style="list-style-type: none"> • Banners Gate Community Association • Maryvale Community Project • Sutton Coldfield YMCA <p>Arts forum members will be supporting named individuals from 4 community groups to be engaged as co-producers</p>	<p>Intergenerational activities arts and culture activities. Includes working young people with disabilities</p> <ul style="list-style-type: none"> • YMCA work - young people with disabilities • Banners Gate - over 60's dance group and young people children's choir • Maryvale work - people with learning disabilities and isolated older people • Falcon Lodge - young people 	<p>Steering group drawn from arts groups, local council, community groups and 4 LAF members (who are working alongside the community groups) formed to oversee the Connecting Communities work</p> <p>Arts forum members and Connecting Communities activity intended to embed arts and cultural activities within the 4 community groups identified</p>	<p>14th Feb in conjunction with local arts champion (THSH⁹) and arts champion planned activities for that date</p>

⁹ Town Hall Symphony Hall

District: Yardley

Connecting Communities neighbourhood(s): Richmond and Bierton Road neighbourhood

Projects	Anticipated outcomes				
	Participation	Co-production	Integration/ involving diverse communities	Infrastructure	Showcase events
All You Can Art Buffet and Community Centre Open Day Free taster sessions (Dhol drumming, dance, henna, painting, photography) Launch of Winter Arts Programme	Participatory and Audience Development	Build capacity within Stakeholder Group		Develop Stakeholder Group and link to Arts in the Yard	End of day performance 25 th October
Winter Arts Programme – weekly sessions Dhol Drumming Dance for Health Photography Project weekday 4:00-6:00pm October - February	<i>Children</i> Suitable for adults and children Young people			Develop Oasis Community Centre as venue for arts activity	Showcase event February
Painting masterclass with Ikon Gallery Nov 14 & Feb 15					