



## Creative Communities Grants Programme

### A City-Wide Programme for the Games

Sep 20

#### Introduction

Birmingham 2022 (B2022), with and for Birmingham City Council (BCC), wishes to develop and run a Creative Communities Grants programme, bringing the city together through arts-led creativity, to capitalise on the unique opportunity of hosting the XXII Commonwealth Games.

Birmingham is long overdue an opportunity to showcase its creativity on a global stage, and to celebrate the diversity and character of its people and places. There has never been a grants programme of this scale and intensity with creative communities as its focus before.

#### It will bring together communities and artists to:

- Inspire community cohesion
- Co-create exciting art
- Increase physical activity & mental wellbeing

#### It will offer a springboard for communities to

- Be more physically active
- Learn new things
- Feel connected
- Discover talents
- Share creativity
- Explore where they live
- Celebrate youth
- Showcase real diversity
- Enhance Birmingham's cultural capacity and reputation
- Embrace the moment of the Games

#### Through:

- £1.75m of direct grant funding
- A skills development programme for community leaders

#### Reaching:

- Up to 150 community groups
- At least 200,000 active participants

The scheme will launch in Jan 2021, with funding deadlines in Apr and Sep 2021.

The partnership programme will ensure that the untapped creative assets of neighbourhoods and communities are key drivers for a range of social outcomes, combating isolation and loneliness, celebrating diversity, supporting citizens to make an active difference. It will help develop health, wellbeing and levels of physical activity and bring about positive change in the relationship 'Brummies' have with their city. Collectively, the creative activity and artwork/s developed through the grants programme would become a flagship feature of the Games experience for the city.

It will see projects develop and unfold across the entire city, outside of the well-established and 'culturally-rich' city-centre landscape. The programme is proposed as a public-facing partnership between Birmingham City Council and Birmingham 2022, designed and managed by the B2022 CCQ Team (Ceremonies, Culture and Queen's Baton Relay).

We envisage the programme will reach at least 200,000 people across Birmingham, with hundreds of thousands of participatory and artistic engagements, with a key focus on creativity, physical activity and mental wellbeing.

## **1. Key Elements of the Framework**

This initiative of scale will embed creativity in Birmingham residents all across the city - enabling 100-150 community groups to develop and present new artworks co-created by communities (of geography or interest) together with artists and professional creatives. In doing so, communities will be proactive in the way they tackle and explore some of the city's public health and social issues.

In total, £1.75m of the £2m budget will be invested directly via an active programme of grant making, and a further £30,000 into a Skills Development Programme. The remainder will be spent on community engagement, marketing, evaluation & grant management.

The programme will connect with and build upon the existing local arts forums and community networks in its development, communication and delivery. The programme will draw out the best from Birmingham's many and varied communities on the premise that the Games will (for many) provide a once-in-a-lifetime opportunity to showcase their creativity and broader culture on a global stage. Rather than shy away from the spotlight, we want to empower Birmingham's citizens to catalyse the moment of the Games. It should deliver tangible benefits for communities, and act as a springboard for building cohesive communities, civic pride and aspirations and skills.

The overarching features of the framework are below, with a working draft in **Appendix 2**.

### **The Grants Programme will:**

- Connect Birmingham residents and communities (of geography or interest) with artists to create new art works for the Cultural Festival of the Games
- Lead to co-created artistic outputs for their community, all across Birmingham, flooding the city with artistic interventions, celebrations and project
- Catalyse the creatives energies of young people aged 16-30, as well as valuing the intersection of community of all ages – whether families with children or intergenerational approaches with elderly residents

- Encourage communities to be more active – with everything from walking art trails to carnivals to community dance projects.

**This will be delivered by:**

- A £1.5m Community Grant Scheme – for grants up to £20,000, offered in two grant rounds, ensuring at least 110 grants to Birmingham Communities
- £250,000 available through Enhancement Grants - offering at least 35 grants of up to £10,000 to help grant recipients take full advantage of the presentational opportunities of the Games and its Cultural festival –to repeat their showcase moment, stage their artwork/s elsewhere, reach a new audience, or to develop a digital or more accessible experience
- A Skills Development Programme for grant recipients - raising skills & aspirations. This will be offered as a ‘self-selection’ opportunity and we envisage approx. 50% of grant holders will wish to engage.

The fund will be only open to organisations based in Birmingham (with a Birmingham postcode). National organisations with a Birmingham base or office will not be eligible to apply.

As a key development tool, a series of advice surgeries and networking events will take place in the lead up to the two grant rounds, to support communities to develop their ideas, connect with artists and give them the best possible chance of success in obtaining funding. This will be developed by the Grant Manager and the B2022 Cultural Team, with support and advice from the Birmingham City Council Cultural Team. These would be specifically focused on reaching those communities and groups who would not usually engage in this kind of activity but are active in their own geographical community or community interest. This will be driven by on the ground knowledge, support and advice from the BCC cultural team and community champions.

We will seek to invest in every ward across Birmingham, and particularly in Birmingham’s least engaged wards, communities suffering the most disadvantage, and those who have not previously received funding. We will use positively weighted scoring as part of our decision-making criteria to support this ambition and give these communities the best chance of success.

A grant programme of this scale has not taken place in Birmingham before, but we can look to similar events for inspiration. You can view some project examples in **Appendix 1**.

**2. Outcomes for Birmingham City Council & Local Communities**

The grants programme will be actively designed to deliver on key outcomes of Birmingham City Council’s 2018-2022 plan, and act as a key tool for social and cultural change in local Birmingham communities. It will specifically address the following:

**Birmingham is a fulfilling city to age well in**

- Preventing social isolation and loneliness, developing active citizens

By ensuring community cohesion is at the heart of each project we invest in, placing the people in the defined community in an act of co-creation – working directly with artists. This is art that is made with them, not handed down to, or done to them.

### **How measured?**

- % of people agreeing that participating in the programme has had a positive outcome on their wellbeing
- % of people agreeing they feel less lonely through participating in a grant funded project
- % of people agreeing they feel more connected by participating in a grant funded project
- % of people agreeing they feel more pride in their community through participating in a grant funded project

### **Birmingham is an aspirational city to grow up in**

- Inspiring children & young people to be ambitious & achieve their potential

By actively seeking projects engaging with young people aged 16-30 through geographic or communities of interest. We are particularly interested to see community projects where there is a young leader involved in the planning and delivery of the project.

### **How measured?**

- % of community grants involved young leaders aged 16-30
- % of community grants engaging young people aged 16-30 as participants
- Number of young artists working on projects (aged 16-30)
- % of young people agreeing their feel a sense of ambition has been raised by participating in a grant funded project

### **Birmingham residents gain the maximum benefit from hosting the Commonwealth Games**

- Connecting communities & enabling civic engagement
- Improved health & wellbeing
- Skills development
- A sense of belonging & pride

By delivering a grants programme of scale in this way places Birmingham communities at the heart of the games – this is a significant investment from Birmingham City Council which will directly ensure communities in all wards feel part of the Games.

### **How measured?**

- Numbers of grants issued
- Breakdown of communities successfully receiving grants – by geographic spread and demographics of lead community applicant
- Numbers of community groups/organisations involved
- Numbers of Birmingham based artists involved
- How many wards are in receipt of at least one small grant award
- % of wards in the top 25 of deprivation in receipt of at least one small grant award
- % of audiences and participants by:
  - o Age brackets
  - o Ethnicity
  - o Gender

- Postcode
- Sexuality
- Socio economic status
- To what extent residents feel they have gained new skills as a result of participating in a grant funded project
- % of people agreeing they feel proud to be involved in the hosting of the Commonwealth Games by participating in a grant funded project
- % rise in physical activity within the participants (Include gender & age breakdowns)

## **In Numbers**

We anticipate delivering:

- 5 roadshow events
- 5 networking nights
- 100 advice surgeries
- Issuing up to 150 grants
- Engaging up to 200 artists
- Engaging up to 150 community leaders
- Reaching at least 200,000 community participants
- Reaching at least 100,000 audience members
- Supporting up to 70 community leaders via a Skills Development Programme

## **Legacy & Impact**

The CCQ team will have the ability to work actively towards a legacy for the Grants Programme within the city. The grants programme, together with the broader cultural programme for the Games, will be part of the COVID recovery strategy for the arts and cultural sector in Birmingham, helping the city and region move forwards. A key ambition will be to embed skills & development in communities and strategic partners alike, including bodies such as Culture Central and Arts Council England.

The grants programme should act as a springboard into the future – helping drive long term change. As part of the grant framework, we will offer a Skills Development programme for successful grantees, working with a specialist delivery partner. This will provide the additional skills required to help realise their future ambitions – from fundraising to strategic planning – to add further value to the grant making itself. This will not be mandatory but will be ‘self selecting’ – and we expect around half of all successful grantees may wish to take part. This will be led by a specialist firm such as People Make It Work<sup>1</sup> – ensuring high quality training & support.

A key legacy ambition is to ensure there is a long-term cultural strategy for the city and region – that can be used as a blueprint by key stakeholders and organisations. This is something the B2022 Organising Committee is dedicated to driving as a key outcome of the cultural programme – and the grants programme will be a key asset from which to draw recommendations for future delivery models. All of this learning will be embedded back into the City Council through a strong relationship with the BCC Cultural Team and other key directorates such as Neighbourhoods & Education and Skills.

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<sup>1</sup> <https://www.peoplemakeitwork.com/>

### 3. Benefits of Games Wide Access

We recognise a unique opportunity to work in partnership – supporting Birmingham City Council’s ambition to ensure the Games reaches the depth and breadth of Birmingham’s communities, and for the Games’ Organising Committee (‘OC’), ensuring that the cultural offer is rooted in a very real way in the city that won the bid.

The Games’ Ceremonies, Culture and Queen’s Baton Relay (CCQ) team has been developing relationships with the Culture team at BCC as well as the Head of Community Partnerships during 2019/20. This has been rooted in genuine collaboration, to deliver mutual aims. In parallel to this, the OC’s Culture team have met over 400 artists, organisations and community leaders and engaged in conversation about the creation of art, the Commonwealth and social engagement.

The OC is capable of delivering programmes at scale, at significant budgetary level, and with an assurance that benefits will be Games-wide. The CCQ team has experience across the cultural sector – from grant management, policy development and strategic planning to arts development, producing, programming and commissioning. In addition, members of the team have worked nationally and internationally, developing large community grants programmes for Hull City of Culture 2017, Waltham Forest Borough of Culture 2019 and Galway European City of Culture 2020. The team have the capacity and skills to deliver a successful community grants scheme of scale for the City Council, in genuine partnership.

As a strategic partner delivering the grants programme, the OC can ensure that the community grants programme is able to maximise access to the Games for Birmingham residents. Benefits to the OC as a delivery partner include:

- Independent of the City Council, a time-limited organisation that can drive and deliver
- Based in the city, for the city and region. Not the regional hub of a national firm.
- Capable of managing large scale budgets with strong financial controls
- Hugely experienced personnel in cultural programming, investment and strategy
- Ability to work strategically with stakeholders – from DCMS to the Commonwealth Games Federation, from Culture Centre to the GBSLEP
- Cost effective – there will be no % service charge for managing the programme – ensuring value for money for BCC investment
- Ability to link across all Games assets – maximising access to Ceremonies, Queen’s Baton Relay, Live Sites, Community Engagement and Learning – as well as Sport – for Birmingham’s Communities
- Strategic links into the OC’s workforce and volunteering programmes, the United By programme, Jobs & Skills Academy and more
- Willing & able to work collaboratively with BCC to deliver on BCC’s outcome framework
- Actively engaged in COVID recovery – the CCQ team have been a key part of the West Midlands Culture Recovery Unit – and will be involved as this develops
- Legacy focused – building capacity in communities to engage and deliver post 2022
- Access to expert marketing & communications support from within the OC, as well as BCC’s association with the CWG 2022 brand.

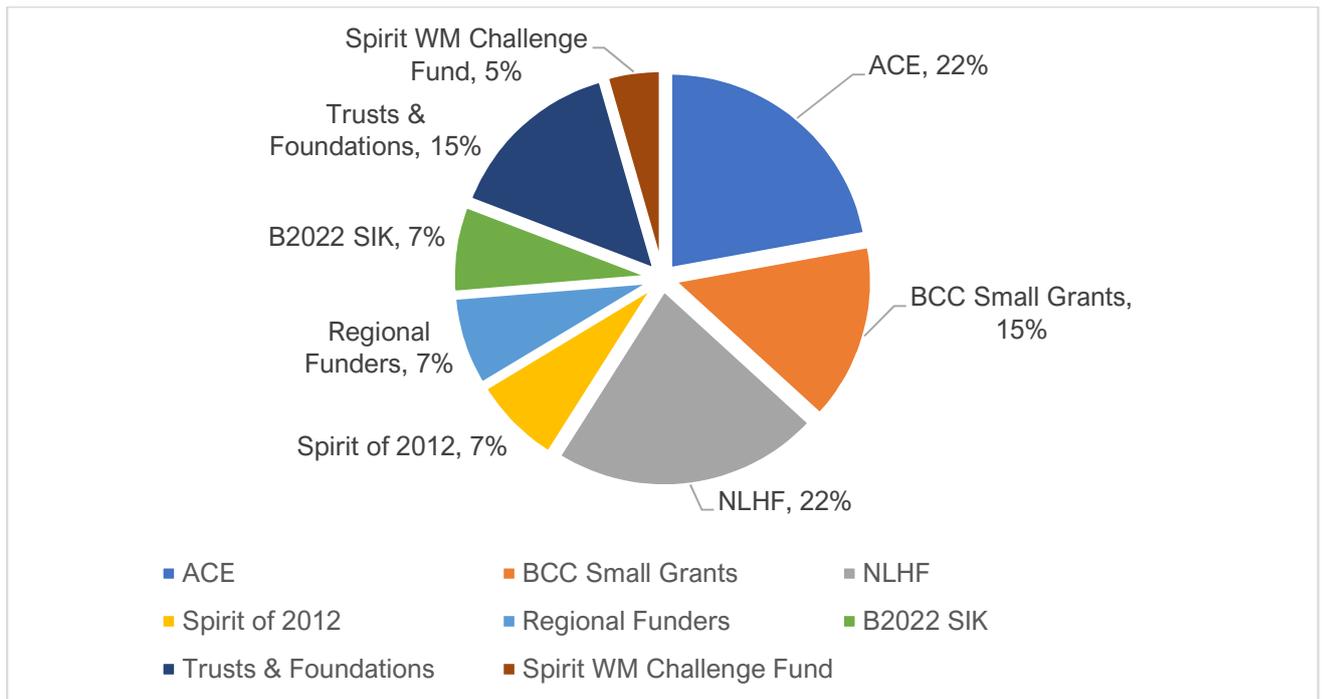
- A Grants Manager role will be created as part of the delivery framework – this will be openly advertised and we will consider and welcome secondments from any cultural organisation across the city, including BCC itself

#### 4. Return on Investment

The grants programme will form a key pillar of the B2022 CWG Cultural Programme – ensuring communities across Birmingham are networked directly into the Cultural Programme of the Games. Your investment will be part of a multi partner programme, leveraging the following funding from a range of partners. Fundraising is currently underway, with solicited applications to ACE, NLHF and Spirit of 2012 all being submitted this autumn. A £2million investment into the cultural programme would see a return of £5 for every £1 you invest (excluding support in kind from the OC) and your investment would be 15% of the overall programme cost.

Birmingham City Council will be key partners in delivering a truly exceptional cultural programme for the city and region, as well as delivering a depth of engagement across Birmingham’s communities. In turn, the community grants and resulting artists projects will benefit from inclusion in the Games family, its marketing, communications, brand profile and reach. It represents a real return on investment – offering reach, impact and visibility for Birmingham’s communities, like never before.

<b>Partner</b>	<b>£m Cash</b>
ACE (Arts Council England)	3,000,000
BCC (Birmingham City Council)	2,000,000
NLHF (National Lottery Heritage Fund)	3,000,000
Spirit of 2012	1,000,000
Regional Funders	1,600,000
Trade, Tourism & Investment Programme	400,000
Trusts & Foundations	1,000,000
B2022 Support in Kind	971,276
Spirit WM Challenge Fund Programme	600,000
<b>Total</b>	<b>£13,571,276</b>



We are not asking applicants to achieve a set % of match funding as part of the application process. We feel this approach can often present a barrier to the diversity of applicants and communities who would seek to access funding. In addition, during the current COVID climate many funders have removed the stipulation for match funding, acknowledging the difficult of fundraising in this present moment. They are focused on supporting communities and individuals to access funding that can make a real difference to their community and current need – something we feel we can emulate.

The grants programme will look to support between 100-150 organisations with grants of up to £20,000. We expect many grants to be around £10,000 but are raising the upper limit to ensure that this offers a true springboard for change for communities. This reflects that many of the city’s grassroots creative organisations have, for many years, been limited to BCC cultural funds of up to £10,000 and are not plugged into Arts Council England’s project grant scheme, where they could apply for more. We see the grants programme as an opportunity for more experienced and ambitious community-based organisations to expand their vision and be ready to apply for larger private and public funds in the future, as well as an open door for those new to public funding.

We will ask applicants to tell us about any confirmed match funding and/or support in kind as part of the application process, but it is not a mandatory requirement. They will be eligible to approach Arts Council England Project Grants, as a match funding source.

### 5. Management, Governance & Recognition

The organising committee’s experienced Cultural Team within CCQ will lead and house the programme, who collectively have a deep working knowledge of the Birmingham and West Midlands’ cultural landscape and a passion for the long-term impact of arts and culture in the region.

The culture team sits within a composite Culture, Ceremonies and Queen’s Baton Relay function division (CCQ) that is collectively responsible for the entire cultural output of the

Games. The team reports into the Organising Committee's Executive Board and to the Board of Directors, chaired by John Crabtree OBE DL. The primary role of the culture team is to curate a coherent narrative running through the festival programme and to produce the various modes of delivery with the artists and organisations they partner with. See **Appendix 3** for team biographies.

The structure for delivering the programme is as follows:

### **A Stakeholder Group**

- Led by Raidene Carter, Executive Producer for B2022 Cultural Programme. This group will comprise of representatives from BCC and the OC, together with an invited presence from a National Lottery funder. This group will set the Grant Framework and monitor overall delivery of the scheme.
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### **A Decision-Making Panel**

- led by the Grant Manager and with representatives from across the city. This group will recommend funding decisions for ratification by the Stakeholder Group, representing a diverse range of views

### **Grant Manager & Coordinator**

- The Grant Manager will take overall responsibility for the day to day running of the scheme, as well as leading the Grant Management panel. This role will be line managed by Raidene Carter, Executive Producer for the Cultural Programme.
- The Grant Manager will be supported by a dedicated coordinator, which is being provided by the OC as core staffing.

### **Evaluation**

- An evaluation framework will be developed, which will sit as part of a broader evaluation framework for the entire cultural programme.

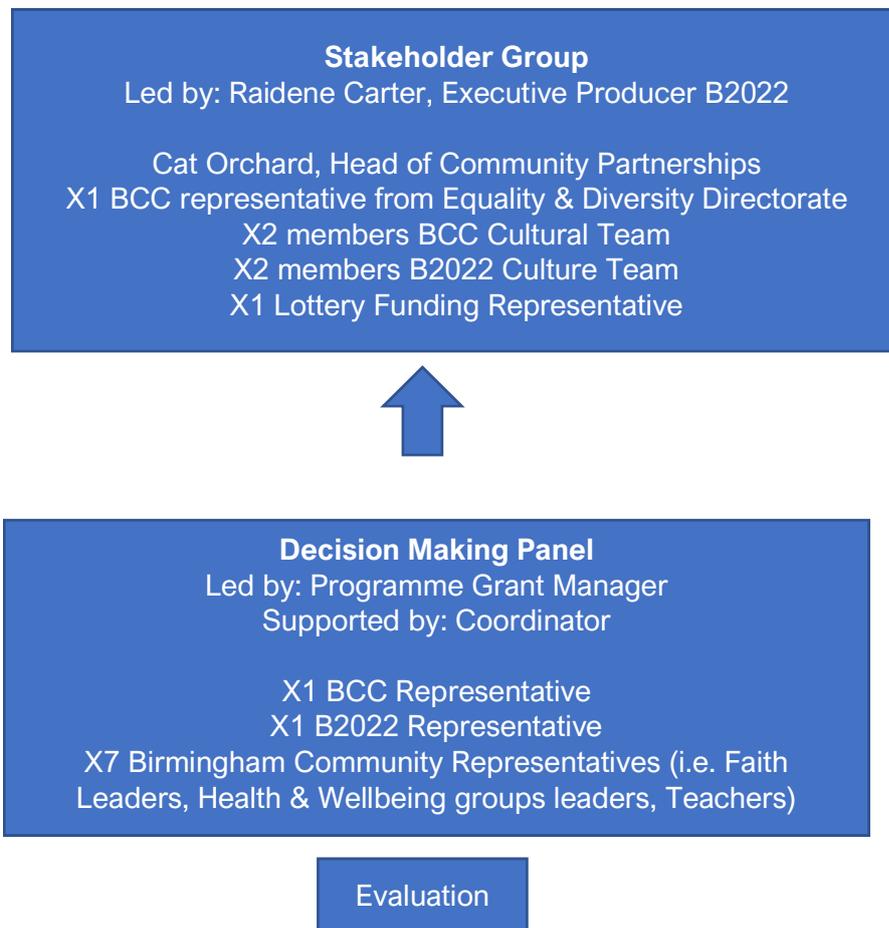
By inviting a relevant a Lottery Funding representative into the Stakeholder Group, we hope this will build strong connections between funders and the BCC's Cultural Team, benefiting legacy planning for creative communities in the city beyond the life of the Organising Committee.

The Organising Committee will also provide in-house specialists in finance, procurement, legal and marketing & communications as required, as well as scrutiny from our Executive Board & Trustees. Regular reports can be prepared and sent to cabinet as required.

### **Brand Recognition**

The Community Grants Programme will carry the Birmingham City Council logo alongside the Birmingham 2022 Games logo and/or logo yet to be designed for the Arts Festival of the Cultural Programme. A marketing & communications framework will be developed for the grant scheme, ensuring clear visibility of Birmingham City Council's support and investment across all key digital and printed materials.

## Management Structure



### Decision Making Panel

We are keen to invite 7 Birmingham residents to join us on our Creative Communities Decision Making Panel.

Our aim is that, as much as is possible, the programme should engage people from the communities it seeks to serve from design through to decision-making and activation.

For transparency and equity of opportunity, we intend to recruit the decision-making panel via an open call to the public put out through (predominantly) community sector channels.

We would be looking for 7 individuals to join the panel, who;

- Are aged 16+
- Are actively involved in a community group or setting or geography or interest
- Have an interest in communities development & culture
- Can appropriately and authentically represent the voices, values and interests of their community
- Are willing and able to attend x3 decision meetings during the life of the grant cycle, and digest papers beforehand
- Collectively, help make up a panel that represents the diversity of Birmingham re: age, sex, ethnicity, faith, gender, sexual orientation and disability

In return we would offer:

- Payment for their time & travel (£50 per meeting per member)
- Reasonable adjustments for any member with access needs
- The opportunity to directly influence decision making on £1.75m of local grants
- The opportunity to learn about and engage with other elements of the Cultural Programme as wider context for the grants programme
- The opportunity to be involved in our Skills Development Programmes

We imagine likely members could be:

- Playgroup organisers
- Members of an allotment association
- Involved in an amateur choir
- Members of a youth council or similar
- Teachers or youth leaders
- Faith group members or leaders
- Library volunteers
- Community sports club members or leaders

We will advertise the opportunity via:

- BVSC
- Local library networks
- Social media
- Birmingham New Communities Network
- Relevant Birmingham City Council networks – i.e. Neighbourhood Network Scheme, via Ward Forums, Culture Team contacts, Diversity & Equality Directorate (Others Cat may be able to suggest)

To respond to the call out, we would ask all respondents to undertake a simple selection process, outlining why they wish to be involved, their community engagement to date and whether they are available for the required meetings. They will be selected by the Stakeholder Group. Once we have 7 members in place, we will run an induction session & create a term of reference for the group.

## 6. Proposed Grant Programme Budget

Based on a £2m cash investment from Birmingham City Council, we anticipate the following expenditure budget to deliver the Community Grants Programme.

Expenditure	£ Cost	% of Fund
Community Grants (approx. 110 grants)	1,500,000	75.00%
Enhancement Grants (approx. 35 grants)	250,000	12.50%
Marketing & Community Engagement	110,000	12.50%
Skills Development	30,000	1.50%
Monitoring & Evaluation	25,000	1.25%
Grant Manager - 18-month post + on costs	75,000	3.75%
Decision Making Panel & Contingency	10,000	0.50%
<b>Total</b>	<b>2,000,000</b>	<b>100</b>

## 7. Proposed Timeline

Date	Activity
<b>2020</b>	
October	<ul style="list-style-type: none"> <li>- Define &amp; establish Stakeholder group</li> <li>- Design of grant programme &amp; Grant Manager JD</li> </ul>
November	<ul style="list-style-type: none"> <li>- Grants Programme &amp; Partnership announced</li> <li>- Recruit for Grants Manager postholder</li> </ul>
December	<ul style="list-style-type: none"> <li>- Grant programme manager interviews and offer</li> </ul>
<b>2021</b>	
January	<ul style="list-style-type: none"> <li>- Stakeholder Group Meets</li> <li>- <b>Announce grant framework &amp; timelines to communities</b></li> <li>- Creation of assets &amp; promotion</li> <li>- Identify cold spots in previous cultural provision in communities</li> <li>- Appoint evaluator &amp; develop framework for implementation</li> </ul>
February	<ul style="list-style-type: none"> <li>- Invite members to join Decision Panel</li> <li>- Grant Manager in post (end of Feb)</li> </ul>
March	<ul style="list-style-type: none"> <li>- Advice surgeries open, Grant Manager works with BCC Cultural Team to make community interventions &amp; help solicit ideas</li> </ul>
April	<ul style="list-style-type: none"> <li>- <b>30 Apr 21 - 1<sup>st</sup> round application deadline</b></li> </ul>
May	<ul style="list-style-type: none"> <li>- <b>28 May 21 - Decision Panel Meets</b></li> <li>- Feedback to applicants</li> </ul>
June	<ul style="list-style-type: none"> <li>- Successful projects announced publicly</li> <li>- Stakeholder Group Meets</li> <li>- Advice surgeries re-start continue</li> </ul>
July	<ul style="list-style-type: none"> <li>- Advice surgeries continue</li> </ul>
August	<ul style="list-style-type: none"> <li>- Midpoint evaluation marker</li> <li>- Develop &amp; design Skills Development Programme</li> </ul>
September	<ul style="list-style-type: none"> <li>- <b>17 Sep 2021 – 2<sup>nd</sup> round application deadline</b></li> </ul>
October	<ul style="list-style-type: none"> <li>- Stakeholder Group Meets</li> <li>- <b>15 Oct 21 - Decision Panel Meets</b></li> <li>- Feedback to applicants</li> </ul>
November	<ul style="list-style-type: none"> <li>- Successful projects announced publicly</li> </ul>
December	<ul style="list-style-type: none"> <li>- <b>15 Dec 21 - Decision Panel Meets</b> - Enhancement Grants discussions/decisions</li> </ul>
<b>2022</b>	
Jan	<ul style="list-style-type: none"> <li>- Stakeholder Group Meets</li> <li>- Enhancement Grants distributed</li> <li>- Skills Development Programme begins</li> </ul>
Mar-Sep	<ul style="list-style-type: none"> <li>- Artworks presented as part of B2022 festival</li> </ul>
Oct - Nov	<ul style="list-style-type: none"> <li>- Evaluation completes &amp; reports presented</li> <li>- Skills Development Programme completes</li> </ul>

## 8. Appendix 1 - Project Examples

### Human Library Waltham Forest London Borough of Culture 2019



A Fellowship Funding grant project in which people could “read” books, where the “books” are ordinary people from all walks of life – an activist, the mother of a stab victim, a politician, an individual undergoing cancer treatment. These apparent strangers sat down together for a face to face, free flowing conversation that typically gave the reader an insight into the “book’s background, identity and view of the world around them. Held in libraries across Waltham Forest, not only did the Human Library help forge connections between different members of the community, but it helped encourage people to visit libraries and appreciate the public space on offer.

Both “books” and “readers” alike reported feeling that their views had been changed as a result of the conversation they had. The Human Library approach was found to be such a powerful way of breaking down barriers between people that pop-up Human Libraries were featured at major events, such as the Walthamstow Garden Party, where EastSide Story participants volunteered as books.

*“It was wonderful to have my own preconceptions challenged by the other “books” I spoke to, and also to be able to change people’s opinions about what an addict looks like.”*

**Book, the Human Library**

*“I read books I never would have borrowed, thus making the experience mind blowing. I am now more open minded.”*

**Reader, the Human Library**

**I Wish To Communicate With You  
Hull City of Culture, 2017**



*I Wish To Communicate With You* saw residents of the Thornton Estate working closely with an international artist to turn their homes into an awe-inspiring art installation.

Developed from an initial concept by Italian artist Silvio Palladino, the installation has involved the majority of the Thornton Estate's 600 residents, living in 240 homes. The project was supported by the social enterprise Goodwin Development Trust.

Artist Silvio Palladino took inspiration from Hull's connection with the sea and the colours of international maritime flags – used to communicate between ships – and has brought the project to life with lighting design consultant James Bawn and the people of Hull.

Palladino works with residents to choose their colour, then tinted filters are fitted into the communal lighting areas and coloured sheets are stuck in the window panes of each property.

*"When we heard Hull was going to be City of Culture, to be honest, we didn't think it was for us. But this project is all about inclusion. It has connected us to our immediate neighbours but it is also a way of waving a big hello to the rest of the city who are welcome to come and visit our estate to see it for themselves. It has even made it onto the national radar, which we never could have imagined, putting where we live on the map. It is brilliant to be involved in such a positive project and it makes me feel really proud to live here."*

**Resident, Robin Watkin**

Home  
Friction Arts, 2019



Photographer Vanley Burke with the participants from 'Home'

Friction Arts worked in partnership with artist Vanley Burke and Birmingham based African-Caribbean women in the city to ask 'what does home mean to you?'. Portraits of Birmingham's female Black elders, in the places they feel most at home, were brought to life via augmented reality that enabled the women in the portraits tell their stories and talk directly to viewers about what home means to them.

While there is no place like home, the project considers the places that we call home and questions what makes a place feel like home. In a political context which continually questions who has a voice and whose voices are heard, the exhibition also explores the potential of augmented reality for ethical representation of the unsung heroes of everyday life.

Home was part of Friction's **Word From The Wise** programme, which aims to commission elder artists to make new work, and part of Birmingham Hippodrome's evolving visual arts programme, open and free to all.

One of the first women photographed for the exhibition was Sandra Martin, best known for her appearances on Channel 4's *Gogglebox*, and she explained why she decided to take part: *"It all came about through a lady I met at West Bromwich market. At first I wanted to really dress up for the photo and Vanley made me keep it simple, and I love the final photo because I was just comfortable in my home. But I did hold my phone though as I'm never off it!"*

## **9. Appendix 2 - Detailed Proposal for Community Grants Programme Framework**

### **Likely Grant Framework Parameters (working draft)**

#### **Applications must:**

- Bring together communities with artists
- Have experience in working with communities
- Lead to creative outputs for their community
- Consider physical activity & mental wellbeing within their project ideas
- Actively engage with and be part of the 2022 Cultural Programme of the Commonwealth Games
- Explore the inclusion of 16-30-year olds within their community
- Acknowledge the support of Birmingham City Council and Birmingham 2022 CWG

#### **Who can apply?**

- Not for profit organisations only – CIC's, unincorporated groups, registered charities and companies limited by guarantee with not for profit aims
- Organisations must be based within Birmingham (with a Birmingham postcode)

#### **Who can't apply?**

- Organisations cannot have a turnover of over £1million
- National organisations with a Birmingham office / base
- Individuals are not eligible to apply, but are welcome to work closely with organisations to develop creative proposals

New organisations or groups who do not have a track record of delivery need to seek an advice surgery before submitting an application

#### **What do we mean by Community?**

- A community can be defined by geography, identity characteristics or of cultural interest, to be defined by the applicant

#### **Grants available**

- A grant programme of £1.5million is available with two grant rounds, with £750,00 to spend in each grant round. We expect to award between 110-120 grants in total.
- The maximum you can apply for is £20,000. We expect most grants to be around £10,000 and you should bear this in mind when you apply.
- The grant programme will publish its criteria and open in Jan 2021. There will be two rounds of funding available, the first closing on 30 April 2021 and the second on 17 Sep 2021.
- A separate pot of funding of £250,000 will be available for successful grantees to explore ways of further enhancing the reach and impact of their project within 2022. This is likely to award small grants of up to £10,000 towards a small % of successful grantees (around 35 grants).
- You will tell us how you would spend an enhancement grant with your main application form. The decisions will be made by the Decision-Making Panel in December 2021.

#### **How to apply**

- We will be offering advice surgeries (1-2-1), networking events and presentations to groups in advance of both closing deadlines. We strongly advise you seek an advice surgery or attend an event if you are able to do so.
- You do not need to have match funding to apply to this programme. If you do have support in kind or any confirmed match funding, you should add this to your budget at the point of application.
- Applications must be made in writing/online (TBC) by the deadline. The application form consists of 5 sections:
  - o Your community
  - o Your project & artist(s)
  - o Management & finances
  - o Evaluation
  - o How would you allocate an enhancement grant?
- If you have access needs, we can provide support to assist you in making an application.
- If your proposal is rejected in Round 1, you can apply to Round 2, but you must seek feedback prior to submitting again.

### **How will decisions be made?**

- Decisions will be made by a grant panel consisting of: the programme Grant Manager, a representative from BCC, a representative from B2022 and representatives from community leaders across Birmingham
- Your application will be assessed against a scoring framework based on your proposal, plus an additional weighted score for the following categories:
  - o Any applicant based in or wishing to work in the 25 most deprived wards as of the indices of deprivation 2019<sup>2</sup>
  - o Any applicant has not received BCC Cultural Commissioning Funds in the last 5 years
  - o Any application led by a Black, Asian or Minority Ethnic Leader or organisation
  - o Any application led by a disabled leader or a disability led organisation

## **10. Appendix 3 – CCQ Biographies**

### **Martin Green CBE: Chief Creative Officer**

Martin has masterminded some of Britain's most significant major events including the opening of The O2 in London; the 2012 Olympic and Paralympic opening and closing ceremonies and the opening ceremony of the 2014 Tour de France Grand Départ in Leeds. As CEO and Director of Hull UK City of Culture 2017, Martin delivered 365 days of transformative culture for the city to huge acclaim.

### **Phil Batty: Director of Culture, Ceremonies and Queen's Baton Relay**

Phil was Director of Public Engagement for Hull UK City of Culture 2017, responsible for

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<sup>2</sup>[https://www.birmingham.gov.uk/downloads/file/2533/index\\_of\\_deprivation\\_2019](https://www.birmingham.gov.uk/downloads/file/2533/index_of_deprivation_2019) Deprivation by LSOA - 25 Most Deprived Wards in order - Sparkbrook & Balsall Heath East, Bordesley Green, Lozells, Castle Vale, Alum Rock, Newtown, Heartlands, Gravelly Hill, Balsall Heath West, Birchfield, Shard End, Kingstanding, Garretts Green, Aston, Glebe Farm & Tile Cross, Handsworth, Kings Norton South, Ward End, Bordesley & Highgate, Tyseley & Hay Mills, Small Heath, Frankley Great Park, Holyhead, Nechells, Druids Heath & Moneyhull

capitalising on the city's year in the spotlight by devising multi-artform campaigns and delivering a programme of citywide engagement initiatives, playing a pivotal role in ensuring 9 out of 10 residents of Hull took part in the year's programme, whilst attracting millions of visitors from across the UK. He was named Northern Marketer of the Year 2017 by the Chartered Institute of Marketing.

**Raidene Carter: Executive Producer, Cultural Programme & Live Sites**

Raidene is a theatre producer and combined arts programmer with 18 years' experience of work rooted in young people's arts and participation, artist development and community arts. Previous roles include Executive Director/Joint CEO for Theatre Centre, Head of Creative Programmes for the Albany, Deptford, and Associate Producer for Birmingham REP where she spent 4 years creating a series of outdoor and site-specific theatrical events with artists from a range of diverse disciplines and backgrounds. Raidene was an inaugural MOBO/London Theatre Consortium Fellow in 2016 and actively contributes her time and expertise as a trustee for National Theatre Wales and The Paper Birds Theatre Co. and as a board member and critical friend for performance artist, Mem Morrison.

**Louisa Davies: Senior Producer, Cultural Programme & Live Sites**

Louisa is an experienced multi-art form producer and programmer with previous roles at Shakespeare Birthplace Trust, Royal Shakespeare Company and Midlands Arts Centre, alongside a range of freelance projects. She participated in Watershed's Creative Producers International programme from 2017-19 and has been working in the region for 18 years.

**Tim Hodgson: Senior Producer, Cultural Programme & Live Sites**

Tim has been Creative Producer for Appetite Stoke and Birmingham Weekender as well as a host of organisations and festivals across the region. As an independent producer his work examines public space, underrepresentation, engaging people in conversations and our relationship with where we live.

**Rachael Magson: Partnerships and Development Manager, Cultural Programme**

Rachael has over 16 years' experience in the arts and cultural sector as a Fundraiser and Senior Manager in the West Midlands region. She has held roles including: Head of Development at Birmingham Hippodrome, Managing Director at Pentabus Theatre Company and Relationship Manager for Combined Arts and Touring at Arts Council England. She has experience of securing high level partnerships and investment from Trusts & Grant Makers, Public Funders, Individual Donors and through campaigns. Her broader work experience also includes business & artistic planning, policy making, audience development and evaluation. She is also a Trustee of Motionhouse Dance Theatre.

**Appendix 4 – Background to the Commonwealth Games & Cultural Programme**

In the summer of 2022, Birmingham will host the XXII Commonwealth Games, the largest multi-sport event to be held in England in 10 years.

Over 12 days, approximately 6,500 athletes and team officials from the 72 nations and territories of the Commonwealth will come together to compete across 19 sports. Sporting events will take place across Birmingham and the West Midlands, entertaining approximately 1.3 million ticketed spectators and reaching a global broadcast audience of more than one billion. Previous Commonwealth Games and major sporting events have already shown us

that when sport and culture come together, they achieve more than the sum of their parts. From unforgettable ceremonies that reflect our time and place, to street-side carnivals that drive athletes on to victory, to celebrating the landmark cultural venues that make tourists out of spectators, the power of art and creativity in the context of sporting moments is unquestionable and unbeatable.

But when the Games end and the caravan of elite sport moves on, it will be through our cultural triumphs that we recall, feel and measure the fullest impact of the Games on the people and places that host them.

This mega-event is our stage; when Birmingham and the West Midlands welcomes the Games in 2022 it will be given the rarest of opportunities, a long overdue moment in the spotlight to show its true character to the world. We cannot waste a moment of it. Using every creative fibre available to us, we must express and reflect the people, places and character that make Birmingham and the West Midlands unique. We must unearth and celebrate the common ground we share across the Commonwealth. And we must showcase the industrious and diverse talent that could only come from the history and landscape of this region.

A cultural programme has always been part of the vision for a successful Birmingham XXII Games 'offer.' The Culture Team (CUL) are responsible for the following Games Assets:

- **Live Sites (LIV)**
- **Welcome Ceremonies (CER)**
- **The Cultural Programme (CUL)**

These reflect the history and context of the Commonwealth Games and its three core values – **equality, humanity and destiny** - as well as its social values. We have also consulted extensively artists and organisations across the West Midlands region, meeting over 400+ individuals through a series of conversations, round table exchanges and events. We believe we can achieve our ambitions through the curation of an audacious, 6-month long, arts festival of performance, installation, exhibitions, events, digital experiences and creative participation that will sit at the heart of the Games experience. It will be artistically led and encourage creative risk-taking and ambition from all involved. It will be created with, not just for, local residents, so that people within and outside of the West Midlands can see the region in the work.

It will foreground inclusion, representation and collaboration as the best way of producing quality artistic experiences and reach at least 2.5million audiences and participants – aiming to double the number of ticketholders for CWG sporting events. For many people, the arts festival will be their 'Games Moment'.

Drawing on the Games' mission principles, and our own research and consultation with the city and region's creative sector, we have developed a curatorial framework for a city and region-wide culture festival made up of our own core principles and curatorial lines.

## **Vision**

**To present an ambitious arts festival that will harness a once in a lifetime opportunity to positively disrupt the region's cultural sector and inspire lasting change.**

**Collaborative and original work by artists and communities will connect people, time and place, as we host the Birmingham 2022 Commonwealth Games.**

**Audacious, playful and inclusive, over 6 months it will entertain, engage and embrace over 2.5 million people, setting Birmingham and the West Midlands in a new creative light.**

The vision is underpinned by eight core principles:

### **Artistically led**

It will be a curated body of work that is artistically led by creative individuals and organisations who can connect with new / existing audiences.

### **Ambitious**

It is an opportunity to be extraordinary and for Birmingham and the West Midlands to have its long-overdue moment in the spotlight. This moment will celebrate world-class institutions and creative individuals, develop quieter voices in the sector and empower everyone to be ambitious, risk-taking and positively disruptive.

### **Joyful**

It will be infused with a spirit of irreverence and freedom of expression, celebrating the characteristic diversity and originality of Birmingham and the West Midlands.

### **Generous**

It will be achieved through new relationships and partnership working of all kinds, with individuals and institutions, and with a spirit of generosity and humility.

### **A Creative Showcase**

It will showcase the creativity of Birmingham and the West Midlands through projects born out of diverse, international, cross-genre and cross-sector collaboration on a global stage.

### **Commonwealth collaboration**

It will encourage relationships with artists from Commonwealth countries, developed through establishing long-term partnerships and exchange.

### **Learning Inspired**

It will inspire, and be inspired by, the Games' Learning Programme.

### **Social Values+**

It will go above and beyond the social value commitments of Birmingham 2022, encompassing environmental sustainability, access and inclusion, diversity and representation

The principles act as building blocks to help us articulate how and with whom the festival will be curated. We are committed to being open about how they might develop or change as our conversations with artists and organisations help expand the ways to interpret our vision. This way of working has already been hugely beneficial to our process and we will continue to ask for openness to ensure we can keep feeding in the ideas of others, maintaining our collaborative approach.

The curatorial lines are statements, themes and provocations we're using to bring artists and audiences closer together, with the Games as a backdrop. They will help all of us to explore and imagine how the culture festival will look and feel, and eventually give shape to an overall festival narrative, connecting all programmed projects, events and activities that take place. Our curatorial lines are:

- **Our place in the Commonwealth**
- **The present moment**
- **Stories of Birmingham and the West Midlands**

Projects, events and activities will be drawn into the festival programme in several ways to ensure that the full scope of the city and region's creative sector can be involved. These are:

- Direct commissions and co-commissions
- Public callouts for artistic responses to certain themes/agendas
- A programme of 'aligned' events; and
- A dedicated Birmingham-wide creative communities grants programme

More information can be found at: [www.birmingham2022.com/culture](http://www.birmingham2022.com/culture)

## **11. Contact for enquiries**

For more information, or follow up enquiries, please contact:

Phil Batty

Director of Ceremonies, Culture and Queen's Baton Relay

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Or

Rachael Magson

Partnership & Development Manager

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**ENDS**