

# BIRMINGHAM 2022 FESTIVAL



AN OVERARCHING EVALUATION REPORT OF THE KEY FINDINGS  
FROM THE BIRMINGHAM 2022 FESTIVAL



## ACKNOWLEDGEMENTS

This report has been prepared by Katy Raines and Tori Moore of Indigo-Ltd, Jordan Gibbs, Kristine Royall, Shannon Pearse, John Knell and Jack Midalia of Culture Counts™, in association with Jonothon Neelands.

We would like to thank Birmingham 2022 Festival for their support through the development and delivery of the evaluation project, and in particular Rachael Magson and Fabio Thomas.

We would also like to thank all stakeholders including public patrons, artists, participants, volunteers and staff for their participation in this project.

Report Produced By:

*indigo*

Culture  
Counts



Cover Image: Getty Images for the Birmingham 2022 Festival  
Smithfield Festival Site. (Image credit: Dylan Parrin)

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## BIRMINGHAM 2022 FESTIVAL SUPPORTED BY



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ENGLAND**





# FOREWORD

## Thank you Birmingham

Birmingham's roots are the Commonwealth: for better, for worse, for all the complex and contradicting narratives that swirl through the canals of the city and spill out into the West Midlands.

There are two principal sides to this coin of history: the City of a Thousand Trades, a region of industry, graft and toil; and a place reverberating from its history of empire, and the success stories often built on the work and resources of people and places colonised.

In delivering Birmingham 2022 Festival, the cultural programme for the XXII Commonwealth Games, we commissioned and curated a body of work which was unashamedly and uniquely 'Brummie': in its difficult and enthusiastic embrace of these two truths; in its will and its discomfort to have honest conversations about the Commonwealth; and in its challenge of what this means to people, here, now. Perhaps surprisingly, a commitment to find joy, have fun and promote togetherness was the only way to approach this.

By foregrounding these multiple, layered narratives in our curatorial lines, we've shone a light on what could be a collective and shared heritage for the region – one which hasn't been adequately/appropriately represented at this scale in the

mainstream cultural sector. It's had a positive effect: audiences and participants alike are feeling closer to their communities, whilst simultaneously in touch with this concept of a shared heritage and culture that they can feel proud of.

We set out to positively disrupt the sector and the region with these narratives, told through a range of linear and non-linear creative experiences. The artform was key but not unnecessarily precious - as long as these marriages of form and content exposed something new to say about our shared heritage, whilst offering something for the present moment.

None of this was going to be achieved with the work of one team; by investing in creative people and organisations of the region, we chose to devolve delivery, trusting the sector's vision to build on ours, and drawing their work under the banner of the Festival, and the Games around it.

As you will go on to read, it was these 993 organisations, and their 4,954 creatives, who made the festival happen, and who must now benefit from its success. Through promoting genuine mutual exchange in ideas via international collaborations, to investing large budgets in smaller organisations and freelance artists, this has been a festival striving for equity and decentralisation behind the scenes, too. We've learned so much and are excited to share the detail with you.

Finally, I'd like to take the opportunity to thank everybody who has been part of the Birmingham 2022 Festival team across the last 3 years, for their dedication, passion and hard work. We did this for the Festival, but ultimately for culture in our city and region. We, and many, many more have played a part in the impact you will go on to find in this report.

We hope you enjoy thumbing through the statistics and case studies, and find stories, successes and learnings of our Commonwealth Games cultural adventure to absorb more deeply. Moreso, we hope you will talk about and use these findings whilst the clear mandate from audiences is palpable - for more culture that represents them and shapes us all for the better.

Raidene Carter

**Executive Producer**

on Behalf of Birmingham 2022 Festival



## FROM THE EVALUATION TEAM

This report represents the culmination of 12-months' work collaborating with the Organising Committee for the Birmingham 2022 Commonwealth Games (the OC) to evaluate its cultural programme, the Birmingham 2022 Festival. While this report only seeks to outline the short-term outcomes of the festival, it is encouraging to see such strong results from audiences and participants alike.

This report is an outcomes-based evaluation, grounded in the Theory of Change model developed by the OC and the Birmingham 2022 Festival. Given the distributed programming model of the festival, we suggested employing an innovative, distributed approach towards undertaking the evaluation and collecting engagement data across the programme. In this approach, the evaluation team designed the evaluation approach and then provided each project with the survey tools they needed to independently collect feedback from their respective stakeholders about their specific project.

Encouragingly, the OC welcomed this idea, and we're glad to say that projects and partners of the festival engaged with the approach wholeheartedly, creating an incredibly deep and robust dataset in which to draw evaluations results from.

623 surveys were created for the 170+ projects across the festival, capturing 8,124 responses from audiences, participants, volunteers, artists and staff alike. Importantly, not only was feedback captured about the festival as a whole, but it was also captured in respect to the actual activity or project each respondent experienced or was participating in.

Whilst simple to describe, the logistics required to achieve this quality of evaluation data are immense, and is a testament to all those undertaking and delivering the evaluation.

Importantly here, the Organising Committee has sought to take the research and learnings from others across academia, the cultural sector, large events and prior Commonwealth Games cultural programmes, and found practical ways of applying and implementing them in its festival setting. Partners and supporters should feel encouraged that innovative thinking has not remained exclusively in the camp of programming and artistic direction but has also rippled through the rest of the organisation's culture. This report, and the process undertaken to deliver it, exemplifies that.

In addition to this report, qualitative work was also commissioned by Birmingham 2022 Festival to look deeper into particular projects or clusters of work. I encourage you to review this work from our independent evaluation partners, as well as that from our consortium members Amanda Roberts and Simon Redgrave, as listed here:

- Co-Creation, Untold Stories & Skills Development – Indigo-Ltd Consortium
- International Collaboration & Critical Mass – The Audience Agency
- LGBTQ+ Space – Dr Roz Stewart-Hall
- Creative City Grants Programme - M·E·L Research
- Route 34: North Birmingham Alliance – Earthen Lamp

Can I finally take the time to thank the rest of the evaluation consortium for their incredible work in delivering such an ambitious evaluation plan within such a challenging timeline. Katy Raines and Tori Moore of Indigo Ltd, along with Jordan Gibbs of Culture Counts and OC Evaluation Manager Fabio Thomas have done magnificent work in delivering this evaluation programme, under the astute supervision of John Knell and Ammo Talwar.

I commend this work to you.

Sincerely,

**Professor Jonothan Neelands,**

on behalf of the Indigo-Ltd Consortium Evaluation Team



# EXECUTIVE SUMMARY

# EXECUTIVE SUMMARY

## ATTENDANCE



**2,467,588**

**TOTAL ATTENDANCES**



**1,299,349**

**ATTENDANCES ACROSS  
56 COMMISSION PROJECTS**



**162,581**

**ATTENDANCES ACROSS  
104 CREATIVE CITY GRANTS  
PROJECTS**



**753,273**

**ATTENDANCES ACROSS  
9 FESTIVAL SITES**



**267,173**

**LIVE DIGITAL STREAMING ATTENDANCES  
ACROSS 68 PROJECTS**



**57**

**NET PROMOTER SCORE**

A NPS of 50 or more is considered to be excellent, this score shows a high level of stakeholder loyalty.



**96%**

**OVERALL EXPERIENCE**

Proportion of survey respondents that rated their experience as 'good' or 'excellent'.



**86% agree**

**PRIDE IN PLACE**

Proportion of survey respondents who agreed that B2022 Festival made them feel proud of their local area.



## PROGRAMME



**165**

**PROJECTS**



**11,506**

**SESSIONS\***



**56**

**COMMISSIONS**



**115**

**INTERNATIONAL  
COLLABORATIONS**



**104**

**CREATIVE CITY  
GRANTS**



**9**

**FESTIVAL  
SITES**

## ENGAGEMENT



**41,906**

**PARTICIPANTS**



**1,315**

**VOLUNTEERS**



**4,964**

**WORKFORCE**



**252,325**

**LIVE DIGITAL STREAMING**  
+ 3.9m from 'On Record'



**3,647**

**ARTISTS**



**3,364**

**FREELANCERS**

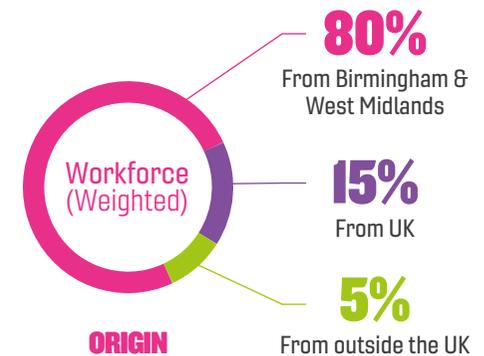
## WORKFORCE PROFILE



**68%**

**'NEW EMPLOYMENT'**

of the freelance workforce  
said their B2022 Festival  
work represented new  
employment for them



\*See Glossary for definitions

## SECTOR DEVELOPMENT



2

SECTOR DEVELOPMENT  
PROGRAMMES



504

PARTICIPANTS



85

SESSIONS

## CIVIC OUTCOMES



B2022 FESTIVAL WAS IMPORTANT IN  
PROMOTING THE CULTURAL LIFE OF THE AREA



B2022 FESTIVAL IMPROVED  
THEIR PERCEPTIONS OF WHERE THEY LIVE



B2022 FESTIVAL CREATED A POSITIVE  
IMAGE OF THE AREA AS A GOOD  
PLACE TO LIVE, DO BUSINESS  
AND VISIT

## ECONOMIC IMPACT



£32

AVERAGE ATTENDEE SPEND



£100m

DIRECT ECONOMIC IMPACT



£47m

DIRECT IMPACT  
FROM TOURISTS



£87m

TOTAL GVA  
IMPACT





# ENGAGEMENT PROFILE

Birmingham Pride Parade 2022  
(Image credit Getty Images for the Birmingham 2022 Festival.)



# ENGAGEMENT PROFILE

## AUDIENCES, PARTICIPANTS & VOLUNTEERS

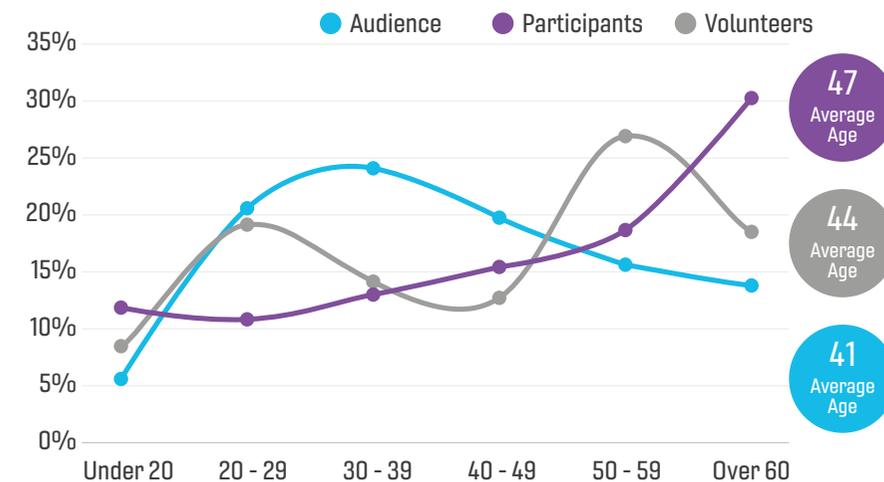
In the summer of 2022, Birmingham hosted the XXII Commonwealth Games (B2022), the largest multi-sport event to be held in England in 10 years. B2022 created a long overdue opportunity to showcase the region's creativity on a global stage and develop an international profile fitting for England's second city.

The Birmingham 2022 Festival was a six-month cultural programme starting in March 2022, celebrating the hosting of the Birmingham 2022 Commonwealth Games. The festival sought to harness the moment of the Commonwealth Games to champion and spotlight the region's arts and cultural sector, while embracing the heritage of the area and its people. Celebrating collaborative and original work by local artists and communities, the festival contributed directly to the overall B2022 mission pillar of 'bringing people together'

Seeking to engage people from all walks of life, across a multitude of programming and engagement types, surveys were conducted to understand how the festival managed to engage different people from across Birmingham and the West Midlands. Responses were collected from the three primary audience engagement types; audiences, participants and volunteers.

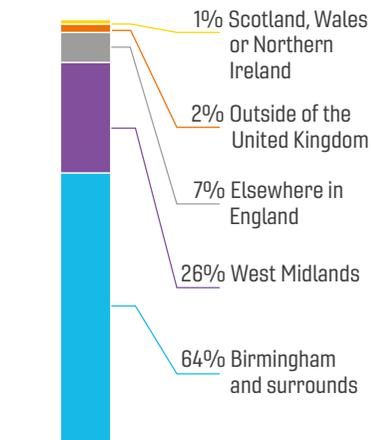
Audience attendees, project participants and festival volunteers were provided with online surveys asking about their experience of their respective activity. Intercept interviews were also conducted at a majority of festival activities to capture a representative sample of audience perspectives and information across the festival programme. Demographic data from intercept interviews is shown here for audience respondents.

### AGE



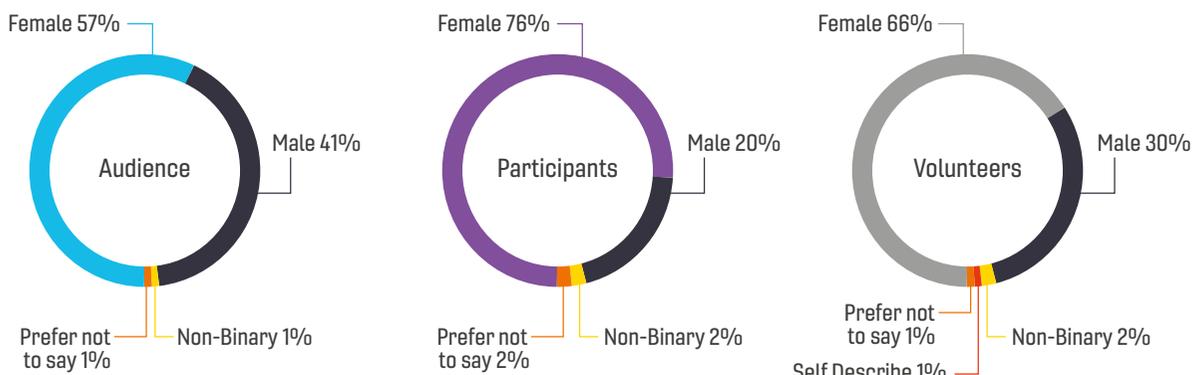
Audience (Interviews), Participant and Volunteer n = 2,113, 1301, 141 respectively

### ORIGIN



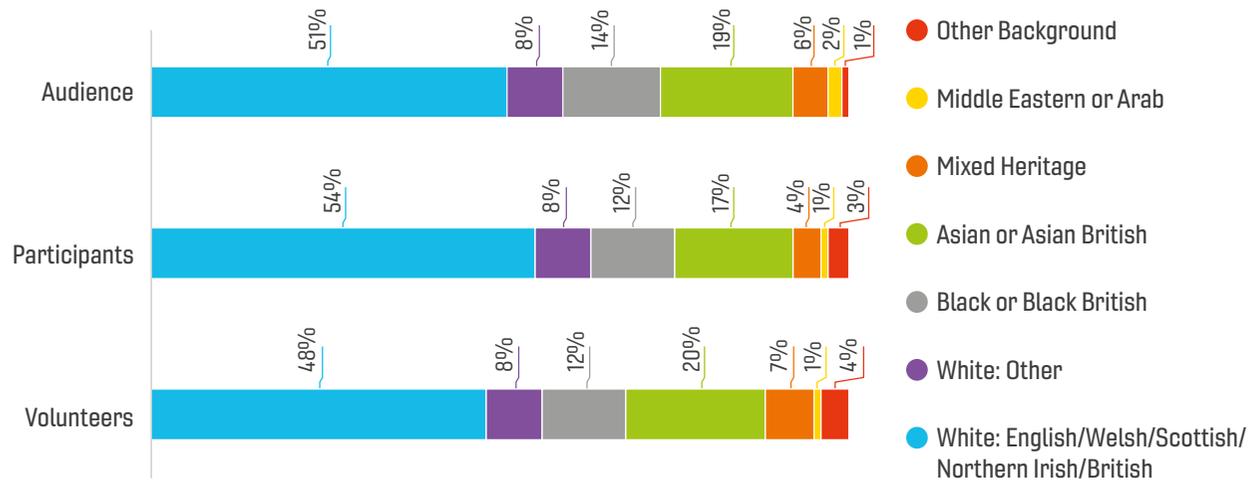
Audience (Interviews), Participant and Volunteer n = 4,005

### GENDER



Audience (Interviews), Participant and Volunteer n = 2,171, 1,344, 147 respectively

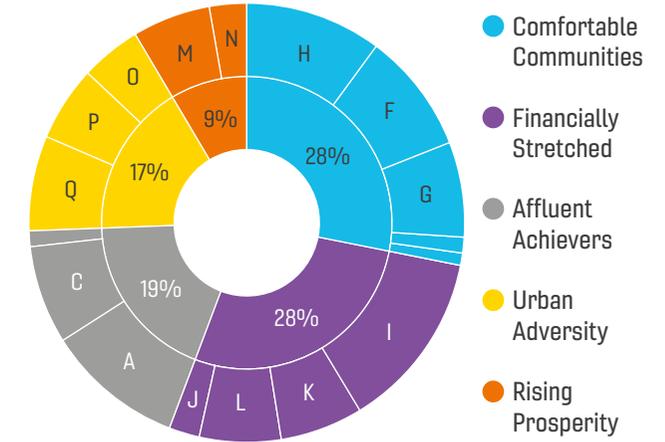
## ETHNICITY



Audience (Interviews), Participant and Volunteer n = 2,178, 1300, 145 respectively. White (other) split out due to size.

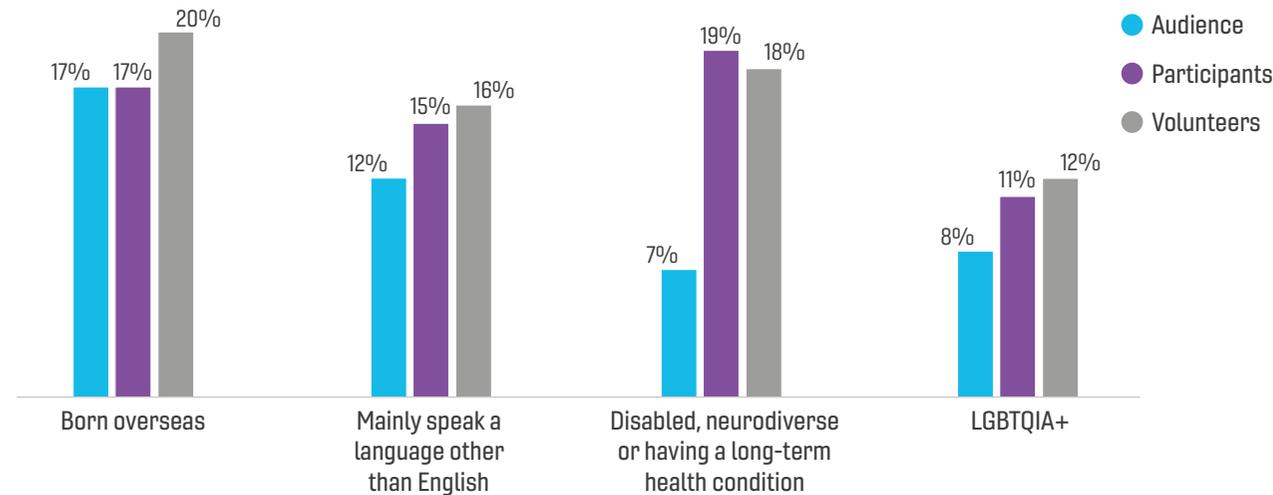
## ACORN PROFILE

AUDIENCES ONLY



Audience (Interviews) n = 1,269

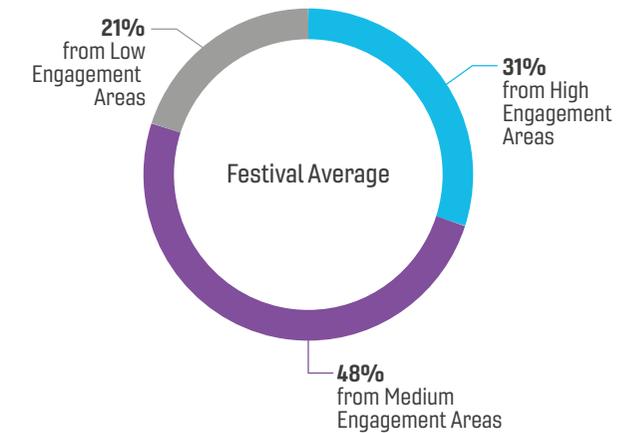
## IDENTITIES



Audience (Interviews), Participant and Volunteer n = 2,183, 1375, 146 respectively

## ENGAGEMENT PROFILE

% OF RESPONDENTS BY EXPECTED CULTURAL ENGAGEMENT PROFILE

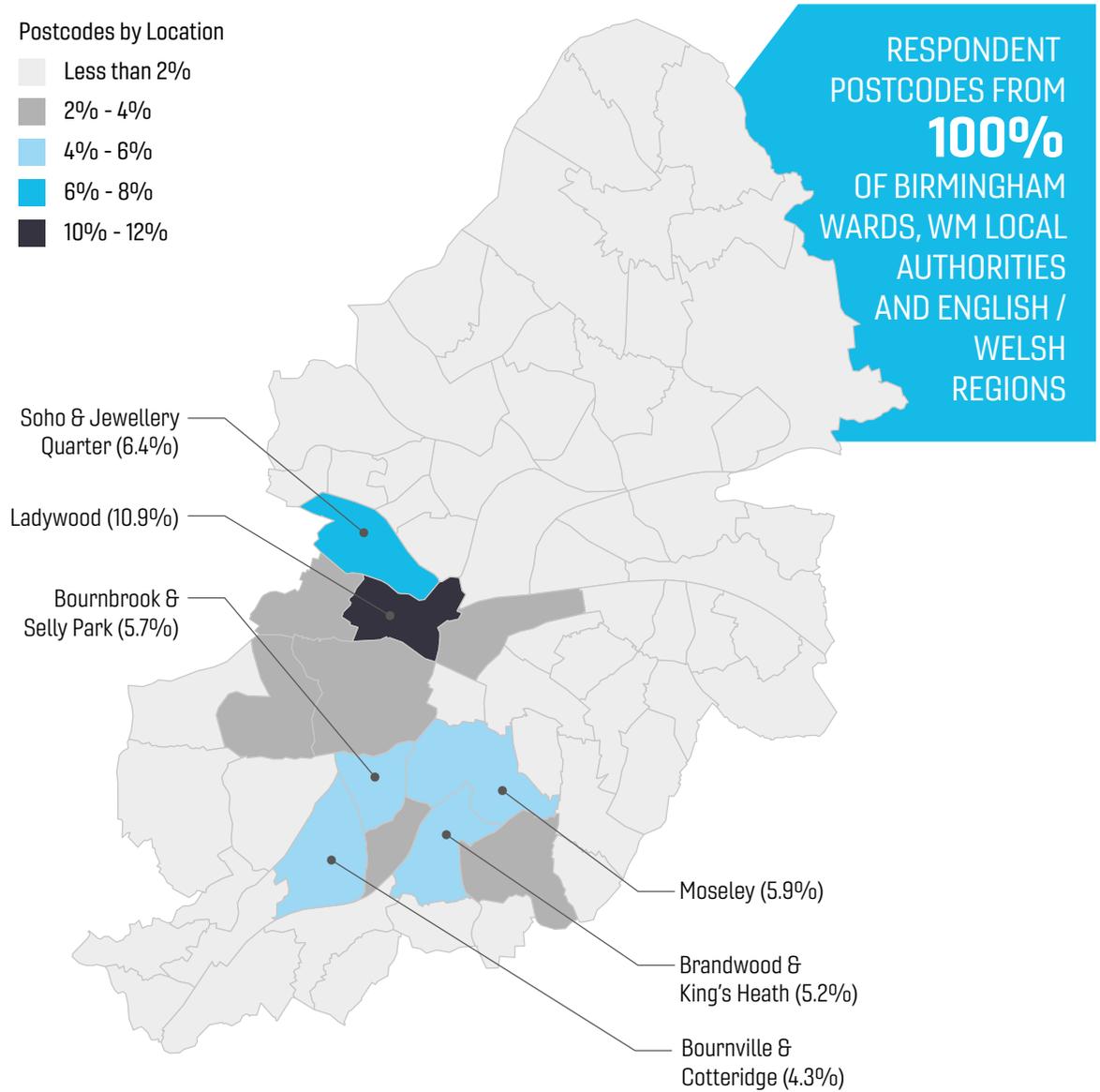


Audience (Interviews), Participant and Volunteer n = 2,268  
See glossary for definitions

## BIRMINGHAM WARDS

### Postcodes by Location

- Less than 2%
- 2% - 4%
- 4% - 6%
- 6% - 8%
- 10% - 12%

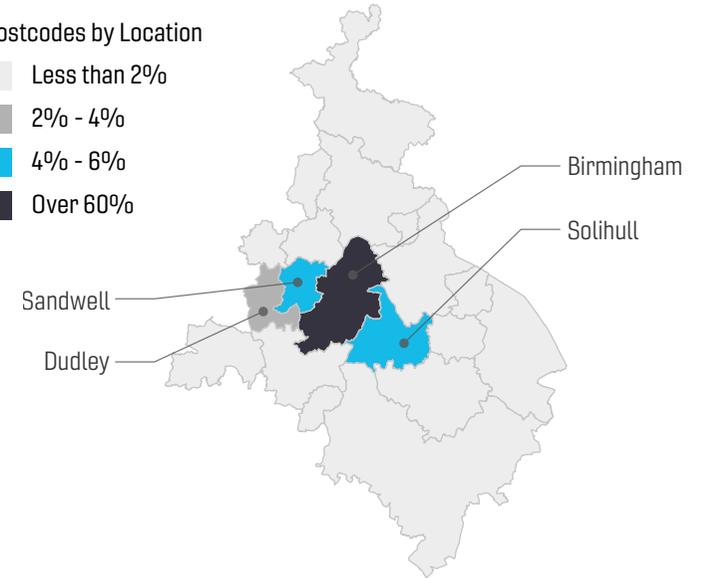


Birmingham Wards (2018). England and Wales mapped using NUTS 3 Regions (2021)  
 Postcodes sourced from surveys, ticketing and interview feildwork. n = 23,795

## WEST MIDLANDS LOCAL AUTHORITY AREAS

### Postcodes by Location

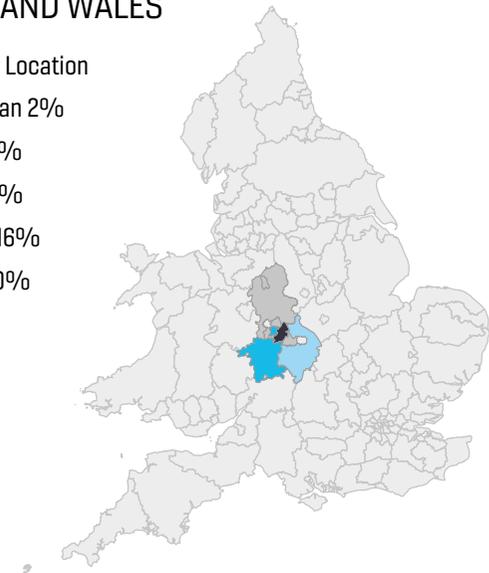
- Less than 2%
- 2% - 4%
- 4% - 6%
- Over 60%



## ENGLAND AND WALES

### Postcode by Location

- Less than 2%
- 2% - 4%
- 5% - 9%
- 10% - 16%
- Over 40%



## PROGRAMME STRATEGY

(Provided by Birmingham 2022 Festival)

### Overview

During 2019 we began a period of consultation and research to guide and inform our curatorial aims, meeting with hundreds of artists and organisations across the cultural sector of Birmingham and the West Midlands. We wanted to know what the sector felt was needed from a cultural programme around the games, where the sector wanted to be in 2022 and how the festival could best facilitate and enable those aspirations.

We followed this in February 2020 with a sector event and a Cultural 'White Paper', outlining the 3 curatorial lines which would guide the curation of the subject matter of the festival, along with an open invitation to the sector to respond to these curatorial lines with creative proposals. These curatorial lines were:

- Our Place in the Commonwealth
- The Present Moment
- Stories of Birmingham & the West Midlands

With an 'open door' approach, we spoke to 600+ artists, heritage specialists across the region, from 250+ organisations as well as individual creative practitioners. This was through one-to-one meetings, proposal submissions and 21 round table discussions on artforms & intersectional topics.

In August 2020 we completed our Business Case. This included our full approach to creating and curating a 6-month festival for the Commonwealth Games, and outlined our vision for the festival, our three curatorial lines, eight central principles of the festival, our cross-cutting themes and how we would commission work. It also included our Theory of Change. We published an executive summary of this document on our website.

We continued to have open dialogue which the sector, with daily new enquiries, and through one-to-one meetings and by our staff actively speaking to networks and sector representatives. We were clear we would curate the festival via a series of programming mechanisms, which are outlined here.

### Direct Commissions

Direct Commissioning was achieved through applying our curatorial lines and principles into a pathway of decision-making. This process was led by our producing team, who brought a range of skills and experiences to the process having worked freelance, in community venues, in established cultural venues, with children and young people, heritage, music, theatre, outdoor arts, play and placemaking, new writing, circus and new audiences. The ultimate decision to offer a commission or not had additional oversight and scrutiny from Martin Green (Chief Creative Officer). No single person was responsible for a commissioning decision – each was a collective decision.

For each proposal our considerations included:

- How it contributed to the Festival curatorial lines
- How it contributed to the Festival vision and principles
- Cost of the project
- Geography – ensuring a spread across the WM
- Art form
- Size and type of lead organisation
- Cross cutting areas we had identified (i.e. heritage, children and young people)
- Where funders had made specific conditions to their funding, that these were met

Once our first tranche of funding was secured in November 2020, the curatorial team began a formal process where proposals and ideas were 'Amber' (and eventually) 'Green' lit. Projects designated as green then went through a process of agreeing the commission, partners, budgets, scheduling and deliverables before we could formally contract.

The direct commissioning process continued hand-in-hand with programme fundraising through 2021 as further funders came on board with the Festival.

### Open Calls

A series of Open Calls were issued with a creative brief for anyone to respond to and circulated using our channels and partners' channels. Open Call projects were expected to be included in the programme in the same manner as Direct Commissions. Criteria and assessment stages were clearly outlined as part of each issued brief.

Each had a minimum of 3 weeks for responses and each had access support wrapped around application making.

Open Calls included the following:

- NATURE: Green spaces, urban nature, and canals (March 2021)
- TRAMS: Social transport heritage (March 2021)
- BLACK ART & ACTIVISM: The Black Art Movement in the West Midlands (March 2021)
- SPORTS: Creative responses to select competition sports at Birmingham 2022 (August 2021)
- DIGITAL: Innovation briefs bringing together digital technology and creative content (December 2021)

Decisions were made via panels made up of:

- B2022 lead producer
- Partners relevant to the brief or supporting the project
- For sports related open calls, we drew in additional advice from Sports Competition Managers in the specific sport area.

### **Creative City Grants Programme**

The Birmingham 2022 Creative City Grants Programme, generously supported by Birmingham City Council, provided 106<sup>1</sup> community groups the chance to work with artists to flood our city with new creative work as part of the Birmingham 2022 Festival.

Each project celebrated the diversity and the character of Birmingham's people and places. The projects embraced a wide variety of artforms and will shine a spotlight on the creativity that thrives within Birmingham.

Two rounds of grant making distributed £1,736,481.63 through applications of up to £20,000 each, bringing together local communities and artists to create new artworks for the B2022 Festival.

Over 135 individual advice and guidance sessions were delivered and over 100 individuals, groups and organisations were engaged through early information presentations.

Grants were assessed by the Birmingham 2022 team and a community-led decision-making panel recruited through our Community Engagement team's work, identifying community leaders across Birmingham.

### **Aligned Projects**

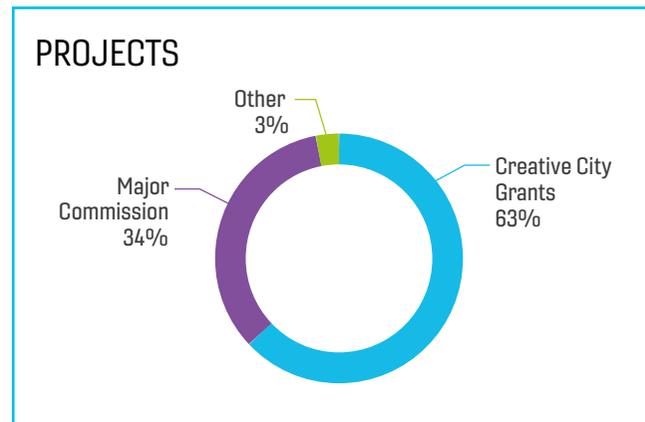
<sup>1</sup> Two Creative City Grants (CCG) projects have been assigned to the 'Commissions' category throughout this report, and therefore not included in analysis for CCG. This report therefore only reports on 104 projects for CCG. Other documents focusing solely on CCG may choose to include figures for these two projects..

### **West Midlands Challenge Fund (Spirit of 2012)**

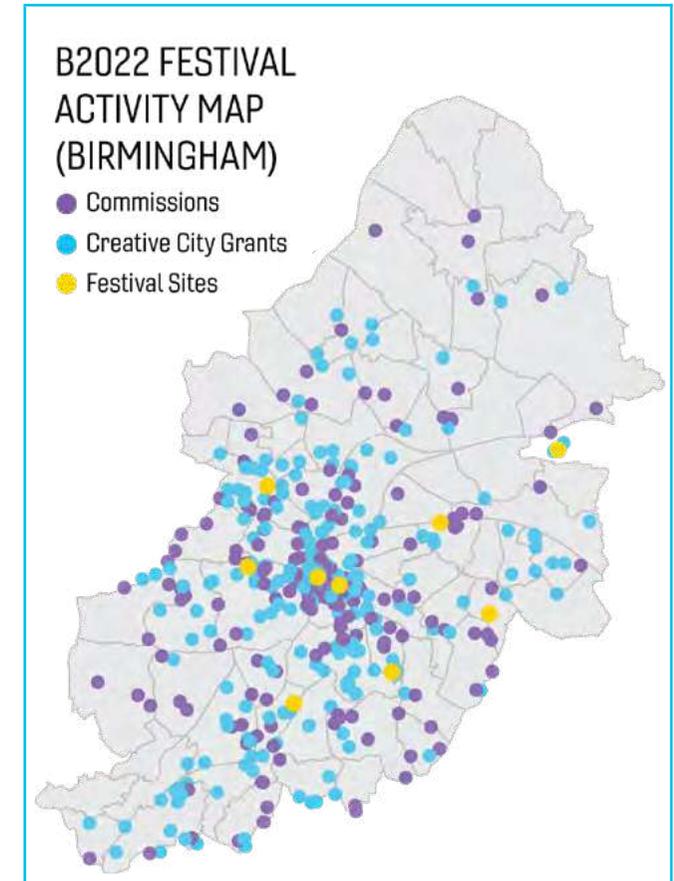
We also partnered with Spirit of 2012 to launch the West Midlands Challenge Fund in February 2020.

As part of the process, we shortlisted applications to the fund who awarded funding to three projects. The Festival Producing team then supported two of the unsuccessful shortlisted projects to develop their ideas and secure other funds to bring their project to life. All were supported by Senior Producers from the festival team to help them creatively align to the festival curatorial lines and principles.

These projects were asked to contribute to festival evaluation and impact measurement in the same way as Aligned Projects.

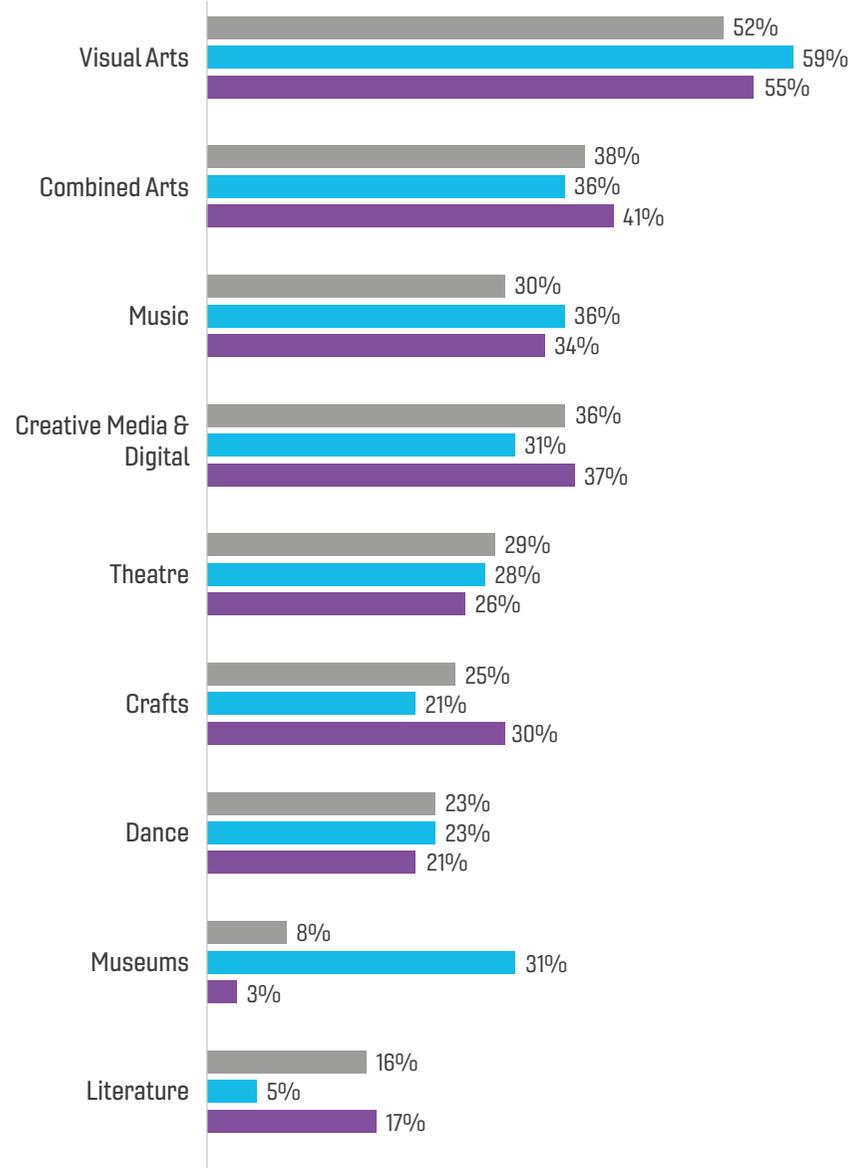


We developed a simple assessment process to formally align projects into the festival that didn't require financial support but that were able to demonstrate how they responded to the curatorial lines of the festival. Those projects were then included as part of the festival, benefiting from a Birmingham 2022 Festival brand license and marketing and communication support from the festival team.



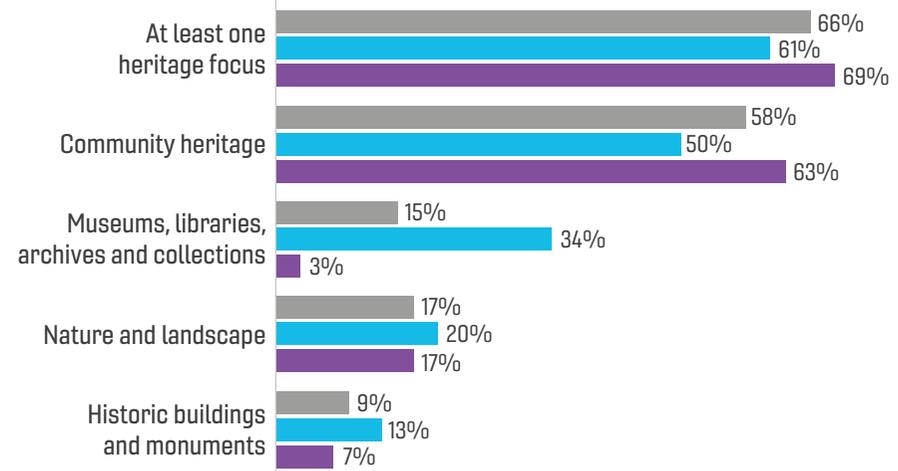
## PROJECT DISCIPLINES

Which of the following artistic disciplines does your project sit within?



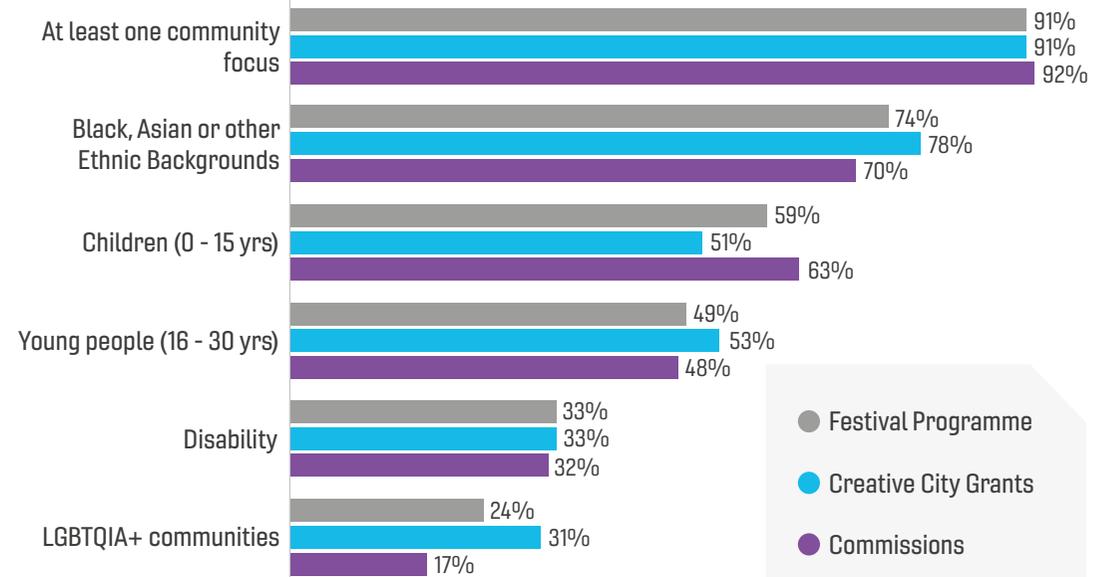
## HERITAGE FOCUS

Which of the following heritage areas does your project focus on?



## COMMUNITY FOCUS

Does your project focus on engaging with audiences or participants from any of the following communities?



- Festival Programme
- Creative City Grants
- Commissions

## EVALUATION METHODOLOGY

(Provided by the Indigo-Ltd Consortium Evaluation Team)

The Birmingham 2022 Festival developed a Theory of Change (ToC) that mapped the process of moving from the expected impact and ambition of the festival to its actual results. The ToC was based on consultations with the sector and the OC, identifying the intended short, medium and long-term outcomes from the investments made in the delivery of the festival and its programme. The activities and outputs generated by the Birmingham 2022 Festival are aligned to these intended changes. An Executive Summary of the Business Case Document, outlining the festival vision, aims, principles and the theory of change, was published on in August 2020<sup>1</sup>.

Our evaluation is an outcomes-based evaluation, measuring the extent to which the Birmingham 2022 Festival has successfully used investments to fund activities and outputs to bring about measurable change in the cultural life of the city and region. The evaluation utilises baseline analysis and an agreed set of short and longer-term outcome indicators that featured in the ToC and overall Monitoring and Evaluation framework.

Our task as evaluators was to:

- Review and understand the framework and research that had been undertaken
- Suggest and refine metrics and processes that could balance the research needs of the framework with the ambition of the programme
- Facilitate the implementation of the evaluation process
- Analyse and report on the data collected throughout the festival

We suggested minor refinements to the pre-existing monitoring and evaluation framework, notably in the areas of shared metrics, outcome definition and utilising and aligning with existing data and measurement tools. We also recommended aligning to a piece of research that the OC had commissioned previously, known as the 'West Midlands Place Profiler'<sup>2</sup>. This research provided granular geo-spatial cultural and non-cultural data at Local Authority and MSOA levels to inform cultural programming and targeted investments.

In regard to the evaluation implementation, the delivery nature of the festival required an innovative approach. Given that the festival programme was being delivered through a range of direct commissions and organisational grants, it seemed fitting to apply a distributed evaluation approach, similar to that of Arts Council England's Impact & Insight Toolkit. Such an approach looked to provide each project with the survey tools they needed to collect feedback from their respective stakeholders about their specific project.

Arguably the audience experience of the festival could be considered as the product of its associated activities. By collecting feedback at the activity level, rather than through a centralised or general method - such as a single generic audience survey asking about the general experience of the festival - we were able to build a more robust set of data to analyse and understand the perceived outcomes of the festival as a whole; while simultaneously respecting the artistically and culturally diverse and assorted nature of the experiences and events we are trying to evaluate.

The analysis within this report has been structured to take advantage of this distributed evaluation methodology. Not only does the aggregate dataset have reportable outputs for each activity within the festival programme, but it also contains individual feedback from stakeholders for each one of those activities; audiences, participants, volunteers, freelancers and staff.

<sup>1</sup> Birmingham 2022 Commonwealth Games Business Case, August 2020

<sup>2</sup> Created as part of 'Identity-Confidence-Connection', Indigo-Ltd/Baker Richards, 2021 <https://www.wmca.org.uk/what-we-do/culture-and-digital/culture/west-midlands-cultural-sector-research-project/>



## DIMENSION SELECTION

Each survey contained a range of 'dimension' questions, asking stakeholders about their experience of the activity or project they were participating or engaging with. Dimensions are assessed on a Likert scale, in which respondents move a slider to a point that indicates whether they agree or disagree with the dimension statement.

These dimensions are a feature available within the Culture Counts Evaluation Platform, as used by the Arts Council England Impact and Insight Toolkit. Research has gone into the development of these statements, and they have been tested in collaboration with industry, practitioners, and other academic partners.

Dimensions seek to provide evaluators with standardised language in which to capture and quantify survey feedback for a range of typical outcomes areas, such as social, cultural or economic impact.

Appropriate dimensions were chosen based on their alignment with the festival's strategic objectives. Dimension selection considered three major factors:

### - Programme Inputs

This method considered each activity within the programme to be either a direct commission or an activity delivered through the Creative City grant stream.

### - Programme Outputs & Delivery

This method considered the range of ways that members of the public would engage with these activities; whether they be ticketed or unticketed events, and if those activities featured an active engagement mechanism that required participation, or if their delivery nature was activation based, where passers-by could choose to engage or not.

### - Respondent Type

This method considered the range of 'types' a survey respondent could be; broadly fitting into one of five categories.

Upon reviewing the programme, and in consultation with OC staff, it was determined that categorising survey by respondent type was the optimal way to balance practicality in evaluation delivery with the research outcomes required of the evaluation framework.

To this end, dimensions were selected based on the goals established by the OC in its Theory of Change. The five 'mission pillars', in which subsequent outcomes and metrics were associated with were:

- **Demonstrate** the value of arts and cultural activities, leading to increased and sustained investment at local and regional levels
- **Connect** diverse artists and diverse audiences by foregrounding and facilitating partnerships and projects that can achieve this
- **Promote** Birmingham and the West Midlands as an international region of creativity and culture
- **Position** Birmingham and the West Midlands as a brilliant place to live, work and study
- **Encourage** audiences back following the global pandemic

These mission pillars ultimately led to the development of key short-term outcomes, these being:

1. **Co-Creation** - An increase in community co-creation and inclusion skills of the region's cultural workforce
2. **Workforce** - An increase in the diversity and capacity of the region's cultural workforce
3. **Skills Development** - Creative and cultural skills development amongst participants in Birmingham and the West Midlands
4. **New Audiences** - The Festival grows and diversifies audiences for arts and heritage in Birmingham and the West Midlands
5. **Community** - All those engaged with the Festival feel more connected to their community and shared heritage
6. **Network** - New strategic relationships and partnerships are built in Birmingham and the West Midlands
7. **Profile** - The profile and reputation of the region's cultural offer is enhanced locally, regionally and nationally

The following table identifies the dimensions used across the evaluation framework, with alignments between different respondent types identified accordingly. These were the metrics that differed across surveys, coupled with the shared or standard metrics required of the evaluation framework that were contained within each one.



## SURVEY RESPONDENT TYPES

AUDIENCES	PARTICIPANTS	VOLUNTEERS	PROJECT STAFF	FREELANCERS	DIMENSION	STATEMENT
x	x	x			Wellbeing	It had a positive impact on my physical health and mental wellbeing
x	x	x			Insight	It helped me gain new insight or knowledge
x	x	x			Distinctiveness	It was different from things I've experienced before
x	x	x			Heritage	It made me feel connected to a shared history/culture
x	x	x			Pride in Place	It made me feel proud of my local area
x	x	x			Connection	It helped me to feel connected to people in the community
	x	x	x		Stretch	I did something I didn't know I was capable of
x			x	x	Content	It reflected a broad and inclusive range of voices
			x	x	Practice development	It contributed to the development of my arts practice or business
		x	x	x	Contribution	I felt like my contribution mattered
			x	x	Networks	It connected me with other people in my field
			x	x	Opportunity	It opened up new opportunities for me
			x	x	Collaboration	It provided opportunities for collaboration
	x				Skills	I gained new skills
	x				Artistic Skills	I improved my artistic skills
	x				Confidence	I feel more confident about doing new things

# PROGRAMME OUTCOMES

PoliNations. (Image credit: Nathan Stirk for Getty Images)

# PROGRAMME OVERVIEW

For the purpose of this report, results for Birmingham 2022 Festival activities have been split into high-level programme streams. This facilitates comparison between the streams to identify unique strengths or insights related to the types of activities contained within each stream. A programme-based evaluation of the short-term outcomes aims to identify any differences measured across audience and respondent demographics, and recognise the unique impact that each programme contributes to the overall B2022 Festival programme as a whole.

The subsequent pages outline the distinctive outcomes achieved by the Festival's commission and grant programmes, as well as its Festival Site activities that took place during the 2022 Commonwealth Games. The report also includes highlights of case studies from selected activities, that help add narrative context to the understanding of the overall programme. Case study highlights are taken from three specific case study reports that were commissioned in parallel to this evaluation.

The Festival also included 'aligned' activities, which were included in the overall festival programme and received marketing and communications support from Birmingham 2022 Festival, but did not receive financial support or investment. To this end, these activities did not collect survey responses as part of the distributed evaluation strategy, however their outputs are still noted within this report. They are identified separately, as an assurance of transparency in reporting.

Notably, some activities within the commissioning stream reported very large attendance figures. Again, for transparency, these activities are indicated separately in the following table. Given many activities within the festival were public activations, B2022 Festival applied an innovative approach to calculating direct attendance of its programme, in an effort not to overcount or overestimate its true impact. Details of this approach are provided in the economic impact section.

The overview of participation in the B2022 Festival shows that there was a total 2,467,588 direct and digital attendances. Commission projects reported 1,299,349 in-person attendances and the Festival Sites reported 753,273. Generations (Julian Germain) and the Victoria Square Festival Site were the standouts in terms of the number of attendances.

PROGRAMME STREAMS	REPORTED DIRECT ATTENDANCES
Commissions	1,299,349
<i>Generations</i>	338,611
<i>We Are Birmingham</i>	265,071
<i>On Record</i>	213,283
<i>Foreign Exchange</i>	94,056
<i>Perry Hall Park</i>	86,744
<i>All other projects</i>	301,584
Creative City Grants <sup>1</sup>	162,581
Festival Sites	753,273
<i>Victoria Square</i>	600,463
<i>Other Sites</i>	152,810
All other projects <sup>2</sup>	60
<b>Total Direct In-Person Attendances</b>	<b>2,215,263</b>
Digital Streaming Attendances	252,325
<b>Total Direct Attendances</b>	<b>2,467,588</b>

<sup>1</sup> Two Creative City Grants (CCG) projects have been assigned to the 'Commissions' category throughout this report, and therefore not included in the totals for CCG. Other documents focusing solely on CCG may include figures for these projects.

<sup>2</sup> There were four projects which were not assigned to the high-level programme streams listed here, those being two sector development programmes and two 'talks and panels' series projects. These are included within the overall Festival programme analysis, but excluded from any programme stream analysis in this report.



# 96%

GOOD + EXCELLENT

## OVERALL EXPERIENCE



# 57

## NET PROMOTER SCORE



# £32

## AVERAGE ATTENDEE SPEND

**As shown, results from surveys show that Festival programme activities were rated positively by audiences. 96% of attendees rated events and festival activities as either good or excellent.**

**Audiences were very likely to recommend events to friends and family.**

**The data shows that the programme attracted and engaged significant numbers of those from West Midland areas with historically low and medium rates of engagement, as well as those with the highest historical levels of engagement.**

**With an average spend of £32, attendees made a significant contribution to the local economy.**

### Overall Experience

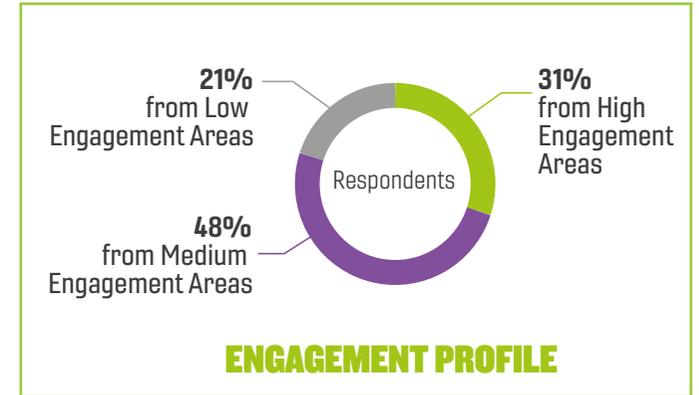
All surveyed audience members, participants and volunteers were asked to rate their overall experience of their respective activity. This question was asked after all dimension questions were asked. Respondents were given five choices; terrible, poor, neutral, good and excellent.

### Net Promoter Score (NPS)

NPS is a standardised metric that measure the loyalty of an organisation and its audience, based on their likelihood to recommend it to a friends or colleague, reported on a scale of -100 to +100. A NPS that is positive (i.e. above 0) is generally considered to be good, with a NPS of 50+ considered to be excellent. Respondents were asked how likely they would be to recommend Birmingham 2022 Festival.

### Expected Cultural Engagement Profile

Respondents were asked to provide their postcode at the conclusion of each survey. Postcodes were then associated with each respondent's respective MSOA (middle layer super output area), which is a statistical area in which other demographic and behavioural information can be inferred. A separate piece of research was commissioned by cultural sector partners in the West Midlands that created a 'place profiler' covering all MSOAs



in the wider West Midlands area. It combined multiple points of data to determine the expected arts engagement profile of each MSOA - that being whether an MSOA had a low, medium or high expected engagement profile with arts activities.

Broadly speaking, respondents from a high expected cultural engagement MSOA are more likely to engage with arts activities compared to those from a low engagement MSOA. This statistic shows the breakdown by their expected cultural engagement profile; i.e. what percentage of respondents came from MSOAs with low, medium and high expected cultural engagement classifications.

Compared to the overall West Midlands population, the overall B2022 Festival program engaged fewer people from 'medium' engagement areas. This decrease likely grew engagement from 'high' and 'low' engagement areas respectively,

### Average Spend

Respondents were asked how much they spent during their trip to the respective Birmingham 2022 Festival activity. This figure gives an insight into audience behaviour at each festival event, and how this might differ between activities, audience profile and venue.

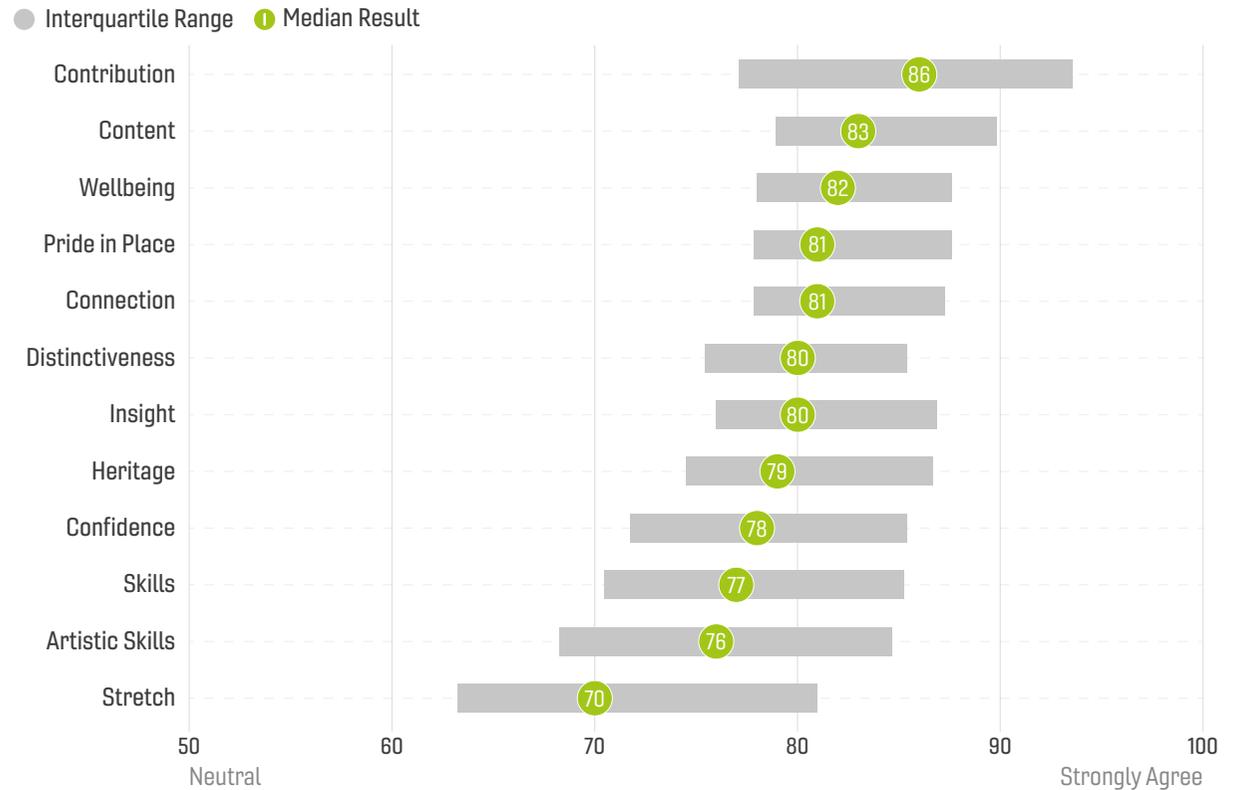
## Overall Outcomes

Outcome results are represented by the range of survey averages for each activity within the Birmingham 2022 Festival programme. As each activity had a unique survey, a unique survey average has been generated for each activity within the programme. The area presented here represents the interquartile range (IQR) of these average results, that being the middle 50% of the full range (i.e. lowest to highest). The IQR is used to represent the 'typical' or 'benchmark' range for festival activities. A median result is also provided, which represents the middle result achieved across all activities, in aggregate.

Smaller interquartile ranges indicate that average results were similar and therefore, a consistent outcome has been reported by respondents for the range of activity with the festival. Larger ranges indicate more divergence. This divergence is to be expected, as the festival offered a wide and diverse programme of activities with a variety of experiences available for audiences and participants alike.

Median results were consistent overall across the range of programming, with relatively small interquartile ranges identified for most dimensions. *Contribution* was the strongest performing dimension by median result, but also had one of the largest IQRs. Given the lower band of the IQR is still in line with the other top performing dimensions, this suggests that over 50% of projects in programme had this as their top performing dimension, meaning that many volunteer and participant respondents strongly agreed that they felt their contribution mattered. *Stretch* achieved the lowest median result of all dimensions, along with the largest IQR. This suggests that for the participants and volunteers responding to this dimension, they were the least likely to agree that they had done something they didn't know they were capable of, as part of Birmingham 2022 Festival.

## DIMENSIONS RESULTS (INTERQUARTILE RANGE)



Count per dimension:  $16 < s < 28$ ;  $3,322 < n < 6,382$ . Surveys with less than 5 responses removed prior to analysis. Results are representative of responses from Audiences, Participants and Volunteers.

# COMMISSIONS

## Overview

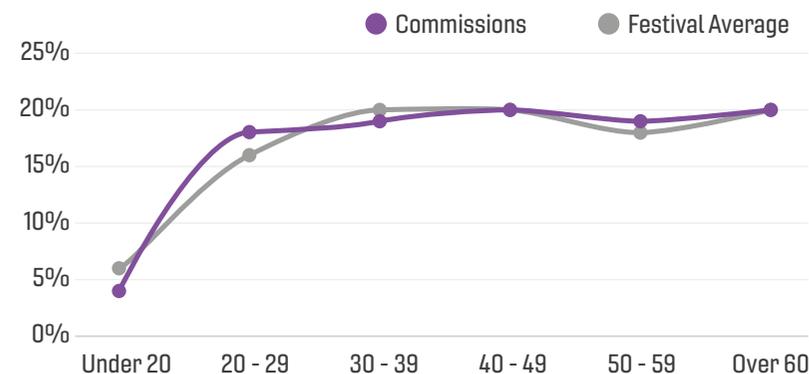
Birmingham 2022 Festival commissioned 56 projects across 549 participating and delivery partner organisations. Commissions were presented in a variety of formats across the festival, including large scale public realm activations like People, Place and Sport (Jaskirt Boora & Multistory) and Generations (Julian Germain), mass participatory activities like Critical Mass, or open-air performing arts like Wondrous Stories (Motionhouse and OPUS).

Commissioned activities were held throughout the 6-month period of the festival, reporting an aggregate combined audience of above 1.5m, representing an in-person audience of 1.3m and an additional digital audience of over 213k.

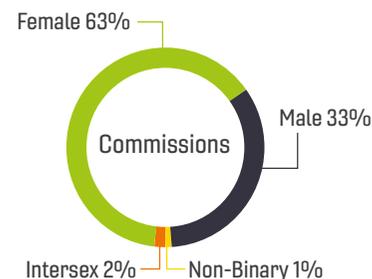
Commissioning activities took place across Birmingham and the West Midlands, with almost 80% of projects taking place across multiple sites and a total of 8,686 performance or activity sessions being delivered across all projects.

Respondents for commissioned projects were the most likely to come from the West Midlands region, compared to the other programming streams. These respondents were also most likely to be from 'high' expected cultural engagement areas, suggesting that they appealed more to an already engaged cultural attendees. Compared to the broader population, the percentage of survey respondents from 'high' engagement areas was 20% greater than the West Midlands population, at an even cost to 'low' and 'medium' engagement respondents of 10% each. Their age profile closely matched that of the festival average, with even distributions across age ranges.

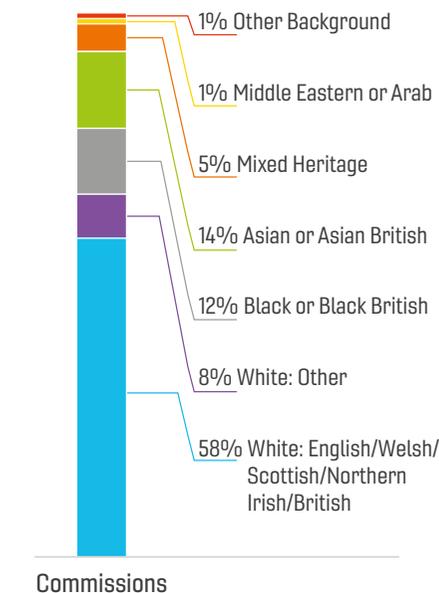
## AGE



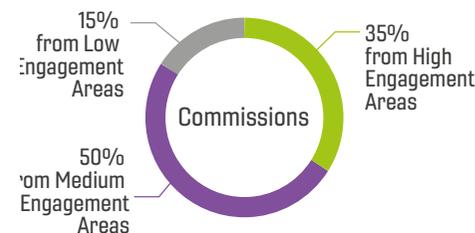
## GENDER



## ETHNICITY



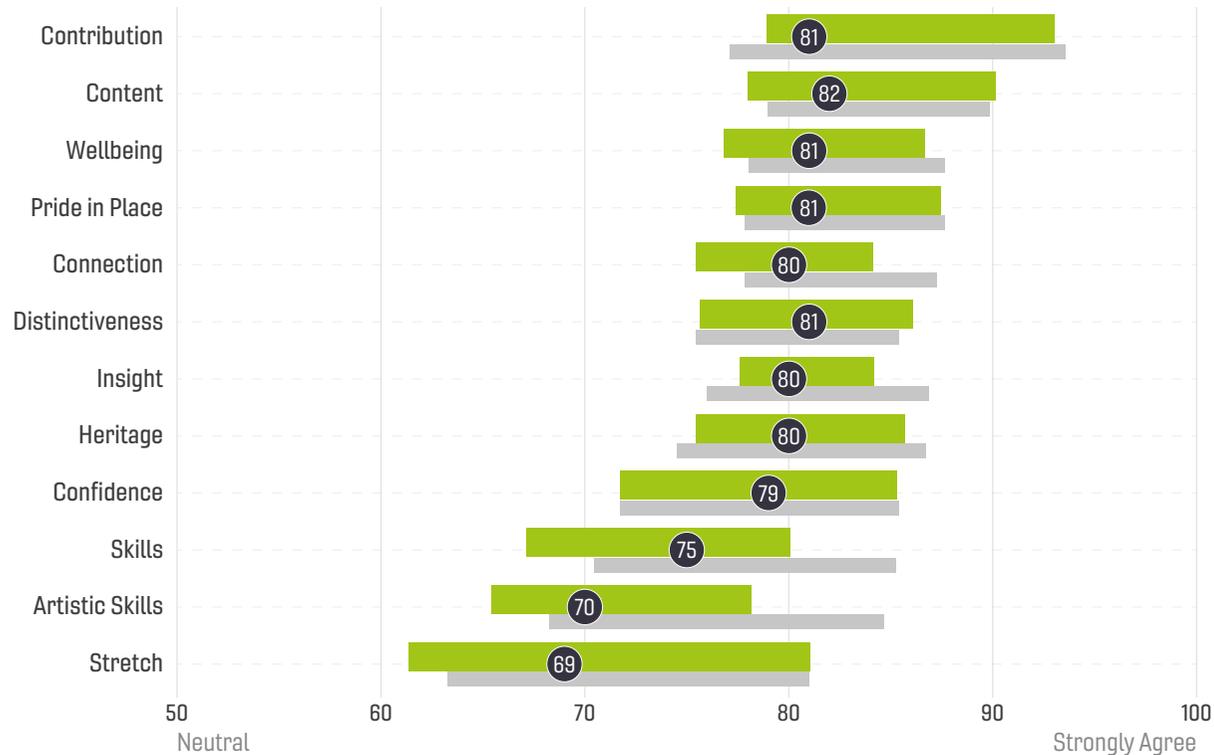
## ENGAGEMENT PROFILE



Audience (Online & Interview) & Participant; 3,376 < n < 3,456

## DIMENSION RESULTS (INTERQUARTILE RANGE)

● Festival Overall ● Commissions ● Median Result



Count per dimension: 12 < s < 56; 64 < n < 3,699. Surveys with less than 5 responses removed prior to analysis. Results are representative of responses from Audiences, Participants and Volunteers.

Many dimensions were broadly aligned with the festival average range. Commissions had its highest median result for *Content*, ('It reflected a broad and inclusive range of voices'), whereas *Insight* had the smallest interquartile range, ('It helped me gain new insight or knowledge'), suggesting broad consistency for this outcome across commission activities.

While median results for *Connection*, *Skills* and *Artistic Skills* were in line with the overall festival median, the lower interquartile band for these dimensions suggests that some activities within the programme stream were not able to realise these outcomes as consistently compared to the overall festival programme.



Fluitō - Georgia Tucker. (Image credit: UNKNOWN from Image bank)



**“Immersive, interactive, factual, entertaining, overwhelmed”**

- Audience Survey Respondent

**“Excellent event, with great people, powerful meaning and tangible education seen through the crowds.”**

- Artist Survey Respondent



# PROJECT SPOTLIGHT

## HEALING GARDENS OF BAB (FIERCE)

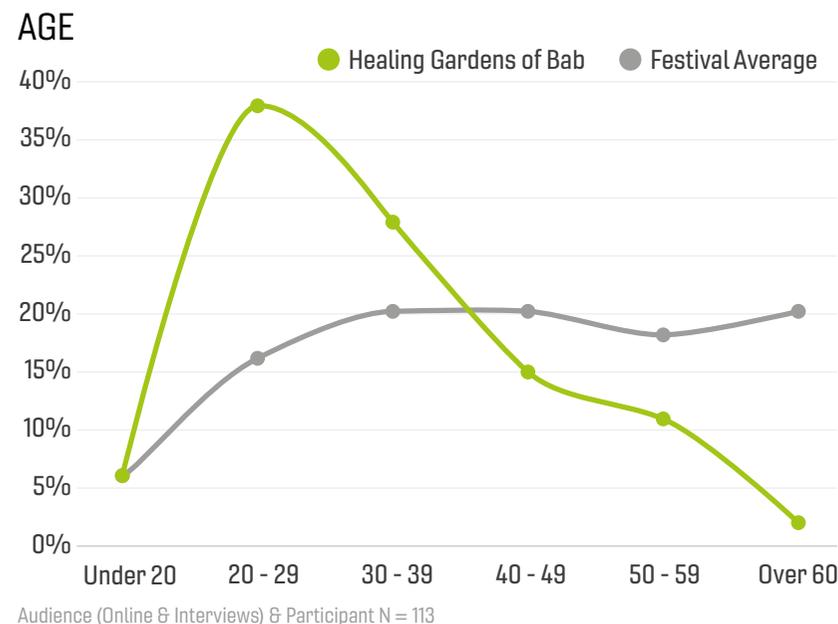
Chamberlain Square, Birmingham Museum & Art Gallery, Symphony Hall and Other City Locations.

Supported by the Paul Hamlyn Foundation, The National Lottery Community Fund, Canada Council for the Arts, High Commission of Canada in the UK and Creative New Zealand.

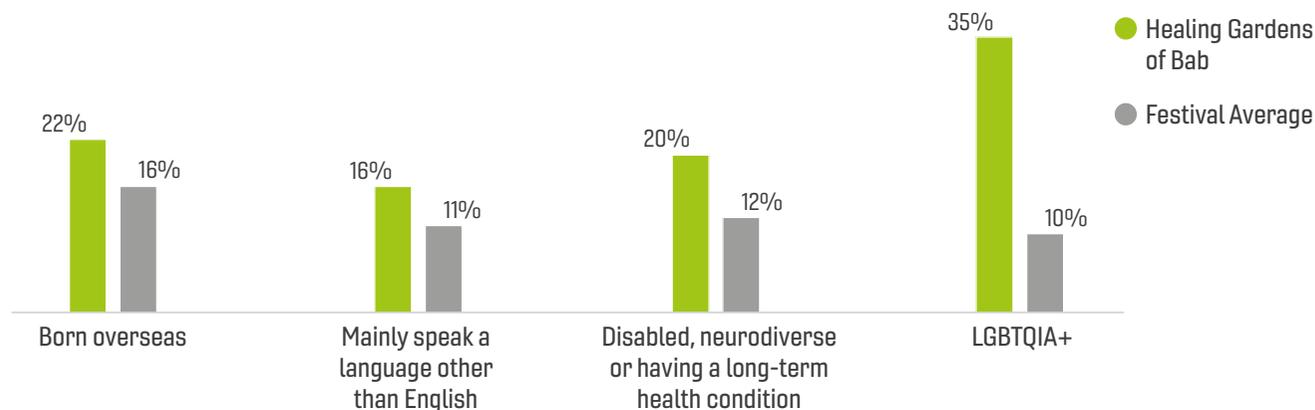
Healing Gardens of Bab was an activation project presented in various locations around Birmingham, from 27 June to 17 July. Presented by Fierce Festival, the project is an artistic response to colonial history, one which actively celebrates what the 'empire tried (and failed) to stamp out.'

Working with a group of five young LGBTQIA+ creatives, Healing Gardens of Bab was a mixed programme of performances, events and artworks that uplifted expressions of queerness, through joyous spectacles and participatory experiences.

Audiences were significantly younger on average, compared to the overall Festival demographic, with respondents being significantly more likely to identify as LGBTQIA+.



### IDENTITY



Audience (Online & Interviews) & Participant N = 114

**“In reality, Muslims come in all sorts of shapes and sizes and colours and levels of practice and spirituality, and this event was brave enough to diverge from that one stereotypical view and present this in a really interesting way. Bravo! More of this please ... it’s good for everyone to see and understand that everyone experiences struggles, it is a universal experience.”**

- Audience Survey Respondent

# PROJECT SPOTLIGHT

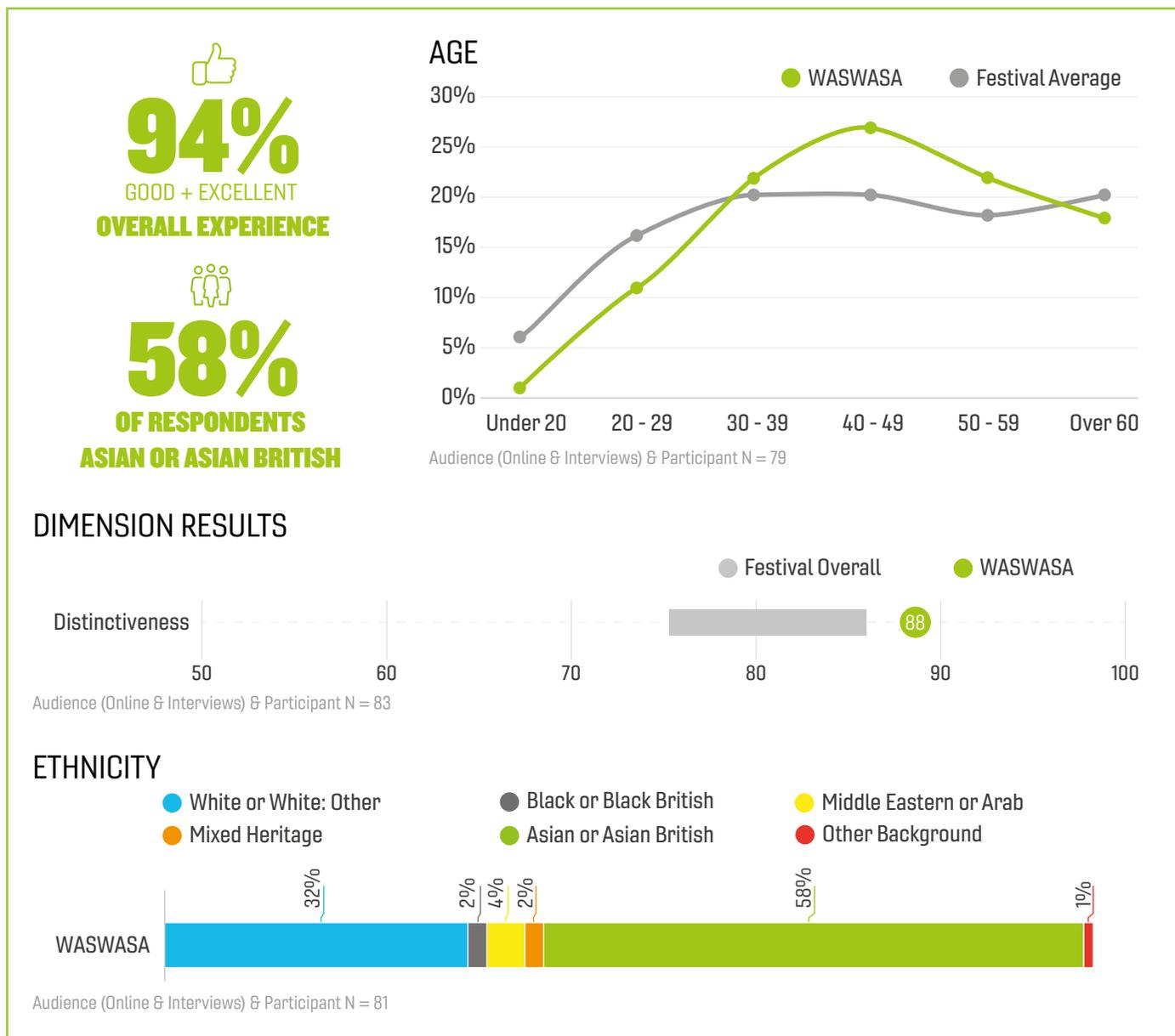
## WASWASA (SOUL CITY ARTS)

Birmingham Hippodrome and Soul City Arts' warehouse, Sparkbrook.

Presented in association with Birmingham Hippodrome, University of Birmingham, University of Warwick and Guildhall Live Events, part of Guildhall School of Music & Drama. Supported by Arts Council England and The National Lottery Heritage Fund.

Waswasa was an immersive theatrical experience and installation presented by Soul City Arts in association with Birmingham Hippodrome, University of Birmingham, University of Warwick and Guildhall Live Events. It explored the act of Islamic prayer and its meaning within a modern, secular society, with audiences invited to walk through a combination of live performance, art installation and projected film zones, placing them at the very heart of the story.

Audiences were more likely to be aged 40 – 49 compared to the Festival average, with respondents being significantly more likely to identify their ethnicity as Asian or Asian British. The mean results for the *Distinctiveness* dimension ('it was different to things I've experience before') was 88/100; one of the highest results of the Festival. Audience results for five of the six remaining dimensions were also within the Festival benchmark range.



**“I’m more confident now. I’m gonna be performing in front of people that I know, which will be outside my comfort zone, but you just gotta do it sometimes. You just gotta do it.”**

– Participant Survey Respondent



# PROJECT SPOTLIGHT

## TAPPIN' IN

(STEPHANIE RIDINGS AND LOU LOMAS)

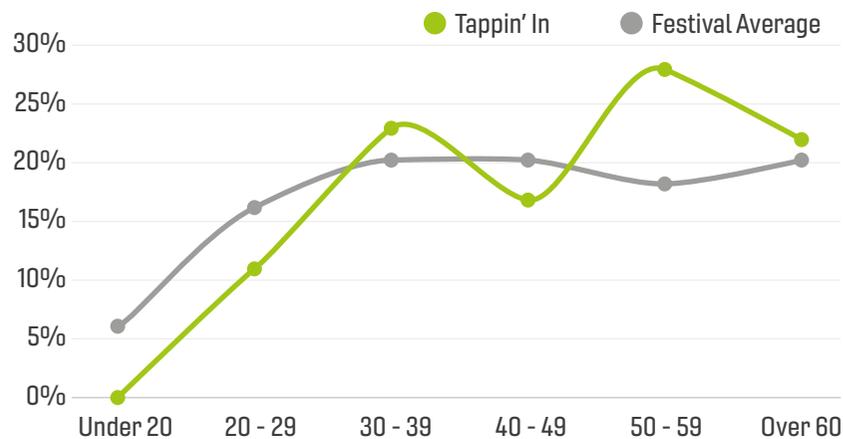
Workshops in various locations. Final performance in Brindleyplace.

Stephanie Ridings in association with Lou Lomas. Associate Producers DanceXchange. Supported by Arts Council England, The National Lottery Community Fund and Esmée Fairbairn Foundation.

Tappin' In was a co-created, mass participation tap dancing and storytelling experience presented by Stephanie Ridings and Lou Lomas. Bringing participants together from Birmingham, Coventry, Stoke, Rugby, Cannock, Solihull, Tamworth and Telford, Tappin' In taught participants to tap dance whilst also creating a space for sharing their stories and experiences with each other. It culminated in Birmingham's biggest outdoor tap lesson and 'shim-sham'.

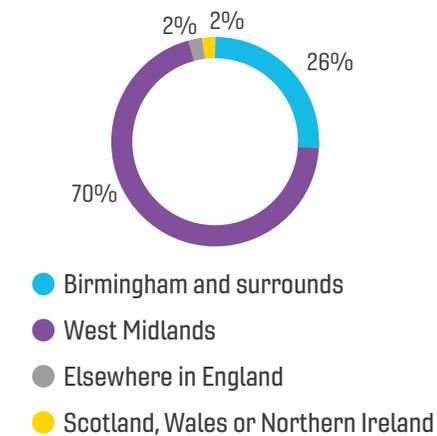
Audiences and participants were more likely to be aged 50 – 59 compared to the Festival average, with 77% of respondents living in the West Midlands area, outside of Birmingham. The mean results for the three dimensions *Distinctiveness*, *Skills* and *Stretch* were some of the highest results of the Festival, with seven of the eight remaining dimensions also performing within the Festival benchmark range.

### AGE



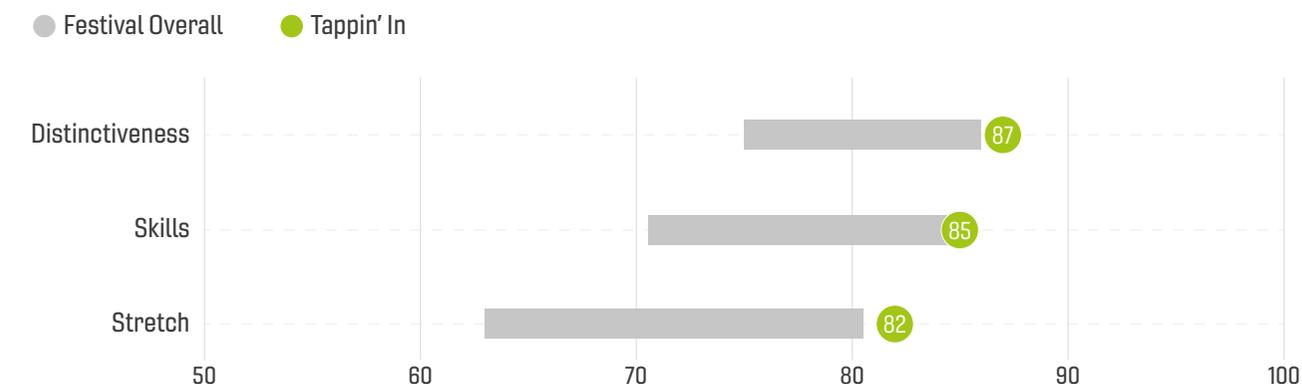
Audience (Online & Interviews) & Participant N = 65

### ORIGIN



Audience (Online & Interviews) & Participant N = 89

### DIMENSION RESULTS



Audience (Online & Interviews) & Participant: 40 < n < 75

# CREATIVE CITY GRANTS



## Overview

Creative City Grants was a £2m grant scheme funded by Birmingham City Council. The Birmingham 2022 Festival featured 104 projects from the scheme, across 318 participating and delivery partner organisations. It featured a variety of presentation and activity types, including performances like Flourish! (Birmingham Contemporary Music Group) and Restoration (Eloquent Praise & Empowerment Dance), as well as participatory activities such as Cog in the Wheel (Deaf Explorer), Brummie Born or Bred (Arts 50 Alive Intergeneration Network).

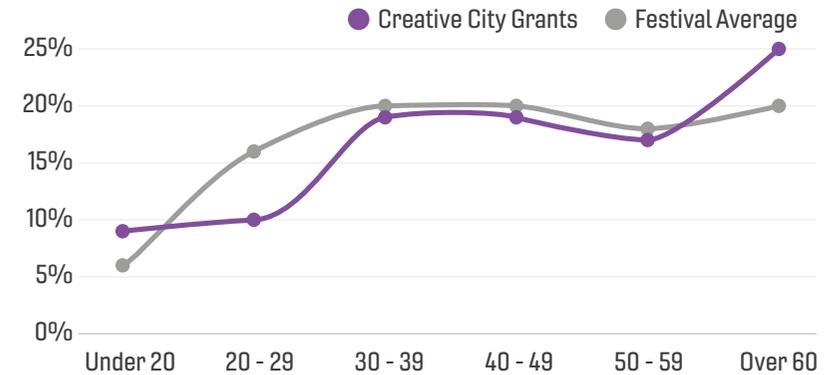
Creative City activities were held throughout the 6-month period of the festival, reporting an aggregate combined audience of almost 202k, representing an in-person audience of 163k and an additional digital audience of approximately 39k.

Creative City activities took place across Birmingham, with almost 70% of projects taking place across multiple sites and a total of 2,772 performance or activity sessions being delivered across all projects.

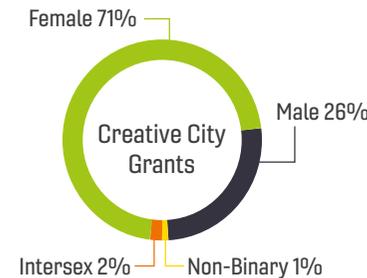
Respondents for Creative City projects were the most likely to come from the Birmingham region, compared to the other programming streams, with 96% saying they lived in Birmingham or the West Midlands. Respondents were more likely to be from 'low' expected cultural engagement areas, compared to the festival average.

Compared to the broader population, the percentage of survey respondents from 'high' engagement areas was only 13% greater than the West Midlands population, and inline with population estimates from 'low' engagement areas, suggesting these activities were much more likely to engage those from areas who did not normally engage with arts and culture. Their age profile skewed higher for those above 60+ and lower for those 20-29. Respondents were more likely to identify with an Asian or Asian British and Black or Black British ethnicity, when compared to the rest of the programme.

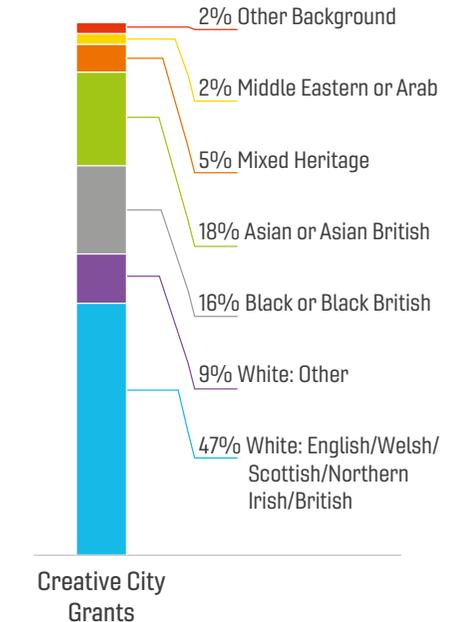
## AGE



## GENDER



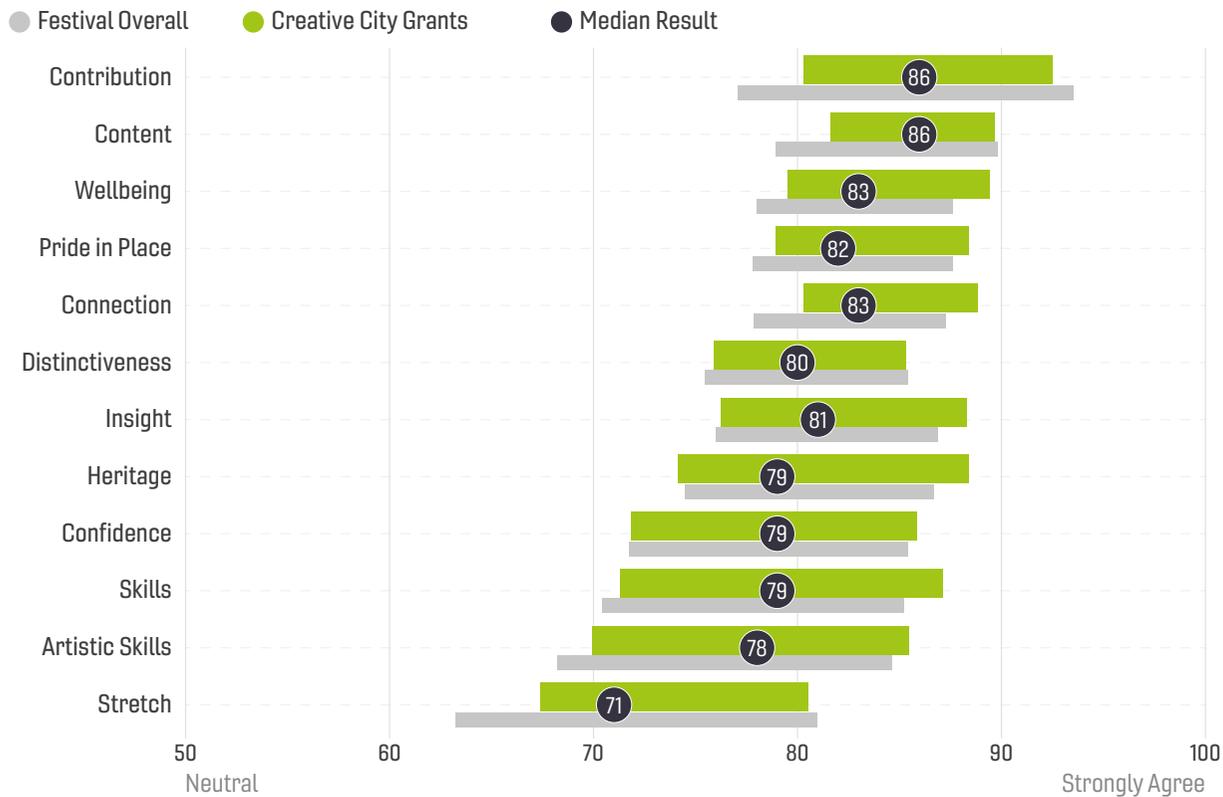
## ETHNICITY



## ENGAGEMENT PROFILE



## DIMENSION RESULTS (INTERQUARTILE RANGE)



Count per dimension: 12 < s < 71; 39 < n < 2,041. Surveys with less than 5 responses removed prior to analysis. Results are representative of responses from Audiences, Participants and Volunteers.

Many dimensions were broadly aligned with the festival average range. Creative City projects had its highest median results for *Content* ('It reflected a broad and inclusive range of voices') and *Contribution* ('I felt like my contribution mattered'). *Connection* had the smallest interquartile range and the third highest median result ('It helped me to feel connected to people in the community'), suggesting strong and consistent results for this outcome.

Median results for participatory outcomes *Skills* and *Artistic Skills* were stronger than the overall festival median, however the interquartile band for these dimensions was still similar to the festival average. The larger ranges for these results across Creative City Grants and Commission programme streams suggests that some activities within each stream performed highly for these outcomes, but this performance was not consistent based on the programme streams.



Looking In Looking Out - Mooville Theatre CIC. (Image credit: NEV Visuals)

**“Deaf Explorer were a fantastic company, who brought together the mediums of Dance and Drama for deaf pupils. It allowed pupils from different schools to share one goal and become a community.”**

- Survey Respondent

**“The experience was amazing and I am really happy that I got to take part. It really had a positive impact on me.”**

- Survey Respondent



Deaf Explorer - Cog in the Wheel. (Image credit: Graeme Braidwood Photography)

# PROJECT SPOTLIGHT

## COG IN THE WHEEL

### (DEAF EXPLORER)

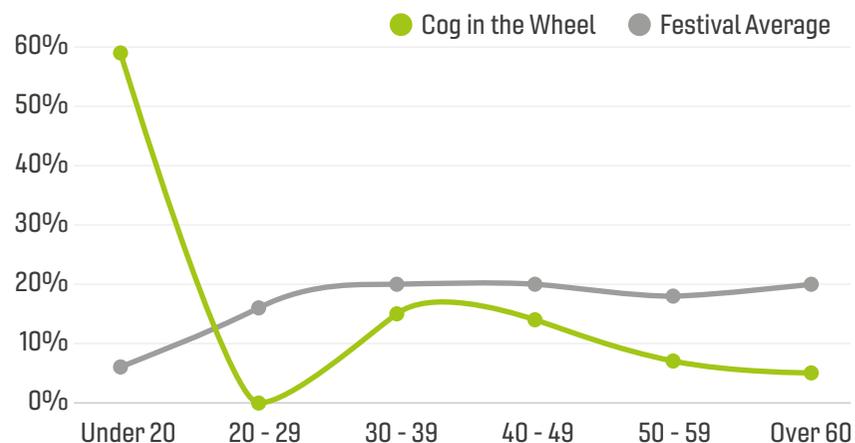
Balsall Heath Carnival, Pickwick Park, Saint Paul's Road.

Creative City Grant project supported by Birmingham City Council.

Cog in the Wheel was a co-created live performance between Billy Read (Deaf choreographer), a team of d/Deaf and hearing professional dancers and a deaf community cast. As a brand-new piece of outdoor street dance, the work critiqued capitalism and modern smartphone technology, and was performed across five locations in Birmingham between 21 May to 8 July.

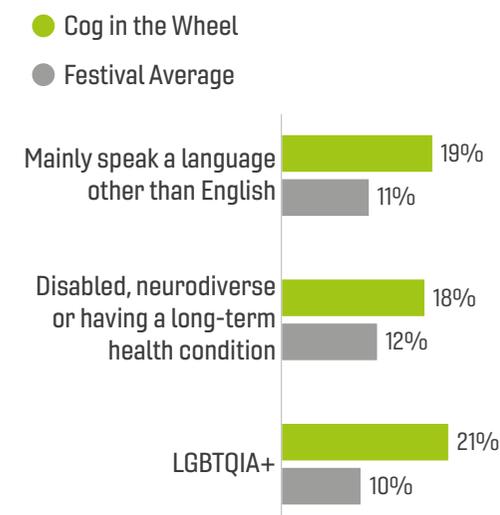
The work engaged a family audience, with many who participated or watched being 15 or 16 years old. Approximately half of respondents lived in Birmingham and the other half lived in the wider West Midlands. When comparing the Festival audience and participant average, respondents were more likely to speak a language other than English, identify as LGBTQIA+ or say they were disabled, neurodiverse or living with a long-term health condition. The mean results for the three dimensions *Confidence*, *Skills* and *Artistic Skills* were some of the highest results of the festival, suggesting the work was particularly good at making participants feel more confident about doing new things, or improving their artistic and non-artistic skills. All eight remaining dimensions reported mean results that sat within the Festival benchmark range.

### AGE



Audience (Online & Interviews) & Participant n = 81

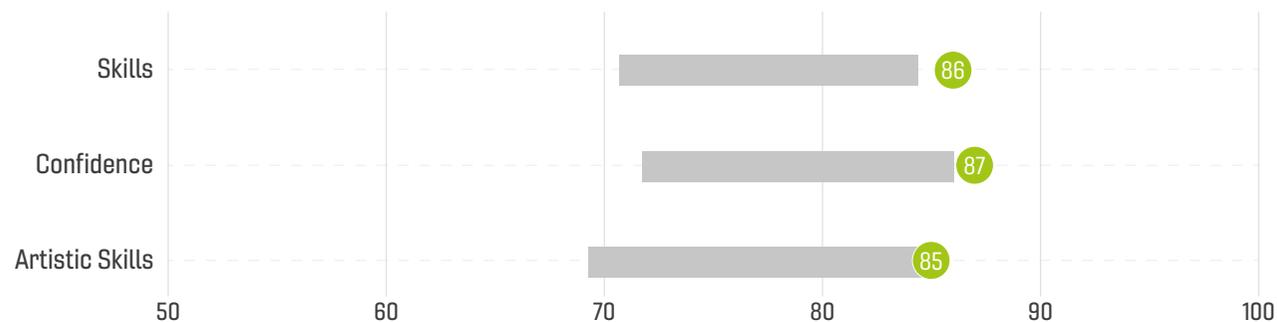
### IDENTITY



Audience (Online & Interviews) & Participant n = 80

### DIMENSION RESULTS

● Festival Overall ● Cog in the Wheel



Audience (Online & Interviews) & Participant: 40 < n < 75

# FESTIVAL SITES

## Overview

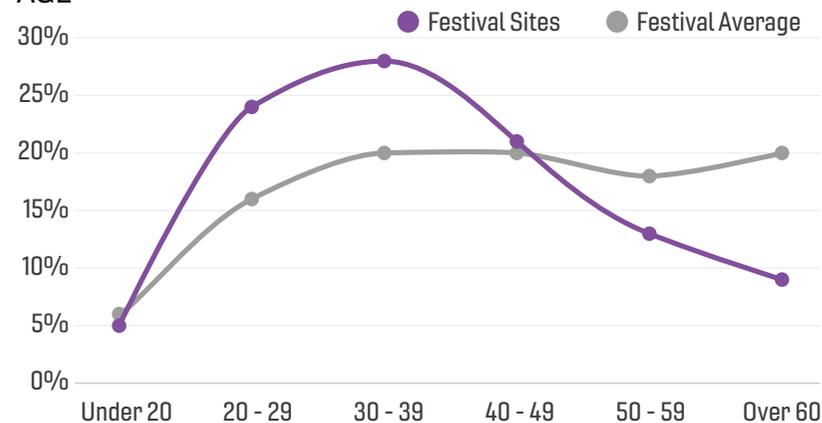
As part of the 11 days of sporting activity that centred the 2022 Commonwealth Games, the Birmingham 2022 Festival activated destinations known as 'Festival Sites'. Festival Sites were places where audiences could come together to share in the Commonwealth Games experience, watching sport broadcasts, eat and drink, socialise and experience live arts and cultural performances. Many projects from the wider festival were also presented or performed at these sites. Festival Sites were delivered and produced by ODP (Outdoor Digital Productions).

There were nine Festival Sites in Birmingham, with a further nine host sites across the region and one at London's Queen Elizabeth Olympic Park. Data reported in this section only relates to the sites based in Birmingham, including the two major sites at Victoria Square and Smithfield, along with the Neighbourhood Festival Sites at Ward End, Handsworth, Yardley Wood, Edgbaston, Castle Vale, Sparkhill and the first ever relaxed Festival Site at Sense Touchbase Pears in Selly Oak.

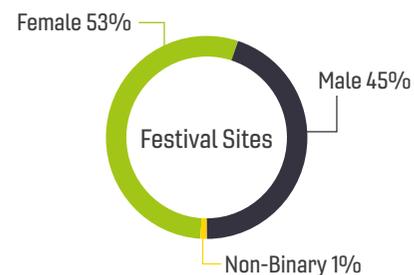
Reported attendances for Festival Sites in this report represents a portion of the overall attendances at Festival Sites. Survey data was used to approximate a percentage of attendees whose reason for attendance related to experiencing the cultural activity of the festival. 112 organisations participated in the delivery of the Festival Sites, reporting in-scope attendances of 753k.

Respondents for Festival Sites were more likely to be visitors to the region compared to other programming streams, with 22% being from outside Birmingham or the West Midlands. This is to be expected, due to the overlap with Games-based attendance. Respondents were the most likely to be from a 'low' expected cultural engagement profile, across the programming streams, which was slightly greater than the population average of 25%. Their age profile skewed higher for those between 20 to 39, and lower for those above 50.

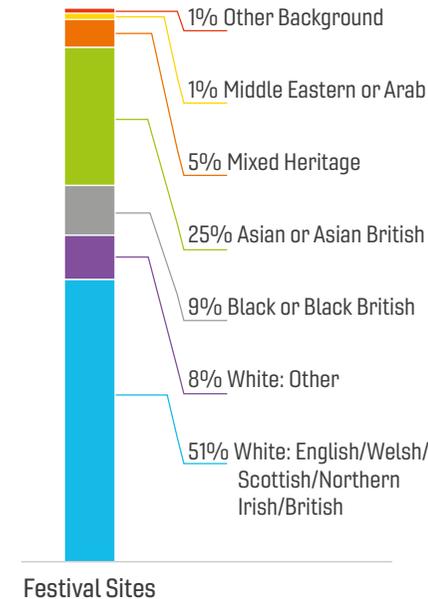
## AGE



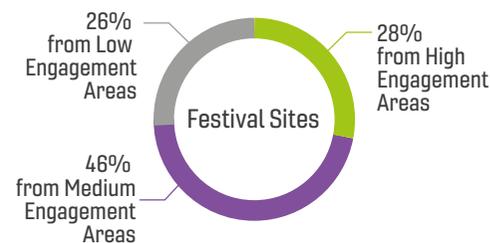
## GENDER



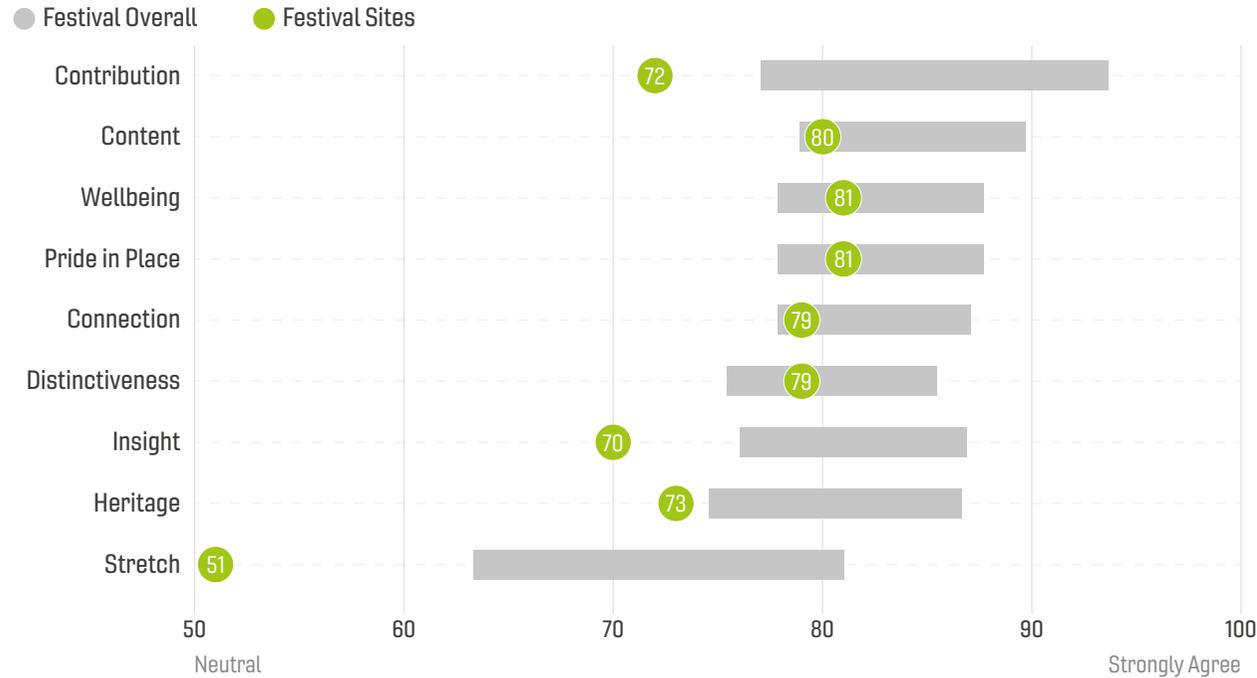
## ETHNICITY



## ENGAGEMENT PROFILE



## DIMENSION RESULTS



Audience (Online & Interviews) & Participant; 44 < n < 704

Results are representative of responses from Audiences, Participants and Volunteers.

Dimensions results for Festival Sites performed weakest of all programming strands. Five of nine dimensions had results within the interquartile range of the overall festival, these being *Wellbeing*, *Pride in Place*, *Connection*, *Content* and *Distinctiveness*. *Wellbeing* and *Pride in Place* were the two top performing dimensions, suggesting that Festival Sites were good venues to promote social and civic outcomes, such as these.

Participatory dimensions like *Contribution* and *Stretch* (with responses particularly from volunteers) performed poorly, while the low result for *Insight* suggests that Festival Sites were not conducive for audiences gaining new insight or knowledge.

It is worth noting that the *Stretch* dimension was only measured for participants and volunteers, not for audiences. The Festival Sites had few participants, so this metric is largely related to volunteers, and therefore perhaps is an expected result in this context.



BMusic Victoria Square Stage - Punch the Sky.  
(Image credit: Grant Harper Productions)

## ALIGNED PROJECTS



**60**

**ALIGNED PROJECTS  
(43 REPORTING)**



**556**

**ORGANISATIONS**



**3,844**

**SESSIONS**



**689,000**

**DIRECT ATTENDANCES**



**33,000**

**REPORTED PARTICIPANTS**



**1,723**

**WORKFORCE**

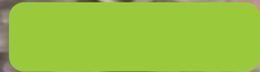
The B2022 Festival also aligned projects that spoke to the curatorial drivers of the Festival programme and were taking place during the March - September 2022 period. These projects, known as Aligned Projects, were featured in the programme, received a brand license to use the B2022 Festival logo and Marketing and Communication support.

These projects often included work from organisations that had delivered commissions as part of the Festival (Flatpack Film Festival), work of scale taking place in the region during the festival period (PoliNations) or work which spoke to particular programming functions (Playing Out).

At time of reporting, data for 43 projects had been received. Statistics for these projects are featured here. This data is otherwise excluded throughout the overall Festival Programme reporting in this evaluation.



# OUTCOME AREAS



# OUTCOME AREAS

There were seven outcome areas identified in the evaluation framework for the Birmingham 2022 Festival. These outcome areas contained a variety of metrics and indicators, which were developed by the festival. These metrics are sourced from four areas:

- **Project and Activity Reports:** Data provided by the Birmingham 2022 Festival projects through their project information and activity reporting.
- **Surveys:** Data collected from individuals engaging with the Birmingham 2022 Festival, distributed by the projects themselves or via an independent third-party fieldwork team.
- **Case Studies:** Data collected via case study investigation from the Indigo-Ltd consortium, Birmingham 2022 Festival partners and other Festival evaluation suppliers.
- **OC Data and Information:** activity information held centrally by the Organising Committee for the Commonwealth Games.

There were 37 indicators contained within the finalised framework, spread across the seven outcome areas. Some indicators required further analysis or separation, as they contained multiple metrics or covered a large portion of work (i.e. 'Case studies of projects/activities involving inclusive practice' is represented as a single indicator within the framework).

Results for these outcomes areas are provided in the following sections.

## Monitoring and Evaluation Framework Outcome Areas and Indicators

### OUTCOME 1: CO-CREATION

An increase in community co-creation and inclusion skills of the region's cultural workforce

### OUTCOME 2: WORKFORCE

An increase in the diversity and capacity of the region's cultural workforce

### OUTCOME 3: SKILLS DEVELOPMENT

Creative and cultural skills development amongst participants in Birmingham and the West Midlands

### OUTCOME 4: NEW AUDIENCES

The Festival grows and diversifies audiences for arts and heritage in Birmingham and the West Midlands

### OUTCOME 5: COMMUNITY

All those engaged with the Festival feel more connected to their community and shared heritage

### OUTCOME 6: NETWORK

New strategic relationships and partnerships are built in Birmingham and the West Midlands

### OUTCOME 7: PROFILE

The profile and reputation of the region's cultural offer is enhanced locally, regionally and nationally

**“When people are able to actually bring their expertise/networks/ideas to a project, the scope for collaboration is endless. Communities, community orgs, and grassroots initiatives need to be included in the conversation as early as possible. They are the ones always interacting directly with the public. Earn their trust and you will get your engagement.”**

- Staff Survey Respondent

## OUTCOME 1: CO-CREATION AND INCLUSIVE PRACTICE

### AN INCREASE IN COMMUNITY CO-CREATION AND INCLUSION SKILLS OF THE REGION'S CULTURAL WORKFORCE

83%

Festival programming featured **Co-Creation**

100

Festival projects featured **Inclusive Practice**

**B2022 Festival successfully made co-creation and inclusive practice integral to the programme, with 83% of the projects involving local and regional residents in planning and delivering events and over 100 projects designed to be inclusive of the talents and skills of under-represented groups.**

**Co-creation with communities was also a grant requirement for applicants to the Creative City Grants Programme, with 96% of those projects featuring co-creation and 62% inclusive practice**

Co-creation refers to those processes of artistic production and creation that directly involve local communities in shaping and delivering a cultural project or activity. Metrics for co-creation rely on reporting and case study development. These metrics do not necessitate baseline comparison or analysis, but instead report on the performance of the Birmingham 2022 Festival in being able to deliver on its business case commitments.

The evaluation team noted the difficulty in being able to quantify an 'increase' in co-creation or inclusive practice, given the lack of comparative statistics, and so recommended the associated case study (and the opinions within it) as an appropriate proxy for assessment. The requirement of Creative City Grant projects to feature co-creation however should have theoretically increased the amount of co-creation in the region where it had not been happening before. The Co-Creation Case Study Report extrapolates on this point.

The following table lists the performance indicators for this outcome area, as defined in the monitoring and evaluation framework. As reported, the majority of projects featured co-creation or inclusive practice.

	CREATIVE CITY GRANTS	COMMISSIONS	FESTIVAL PROGRAMME
Number of projects/activities delivered as part of the Festival	104	56	165
Number of projects/activities involving inclusive practice delivered as part of the Festival	64 / 62%	31 / 57%	100 / 61%
Number of projects/activities involving co-creation with participants or audiences	99 / 96%	34 / 61%	136 / 83%

A case study report focusing on 'co-creation' and 'inclusive practice' was generated as part of this outcome area. The analysis focused in detail on three projects; 4600 Gifts, Tappin In' and Come Bowl with Me, as well as spotlighting three other projects; MOBILISE, We Are Birmingham and Waswasa. The report found these projects utilised a clearly defined goal to drive interest and participation from the widest possible audience. They focused on a simple participatory activity which was then developed on through the course of each project.

These projects validated the rationale of making sufficient resources available to smaller, more agile organisations as part of a commissioning and programming process, as the report found they were able to deliver meaningful community outcomes, by the fact that were naturally closer to the communities they sought to serve. Co-creation and inclusive practice are necessarily bilateral, collaborative and responsive processes. These projects demonstrated the efficacy of this approach in both the process and the output, by making work of significant value to participants and the wider community.

This finding supports a secondary effect of the primary outcome area; that through an increase in community co-creation and inclusion skills of the region's cultural workforce, the work produced by the region's workforce will be more relevant to the region's people and should promote increased levels of engagement.

Three quotes from the case study report that exemplify these points are featured here.

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

4600 Gifts – Interview in Arts Professional

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

Tappin In’ - Artistic Director Interview

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

Come Bowl with Me - Audience Member Response



Come Bowl with Me (Image credit: Andrew Moore)

## OUTCOME 2: WORKFORCE

### AN INCREASE IN THE DIVERSITY AND CAPACITY OF THE REGION'S CULTURAL WORKFORCE

4,954

Staff and Freelancers Employed

52%

New Employment

Respondent said their B2022 Festival work represented 'new employment' for them

92%

Felt their contribution mattered

18%

of those in new employment identified as Black or Black British

92%

Felt the B2022 Festival reflected a broad and inclusive range of voices

85%

Felt B2022 Festival contributed to the development of their arts practice

**B2022 Festival supported the employment of 4,954 people working in the cultural sector. As outlined in this section, as well as throughout the report, this workforce felt valued, that their contribution mattered and that they had gained new skills as part of their involvement in the festival.**

**The Festival represented new employment to 52% of these people. At a time of post-pandemic uncertainty in the cultural sector, 3,642 of the above group worked as artists on their project.**

**The data here speaks to how those employed as part of projects in the festival were representative of Birmingham and the wider West Midlands, such as the fact that over 17% of freelancers were born outside the UK compared to the West Midlands population average of 14%. There was significant representation for Black or Black British staff and freelancers within projects as part of the Festival.**

Metrics for the workforce outcome align to those of the broader economic domain; that being to promote dynamic and resilient local economies that are required to sustain vibrant communities. Birmingham 2022 Festival sought to strengthen the region's economy in this manner by focusing on skills development, encouraging new employment and building workforce capacity. Metrics in this outcome area were monitored through activity reporting from individual projects in combination with surveys of Project Staff.

Demographic and experience data was derived from surveys, which were distributed to Project Staff and Freelancers. The Freelancer survey collected feedback from the artists, creatives, performers, production and other freelancers that contributed to a B2022 Festival project or work. Artists and freelancers are generally contractually employed for the period of their associated project, but this is not always the case. Artists that were permanent employees of an organisation delivering a B2022 Festival project were directed to complete the Project Staff survey and are therefore categorised as such.

The Project Staff survey collected feedback from people permanently affiliated with delivery organisations. This includes producers, production staff, administrative, marketing, directors, volunteer leaders and artists. Those that were employed by, or ran/managed a participating organisation on a voluntary basis were directed to fill this out, though these were few in number.

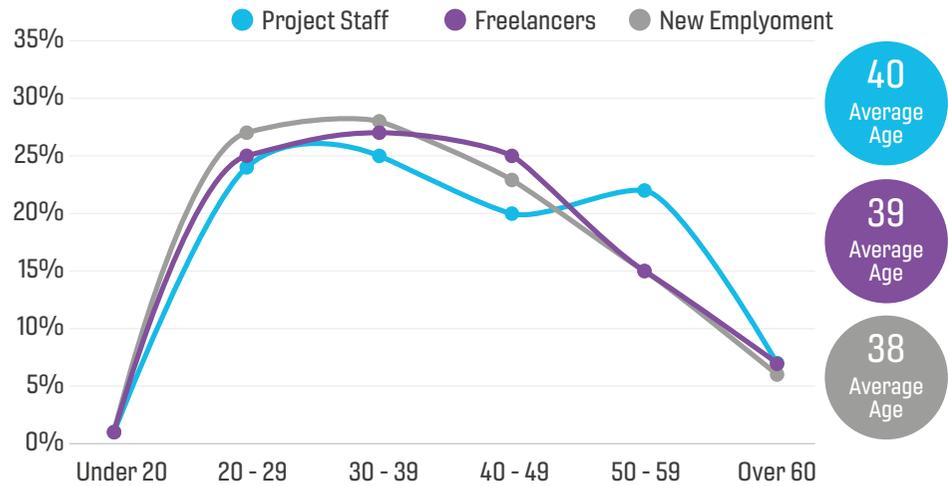
The evaluation team noted the difficulty in being able to quantify an 'increase' in diversity and capacity of the region's cultural workforce, given the lack of comparative statistics. Comparisons to demographic data for the region offered a mechanism of understanding and quantifying diversity, however limited appropriate data for the sector's workforce made highly rigorous comparisons impractical. This is an issue for the larger cultural sector and not limited to Birmingham 2022 Festival. The commitment however to publish demographic data is commendable and provides a positive example of transparency to comparable projects and cultural sector organisations.

To measure workforce capacity, a mixture of relevant dimensions and thematic analysis of free-text comments from freelancers and project staff surveys was suggested as an appropriate methodology.

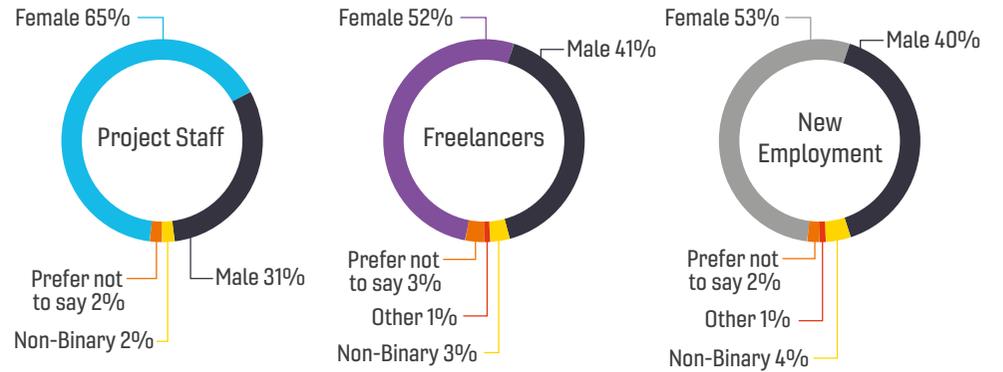
The following tables list the performance indicators for this outcome area, as defined in the monitoring and evaluation framework.

Number of new roles created to develop and deliver the Festival (includes Birmingham 2022, external partners and participating artists/ organisations)	576
Total Workforce	4,954
- Artists (either Freelancer or Project Staff)	3,647
- Freelancers	3,364
- Project Staff	1,600
% of respondents saying work represented new employment for them (weighted)	52%
- Freelancer %	68%
- Project Staff %	19%

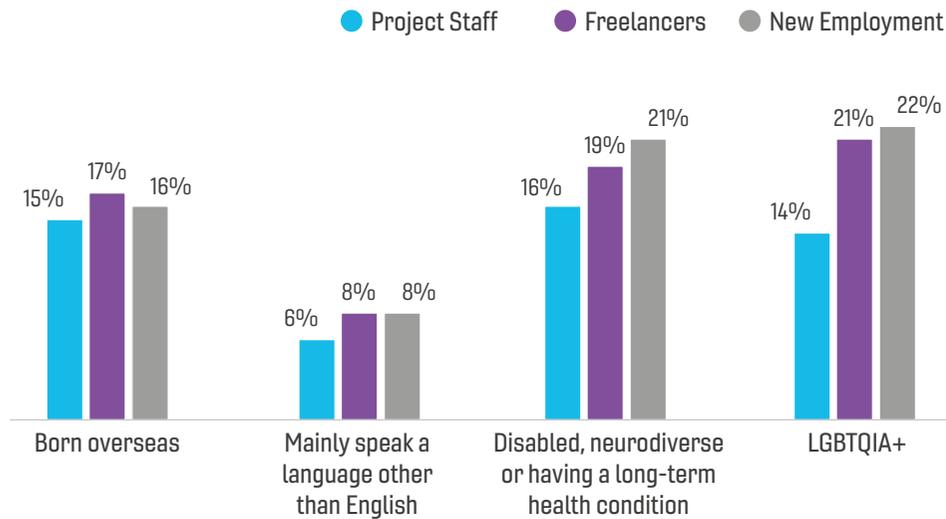
## AGE



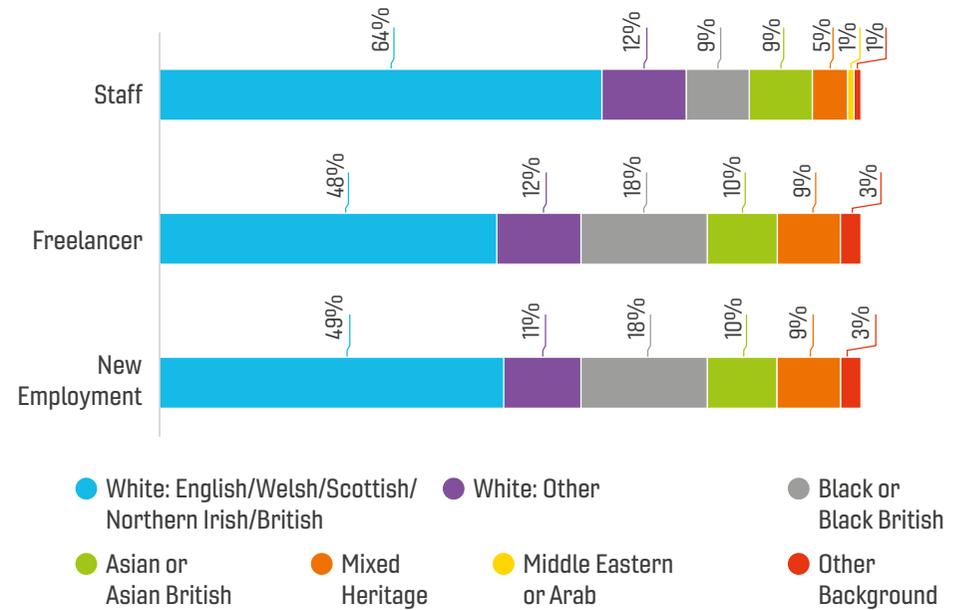
## GENDER



## IDENTITY



## ETHNICITY



DEMOGRAPHICS	FREELANCER	STAFF	NEW EMPLOYMENT	WEST MIDLANDS POPULATION
<b>Age<sup>1</sup></b>				
Under 20	1%	1%	1%	24%
20 - 29	25%	24%	27%	13%
30 - 39	27%	25%	28%	13%
40 - 49	25%	20%	23%	12%
50 - 59	15%	22%	15%	13%
60+	7%	7%	6%	24%
<b>Gender<sup>2</sup></b>				
Female	52%	65%	53%	51%
Male	41%	31%	40%	49%
Prefer not to say	3%	2%	3%	-
Non-Binary	3%	2%	4%	-
Intersex	0%	0%	0%	-
Other (please specify)	1%	0%	1%	-
<b>Location</b>				
Birmingham and surrounds	52%	62%	55%	-
West Midlands	23%	27%	24%	-
Elsewhere in England	17%	9%	15%	-
Scotland, Wales or Northern Ireland	1%	0%	1%	-
Outside of the United Kingdom	7%	1%	6%	-
<b>Identity</b>				
Born overseas <sup>3</sup>	17%	15%	16%	14%
Mainly speak a language other than English <sup>4</sup>	8%	6%	8%	7%
Disabled, neurodiverse, or having long-term health condition <sup>5</sup>	19%	16%	21%	23%

1 Office of National Statistics (2021), Mid-Year Population Estimates, UK, June 2020

2 Office of National Statistics (2021), Mid-Year Population Estimates, UK, June 2020

3 Office of National Statistics (2021), Population of the UK by country of birth and nationality

4 Office of National Statistics (2013), 2011 Census: Main language

5 Department for Work & Pensions (2021), Family Resources Survey 2019/20

DEMOGRAPHICS	FREELANCER	STAFF	NEW EMPLOYMENT	WEST MIDLANDS POPULATION
LGBTQIA+	21%	14%	22%	-
Prefer not to say	6%	4%	6%	-
None of these	49%	59%	49%	-
<b>Ethnicity<sup>6</sup></b>				
Asian or Asian British	10%	9%	10%	12%
Asian or Asian British: Chinese	1%	1%	1%	0.5%
Asian or Asian British: Indian	4%	3%	3%	4.4%
Asian or Asian British: Pakistani	3%	2%	3%	4.6%
Asian or Asian British: Other Asian background	1%	3%	2%	2.4%
Black or Black British	19%	10%	18%	4%
Black or Black British: African	3%	1%	2%	2.3%
Black or Black British: Caribbean	13%	6%	13%	1.9%
Black or Black British: Other Black/African/Caribbean background	3%	1%	2%	0.2%
Middle Eastern or Arab background	0%	1%	0%	0.5%
Mixed Heritage	9%	5%	9%	2%
Mixed: White and Asian	1%	1%	1%	0.5%
Mixed: White and Black African	1%	1%	1%	0.2%
Mixed: White and Black Caribbean	3%	2%	4%	0.7%
Mixed: Other mixed/multiple ethnic background	3%	1%	3%	0.4%
White	60%	76%	61%	81%
White: English/Welsh/Scottish/Northern Irish/British	48%	64%	49%	76%
White: Other White background	12%	12%	11%	4.6%
Other	3%	1%	3%	1%

Freelancer, Project Staff and New Employees; 638 < n < 760; 445 < n < 537; 514 < n < 584. Baseline source: Department for Work & Pensions (2021), Office of National Statistics (2013), (2019) & (2021). Analysis by Culture Counts.

6 Office of National Statistics (2019), Experimental statistics: Population estimates by ethnic group, England and Wales: 2019

Project Staff and Freelancers were asked about their experience working on their respective B2022 Festival project. There were seven dimensions that were consistently asked to all survey respondents. Aggregate analysis of Project Staff and Freelancers survey responses are calculated, in addition to unique survey average for each activity within the programme. The median of these project averages is also provided here.

These two analysis methods generate very close results, suggesting that findings are broadly representative of the festival overall. With this, an agreement percentage can be calculated to understand what percentage of respondents agreed with each statement.

DIMENSION RESULTS	AGGREGATE MEAN	PROJECT MEDIAN	AGREEMENT (AGGREGATE)
<b>Networks:</b> It connected me with other people in my field	0.76	0.78	82%
<b>Content:</b> It reflected a broad and inclusive range of voices	0.83	0.84	92%
<b>Opportunity:</b> It opened up new opportunities for me	0.73	0.74	79%
<b>Collaboration:</b> It provided opportunities for collaboration	0.81	0.82	90%
<b>Contribution:</b> I felt like my contribution mattered	0.83	0.84	92%
<b>Stretch:</b> I did something I didn't know I was capable of	0.61	0.63	58%
<b>Practice development:</b> It contributed to the development of my arts practice or business	0.76	0.76	85%

Count per dimension: 76 < s < 125; 1,037 < n < 1,155. Surveys with less than 5 responses removed prior to analysis.

Project Staff and Freelancers were asked to provide examples of the skills they had learned as part of their work on their B2022 Festival project. Respondents described technical skills like audio and production, as well as soft skills such as management and communication. Topic analysis was used to categorise feedback into common categories. Each topic seeks to be representative of a percentage of all comments. This proportion is shown in the following table, along with example comments from each topic.

CAN YOU PROVIDE ANY EXAMPLES OF SKILLS YOU'VE GAINED OR DEVELOPED AS PART OF BIRMINGHAM 2022 FESTIVAL?	% OF COMMENTS
Production Skills	18%
Working with different people	24%
New skills and opportunities	16%
Communication and confidence	12%
Collaboration and management	31%

#### Topic 1: Production Skills

“Designing outdoors, construction skills, willow weaving skills.”

#### Topic 2: Working with different people

“Working with refugee groups, working with contributions in different languages and in translation, collaborating with musicians”

#### Topic 3: New skills and opportunities

“I have had the opportunity to experiment with new ideas which has helped develop my own practice, which is entering a new sphere.”

#### Topic 4: Communication and confidence

“Confidence in communication as well as defining personal vision and aspirations. Additionally, defining and acknowledging superpower to maximise skills and talents for the future.”

#### Topic 5: Collaboration and management

“I was given a major part in designing one of the main art installations in this project and was able to follow through on its design from start to finish, completing it over a span of three days. I networked with various local artists and had the opportunity to shadow their work during the event. I joined this project during the launch organisation stage and was given a chance to shadow and participate in the event planning process - figuring out logistics, planning workshops for the event, tackling last-minute problems that arose, and decorating the event space.”



## OUTCOME 3: SKILLS DEVELOPMENT

### CREATIVE AND CULTURAL SKILLS DEVELOPMENT AMONGST PARTICIPANTS IN BIRMINGHAM AND THE WEST MIDLANDS

**41,894**

Total Reported Participants

**74%**

of respondents were **Event or Creative Participants**

Either participated as part of an event or helped create something as part of a creative project

**90%**

Of participants felt connected to people in their community

**80%**

Of participants learned or improved their skills

**B2022 Festival successfully engaged 41,894 residents<sup>1</sup> in active arts or cultural activities, with the majority of participants directly engaged in an event performance or a creative project.**

**The quality of the participatory programme performed highly, with participant results across the range of dimension metrics ranging from 80%-90% agreement, particularly in terms of increased levels of connectedness and wellbeing.**

**There were high levels of recognition for individual skill development, with 80% of participants saying they either gained new skills or improved their artistic skills as a result of their participation.**

Metrics for skills development relate to the participation of local communities engaging with programmes offered as part of the Birmingham 2022 Festival, as well as the quality and outcomes that those programmes deliver. Much of these metrics required survey responses from participants, which are a defined engagement type of the evaluation framework.

Participants are members of the community who actively engaged in a work but are not being paid for their involvement (e.g. workshops, co-creation, community engagement etc.). These people may sometimes receive payments in the form of bursaries to remove barriers, or to promote engagement, but they are not paid staff (freelance or otherwise) on projects.

This outcome sought to realise a change at the individual participant level; that being the learning of new skills. Those skills could be tangible creative or artistic skills, such as dance, or soft-skills, such as self-confidence. This meant that the outcome did not necessitate a baseline comparison. An evaluation of the overall experience of participant's engagement, coupled with an understanding of their motivations and a mixture of relevant dimension questions would sufficiently report on the delivery of the outcome. A case study was also associated with this outcome area to provide qualitative narrative as to the performance of participant experiences and activity within the Birmingham 2022 Festival programme.

The following tables list the performance indicators for this outcome area, as defined in the monitoring and evaluation framework.

<b>Total Number of Participants</b>	<b>41,894</b>
- Event Participant (part of an event)	47%
- Creative Participant (helped create something as part of a creative project)	38%
- Event or Creative Participant (at least one of the above)	74%
- Workshop (participated in a one-time workshop)	27%
- Programme (participated in multi-stage programme)	17%
<b>Overall Experience (Participants)</b>	<b>97%</b>
<i>Respondents that said their experience was Good or Excellent</i>	

Note: Participants could select more than one participation type

WHAT ARE YOUR MAIN MOTIVATIONS FOR PARTICIPATING?	CREATIVE CITY GRANTS	COMMISSION	FESTIVAL AVERAGE
I enjoy engaging in arts and cultural events	65%	73%	67%
To be part of the Commonwealth Games	38%	51%	41%
To celebrate Birmingham and the West Midlands	45%	55%	47%
To gain new skills	41%	30%	37%
To develop my creative or artistic skills	45%	39%	42%
To learn new things	49%	36%	45%
To meet new people	49%	50%	48%
To stay active and social	53%	45%	50%
I know other participants personally	37%	26%	34%

Creative City Grants and Commissions n = 979, 493 respectively

<sup>1</sup> Residents represent those respondents who live in Birmingham or the West Midlands area. See glossary for definitions.

DIMENSIONS RESULTS	AGGREGATE MEAN	PROJECT MEDIAN	AGREEMENT (AGGREGATE)
<b>Distinctiveness:</b> It was different from things I've experienced before	0.78	0.79	85%
<b>Connection:</b> It helped me to feel connected to people in the community	0.80	0.84	91%
<b>Pride in Place:</b> It made me feel proud of my local area	0.80	0.82	87%
<b>Stretch:</b> I did something I didn't know I was capable of	0.70	0.71	72%
<b>Confidence:</b> I feel more confident about doing new things	0.75	0.78	80%
<b>Insight:</b> It helped me gain new insight or knowledge	0.76	0.84	84%
<b>Artistic Skills:</b> I improved my artistic skills	0.74	0.76	80%
<b>Skills:</b> I gained new skills	0.74	0.77	79%
<b>Heritage:</b> It made me feel connected to a shared history/culture	0.75	0.80	82%
<b>Wellbeing:</b> It had a positive impact on my physical health and mental wellbeing	0.80	0.82	89%

Count per dimension: 50 < s < 83; 1,265 < n < 1,321. Surveys with less than 5 responses removed prior to analysis.

A case study report focusing on 'skills development' was generated as part of this outcome area. The analysis focused in detail on three projects; Congregation, Festival Sites and Flow, as well as the Festival's Sector Development programme targeted towards the region's cultural workforce. The report found commissioned projects supported participants developing or relearning creative skills in a practical, real-world context, and utilised the professional practice of emerging artists and artists embedded in the local community, to deliver against specific objectives related to skills development.

Projects leveraged local interest and enthusiasm for the Birmingham 2022 Commonwealth Games to improve community engagement, as well as arts practice as a mechanism for skills development. The report noted that delivering everything within this festival period (March - September 2022) proved challenging for commissions, heightened by the realities of pandemic recovery. This was particularly seen in the sector development programme, which featured contractual delays that compounded the very short delivery window and impacted its effectiveness. Financial assistance within the sector development programme however was greatly appreciated.

Four quotes from the case study report that exemplify these points are featured here.

"We've learnt about herbs and plants and how they can heal us, but more than that they've been a way to consider and address our needs. Planting herbs and seeing how they grow in communities, despite little water, much heat and intermittent tending has been a source of wonder and joy."

Congregation - Project Artist Interview

"I have worked in events in the past, but it was long ago and would definitely benefit from some refreshing!"

Festival Sites – Freelancer Interview

I thought 'I'm not allowed to' but I guess I was."

Flow – Participant Survey Response

"Capacity building - more creatives to aid the AD and more administrative and marketing support for ED. - there is only so much such a small team can implement/ deliver, and we do not yet have the capacity to go in-depth in both these areas"

Diversity in Leadership – Participant Response



## OUTCOME 4: NEW AUDIENCES

### THE FESTIVAL GROWS AND DIVERSIFIES AUDIENCES FOR ARTS AND HERITAGE IN BIRMINGHAM AND THE WEST MIDLANDS

23%

Audience came from low arts-engagement areas

7%

Audiences had no arts engagement in 2021

14%

Audiences were Black or Black British

19%

Audiences were Asian or Asian British

16%

Audiences were born overseas

12%

Audiences mainly spoke a language other than English

88%

Felt that B2022 Festival reflected a broad and inclusive range of voices

87%

Felt that B2022 Festival had a positive impact on their physical health and mental wellbeing

86%

Felt that B2022 Festival helped them to feel connected to people in the community

Audiences reflected historical levels of cultural engagement in the West Midlands, with audiences from high, medium and low engagement areas.

There was over representation in attendances from Black and Black British people as well as Asian and Asian British people compared to the West Midlands average for these populations. B2022 Festival successfully reached residents on lower levels of income particularly amongst the 'financially stretched' (Acorn profile).

Attendees experiences generated very high levels of satisfaction with the quality of the festival programme, with over 80% agreeing that they had increased levels of civic pride, positive sense of wellbeing and a sense that the the festival was inclusive of the region's voices.

Metrics for the audience development outcome relate to engagement of audiences and participants throughout the festival. Metrics here are strongly influenced by desktop research and the ability to compare with baseline statistics.

Demographic information is supplied as part of the reporting for this outcome, with breakdowns for interview-based and online-based audience respondents. Fieldwork sampling was undertaken at activities throughout the festival to generate a representative understanding of the B2022 Festival audience demographic. Differences between demographics for interview and online surveys are seen in the sample, however comparison between outcome results for these two groups were found to be insignificant.

Differences in dimension results were typically either 0.00 or 0.01. The Connection dimension saw the greatest difference between the two sample sets, with a mean difference of 0.03. This finding suggests that differences in demographics results did not generate differences in outcome results. Differences instead, likely relate to the activities that each sample relates to. For this reason, aggregate results for dimensions are seen to be representative of the Festival's overall performance.

Research commissioned by organisations in the West Midlands' cultural sector<sup>1</sup> provided information regarding of the expected cultural engagement of West Midlands' residents, via the analysis of information related to their MSOA (Middle Layer Super Output Area). This research sought to provide a practical methodology towards understanding audience diversity, as it took a variety of population-specific information to categorise West Midlands' residents into one of three engagement profiles; low, medium or high. Using this research, the goal of seeking to diversify audiences could be theoretically seen in the representation of the 'low' engagement profile, when compared to the region's overall population profile.

For consistency with Outcome 2: Workforce, a demographic comparison of the West Midlands population is also provided in this section. As noted in that section, it may not serve the most appropriate point of comparison, but does add some level of context that is useful for assessing the performance of the outcome. Acorn profiles are also presented here, which was an alternative demographic profiling tool suggested by the evaluation framework.

The following tables list the performance indicators for this outcome area, as defined in the evaluation framework.

<sup>1</sup> Identity-Confidence-Connection / the WM Place Profiler - Indigo-Ltd/Baker Richards 2021

DEMOGRAPHICS	AUDIENCE (ONLINE)	AUDIENCE (INTERVIEW)	PARTICIPANT	WEST MIDLANDS POPULATION
Age <sup>2</sup>				
Under 20	4%	6%	11%	24%
20 - 29	15%	20%	11%	13%
30 - 39	19%	25%	14%	13%
40 - 49	21%	20%	16%	12%
50 - 59	20%	15%	19%	13%
60+	21%	13%	29%	24%
Gender				
Female	66%	56%	76%	51%
Male	31%	41%	20%	49%
Prefer not to say	1%	1%	2%	-
Non-Binary	2%	2%	2%	-
Intersex	0%	0%	0%	-
Other (please specify)	0%	0%	1%	-
Location				
Birmingham and surrounds	61%	66%	62%	-
West Midlands	27%	20%	34%	-
Elsewhere in England	9%	10%	2%	-
Scotland, Wales or Northern Ireland	1%	1%	0%	-
Outside of the United Kingdom	2%	2%	1%	-
Identity				
Born overseas <sup>3</sup>	15%	16%	17%	14%
Mainly speak a language other than English <sup>4</sup>	9%	12%	14%	7%
Disabled, neurodiverse, or having long-term health condition <sup>5</sup>	11%	8%	19%	23%
LGBTQIA+	10%	9%	11%	-
Attending with children under 14	17%	25%	0%	-

<sup>2</sup> Office of National Statistics (2021), Mid-Year Population Estimates, UK, June 2020.

<sup>3</sup> Office of National Statistics (2021), Population of the UK by country of birth and nationality

<sup>4</sup> Office of National Statistics (2013), 2011 Census: Main language

<sup>5</sup> Department for Work & Pensions (2021), Family Resources Survey 2019/20

DEMOGRAPHICS	AUDIENCE (ONLINE)	AUDIENCE (INTERVIEW)	PARTICIPANT	WEST MIDLANDS POPULATION
Prefer not to say	4%	3%	7%	-
None of these	53%	48%	52%	-
Ethnicity				
Asian or Asian British	13%	19%	17%	12%
Asian or Asian British: Chinese	1%	1%	1%	0.5%
Asian or Asian British: Indian	4%	7%	5%	4.4%
Asian or Asian British: Pakistani	6%	7%	8%	4.6%
Asian or Asian British: Other Asian background	2%	3%	3%	2.4%
Black or Black British	14%	14%	12%	4%
Black or Black British: African	2%	4%	3%	2.3%
Black or Black British: Caribbean	10%	8%	7%	1.9%
Black or Black British: Other Black/African/Caribbean background	2%	1%	2%	0.2%
Middle Eastern / Arab background	1%	2%	1%	0.5%
Mixed	5%	6%	4%	2%
Mixed: White and Asian	1%	2%	1%	0.5%
Mixed: White and Black African	1%	1%	1%	0.2%
Mixed: White and Black Caribbean	2%	2%	2%	0.7%
Mixed: Other mixed/multiple ethnic background	2%	1%	1%	0.4%
White	66%	59%	63%	81%
White: English/Welsh/Scottish/Northern Irish/British	56%	52%	54%	76%
White: Other White background	10%	7%	8%	4.6%
Other	1%	1%	3%	1%

Freelancer, Project Staff and New Employees; 2432 < n < 2654; 2133 < n < 2324; 1301 < n < 1510. Baseline source: Department for Work & Pensions (2021)<sup>6</sup>, Office of National Statistics (2019)<sup>7</sup> & (2021)<sup>8</sup>. Analysis by Culture Counts.

### Expected Cultural Engagement: WM Place Profiler

<sup>6</sup> Department for Work & Pensions (2021), Family Resources Survey 2019/20

<sup>7</sup> Office of National Statistics (2019), Experimental statistics: Population estimates by ethnic group, England and Wales: 2019

<sup>8</sup> Office of National Statistics (2021), Mid-Year Population Estimates, UK, June 2020

PERCENTAGE OF RESPONDENTS FROM EXPECTED CULTURAL ENGAGEMENT MSOA PROFILE	AUDIENCE (ONLINE SURVEY)	AUDIENCE (INTERVIEW SURVEY)	PARTICIPANT	WEST MIDLANDS BASELINE
From <b>High Engagement</b> MSOAs	32%	31%	30%	15%
From <b>Medium Engagement</b> MSOAs	50%	46%	50%	60%
From <b>Low Engagement</b> MSOAs	18%	23%	20%	25%

Baseline source: Indigo-Ltd/Baker Richards (2021), Identity-Confidence-Connection (Place Profiler)

DID YOU ATTEND OR PARTICIPATE IN ANY OF THE FOLLOWING TYPES OF ARTS OR CULTURAL ACTIVITIES IN 2021?	AUDIENCE (ONLINE SURVEY)	AUDIENCE (INTERVIEW SURVEY)	PARTICIPANT	WEST MIDLANDS POPULATION
Any Arts	92%	93%	92%	88%
Music	51%	64%	42%	-
Theatre	53%	50%	33%	-
Dance	40%	31%	31%	-
Combined arts (includes festivals, carnivals, arts centres, interdisciplinary)	33%	34%	24%	-
Visual Arts	34%	30%	23%	-
Crafts	21%	20%	27%	-
Creative Media & Digital	16%	16%	15%	-
Literature	17%	15%	11%	-
Any Heritage	69%	63%	50%	63%
Museums, libraries, archives and collections	47%	48%	29%	-
Nature and landscape	42%	40%	27%	-
Historic buildings and monuments	42%	37%	26%	-
Community heritage events	25%	22%	20%	-

Audience (Online), Audience (Interview) and Participant n count: 1,120; 500; 545 respectively.

Baseline source: Department of Culture, Media and Sport (2022), Participation Survey April-June 2022.

Baseline for subcategories unavailable.

## Previous Cultural Engagement: Residents

Results for prior engagement question, reporting only responses from Birmingham or West Midlands residents.

Any Arts	
Birmingham Survey Respondents	92%
West Midlands Survey Respondents	91%
Any Heritage	
Birmingham Respondents	65%
West Midlands Respondents	60%

Birmingham & West Midlands n count: 1,389, 626 respectively

ACORN PROFILES	AUDIENCES	PARTICIPANTS	VOLUNTEERS	FREELANCERS	STAFF	UK POPULATION
Affluent Achievers	19%	27%	28%	17%	18%	23%
Executive Wealth	10%	15%	15%	8%	10%	12%
Lavish Lifestyles	1%	2%	0%	1%	0%	1%
Mature Money	7%	11%	13%	9%	7%	9%
Comfortable Communities	28%	26%	25%	29%	39%	27%
Comfortable Seniors	1%	2%	2%	1%	1%	3%
Countryside Communities	1%	1%	1%	2%	1%	6%
Steady Neighbourhoods	9%	10%	8%	8%	9%	8%
Successful Suburbs	7%	6%	6%	5%	3%	6%
Starting Out	10%	7%	9%	13%	24%	3%
Financially Stretched	28%	24%	24%	23%	20%	23%
Modest Means	13%	12%	12%	9%	12%	8%
Poorer Pensioners	2%	3%	2%	2%	0%	5%
Striving Families	6%	7%	4%	5%	3%	8%
Student Life	6%	2%	7%	7%	5%	3%
Rising Prosperity	9%	4%	9%	10%	11%	9%
Careers Climbers	6%	3%	6%	7%	7%	6%
City Sophisticates	3%	1%	3%	4%	4%	4%
Urban Adversity	17%	19%	13%	20%	13%	17%
Difficulty Circumstances	4%	6%	3%	5%	2%	4%
Struggling Estates	6%	7%	3%	6%	4%	7%
Young Hardship	7%	6%	7%	9%	7%	5%
n Count	1,988	903	119	465	342	

Baseline source: CACI (2022), ACORN Knowledge Sheet 2021.

DIMENSION RESULTS	AGGREGATE MEAN	PROJECT MEDIAN	AGREEMENT (AGGREGATE)
<b>Distinctiveness:</b> It was different from things I've experienced before	0.79	0.80	86%
<b>Connection:</b> It helped me to feel connected to people in the community	0.78	0.82	86%
<b>Pride in Place:</b> It made me feel proud of my local area	0.81	0.81	86%
<b>Content:</b> It reflected a broad and inclusive range of voices	0.81	0.82	88%
<b>Stretch:</b> I did something I didn't know I was capable of	0.70	0.69	72%
<b>Confidence:</b> I feel more confident about doing new things	0.75	0.78	80%
<b>Insight:</b> It helped me gain new insight or knowledge	0.77	0.80	83%
<b>Artistic Skills:</b> I improved my artistic skills	0.74	0.76	80%
<b>Skills:</b> I gained new skills	0.74	0.77	79%
<b>Heritage:</b> It made me feel connected to a shared history/culture	0.77	0.80	83%
<b>Wellbeing:</b> It had a positive impact on my physical health and mental wellbeing	0.81	0.81	87%

Difference between mean Audience Interview and Audience Online results:  $0.00 < d < 0.03$ .

Count per dimension:  $50 < s < 127$ ;  $1,250 < n < 6,077$ . Surveys with less than 5 responses removed prior to analysis.

## OUTCOME 5: COMMUNITY

**ALL THOSE ENGAGED WITH THE FESTIVAL FEEL MORE CONNECTED TO THEIR COMMUNITY AND SHARED HERITAGE**

**66%**

of B2022 Festival programming which presented 'untold stories', had a heritage focus

**58%**

Community heritage was the most common focus of B2022 Festival projects

**88%**

Of participants in heritage-focused projects gained new insight or knowledge

**87%**

Of audiences in heritage-focused projects feel connected to a shared history/culture

**With a strong focus on projects that surfaced 'untold stories' and celebrated the diverse community heritage of the region, a very high percentage of audiences and participants agreed that B2022 Festival had increased their sense of connectedness (91%), a shared history and culture (84%) and celebrated the rich cultural life of the region (95%).**

Metrics for community outcome relate to how participants, audiences and volunteers experience the work of the Birmingham 2022 Festival. Similarly to the Skills Development outcome, this outcome seeks to create a change at the individual level, rather than at the regional level.

This means that much of the monitoring requirements of this outcome relate to perceptions and experience of those engaging within the festival and is therefore sourced from surveys responses related to festival activities.

In terms of assessing and aggregating individual outcomes with the expressed purpose of reporting on the outcome of the wider festival, the distributed evaluation used in this evaluation is an appropriate methodology. This evaluation methodology means that survey responses relate to a specific activity or project, and can therefore be aggregated to report across the Birmingham 2022 Festival programme.

Specific metrics were described in the monitoring and evaluation framework to assess this outcome. The first set related to programming, whereby the festival sought to focus on activities that presented 'untold stories' of the region. The second set related to the experience of those projects, where selected dimension metrics that related to the outcome were combined with custom qualitative metrics and included in all engagement survey. These are calculated for the three core engagement respondent types. Results are also reported specifically for activities that identified a heritage focus, accompanied by a selection of free text comments and an associated case study.

The following tables list the performance indicators for this outcome area, as defined in the monitoring and evaluation framework.

As reported, 66% of Birmingham 2022 Festival programming had at least one heritage focus, with 'community heritage' being the most likely heritage focus across the programme. Volunteers felt most positively in regard to the community metrics, with 89% saying B2022 Festival had them feel proud of their local area and 91% agreeing that it had helped them to feel connected to people in the community.

Importantly, while results for *Pride in Place*, *Connection* and *Role* performed similarly between heritage and non-heritage projects, results for *Insight* and *Heritage* were significantly better. Heritage-focused projects reported 88% of participants agreeing that B2022 Festival had helped them gain new insight or knowledge, and 87% of audiences agreed that it made them feel connected to a shared history/culture.

This finding suggests that B2022 Festival was able to deliver better outcomes by having a programming and project focus that encouraged the telling of 'untold stories'.

### Heritage Projects

#### PERCENTAGE OF PROJECTS WITHIN THE FESTIVAL PROGRAMME THAT PRESENTED 'UNTOLD STORIES'

- Community Heritage	58%
- Museums, Libraries, Archives and Collections	15%
- Nature and Landscape	17%
- Historic Building and Monuments	9%
- <b>At Least one of the above</b>	<b>66%</b>

DIMENSION RESULTS	AUDIENCES		PARTICIPANTS		VOLUNTEERS	
	AGGREGATE MEAN	% AGREEMENT (AGGREGATE)	AGGREGATE MEAN	% AGREEMENT (AGGREGATE)	AGGREGATE MEAN	% AGREEMENT (AGGREGATE)
<b>Connection:</b> It helped me to feel connected to people in the community	0.78	84%	0.80	91%	0.81	91%
<b>Pride in Place:</b> It made me feel proud of my local area	0.81	85%	0.80	87%	0.82	89%
<b>Insight:</b> It helped me gain new insight or knowledge	0.77	83%	0.77	84%	0.73	80%
<b>Heritage:</b> It made me feel connected to a shared history/culture	0.78	83%	0.76	82%	0.76	79%
<b>Role:</b> Birmingham 2022 Festival plays an important role in promoting the cultural life of the area	0.82	91%	0.79	90%	0.82	95%

Count per dimension: 1,137 < Audiences n < 4,661; 626 < Participants n < 1,297; 86 < Volunteer n < 149.

DIMENSION RESULTS (HERITAGE FOCUSED PROJECTS)	AUDIENCES		PARTICIPANTS		VOLUNTEERS	
	AGGREGATE MEAN	% AGREEMENT (AGGREGATE)	AGGREGATE MEAN	% AGREEMENT (AGGREGATE)	AGGREGATE MEAN	% AGREEMENT (AGGREGATE)
<b>Connection:</b> It helped me to feel connected to people in the community	0.78	84%	0.81	91%	0.81	95%
<b>Pride in Place:</b> It made me feel proud of my local area	0.81	86%	0.80	86%	0.82	91%
<b>Insight:</b> It helped me gain new insight or knowledge	0.78	85%	0.79	88%	0.77	90%
<b>Heritage:</b> It made me feel connected to a shared history/culture	0.79	87%	0.76	82%	0.79	84%
<b>Role:</b> Birmingham 2022 Festival plays an important role in promoting the cultural life of the area	0.83	92%	0.80	90%	0.86	98%

Count per dimension: 739 < Audiences n < 2,759; 298 < Participants n < 657; 45 < Volunteers n < 78.



Audience respondents were asked if they had any comments about their experience. A selection of comments regarding history and heritage-focused projects have been provided.

'Nice to learn about the beautiful history and culture of Birmingham'

Blood & Fire: Our Journey - Audience Survey

'It was brilliant combining sport and arts. Including local kids to be part. History lesson in itself'

Outside the Box - Audience Survey

'It did lead to some interesting conversations about history of Birmingham with others who attended the event and was able to show them round the location'

MAT: Anglo-Saxon and Medieval Birmingham - Audience Survey

'A really incredible performance, it was so creatively presented and I was really moved by the content. I came with my two sons, one a hearing 15yr old, and the other 10 who is Deaf and has multiple other needs. They both enjoyed the show. It gave us lots of things to talk about after the show too, about race, the history of Birmingham, sexuality. It's always very powerful to watch a performance in BSL and spoken performances which have an interpreter are not the same, especially for my Deaf son.'

Sharing his attention between the interpreter and the performance is very hard and exhausting. He gets frustrated. But with performance in BSL is fully accessible for him. Bravo to the whole team, it was excellent.'

Guardian - Audience Survey

'This was one of the arts experiences I will never forget. Lovely, sincere combination an intriguing outdoor setting, quality dance and music, history and heritage, local pride and important re-balancing of the racist, colonial, sexist and disconnected way we have had history presented to us in this country. As the person next to me said: every school should have this. It's great to see the level of ambition from a locally based (yet obviously globally connected) company. The choreography was FAR superior, better danced and more culturally authentic than what was offered in the Games opening ceremony.'

Chain Stories - Audience Survey

'The show was brilliant informative and moving as it, brought our history to life. One song in particular was powerful, as the character wanted to respect her father, but stand for what was right and wished to have the guidance of her mother. The whole evening had a great vibe, good atmosphere. Also thoroughly enjoyed the poetry and DJ set. It was inclusive with thoughtful extras like ear defenders for children and fidget toys, as well as a signer. My children aged 9 and 11 both enjoyed the evening. The elder too was moved by the show. And he said he doesn't do musicals! Loved that the night ended with 'Candy'. It felt like a party. We felt feeling uplifted as we when home.'

To The Streets! - Audience Survey



A Case Study Report focusing on 'untold stories' was generated as part of this outcome area. The analysis focused in detail on three; projects On Record, Waswasa and We Are Birmingham, as well as spotlighting four other projects; MOBILISE, Congregation, Dorothy Towers and Healing Gardens of Bab.

The report found these programmes were successful in delivering activities that featured vibrant and powerful stories of Birmingham and its people. Authentic approaches to relationship building were seen as effective mechanisms of the commissioning and creative design process, with feedback centring on how these activities could create a legacy for the creative ecology of Birmingham and the West Midlands.

Three quotes from the case study that exemplify these points are featured here.

'If you told [me] at 18 I'd be the first black woman under 20 to curate an exhibition in one of Birmingham's most historic venues, that I'd have my name in writing on the wall of the Round Room .. I probably would have said you're lying.'

We Are Birmingham – 'Activator' interview

"There were bits in there that were thought-provoking because those are your inner thoughts and those are the battles we are facing as Muslims within ourselves."

Waswasa - Audience Member Interview

"We knew we wanted to reflect the diversity of music coming out of the city, that represented the diversity of the people and communities of Birmingham. There is not a "sound of Birmingham"; but many sounds and I wanted to get that across."

On Record - Birmingham Music Archive Director Interview

## OUTCOME 6: NETWORKS

**NEW STRATEGIC RELATIONSHIPS AND PARTNERSHIPS ARE BUILT IN BIRMINGHAM AND THE WEST MIDLANDS**

**91%**

Lead organisations said they formed new partnerships as part of B2022 Festival

**1,024**

Total partnerships formed

### Creative & Community

Most common types of partnership formed

**B2022 Festival saw 1,024 new partnerships generated as part of the projects in the programme. These partnerships were varied and diverse, with some residing in the cultural sector, and some reaching beyond it to connection with schools, transport authorities, parks and commercial organisations.**

**91% of lead organisations established new partnerships that they are keen to continue to build on. This will act as a positive legacy of the B2022 Festival, which aimed to strengthen the resilience of the cultural sector's freelancers and artists and their on-going engagement with communities and venues.**

Metrics for this outcome seek to monitor the Birmingham 2022 Festival's capacity to strengthen the cultural sector and encourage new relationships between organisations. Measurement relies on organisations providing information regarding their project as part of their reporting back to B2022 Festival.

Organisations are asked about the nature of their activity and their intentions for the future. It is expected that B2022 Festival will have connected organisations around the region to develop and present new work. The hope is that organisations, having come together for a B2022 Festival project, will be better able to connect and collaborate in the future. This cannot be measured as a short-term outcome, but the results here should guide future efforts in understanding the medium and longer term outcomes of B2022 Festival.

To this end, projects were also asked to provide details about the partnerships they formed. This qualitative data is expected to provide future evaluators with material to guide their investigation as to the legacy of the Festival.

The following tables list the performance indicators for this outcome area, as defined in the monitoring and evaluation framework.

	CREATIVE CITY GRANTS	COMMISSIONS	FESTIVAL PROGRAMME
Number of project lead organisations	104	56	165
Percentage of lead organisations who have established new strategic relationships through their participation in the Festival	92%	93%	91%
Total Number of Partnerships Formed	373	519	1,024
Average Number of Partnership Formed	4	12	7
Percentage of organisations who state they intend to continue developing and nurturing any new strategic relationships and/or partnerships established	100%	100%	100%
Did you form any partnerships as a result of your involvement in the Cultural Festival?			
- Creative	84%	84%	83%
- Community	83%	7%	77%
- Legacy	45%	10%	45%
- Strategic	29%	12%	40%
- Funding	23%	0%	27%
- Commercial	11%	61%	16%

Projects that said they had formed partnerships as part of the Festival were asked if they could provide more information regarding the partnerships they had formed.

Partnerships covered a wide range of areas, including professional and personal partnerships with individuals, artists, freelancers and contractors, as well as organisational and civic partnerships that included venues, sporting groups, church groups, schools, clubs and artist networks. Topic analysis was used to categorise feedback into common categories. Each topic seeks to be representative of a percentage of all comments. This proportion is shown in the following table, along with example comments from each topic.

CAN YOU PROVIDE ANY MORE DETAIL ABOUT THE PARTNERSHIPS YOU FORMED?	% OF COMMENTS
Continuing projects in the future	18%
New partnerships with community, artists and creatives	24%
New partnerships with schools, venues and events	17%
New partnerships with major institutions (City Council, University, National Trust etc.)	22%
Hope to work with locals	19%

n count = 156

Topic 1: Continuing projects in the future

“We worked with some creative groups who introduced new artists and freelancers who we then engaged with in the project. We have already committed to working together and applying for future projects.”

Topic 2: New partnerships with community, artists and creatives

“We formed a relationship with a business around the engineering element of our project. We also worked with 7 new creatives and 2 new local community groups.”

Topic 3: New partnerships with schools, venues and events

“Partnership formed with Legacy Centre of Excellence as a venue collaborator for future performances.”

Topic 4: Birmingham City Council

“42 community groups and orgs who participated in co-grow activity incl. Scouts, Clifton Road Youth Centre, New Heights Community Project, Balsall Heath City Farm. BIDS and city councils in Birmingham, as well as Bristol City Council securing legacy opportunities for 2023.”

Topic 5: Hope to work with locals

“We worked with two artists and hope to work with them again on new projects.”



Imagineer - Imagine Bamboo.  
(Image credit: Andrew Moore)

## OUTCOME 7: PROFILE

### THE PROFILE AND REPUTATION OF THE REGION'S CULTURAL OFFER IS ENHANCED LOCALLY, REGIONALLY AND NATIONALLY

90%

Residents agree that the Festival played an important role in promoting the cultural life of the area

83%

Tourists agree that the Festival improved their perception of Birmingham and/or the West Midlands

55%

Tourists said B2022 Festival was their primary reason for visiting

**B2022 Festival successfully enhanced residents' (81%) and non-residents' (83%) perceptions of Birmingham and the West Midlands. There were high levels of agreement that B2022 Festival projected a positive image of Birmingham as a good area to live and do business in.**

**55% of visitors to Birmingham area identified that the B2022 Festival was their primary reason for visiting. 1,843 press materials were generated for B2022 Festival, with 87.9% representing positive sentiment about the festival.**

Metrics in the Profile outcome relate to the Birmingham 2022 Festival's impact on perceptions of Birmingham and the West Midlands. Similarly to the Networks outcome, this outcome is one that considers the medium and longer term outcomes of the festival. Measurement as part of the festival provides future evaluators with a baseline in which to compare perceptions of the region, as affected by the festival.

Perceptions regarding residents and non-residents alike are considered in this outcome area. The measurement of perceptions required surveys of audiences and participants in the festival.

The following tables list the performance indicators for this outcome area, as defined in the monitoring and evaluation framework.

As reported, 90% of residents said the festival played an important role in promoting the cultural life of the area. 83% of visitors to Birmingham said the festival improved their perception of Birmingham and/or the West Midlands.

These results are positive findings for the short-term outcome measurements. It is expected that longitudinal analysis will be needed to effectively report on the effects of B2022 Festival on the profile and reputation of the region in the medium to long term.

#### BIRMINGHAM & WEST MIDLANDS RESIDENTS

% who feel the Festival played an important role in promoting the cultural life of the area	90% agree
% who feel the Festival improved their perception of where they live	81% agree
% who feel the Festival projected a positive image of the place as a good place to live, do business and visit	91% agree

#### NON-RESIDENTS

% who feel the Festival played an important role in promoting the cultural life of Birmingham and the West Midlands	89% agree
% who feel the Festival improved their perception of Birmingham and/or the West Midlands	83% agree
% who feel the Festival projected a positive image Birmingham and/or the West Midlands as a good area to live, visit and do business	84% agree

#### PROFILE INDICATORS

Unique Visitors to Birmingham and the West Midlands	106,577
B2022 Festival was their main reason for visiting	55%
Total coverage and readership of the Festival	
Number of press materials	1,843
'Opportunities to See'	19.2 Billion
Percentage of Positive Sentiment	87.9%



## OUTPUTS

The following tables summarise the outputs of Birmingham 2022 Festival and other requirements of the monitoring and evaluation framework that were not assigned to one of the seven outcome areas. The results are presented in the following tables.

	COMMISSIONS	CREATIVE CITY GRANTS	FESTIVAL PROGRAMME
<b>Artistic Discipline</b>			
Visual Arts	26	56	84
Combined arts (includes festivals, carnivals, arts centres, interdisciplinary)	16	42	61
Music	13	35	49
Creative Media & Digital	19	38	58
Theatre	19	27	47
Crafts	8	31	40
Dance	15	21	37
Museums	8	3	13
Literature	7	17	25
<b>Heritage Projects</b>			
Historic buildings and monuments	7	7	15
Nature and landscape	11	17	28
Museums, libraries, archives and collections	19	3	24
Community heritage	28	64	93
N/A - Our project does NOT have a heritage focus	22	32	55
<b>Total Projects</b>	<b>104</b>	<b>56</b>	<b>165</b>
<b>Total Sessions</b>	<b>8,686</b>	<b>2,772</b>	<b>11,506</b>

	COMMISSIONS	CREATIVE CITY GRANTS	FESTIVAL PROGRAMME
<b>Total Delivery Partners</b>	<b>549</b>	<b>318</b>	<b>993</b>
<b>Total Paid Partners Involved</b>	<b>260</b>	<b>102</b>	<b>478</b>
Bham / West Midlands	171	92	353
Elsewhere in UK	60	8	92
Outside of UK	29	2	33
<b>Total Unpaid Partners Involved</b>	<b>289</b>	<b>216</b>	<b>515</b>
Bham / West Midlands	269	208	484
Elsewhere in UK	17	4	24
Outside of UK	3	4	7
<b>Total Project Staff</b>	<b>959</b>	<b>264</b>	<b>1,600</b>
Birmingham and surrounds	57%	75%	62%
West Midlands	31%	21%	27%
Elsewhere in England	10%	4%	9%
Scotland, Wales or Northern Ireland	1%	0%	0%
Outside of the United Kingdom	1%	0%	1%
<b>Total Freelancers</b>	<b>1,173</b>	<b>865</b>	<b>3,364</b>
Birmingham and surrounds	40%	63%	52%
West Midlands	22%	26%	23%
Elsewhere in England	22%	9%	17%
Scotland, Wales or Northern Ireland	1%	1%	1%
- Outside of the United Kingdom	14%	1%	7%
<b>Total Employment Hours</b>	<b>229,620</b>	<b>45,645</b>	<b>298,190</b>

Marketing statistics were provided by a third-party tracking agency for B2022 Festival, monitoring marketing and press activity between June 2021 to September 2022. The following table provides high level marketing data for B2022 Festival.

<b>MARKETING ACTIVITY SUMMARY</b>	
<b>Press Materials Generated</b>	<b>1,843</b>
Online	1,469
Press	157
Broadcast	217
<b>'Opportunities to See' by Material</b>	
Online	18,700,841,584
Press	18,286,973
Broadcast	479,254,335
<b>Materials Engagement by Area</b>	
Regional	73.8%
National	21.5%
International	4.7%
<b>Press Coverage Sentiment</b>	
Positive	87.9%
Neutral	11.8%
Negative	0.3%

The Sector Development programme requires demographic reporting within the monitoring and evaluation framework. These requirements are not associated with any of the seven outcome areas within the framework, and so are displayed here.

The following tables list the performance indicators for this KPI as defined in the monitoring and evaluation framework.

Total Number of Sector Development Programme Participants	504
Number of Sessions Delivered	85
Overall Experience (Participants)	98%
<i>Respondents that said their experience was Good or Excellent</i>	

SECTOR DEVELOPMENT PROGRAMME DEMOGRAPHICS	SECTOR DEVELOPMENT	WEST MIDLANDS POPULATION
<b>Age<sup>1</sup></b>		
Under 20	0%	24%
20 - 29	24%	13%
30 - 39	29%	13%
40 - 49	20%	12%
50 - 59	24%	13%
60+	2%	24%
<b>Gender</b>		
Female	80%	51%
Male	10%	49%
Prefer not to say	6%	-
Non-Binary	0%	-
Intersex	2%	-
Other (please specify)	2%	-
<b>Location</b>		
Birmingham and surrounds	47%	-
West Midlands	46%	-
Elsewhere in England	7%	-
Scotland, Wales or Northern Ireland	0%	-
Outside of the United Kingdom	0%	-
<b>Identity</b>		
Born overseas <sup>2</sup>	14%	14%
Mainly speak a language other than English <sup>3</sup>	10%	7%
Disabled, neurodiverse, or having long-term health condition <sup>4</sup>	36%	23%
LGBTQIA+	24%	-

1 Office of National Statistics (2021), Mid-Year Population Estimates, UK, June 2020.  
 2 Office of National Statistics (2021), Population of the UK by country of birth and nationality  
 3 Office of National Statistics (2013), 2011 Census: Main language  
 4 Department for Work & Pensions (2021), Family Resources Survey 2019/20

SECTOR DEVELOPMENT PROGRAMME DEMOGRAPHICS	SECTOR DEVELOPMENT	WEST MIDLANDS POPULATION
Prefer not to say	2%	-
None of these	44%	-
<b>Ethnicity</b>		
Asian or Asian British	10%	12%
Asian or Asian British: Chinese	0%	0.5%
Asian or Asian British: Indian	4%	4.4%
Asian or Asian British: Pakistani	4%	4.6%
Asian or Asian British: Other Asian background	2%	2.4%
Black or Black British	10%	4%
Black or Black British: African	2%	2.3%
Black or Black British: Caribbean	8%	1.9%
Black or Black British: Other Black/African/Caribbean background	0%	0.2%
Middle Eastern / Arab background	0%	0.5%
Mixed	8%	2%
Mixed: White and Asian	2%	0.5%
Mixed: White and Black African	0%	0.2%
Mixed: White and Black Caribbean	4%	0.7%
Mixed: Other mixed/multiple ethnic background	2%	0.4%
White	69%	81%
White: English/Welsh/Scottish/Northern Irish/British	65%	76%
White: Other White background	4%	4.6%
Other	2%	1%

Sector Development Programme Participants; 48 < n < 50. Baseline source: Department for Work & Pensions (2021)<sup>1</sup>, Office of National Statistics (2019)<sup>2</sup> & (2021)<sup>3</sup>. Analysis by Culture Counts.

1 Department for Work & Pensions (2021), Family Resources Survey 2019/20  
 2 Office of National Statistics (2019), Experimental statistics: Population estimates by ethnic group, England and Wales: 2019  
 3 Office of National Statistics (2021), Mid-Year Population Estimates, UK, June 2020

# ECONOMIC IMPACT



Stephanie Ridings – Tappin' In.  
(Image credit Andrew Moore)



# ECONOMIC IMPACT

Birmingham 2022 Festival encouraged audiences, participants, and volunteers to visit Birmingham and the West Midlands throughout its six-month run between March to September. Attendees who lived in Birmingham and the West Midlands spent money as part of their visit to Festival activities, promoting local economic activity. Visitors to the region were also encouraged to attend, increasing the amount of spending in the local economy.

The following section examines the festival's economic impact, based on audience and artist expenditure, accommodation expenditure and organisational expenditure.

**“On Record has contributed hugely to Birmingham based artists and helped their work to be integrated into the Commonwealth Games and represent the talent here in Birmingham. It has done this with integrity and respect for artists, which we really value. It has also connected artists with others and opportunities where possible.”**

Freelancer Survey Respondent

**£100m**

**DIRECT ECONOMIC  
IMPACT**

**£87m**

**TOTAL  
GROSS VALUE ADDED  
(GVA)**

**£47m**

**DIRECT TOURIST  
SPENDING IMPACT**

**2,214,401**

**TOTAL IN-SCOPE,  
IN-PERSON ATTENDANCES**

**£32.22**

**AVERAGE SPEND  
PER ATTENDANCE**

**808,150**

**ESTIMATED UNIQUE  
ATTENDEES**

**106,577**

**ESIMATED UNIQUE  
TOURIST ATTENDEES**

**383,571**

**TOTAL GENERATED  
TOURIST NIGHT STAYS**

**11.2%**

**% OF UNIQUE ATTENDEES  
FROM ELSEWHERE IN UK**

**2%**

**% OF UNIQUE ATTENDEES  
FROM OUTSIDE UK**

**55%**

**OF VISITORS THAT CAME  
PRIMARILY FOR THE  
B2022 FESTIVAL**

## Direct and Indirect Attendances

Festival projects were asked to report their estimated attendance, distinguishing between ‘direct’ and ‘indirect’ audience attendance. This figured excluded programme participants. ‘Indirect’ attendance represents attendees that may or may not have experienced a work because of the way it was presented.

For example, an audience attendance figure for a public artwork may be estimated from all passers-by in the area. This figure would represent ‘indirect’ attendance, unless the project was distinguishing between those who engaged with the work and those who did not. Another pertinent example could be for an individual work that was presented as part of a larger event, but the attendance figure reported was for the larger event rather than the proportion of attendance for that project specifically. Typically, where projects were unable to ensure that all of their reported attendance engaged with their work, they were asked to report that portion as ‘indirect’ attendance.

Additional research was then conducted to calculate a general additionality figure that could be applied to reported indirect attendance, to estimate the percentage of indirect attendance that may be considered ‘direct’ attendance. In this research, respondents were asked how many activities they engaged with over the course of the festival and their level of engagement with activities that were prone to indirect engagement (i.e. public artworks).

An attribution percentage was applied to each response, which was then weighted by the average number of events respondents said they engaged in (as those who engaged in more events were likely to be counted more).

The following table calculates the weighted indirect additionality figure that was applied to the reported indirect attendance of the festival. Note that this figure was not applied to five projects with reported indirect attendance of over 300k, as these were calculated on a case-by-case basis.

INDIRECT ATTENDANCE ADDITIONALITY <sup>1</sup>	SURVEY RESULTS	ATTRIBUTION	AVERAGE ACTIVITIES	ACTIVITIES ATTRIBUTION
Yes, and I have mostly engaged with them	39%	100%	4.53	22%
Yes, but I have not generally engaged with them	24%	50%	2.65	38%
Yes, but I’m unsure if they are part of the Festival	9%	25%	2.50	40%
No, I was already aware of the Festival activities I’ve come across	16%	5%	2.89	35%
No, I have not come across any art, culture or Festival activities	13%	0%	0.00	0%
<b>Weighted Indirect Attendance Additionality</b>				<b>14.1%</b>

<sup>1</sup> Survey Question: "During B2022, have you come across art, culture and festival activities that you were unaware of before you experienced them?"

## Attendance Expenditure

Spending questions ask survey respondents about how much they spent in the local area on items like shopping, food and beverage etc. as part of their attendance at a festival event. Respondents are asked to exclude accommodation or other travel expenses as these are separated as part of the economic impact calculations.

To this end, audience expenditure seeks to quantify the average spending of event attendees for each direct, in-person reported attendance. Given the heightened activity during the 2-week Birmingham 2022 Commonwealth Games period, attendance and spending for Festival Sites are calculated independently.

Respondents are also asked what they would have done otherwise if it was not for their attendance at the specific festival activity they were attending. This question is used to determine ‘additionality’, which is the percentage of spending that could be considered to be additional, or could genuinely be attributed to the event. It is statistically defined as one minus the percentage of deadweight (1 – dw%), where deadweight is the economic outcome that would have happened in the absence of an activity.

The following table calculates these aggregate figures to determine the total direct spend of attendees at Festival events. In-scope attendances represents attendances that were in-person and could be meaningfully expected to have spent money as part of their trip to a festival activity.



ATTENDANCE EXPENDITURE	FESTIVAL SITES	FESTIVAL PROGRAMME	TOTAL
Average Spend per Attendance	£47.08	£24.55	£32.22
Additionality Adjustment	67%	67%	67%
In-Scope Attendances	753,273	1,461,128	2,214,401
<b>Total Direct Spend</b>	<b>£23,678,548</b>	<b>£24,164,539</b>	<b>£47,843,087</b>

### Accommodation Expenditure

Respondents were asked whether they stayed overnight as part of their visit to their respective festival event, and if so, the amount they were spending on accommodation per night, per person.

For those staying overnight or for multiple days, they were asked to what extent Birmingham 2022 Festival influenced their decision to visit the local area. Visitors that indicated the event was their primary reason for being in the area have 100% of their trip spend attributed to the festival, whereas visitors that were unaware of the event before visiting have 0% of their trip spend attributed to the festival.

Additional daily trip spend for tourists is considered separately.

The value of total accommodation has been calculated based on the share of staying visitors, the average per night spend, the length of stay and the influence of the festival on their reason for visiting.

ACCOMODATION EXPENDITURE	FESTIVAL SITES	FESTIVAL PROGRAMME	TOTAL
Total Attendance	753,273	1,461,128	2,214,401
Average Events	3.07	2.57	2.74
Estimated Unique Attendance	245,366	568,532	808,150
% of Staying Visitors	19%	6%	10%
Number of Staying Visitors	47,439	33,598	80,464
Average Nights	6.1	4.2	5.3
Avg Spend per Night	£66.15	£91.30	£76.58
Additionality Adjustment	68%	61%	64%
<b>Total Direct Spend</b>	<b>£13,030,477</b>	<b>£7,951,282</b>	<b>£20,981,758</b>

### Freelancer & Project Staff Expenditure

Birmingham 2022 Festival engaged freelancers and staff from across UK and around the world. Staff from these areas (i.e. not from the West Midlands area) were asked about their average spending and their length of stay.

It is assumed that these staff would not have otherwise been in Birmingham, so no additionality adjustment has been applied to Freelancer and Project Staff expenditure.

FREELANCER & PROJECT STAFF EXPENDITURE	UK	INTERNATIONAL	TOTAL
Number of Staff	745	251	996
Average Nights	7.66	5.48	7.26
Average Daily Expenditure	£94.62	£41.59	£82.65
<b>Total Direct Spend</b>	<b>£540,476</b>	<b>£57,142</b>	<b>£597,618</b>

### Organisation Expenditure

The organisational expenditure of Birmingham 2022 Festival makes a significant contribution to the overall economic impact of the festival. Spending on contractors, artists and suppliers directly injects money into the local and national economy

Wages and other associated costs also result in the generation of further economic impacts through employee expenditure. A summary of organisational expenditure is shown in the table. Projects were asked to estimate their overall project spend, excluding funding or grants provided by the Organising Committee for the B2022 Commonwealth Games, so as to minimise double counting.

It is assumed this spend would not have occurred without the Birmingham 2022 Festival, so no additionality adjustment has been applied.

ORGANISATION EXPENDITURE	TOTAL
B2022 Festival Programme Spending (Commissions, Creative City Grants, Festival Sites)	£10,638,879
B2022 Festival Other Spending	£1,742,294
Other Project Spending (Spending that was not financed by B2022 Festival)	£3,581,551
<b>Total Organisation Spend</b>	<b>£15,962,724</b>

### Tourist Reason for Travel

Visitors from elsewhere in the UK and overseas were asked about their primary reason for travel. Options for this question were sourced from local tourism data and research.

These results do not directly affect the economic impact analysis here but do provide meaningful baseline comparisons for stakeholders to understand how the visitor profile of the B2022 Festival compares to the general tourist visitor profile of the area.

REASON FOR TRAVEL	FESTIVAL PROGRAMME	FESTIVAL SITES	WEST MIDLANDS BASELINE
Visiting Friends/ Relatives	25%	18%	34%
Business	16%	7%	43%
Holiday/ Leisure	35%	61%	19%
Other	23%	14%	4%

Baseline Source: Visit Britain (2019), Inbound nation, region, county data

### Tourism Additionality

Trip additionality asks tourists how much influence the B2022 Festival had on their decision to visit the area. Tourists that indicated the B2022 Festival was their primary reason for attending means that 100% of their total trip spend is attributable to the B2022 Festival, whereas tourists that were unaware of the festival before visiting the area indicates that the B2022 Festival was responsible for 0% of their trip spend.

A weighted scale of attribution is applied to calculate an overall trip additionality figure. This is calculated separately for visitors from elsewhere in the UK and from overseas visitors. The average is then weighted by the number of visitors from each category.

TOURISM ADDITIONALITY <sup>2</sup>	ATTRIBUTION	UK		OVERSEAS	WEIGHTED AVERAGE
		UK	OVERSEAS		
Yes, it was the main reason	100%	46%	61%	55%	
Partly, it was a contributing factor	50%	15%	7%	11%	
No, but I changed or extended my original plans	25%	5%	11%	8%	
No, but I did know about the event	5%	18%	7%	12%	
No, I was not aware of the event	0%	15%	14%	15%	
<b>Tourism Additionality</b>		<b>56%</b>	<b>67%</b>	<b>63%</b>	

### Tourist Accommodation & Trip Expenditure

<sup>2</sup> Survey Question: "Did the B2022 Festival influence your decision to travel to the area?"

Respondents that identified as visitors to Birmingham were asked whether they stayed overnight as part of their visit to their respective B2022 Festival event, and if so, how much they were spending on accommodation per night, per person, as well as their spending throughout their trip.

Total direct tourist spend is calculated here by combining average daily trip spend and average daily accommodation spend. Notably only direct tourist trip spend is used to calculate the overall economic impact, as accommodation spend is already considered within audience spending.

TOURIST DIRECT ECONOMIC IMPACT	INTERNATIONAL		TOTAL
	UK	INTERNATIONAL	
Unique Attendance	90,462	16,115	106,577
% Staying Overnight	59%	71%	61%
Average Nights	4.1	12.9	5.9
Average Daily Accommodation Spend	£65.73	£176.67	£85.12
Average Daily Trip Spend	£53.46	£85.38	£59.04
Trip Additionality	56%	67%	63%
Direct Trip Spend	£6,597,467	£8,408,882	£14,225,612
Direct Accommodation Spend	£14,496,667	£25,844,011	£32,763,841
<b>Total Direct Tourist Impact</b>	<b>£21,094,134</b>	<b>£34,252,893</b>	<b>£46,989,454</b>

## Impact Summary

To calculate the economic impact, only additional visitation to the local area is included. From those visits, only expenditure that would not have otherwise occurred is considered. In this case, the economic impact is generated by attendees and visitors who would have otherwise stayed at home, gone to work, or who would have done something else outside the local area if not for Birmingham 2022 Festival.

The total direct economic impact therefore seeks to represent the total spending that would not have occurred, if not for the Birmingham 2022 Festival.

Gross Value Added (GVA) is then calculated, based on this spending, which seeks to represent the proportion of output after the intermediate costs of consumption are subtracted.

National figures are used to calculate total GVA, which considers the direct and indirect economic effects of economic activity as they relate to spending. The proportion of total GVA as related to a change in final use is referred to as the GVA effect.

IMPACT SUMMARY	DIRECT ECONOMIC IMPACT	GVA EFFECT	TOTAL GVA IMPACT
<b>Audience Spend</b>	<b>£68,824,845</b>		<b>£60,371,387</b>
Event Spend	£47,843,087	0.868 <sup>1</sup>	£41,523,293
Accommodation Spend	£20,981,758	0.898 <sup>2</sup>	£18,848,094
<b>Project Staff Spend</b>	<b>£597,618</b>	0.883 <sup>3</sup>	<b>£527,640</b>
<b>Additional Tourism Spend</b>	<b>£14,225,612</b>	0.892 <sup>4</sup>	<b>£12,689,451</b>
<b>Organisational Spending</b>	<b>£15,962,724</b>		<b>£13,809,065</b>
B2022 Festival	£12,381,173	0.865 <sup>5</sup>	£10,710,730
Project Partners	£3,581,551	0.865 <sup>5</sup>	£3,098,335
<b>Total</b>	<b>£99,610,800</b>		<b>£87,397,542</b>

Note: Additional Tourism Spend only represents the Direct Trip Spend of tourists, as tourist spending for event spend and accommodation spend are already included in those subtotals.

<sup>1</sup> An average of the Food and Beverage Service Activities (SIC: I56) and Creative, Arts And Entertainment Activities (Ref: R90) effect multipliers are used, assuming spending is evenly split between both industries.

<sup>2</sup> Accommodation effect multiplier used (SIC: I55).

<sup>3</sup> An average of Accommodation (SIC: I55) and Food And Beverage Service Activities (SIC: I56) effect multipliers are used, assuming spending is evenly split between both industries.

<sup>4</sup> An average of Retail Trade (SIC: G47) and Food And Beverage Service Activities (SIC: I56) effect multipliers are used, assuming spending is evenly split between both industries.

<sup>5</sup> The Creative, Arts And Entertainment Activities (Ref: R90) effect multiplier used.

Type 1 Multipliers Used. Care should be taken when comparing or using economic impact figures to ensure for methodological consistency.

Source: ONS (2022), United Kingdom Input-Output Analytical Tables, 2018.



## We'd like to thank the following people and organisations for their contributions to Birmingham 2022 Festival:

100th Birmingham, 1st Bournville Scout Group	Birmingham Botanical Gardens	Bryony Windsor	Deborah Cadman	Environments)	Jo Irvine	Mailbird	Open Theatre Company	Secret City Arts	Foundation
Accra Theatre Workshop	Birmingham Ceremonies Ltd	Budo Active Education	Digbeth Dining Club CIC	Gospel Link 360 C.I.C.	John Akomfrah	Make It Sustainable Ltd	OPUS Arts Events	Selectorhood	The United Church of St Paul's Balsall Heath
ACE Dance and Music	Birmingham Contemporary Music Group	Bultring & Grand Central Birmingham	Dr Roz Stewart-Hall	Gowling WLG	Jon McCurley	Mama Dojo	Orit Azaz	Shakti Women in the Community	(Anglican and URC)
Active Arts Castle Vale	Birmingham Education Partnership	Capsule Events	Drumatised	Graeme Braidwood	Jonathan Sauvé	Manning Gottlieb (Advertising)	Outer Circle Arts Ltd	Shine Pix	also known as Balsall Heath Church Centre
Adina May	Birmingham Hippodrome	Cat Orchard	Earthen Lamp	Grain Projects CIC	Julian Germain	Marion Vitrac	Paperock Creative	Simmer Down Arts CIC	The Zawiya Trust
Advocacy Matters Ltd	Birmingham History	Cathedral Church Of St. Philip Birmingham	Earthen Lamp	GRIN	Julie's Bicycle	Martineau Gardens	Paul Ramirez Jonas	Sol Cafe CIC	The Zawiya Trust
African Community Heritage Hub	Birmingham Theatre Company	Catherine Allum	Eastside Projects	Gurmindar Sehint	Juliet Pierce	ME Dance	Pear Comms	Sonia Sabri Company (SSCo)	Thenjiwe Niki Nkosi
African Cultural Exchange Ltd T/A ACE dance and music	Birmingham LGBT	Caudwell Children	Ed Puddick	Hall Green Infant and Junior Schools Home School Association	Kalaboration Arts	Mechanismo	Pelham Communications	Soul City Arts	Theresa Bogan
Aidem Digital	Birmingham Museums Trust	Cedar Church	Edgbaston Reservoir Co Limited (aka ERCO)	Handsworth Association Of Schools	K'antu Ensemble	MEL Research	Peter Hawkins	Spectra	Toby Norman-Wright
Al Ahal Community UK	Birmingham Music Archive	Celeste Kinsey	Edge Arts	Hamid Lea	Kashmiri Arts & Heritage Foundation	Method in Motion	Picture This Media CIC	Stan's Cafe	Trenee Warlock
Alberta Whittle	Birmingham PlayCare Network (BPCN)	Children of the Sun Saturday School CIC	Eleanor Congreve	Handsworth Creative Headtapes	Kate Bines	Michael Wolters	Place Prospectors CIC	Steph Sandy	TuneUp Arts
Alessandra Pretto	Birmingham Pragati Mandal	China Plate Theatre	Ellen Berry	Helen Mason	Kathy McArdle	Midland Actors Theatre	Press Data	Stephanie Ridings	United Community Activity Network
Alex Johnston	Birmingham Pride (UK) Ltd	Chris Jordan	Eloquent Praise & Empowerment Dance Company	Helen McLaughlin	Kieran Covall	Midlands Arts Centre	Professor Ian Grosvenor	Stephen James- Yeoman	University of Birmingham
Alison Holdom	Birmingham Race Impact Group	Claire Starmer	Enspire	Helen Stallard	Kimberley Sykes	Mimar Collective CIC	Progress Productions	Steven 'Polar Bear' Camden	University of Warwick
Allied Publicity	Birmingham Repertory Theatre	Conception Dance Theatre	Erica Love	Helen Tomkins	Kings Rise Academy	Mohammed Ali	Punch Records	Stirchley Happenings	University of Wolverhampton
Amanda Chan	Birmingham Royal Ballet	Councillor Jane Francis	Ex Cathedra	Helga Henry	PTFA (Parents Association)	Moira Sinclair	PWC	"Stocks Taylor Benson Limited"	Untied Artists
Amerah Saleh	Birmingham Wheelchair Basketball	Counting What Counts	Fabric	Hew Locke	Teachers and Friends Association)	Moor Pool Hall Heritage Trust	Rajni Perera	Strawberry Words	Vanley Burke
Amy Lam	Black Arts Forum	Counting What Counts	FATT Projects		Handsworth Creative Headtapes	Mooville Theatre CIC	Ravi Deepres	Stryx LTD	Verve Poetry
Anam Anwar	Black Arts Forum CIC	Courtney Consulting			Helen Mason	Moseley Farmer's	Rectory Amateur Boxing Club	Stuart Millership	Vivid Projects
Andrew Fletcher	Black Country Dance Hub	Coventry Art School, Coventry University			Helen McLaughlin		Reel Access Ltd	Surfing Light Beams	Walsall Road Leisure Gardens Association
Anna Hughes	Black Country Living Museum	Coventry Biennial			Helen Stallard		Richard Hawley	Surinder Singh	Warwick Arts Centre
Anne Jenkins	Black Country Touring	Craftspace			Helen Tomkins		Riverside Performing Arts	Susan Brueton	Warwick Arts Centre
Anthony Ruck	Black Country Walks Network CIC	Craig Cooper			Helga Henry		Rob MacPherson	Sydnee Thompson	Warwick Business School
Arts 50 Alive Network	Black Country Walking Museum	Create Central			Highfield Hall Community Club		Robyn Llewellyn	Symon Easton	West Heath Community Association
Arts All Over The Place	Black Country Walking Museum	Create Central			High-Vis CIC		Ron Chakrababorty	Takt	West Midlands Combined Authority
Arts Connect	Black Country Walking Museum	Create Central			Holosphere		Roxanna Collins	Talking Birds	West Midlands Growth Company
Arts Connect	Black Country Walking Museum	Creative Black Country			Humanhood		Royal Shakespeare Company	Tamara-Jade Kaz	West Midlands Metro
Arts Forum Selly Oak	Black Country Walking Museum	Creative Black Country			Iconic Productions		Roz Laws	TCU The Creative Universe C.I.C	Windswept Workshops CIC
Arts Forum Selly Oak c/o Number 11 Arts	Black Country Walking Museum	Creative New Zealand			Ikon Gallery		Ruth Hollis	Terrapin Puppet Theatre	Wolf & White
Arts Outburst	Black Country Walking Museum	Crossover Labs			Imagineer Productions		Ryan Charles	The Audience Agency	Wolverhampton Art Gallery
Arts Outburst	Black Country Walking Museum	Culture Central			In Her Shoes (CiC)		Saathi House	The Bone Ensemble	Wolverhampton Art Gallery
Ava Dance Company	Black Country Walking Museum	Culture Counts			Birmingham		Salla Virman	The Canal and River Trust	Writing West Midlands
B:Music	Black Country Walking Museum	Culture Coventry			Indigo Consulting Ltd.		Samina Beckford	The National Trust	Yale
Bangla Connection CIC	Black Country Walking Museum	Culture Spectrum			InteGreat Theatre		Sampad	The Parakeet Studio	Yumna Hussen
BBC Symphony Orchestra	Black Country Walking Museum	Czech & Slovak Club UK CIC			InUnity		Sarah Conneally	The Playhouse	Zebra Access
BE Festival CIC	Black Country Walking Museum	Dance Development Leaders Group (DDLG)			JA Productions		Sarah Dowd	The Pump (East Birmingham) Ltd.	Zeroplus Theatre
Beatfreaks	Black Country Walking Museum	Darnish Amraz			Jacqui Francis		Sarah Gee	The Recovery	Zoie Golding
Becky Frall	Black Country Walking Museum	David Wildridge			James Hampson		SB Training & Consultancy		
Belvoir	Black Country Walking Museum	Dawinder Bansal			James Stirling		Sean Burns		
Bertz Associates LTD	Black Country Walking Museum	Deaf Explorer CIC			Jamie Parr Films		Sean Clancy		
Beverley Bennett	Black Country Walking Museum	Deaf Men Dancing			Jaskirt Boora		Second Home Studios		
Birmingham & Black Country Wildlife Trust	Black Country Walking Museum				Jenny Williams		Second Home Studios		

# THANK YOU

# GLOSSARY OF TERMS

KEY TERM	DEFINITION
Activities	The material and human resources used to undertake the tasks which underpin a project or programme
Activity	Work that doesn't include the production of an event or product, including installations and exhibitions
Acorn / Acorn Profile	Acorn is a segmentation tool produced by Consolidated Analysis Centers, Inc. (CACI) which categorises the UK's population into demographic types. Acorn provides a general understanding of the attributes of a neighbourhood by classifying postcodes into a category, group or type.
Additionality Adjustment	An adjustment related to the expected additionality of property. Additionality being that which is considered additional; a determination of whether an effect or outcome would have occurred in the absence of the intervention in question. Statistically defined as one minus the percentage of deadweight ( $1 - dw\%$ ), where deadweight is the outcome that would have happened in the absence of an activity.
Aggregate Data	Is the result of personal data processing for statistical purpose and it is considered non-personal data.
Aligned Project	A project which was delivered as part of the Birmingham 2022 Festival, but did not receive any financial input from the Festival or the Organising Committee. These projects turned their content to face our curatorial lines and received support from our marketing and communications team.
Attendance, Unique	The estimated number of individual attendees who attended B2022 Festival, based on the reported average number of events attended per person. Unique is opposed to attendances, which can include multiple visits by one person.
Attendances, Total	The aggregate of reported direct attendances and the reported indirect attendance (after an additionality adjustment is applied). 'Attendances' is distinct from 'Attendance', as multiple attendances can be made by the same person across time periods and multiple projects. Seeks to represent attendances from audiences.

KEY TERM	DEFINITION
Attendances, Direct	Represents attendances in which visitation or engagement are seen to be directly related to the event, activity or project. Calculated based on total attendances reported by projects, minus their reported indirect attendances. Seeks to represent attendances from audiences.
Attendances, Indirect	Represents attendances in which visitation or engagement cannot be directly associated with the event, activity or project. Typically represents attendances from those that may or may not have experienced a work because of the way it was presented (i.e. passers-by of an artwork presented in a public space). Seeks to represent attendances from audiences.
Audiences	A type of survey respondent. Represents those engaging with or attending an event, activity or performance. Audiences experience the work, but do not engage in creating it, and typically only experience the work for a single, limited period.
Benefits	The cultural, economic, social, sporting and environmental impacts of the associated outcomes related to a project
Case Study	A process or record of research into the development of a particular person, group, or situation over a period of time.
Case Study Report	A report focusing on a particular area of interest, or output, bringing together learning and examples from multiple case studies.
Commissions	Arts, cultural or heritage projects funded by the Birmingham 2022 Festival. These were selected according by a number of methods as outlined in the Programme Overview.
Culture Counts	The company Culture Counts and short-hand term for the Culture Counts Evaluation Platform; a software technology used by Indigo Consortium as part of this evaluation.
Counting What Counts / CWC	Counting What Counts Ltd
Creative City Grant Projects	Projects which received a grant as part of Birmingham City Council's investment in Birmingham 2022 Festival. These were distinct projects that aimed to enable communities to co-create art with professional practitioners.

KEY TERM	DEFINITION
Data Subject	Refers to any individual person who can be identified, directly or indirectly, via an identifier such as a name, an ID number, location data, or via factors specific to the person's physical, physiological, genetic, mental, economic, cultural or social identity.
Dimensions	A question type provided in the Culture Counts Evaluation Platform, characterised by a standardised statement and an agreement slider. Survey respondents move a slider to a point that indicates whether they agree or disagree with the dimension statement. The average (mean) result of all survey respondents is then calculated on 101-point scale.
Direct Economic Impact	A measure of the total amount of additional expenditure within a defined geographical area, which can be directly attributed to activity, organisation or intervention. Distinct from indirect or induced economic impact or effects, which are incurred as a result of the direct impact.
Engagement	Involvement with an activity, as a participant, audience member, artist, volunteer, freelancer or staff member
Economic Impact	The impact on the economy, primarily measured by economic output, productivity and employment, which results from an activity, organisation or intervention
Employed	Anyone who is contracted and paid to deliver the programme.
Employment Hours	The number of hours a person is contractually employed to deliver the programme
Environmental Sustainability	Responsible interaction with the environment to avoid depletion or degradation of natural resources and allow for long-term environmental quality as defined by UNESCO World Heritage and Sustainable Development
Evaluation	Evaluation is a systematic assessment of the design, implementation and outcomes of an intervention. It involves understanding how an intervention is being, or has been, implemented and what effects it has, for whom and why. It identifies what can be improved and estimates its overall impacts and cost-effectiveness.

KEY TERM	DEFINITION
Expected Cultural Engagement Profile	This is a method for categorising the likelihood of someone to attend cultural events, based on a range of factors. It was developed as part of the West Midlands Place Profiler for the OC in 2021.
Festival	The Cultural Programme of the Birmingham 2022 Commonwealth Games. Also known as Birmingham 2022 Festival.
Festival Site	A destination funded by the Organising Committee. These took place over the 11 days of sport as part of the Commonwealth Games, and were located at Smithfield, Victoria Square and seven locations spread outside of the city centre.
Fieldwork	A data collection mechanism involving a face-face interaction between interviewers and respondents in a naturalistic setting, that being the place of an event or activity. Is understood to reduce the incurrence of selection bias.
Fieldworker	A member of staff employed by Evaluation Supplier MEL Research to conduct on the ground interviews with audience members at events which took place as part of Birmingham 2022 Festival.
Freelancers	A type of survey respondent. Artists, creatives, performers, production and other freelancers that contribute to a Festival project or work. Artists and freelancers are generally employed for the period of the project, but this is not always the case. Artists that are considered permanent employees of an organisation delivering a Festival project are considered as Staff.
Games (The Games)	The Birmingham 2022 Commonwealth Games and the associated legacy programmes
Gross Value Added (GVA)	A standard economic metric that represents the value of final outputs, minus the value of its intermediate consumption. GVA in this report represent Total GVA, which considers the direct and indirect effects of changes to output.
Impact	The changes which result from the project outcomes over the short, medium and long term that would not have happened otherwise if not for the project or intervention.

KEY TERM	DEFINITION
Indicators	An observable and/or measurable quantity used to determine whether the intended outcome(s) and/or impact(s) have been achieved
Indigo	Refers to Indigo Ltd.
Interquartile Range (IQR)	A measure of statistical dispersion. It is defined as the difference between the 75th and 25th percentiles of a data distribution, otherwise known as the middle 50%.
Legacy	The tangible and intangible long-term impacts initiated or accelerated by the hosting of the event for people and the host city/region
Legacy Plan	The Legacy Plan refers to the Birmingham 2022 Commonwealth Games document published in March 2021 which describes the framework through which intended Games legacy will be delivered.
Legacy Programmes	Birmingham 2022 Commonwealth Games Legacy Programmes align to the Mission Pillars. Programmes include defined inputs, activities and desired outcomes and impacts which intend to maximise the legacy of the Games.
Logic Model	A logic model is a simple visual diagram that explains what the Programme plans to deliver and outcomes and impacts it seeks to achieve from this. Logic models are used to illustrate the presumed relationships between programme resources (inputs), activities, outputs and various outcomes and impacts.
Net Promoter Score (NPS)	A widely used market research metric that is based on a single survey question asking respondents to rate the likelihood that they would recommend a company, product, or a service to a friend or colleague.
Organising Committee (OC)	The Birmingham Organising Committee for the 2022 Commonwealth Games is the organisation responsible for overseeing the planning and development of the Games.

KEY TERM	DEFINITION
Outcomes	The changes which result from the project outputs over the short, medium and long term
Outputs	The deliverables that directly result from the inputs and activities related to a project
Participatory Activity	Guided participation for participants, facilitated by an artist or staff member, including active engagement in co-creation.
Participatory Performance	Active participant engagement in the performance itself
Participating Project	An individual or group that produces an event or activity funded by, or in support of the B2022 games for which impact data is sought.
Participants	A type of survey respondent. Members of the public who are actively participating in a participatory activity or performance. They are not being paid for their involvement (e.g. workshops, co-creation, community engagement etc.) but may sometimes receive payments in the form of bursaries to remove barriers, or to promote engagement.
Partner	Partners refer to the organisations working together to maximise the opportunity and investment presented by the Games.
Performances	The presentation of a show or content, normally in a live setting or online
Personal Data	Personal data means any information relating to an identified or identifiable natural person or 'data subject'.
Project	A defined set of activities being delivered as part of, or aligned to the Festival.
Residents	Residents from the city and region of Birmingham and West Midlands
Respondent(s)	is an individual (or collation of individuals) that provide response data via a survey
Response(s)	Is the data collected through surveys, relating to an individual, or a collection of individuals



KEY TERM	DEFINITION
Sample Size	The number of surveys, events, postcodes required to be a representative sample of the programme, its participants and/or audiences
Selection Bias	A bias that occurs when individuals or groups in a sample set differ systematically from the population of interest leading to a systematic error in an association or outcome.
Session	A single time limited engagement as part of a series of sessions
Skills Development	Creative and cultural skills development amongst participants in Birmingham and the West Midlands
Social Impact	The impact on people and communities as a result of an activity, organisation or intervention
Social Value	The market and non-market economic, social and environmental value to society created by an activity, organisation or intervention
Staff	A type of survey respondent. Represents those people permanently affiliated with organisation delivering work as part of the Festival. Includes producers, production staff, administrative, marketing, trustees, directors, volunteer leaders and artists. Staff may also work on a voluntary basis, so long as are affiliated with the organisation beyond the life the Festival project.
Stakeholder Engagement	Consultation with senior representatives (national and regional), Legacy Programmes and working groups relating to evaluation objectives and key deliverables
Surveys	Tool used to collected from data individuals engaging with the Birmingham 2022 Festival; can be collected via the projects distributing the survey themselves and via a third-party fieldwork team
Survey Respondent / Respondent	Is an individual that provides response data.
Theory of Change	A theory of change describes and illustrates the changes a Programme/s is seeking to make, how it will happen and the measurable outputs, outcomes and impacts associated with the intended change.

KEY TERM	DEFINITION
Visitor	Someone visiting from outside Birmingham and the West Midlands
Volunteer	A type of survey respondent that may have been recruited to help with on-the-day production support of an event. They are not representative of those people who took part in a project over a more sustained period via co-creation sessions, workshops, or rehearsals.





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