BIRMINGHAM 2022 FESTIVAL
commonwealth games

SPIRIT OF 2012
INVESTING IN HAPPINESS

CRITICAL MASS

PLAY BOOK

REDEFINING INCLUSION IN MEGA-EVENTS

Critical Mass B2022 Smithfield Festival Site – (Image credit: Kate Green)

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Critical Mass SENSE presented by BIDF
(Image credit: Kate Green)

Critical Mass Wondrous Stories
(Image credit: Matthew Lewis Getty Images)

Birmingham International Dance Festival 2022 (Image credit: Kate Green)

THANKS TO OUR PARTNERS!

A UNIQUE COLLABORATION BETWEEN

BIRMINGHAM 2022 FESTIVAL

FABRIC
DANCEXCHANGE & DANCE4 TOGETHER

arts connect

DANCE DEVELOPMENT LEADERS GROUP (DDLG)

GENEROUSLY SUPPORTED BY

SPIRIT OF 2012
INVESTING IN HAPPINESS

PART 1
WELCOME

WHY IS INCLUSION RELEVANT IN MEGA-EVENTS?

"BIG EVENTS LIKE THE OLYMPIC AND PARALYMPIC GAMES – AND COMMONWEALTH GAMES - ARE POWERFUL MOMENTS IN TIME UNITING PEOPLE FROM ALL WALKS OF LIFE AND BRINGING DIFFERENT PEOPLE TOGETHER. THEY BRING HOPE, JOY AND OPTIMISM AND OPEN UP POSSIBILITIES. WE BELIEVE THAT EVENTS AND VOLUNTEERING HAVE A CRUCIAL ROLE TO PLAY IN IMPROVING WELLBEING FOR EVERYONE, BUT TO DO THAT EVENT ORGANISERS NEED TO PAY MORE ATTENTION TO WHO BENEFITS, AND WHO MIGHT BE LEFT OUT. WE UNDERSTAND THE INSPIRATION OF SEEING DIVERSE PEOPLE - PEOPLE LIKE US - PERFORM ON THE BIG STAGE, BUT IT NEEDS TO GO BEYOND THE PARA-ATHLETE AND PROFESSIONAL PERFORMER TO INCLUDE EVERYONE. GOING FORWARD, INCLUSION NEEDS TO BE AN ESSENTIAL PART OF MEGA-EVENT PLANNING AND DELIVERY FOR ALL THOSE INVOLVED."

– RUTH HOLLIS, CHIEF EXECUTIVE, SPIRIT OF 2012.

"INCLUSION IS A FUNDAMENTAL, NECESSARY HUMAN RIGHT. REGARDLESS OF RACE, SEX, GENDER, DISABILITY, EVERYBODY HAS A RIGHT TO BE INCLUDED AND BARRIERS TO BE REMOVED SO INCLUSION CAN HAPPEN, AND THEY CAN BE PART OF SOMETHING, PART OF SOCIETY, PART OF THE WORLD, PART OF A COMMUNITY. INCLUSION IS A REALLY VITAL COMPONENT TO HEALTH AND HAPPINESS."

– RACHEL LIGGITT, INCLUSION CHAMPION, CRITICAL MASS.

THE CHALLENGE

“WE KNOW THE AMAZING IMPACT AND JOY THAT CAN BE REALISED WHEN BARRIERS ARE REMOVED AND INCLUSION IS ABLE TO THRIVE, BUT WITHIN THESE TWO WORLDS OF INCLUSION AND MASS LIES CONFLICT AND CONTRADICTION. FOR INCLUSION TO BE REALISED, WE NEED TO RESPECT AND RESPOND TO INDIVIDUALS’ NEEDS, YET THE NATURE OF A MASS EVENT MAKES THIS INNATELY MORE DIFFICULT. WHEN YOU THINK ABOUT MASS YOU MIGHT ENVISAGE A MASS PRODUCTION LINE OF STANDARDIZED PRODUCTS BEING CREATED IN GREAT QUANTITIES. SO, WHAT HAPPENS WHEN ‘MASS PARTICIPATION’ IS AIMING TO BE ACCESSIBLE FOR ALL? HOW DO YOU CREATE COSTUMES IN THE THOUSANDS AND ALLOW ROOM FOR UNIQUE ALTERATIONS? HOW DO YOU SCHEDULE MASS REHEARSALS WHILST RESPECTING INDIVIDUALS’ FATIGUE LEVELS? THESE WERE JUST SOME OF THE QUESTIONS THAT BEGAN TO FLOOD MY BRAIN AS WE WERE FINDING OUR FEET IN THE WORLD OF CRITICAL MASS”.

– TARA LOPEZ, SENIOR PRODUCER, CRITICAL MASS.

WHAT WAS CRITICAL MASS?

Critical Mass emerged in reaction to prior challenges faced by teams working on mega-events to make mass participation accessible. Birmingham 2022 Festival was presented with the Dance Development Leaders Group's (DDLG) existing vision and network for dance participation across the West Midlands, which provided a vehicle for the Festival's ambition for inclusive mass participation as part of the Games. The Critical Mass Partnership was formed, giving the project access to the region's existing skills, expertise and dance provision from FABRIC (formerly DanceXchange), Arts Connect, Birmingham Royal Ballet, and the wider DDLG network of freelance dance artists and companies.

FABRIC was commissioned as lead delivery partner for the project, with responsibility for recruitment and delivery.

The project was made possible with £1.1 million funding from Spirit of 2012 to encourage the legacy of London 2012 by building the flagship participatory programme of the Birmingham 2022 Festival. Its ambition was to achieve a suite of projects that cut across the entire six-month arts-led festival, through to the most high-profile cultural moment of the Birmingham 2022 Commonwealth Games – the Opening Ceremony. To learn more about the outcomes and learning from Critical Mass, more information can be found in the evaluation report and film below.

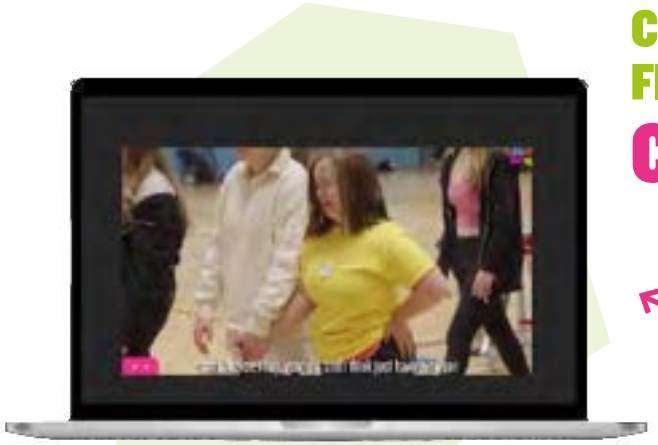
Critical Mass 2022

“ALL OF US INVOLVED HOPE THAT THIS WORK MARKS NOT THE ENDING OF A PROJECT, BUT THE BEGINNING OF A LEGACY, AND THAT WITH IT COMES AN INVITATION FOR OTHERS TO PICK UP WHERE CRITICAL MASS 2022 LEFT OFF. FOR OTHERS TO TAKE A DIFFERENT APPROACH WITH THE SAME BOLD PRINCIPLES, TO CHALLENGE WHAT THEY ALREADY DO WITH THE SMALLEST ADJUSTMENT, OR JUST TO BE INSPIRED BY THE POSSIBILITIES THAT COME FROM BEING AUDACIOUS ABOUT INCLUSION”.

– RAIDENE CARTER, EXECUTIVE PRODUCER, BIRMINGHAM 2022 FESTIVAL & TARA LOPEZ, SENIOR PRODUCER, CRITICAL MASS.

CRITICAL MASS EVALUATION

CLICK HERE



CRITICAL MASS FILM

CLICK HERE

PART 2
THE PLAYBOOK

1 DESIGNING A PROJECT

2 PROJECT SET-UP

3 DELIVERY

4 QUALITY CONTROL

5 PROJECT CLOSURE

CHAPTER 1

DESIGNING A PROJECT

01

MARKET ANALYSIS

When beginning a project, it's important to get a thorough understanding of the demographic, socio-economic, behavioural and geographic segmentation of the people you're designing the project for. Build in time to conduct desk research and analysis, including developing asset mapping activities and user personas.

For Critical Mass, the impact of Covid-19 and the response to the Black Lives Matter movement became relevant to shaping the creative process and direction. Young people and disabled communities were more adversely affected by Covid-19 during the pandemic - nearly two-thirds (64.8%) of disabled adults said COVID-19-related concerns were affecting their wellbeing and 65% of young people said they were worried about their mental health in light of Covid-19, compared to the national picture of 20%. Birmingham is a young and diverse city, with areas of high deprivation, and suffered from high rates of Covid-19 infection. These factors informed the context for Critical Mass, which aimed to address social inequalities for individuals who faced the most significant barriers to participating in Birmingham 2022 Commonwealth Games and Birmingham 2022 Festival.

Critical Mass B2022 Smithfield Festival Site (Image credit: Kate Green)

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PARTNERSHIPS & CONSULTATION

"CONSIDER WHAT LEGACY MIGHT LOOK LIKE BEYOND THE PROJECT. WHAT DO THE PEOPLE WHO WILL STILL BE ON THE GROUND WANT TO SEE CHANGE AND DEVELOP? GET THEIR BUY IN FROM THE GET GO AND THEY WILL HELP SERVE THE MISSION".

TARA LOPEZ, SENIOR PRODUCER, CRITICAL MASS

Tapping into existing resources and networks is essential.

Partnerships should be strategic and help achieve the following things:

- Have the ability to connect you with your target audience
- Include partners who have lived experience / significant working knowledge of inclusion
- Be connected geographically on-the-ground in the area you are working
- Provide geographical context to work/ appetite that already exists in the area as well as risks and opportunities

Using knowledge developed through market analysis/scoping, consult with target stakeholder groups, including young people and their parents/ carers (if appropriate to the project), in comfortable and accessible spaces, using creative and inclusive activities where relevant.

It was no coincidence that dance was the art form utilised for Critical Mass. The Dance Development Leaders Group (DDLG) were active and ambitious in their vision for inclusive dance in the region, and had undertaken significant R&D before the conception of Critical Mass. Pre-existing knowledge of the demographics of the region and the infrastructure that existed to support provision, enabled the project team to scope engagement pathways.

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RELATIONSHIP WITH FUNDERS

"A KEY FACTOR IN DEVELOPING A SUCCESSFUL FUNDING RELATIONSHIP IS GETTING OUT AND BEING PRESENT. SPIRIT OF 2012 WAS THERE AT REHEARSALS, WE WERE THERE ON OPENING NIGHT AND WE WERE THERE WHEN THE LIGHTS DIMMED AND THE GAMES AND ITS WONDERFUL CULTURAL FESTIVAL CAME TO A CLOSE. WE GOT TO KNOW THE DELIVERY TEAM AND MANY OF THE PEOPLE TAKING PART IN CRITICAL MASS. THIS GAVE US CONFIDENCE IN THEIR ABILITY TO DELIVER A SUCCESSFUL PROJECT, SEE THE DIFFERENCE IN REAL TIME, AND DEVELOP AND MAINTAIN AN HONEST AND CONSTRUCTIVE RELATIONSHIP TO THE END OF THE PROJECT. TOGETHER WE NEVER LOST SIGHT OF THE VISION AND TOGETHER WE WORKED TO MAKE CRITICAL MASS AN OVERWHELMING SUCCESS".

– ALEX JOHNSTON, NATIONAL GRANT AND POLICY MANAGER, SPIRIT OF 2012.

A compelling situation and strong vision are needed for fundraising. Getting the right funder to trust in your vision is also essential, particularly when delivering a new, ambitious project. Establishing a mutual working relationship with your funder where iterative learning is communicated develops trust and can support the project to evolve.

Designing an inclusive mass project requires significant funding and working with a funder who understands the necessity of these budget lines is important. Prior discussions with funders about specific projects can help to ensure values and expectations align.

In the case of Critical Mass, the vision aligned with funder Spirit of 2012's mission and objectives. An open and collaborative relationship meant that the project team were able to communicate learning on an iterative basis and agree project and budgetary adaptations where necessary.

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BUILDING A BUDGET

For an inclusive participation project, access is the part of the budget that will fluctuate the most. You can't accurately predict specific needs until participants are enrolled and a relationship is established. Try to ensure this budget can be responsive to need and capacity and that there are ways to adapt and review the budget in the first iteration of delivery.

Be broad **when considering what an access budget might need to cover**. This may include:

- Transport (such as specialised vehicles and travel bursaries)
- Support workers, carer costs (i.e. including parents and carers in catering numbers)
- BSL interpreters
- Refreshments
- Accessible marketing and communications
- Additional space hire costs for the provision of quiet spaces and break out rooms

For Critical Mass (where 45% of participants self-identified as disabled, neurodiverse or having a long term health condition), 35% of the delivery budget was focused on access costs.

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PROJECT STRUCTURE

A participant-centred approach is personalised, coordinated and enabling, and vital in the context of inclusive participatory projects. Consider the structure of your project and how it will build participants' skills and confidence to work in a mass setting.

Delivering regular sessions with smaller groups of participants in the first instance, in the lead up to mass rehearsals, can help develop resilience and social relationships amongst the cast.

Locating these smaller group sessions in more localised settings across the area you're working in can help broaden reach and alleviate barriers to access. Central mass rehearsals can then come later on in the process when confidence and trust has been established, and once you have a better understanding of individuals' specific access needs.

HINTS/TIPS

If working in smaller groups initially, ensure prep is done with participants to develop their physical understandings of performing en masse, and to prepare them mentally for the transition from working in smaller groups.

For Critical Mass, 16 groups were established across Birmingham and the West Midlands who took part in weekly sessions ahead of mass rehearsals. The groups each developed their own team name which enabled them to retain a sense of identity when engaging in a mass cast.

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CRITICAL MASS ARTISTIC & PARTICIPANT FRAMEWORK

Artistic Framework

The programme, delivered in four phases, was designed with the participants' personal and creative journey at its heart.

PROJECT PHASE	PARTICIPANT PERSPECTIVE	PARTICIPANT ACTIVITY
FOUNDATION	Participants discover the opportunity and connect with the project vision	Summer Recruitment Camps
FLOW	Participants develop new skills, meet new people and build confidence and improve wellbeing – finding their 'flow'	Regular dance workshops and rehearsals for Cohort 1; Cohort 2 participants engaged
FLIGHT	Participants follow their chosen 'flight path' of performances and co-creating	The B2022 festival journey
FUTURE	Participants look back at their journey, celebrate their achievements, and help set their next steps	Evaluation, celebration and pathway-setting

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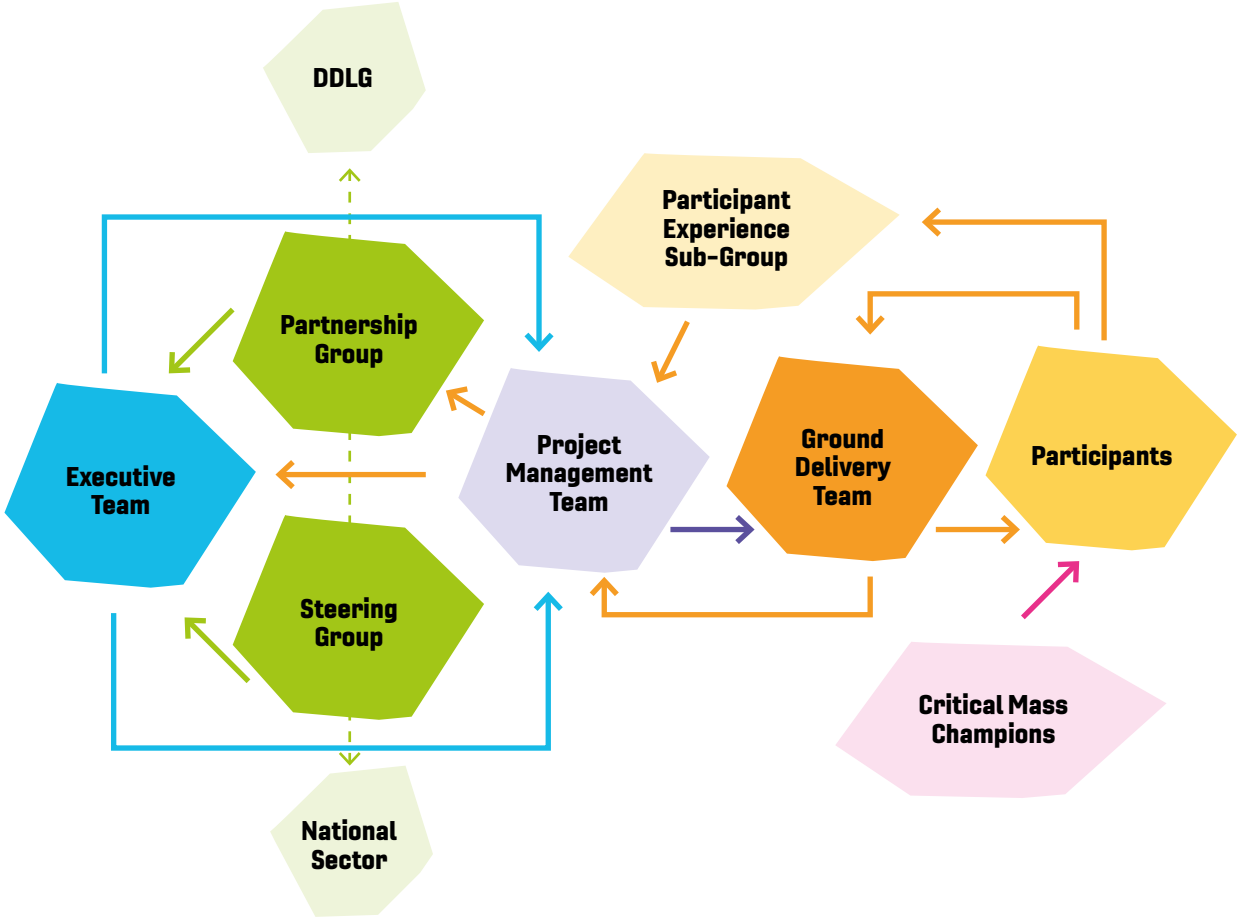
GOVERNANCE

Recruit an active and relevant Steering Group or Advisory Group, depending on project context, made up of regional/ national representatives with relevant specialisms. Considering the kind of support, advocacy, challenge, and accountability needed is essential to get the most value, manage expectations and ensure the governance is appropriate for the scope. The group should be established in a timely manner to support the work from the outset, aiding flow of understanding and communication.

Governance needs to be designed in a way that allows participant experience to inform decision making. Consideration should be given to how information flows from the on-the-ground team through to the decision makers and vice versa. This will help the delivery team to manage participants' expectations and mean they are equipped to respond to questions and concerns in an informed way.

For Critical Mass, the Steering Group was made up of representatives from the DDLG, a group of organisations who work in partnership to collectively develop dance in the West Midlands with specialist areas including inclusive dance and equality and diversity. The Steering Group gave strategic advice at regular intervals throughout the project, meeting on a monthly basis with the core project team.



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CREATIVE VISION

A clear creative vision needs to be in place and well communicated with the delivery team, producing team, participants, funders and wider stakeholders. Ensure there is a clear understanding between creative leads and wider teams about how this interfaces with other decisions being made including logistical, producing and technical factors, as part of the wider mega-event.

Critical Mass Celebration Event
(Image credit: Graeme Braidwood)

When conceiving the project, consider how you can ensure a high-quality creative process and output. Establishing creative vision and project impetus from conception stage with lead artists is essential to ensure expectations around artistic motivation and license are clear with and between the project team and lead artist. This is particularly important when working with a voluntary cast, who may have various reasons for signing up to the project.

Question prompts to lead artists may include:

- How can we develop a shared understanding of your creative practice?
- What producing support do you require?
- What quality control measures can we introduce that offer an objective viewpoint?
- How can we ensure a high-quality experience and output for participants?

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CHAPTER 2

PROJECT SET-UP

01

STAFF RECRUITMENT & TRAINING

For an inclusive participatory project, participant access and wellbeing should be central. Therefore an appropriate staffing structure to support participants' practical
and emotional needs both on and offstage is required. Consider representation and lived experience within the core delivery team and establish a clear set of values from the outset.

Provision for trained support workers with pastoral and safeguarding responsibility is also essential. Particularly when working in a mega-event setting, the role of these individuals is integral as there will be highs and lows in the emotional journey of the participants which needs managing throughout the process and in settings on and off stage.

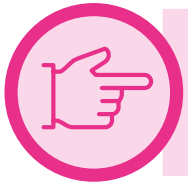
Depending on the size and shape of the project, anticipate concentrated or heightened moments of delivery and be mindful of the effect of this on the core delivery team.

Appropriate training is essential when working with an inclusive mass cast. In addition to auditing the skills of individual team members, consider wider team training that covers:

- Safeguarding
- Equality & Diversity
- Creating Inclusive Conditions & Environments
- First Aid
- Mental Health First Aid

HINTS/TIPS

Working en masse can feel like an extraordinary shift and can be an all encompassing endeavour both within and beyond the parameters of the project. Ensure trust is built within the team and enough time is factored into the process to train and prepare the team.



5% of the project budget for Critical Mass was spent on formal staff training.

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*Please note, this structure is illustrative and designed to show the working relationship between teams/individuals across the project. It is not a depiction of any contractual management lines or either organisation's staffing structures.

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Critical Mass core delivery team roles & responsibilities

EXECUTIVE PRODUCER
(Birmingham 2022)

- Provide overall leadership of the project in line with B2022 Festival ambitions
- Oversee the B2022 team responsible for the project across Producing, Marcomms and Evaluation
- Ensure the project is embedded within the wider B2022 Festival and Commonwealth Games strategy
- Act as contract manager for the delivery partner (FABRIC) on behalf of B2022

SENIOR PRODUCER, CRITICAL MASS
(Birmingham 2022 Festival)

- Strategic leadership of the project across project-partners (internal and external)
- Working closely with the delivery partner to oversee all aspects of participatory activity ensuring high standards across the board
- Ensure all monitoring & reporting is delivered in line with funder requirements
- Oversee the full project budget
- Establish legacy outcomes for the project

HEAD OF LEARNING & PARTICIPATION
(FABRIC)

- Strategic development and delivery of the Project with responsibility for performance management
- Oversee the delivery budget, providing regular budget updates and ensuring good value for money
- Offer art form specialist knowledge, applying awareness of how Critical Mass can support the development of the dance sector
- Oversee the core delivery team including the Lead Artist, Inclusion Champion, Participation Delivery Team, Dance Artists and Support Workers

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Critical Mass core delivery team roles & responsibilities

PARTICIPATION DELIVERY TEAM
(FABRIC)

- Co-ordinate, produce and deliver Critical Mass activity in collaboration with wider team
- Adopt and implement a participant-centred delivery model and ethos, applying the Social Model of Disability
- Deliver an effective participant recruitment campaign, including extensive outreach with a focus on maximising participant retention
- Ensure all delivery, operations and communication support the disability inclusive ambitions of Critical Mass across the project

LEAD ARTIST

- Set the artistic vision and creative participatory journey
- Co-create and collaborate on choreography to be performed at major events
- Lead an artistic delivery team of dance artists, support workers and wider collaborators
- Ensure an inclusive, inspirational experience for all, championing what genuine inclusion can achieve

INCLUSION CHAMPION

- Input into the planning, design and development of the participatory journey to ensure inclusion is embedded in all processes
- Oversee the work of the access support team (e.g. BSL), allocating resource to participants needs as required
- Monitor the welfare of participants and delivery team, providing pastoral care
- Be present on delivery days to offer advice, support and observations to ensure welfare is put first

Critical Mass core delivery team roles & responsibilities

DANCE LEADERS

- Lead and facilitate creative workshops and processes with young people
- Collaborate with the wider artistic team to develop artistic ambitions and work towards a coherent artistic vision
- Ability to develop and nurture talent, with a strong ability to remain responsive to individual needs
- Ensure inclusive creative practices are embedded in all creative aspects of the project

SUPPORT WORKERS

- Responsible for working closely with groups to ensure each individual can participate fully
- Provide pastoral support as required
- Support the creative team's ambitions to fulfil the creative briefs
- Support young people in regular sessions, large rehearsals and mass scale performances as needed

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IDEA DEVELOPMENT

Create space for R&D before commencing work with participants to establish clarity around the artistic delivery of the project with the creative team. Investing this time will decrease the time required of participants as the language of the content will have been established and agreed.

Communicate the creative vision with partner companies and external providers early on, to manage expectations and anticipate necessary adaptations. This is particularly important when working with an inclusive cast who require more flexible scheduling and considerations onstage, for example around pyrotechnics and sound.

In preparation for the Opening Ceremony which took place in July, discussions around idea development began in December/January prior. By April, creative teams from the Opening Ceremony and Critical Mass were coming together in a studio to explore further and begin preparing participants ahead of mass rehearsals beginning late May/early June.

Critical Mass Rehearsal - (Image credit: Anthony Lloyd)

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MARCOMMS

Marcomms is a really powerful tool in both telling the story externally and ensuring participants feel part of something special. Consider the type of storytelling you want to develop for the project. You may wish to focus on a number of case studies throughout the project to follow people's journey and tell the story from a human angle. This approach can also support the evaluation by providing qualitative data and evidencing change so the sooner case study participants can be identified, the better.

Ensure all requests for media consent are embedded in sign-up forms (for parents/ carers as well as individuals) and ask people to share any interesting stories behind their involvement at recruitment.

Make connections across different event teams early on to ensure a connected approach to marcomms and agree a set of guidelines that will work to safeguard participants e.g. consideration needs to be given to media opportunities and the impact these can have on participants' behaviour and wellbeing.

Support for the delivery team and participants to manage press interest is essential. Consider who may require media training so you are equipped to respond to requests throughout the project.

Ensure everyone knows who to contact internally if they are approached so that you can ensure sufficient support is in place and avoid participants and the delivery team being put in a compromising position regarding confidential information / anything of contention.

HINTS/TIPS

Create a rotation of individuals who can be chosen for media opportunities, having an open and transparent selection process and clear communications about any choices made. Offer other opportunities for participants to engage with so it's not their only chance (i.e. social media takeovers can work well as counter offers!)

"MEDIA OPPORTUNITIES CAN BE VERY EXCITING AND OFTEN ONLY A SMALL HANDFUL OF PARTICIPANTS CAN BE CHOSEN. THIS CAN CAUSE EMOTIONAL AND/OR BEHAVIOURAL EFFECTS, LEADING TO FEELINGS OF JEALOUSLY, REJECTION OR RESENTMENT. IT'S IMPORTANT SAFEGUARDING IS IN PLACE FOR BOTH THOSE CHOSEN AND THOSE WHO AREN'T TO MAINTAIN POSITIVE GROUP DYNAMICS".

ALEXANDRA HENWOOD, HEAD OF LEARNING & PARTICIPATION, FABRIC.

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EVALUATION

Investing in accessible evaluation tools can help support a greater response rate and so make the data you gather richer, representative and insightful. The type and design of the tools that you develop should be influenced by the data you need to obtain and the people you're engaging with.

Utilise steering groups and project boards to test and co-develop tools that will be accessible for your target audience and embed data collection within delivery to maximise return. Parents, carers and support workers will be part of your mechanism for collecting data. Consider physical, auditory, and visual impairments when developing tools.

For mega-events, there will likely be a need to develop longitudinal studies that show how an individual's wellbeing has been affected by taking part. For Critical Mass, participant numbers were assigned for purposes of both safeguarding and evaluation. These ensured anonymity but meant that individual user journeys could be observed throughout the project. Case studies were developed that follow the principles of inclusive design and demonstrate a deeper insight into their journeys.

HINTS/TIPS

If undertaking a project evaluation to measure participant experience, ensure any baseline evaluation is prepared ahead of recruitment. This will provide a rigorous starting point in which to measure participant journey through the project and alleviate pressure to collect survey data within the introductory stages of the project.

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SCHEDULING

The diverse needs, expectations and prior performance experience of an inclusive voluntary cast should be taken into consideration when building schedules. Clarity around expectations of participants is essential as soon as possible.

Consider what is compulsory and what the minimum commitment needs to be and build a schedule from there i.e. must attend all dress rehearsals or minimum of 2 rehearsals per month.

At this stage, although certain dates may not be fixed, you will want to establish a broad schedule with as much detail as possible to illustrate the level of commitment expected of participants ahead of recruiting. For example, "Rehearsals beginning week commencing '1st March' are expected to be 1 per week for 4 weeks, then increase to 2 per week (1 evening and 1 weekend)".

Critical Mass provided a sustained participant journey with opportunities to perform in a suite of projects prior to the Opening Ceremony at the Commonwealth Games.

There was a swell of demand to take part in additional opportunities and therefore project schedules often overlapped. Planning timelines to consider fatigue levels of participants and staff was essential.

CONFIDENTIAL

BIRMINGHAM 2022

Opening Ceremony Rehearsal Schedule

GROUP: **CM**

	Date	Time	Location	Notes
1	FRI 03 JUNE	17:30 – 21:30	LONGBRIDGE 1:1 Site	First Rehearsal at 1:1
2	FRI 10 JUNE	17:30 – 21:30	LONGBRIDGE 1:1 Site	Cast Costume Fittings and Distribution
3	FRI 24 JUNE	17:30 – 21:30	LONGBRIDGE 1:1 Site	Cast Costume Fittings
4	FRI 01 JULY	17:30 – 21:30	LONGBRIDGE 1:1 Site	Cast Costume Fittings
5	SUN 10 JULY	18:00 – 22:00	STADIUM	First Rehearsal at Alexander Stadium
6	FRI 15 JULY	17:30 – 22:00	STADIUM	
7	SAT 16 JULY	13:30 – 17:30	STADIUM	**COMPULSORY** - Transition Rehearsal
8	SAT 23 JULY	TBC	STADIUM	**COMPULSORY** - Dress Rehearsal 1
9	SUN 24 JULY	TBC	STADIUM	**COMPULSORY** - Dress Rehearsal 2
10	TUE 26 JULY	TBC	STADIUM	**OPENING CEREMONY**
11	THU 28 JULY	TBC		

HINTS/TIPS

Offer a scale of intensity so that people can manage fatigue and other life commitments.

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PARTICIPANT INFORMATION & GDPR

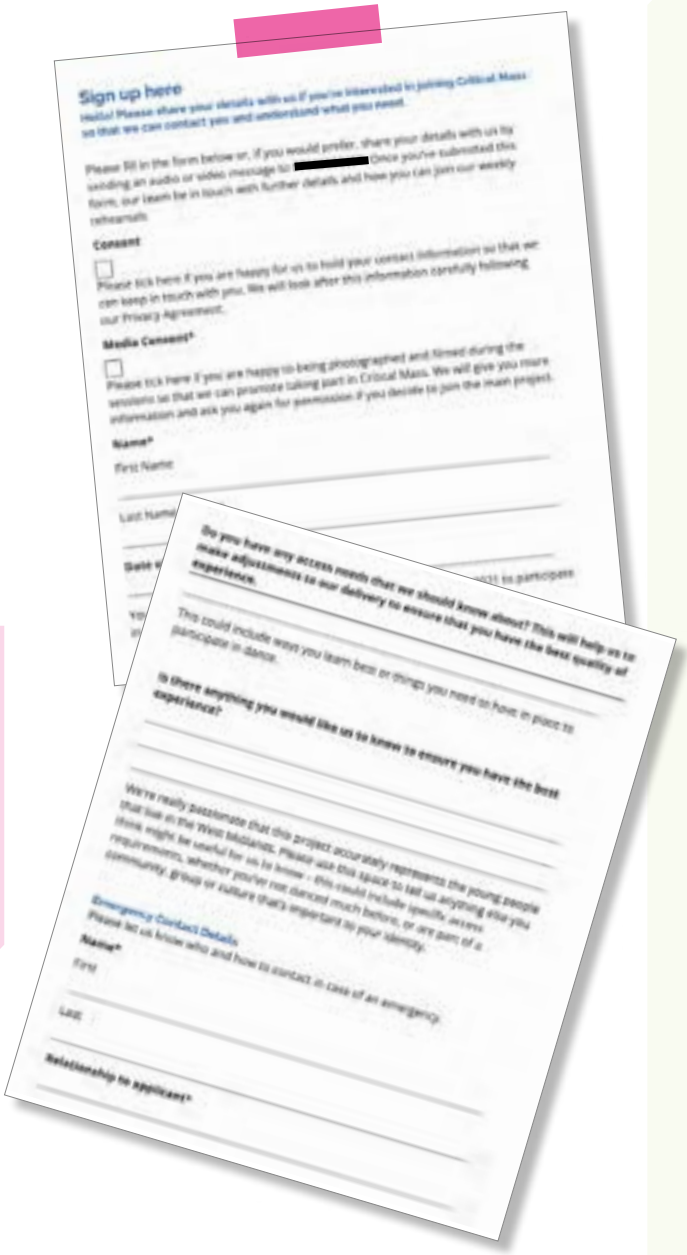
When managing participant data, consider what you need and when you need it. Don't be afraid to ask for the exact information you require to ensure access provision is sufficient, but always communicate why you are asking for personal information and establishing **what key information is needed from participants** prior to the recruitment stage of the project is essential.

- Access needs
- Photo / video consent
- Travel information
- Communication preferences, such as SMS, email, telephone, social media messaging

Consider what data will need to be shared with external teams/suppliers and get this written into consent forms/ data sharing agreements e.g. medical information will need to shared with medical teams on site.

For the Birmingham 2022 Commonwealth Games Opening Ceremony, a grid map was developed. The team were able to use grid numbers to discern individuals. E.g. A9 – high risk of epileptic seizures. This information can be linked to safeguarding policies and procedures.

[See safeguarding section]



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ACCREDITATION

Connect early with the accreditation team/lead to discuss ways in which the process can be inclusive of a range of participants. Ask questions now that might impact your recruitment. For example, if criminal records are considered then this may impact your ability to partner with probation services for recruitment.

You will need to understand the accreditation collection process early to be able to work collaboratively on finding more accessible solutions for participants who may find physical collection of ID difficult.

There needs to be flexibility on the number of accounts that can be linked to one email address so that both participant and parent/carer can successfully register under the same email address and both be accredited. Flexibility at setup stages will help alleviate issues later down the line particularly around accreditation.

Individuals who rely on agencies for carer support may not know who is on shift to support them until 4-6 weeks out. This means you may need to accredit more than one person to ensure the security clearance is in place for those on shift. Discussions can be had with agencies to try and limit the number of people on shift and secure rotas early, where possible.

Consider the collection point for accreditation and whether an online system can be utilised. Having pre-defined user groups with different levels of access may mitigate the time and complexity it takes to verify participants through a central accreditation point.

HINTS/TIPS

Consider different forms of accepted ID as some participants with complex disabilities may not have a passport or driver's licence.

Critical Mass staff supported participants within sessions by taking passport style photographs to support their applications

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Critical Mass Wondrous Stories - (Image credit: Anthony Shintai)

HINTS/TIPS

When planning/setting up Volunteer Portal Software/Data Management Systems consider the fact that not all participants will have their own email addresses and/or be able to complete registrations themselves.

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PARTICIPANT RECRUITMENT

Delivering introductory recruitment sessions is advisable as this will give participants a taster of the project and what to expect. Consider the location of recruitment sessions in terms of geography and access, assessing the accessibility of venues in advance, and whether online sessions may be an appropriate way to get people engaged in the project in the initial stages.

Develop an easy-read welcome pack for participants, ideally presented in several formats, for example large text and in visual format using picture symbols, with clear information outlining the commitment and expectations of the project.

[See scheduling section]

Consider developing and including a Manifesto for participants (and their parents/carers if appropriate to the project) in the Welcome Pack, to give details about the project and reassure those who have anxieties about their needs being met. The Manifesto should include an overarching learning agreement.

B2022 CWG Opening Ceremony Critical Mass - (Image credit: Getty Images)

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3

DELIVER

01

CREATING AN INCLUSIVE ENVIRONMENT

PRE-INFORMATION AND PREP

What do participants need to know? How can they be prepared with accessible information on what to expect?

If BSL is required, the delivery team/ artists should meet with the BSL team prior to the practical delivery to brief interpreters on the outline of the session, its content and aims, and the session structure. This is particularly useful if the interpreter is new to working in a creative/participatory environment.

"WHEN PLANNING SESSIONS, CONSIDER BOTH THE HUMAN AND PHYSICAL RESOURCE IN THE ROOM. TRY TO BE STRATEGIC RATHER THAN REACTIVE."

- RACHEL LIGGITT, INCLUSION CHAMPION, CRITICAL MASS

SETTING UP A SESSION

Pay attention to signage in a space and prepare additional seating for carers and staff. Set up a quiet space for participants and if using sound, check in advance as the acoustics need to be carefully considered.

Is the ratio of staff to participant appropriate and considered?

Staff roles should be clear and guided ahead of the session.

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JOURNEY TO THE SESSION

What is the accessibility of the location? Is it easy to reach by car, public transport, bike?

Travel bursaries should be offered and where possible visual and other guides of how to get to the location. Organised transport may also
be required and accessible parking spaces on site. People with disabilities are often eligible for free travel passes, however ensure restrictions are considered, for example, some you cannot use before 9:30am.

WELCOME TO THE SESSION

How are participants greeted? Is it a friendly experience? Are staff aware of individual access needs and confident in supporting everyone to feel welcome? i.e. what considerations or support might be needed if someone has a learning disability or is D/deaf? Utilise the delivery team where possible to support this as they will know best the needs of the groups.

Consider all aspects of housekeeping and signpost participants to toilets, quiet space, fire exits and key staff, particularly the support team.

If BSL is required, make sure it is also in place for arrival – the minute communication begins, not the session!

FRAMING OF A SESSION

Discuss with the Inclusion Champion and/or Support Workers how sessions should be framed. How many breaks do we expect to need and how long for? This will vary depending on time of day and content of the session and there should always be room to flex and be responsive to participants on the day.

Have a schedule (even if rough) visible for people to see around the room so they know what to expect. If things are running over time, then clearly communicate it.

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DELIVERY OF A SESSION

Pay attention to group dynamics and embed sufficient time for icebreakers. Ensure there is clarity in your instructions and that you use appropriate language and terminology in order to promote engagement. Pace activities appropriately.

Consider how you acknowledge everyone in the room, including being inclusive and considerate of carers who are present to support participants.

CLOSING OF A SESSION

Embed discussion and reflection opportunities with individuals and the wider group to gather feedback and implement into further sessions.

Safeguarding considerations are high at the end of a session – who do you need to ensure is leaving with a parent/carer? If it's a late rehearsal, then consider if you need to offer taxis to stations. Is it a well-lit and safe walking route? Do people need to sign out and can the delivery team support that process to reduce time?

DEBRIEF

Reflection with the team should be embedded to discuss what worked and what didn't, and any safeguarding incidents that need to be recorded. This info needs to be passed on to the right people. Follow up debrief meetings after sessions to hand on intel to project management staff so that changes can be made where needed.

For Critical Mass, a manual was developed to support inclusive practice across the project.

[Read the Common Ground Manual here for more detailed info]

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PARTICIPANT COMMS

Pacing participant communication, particularly where there are overlapping rehearsal schedules, is key to retention. Consider how you can distil key information and share it in an accessible way whilst still giving participants enough information to feel confident to attend.

03

THE VALUE OF CO-CREATION

"THERE ARE DIFFERENT MECHANISMS FOR DEVELOPING CREATIVE AND COLLABORATIVE WORK IN A MASS SETTING. CO-CREATION IS THE PROCESS OF GENERATING ARTISTIC CONTENT COLLABORATIVELY WITH A GROUP OF PEOPLE WHO COLLECTIVELY SHARE AND DEVELOP THEIR IDEAS. CO-CREATION GIVES OWNERSHIP TO A GROUP AND CAN BE A POWERFUL WAY OF DEVELOPING SKILLS, COMMUNITY AND INJECTING GROUP IDENTITY INTO A PIECE OF WORK. ESSENTIAL TO THE PROCESS IS GOOD LISTENING AND THE ABILITY TO DISTIL IDEAS COLLECTIVELY. I BELIEVE THERE IS A LEVEL OF CO-CREATION THAT CAN HAPPEN WITHIN EVERY PROJECT. IT MAY NOT MANIFEST IN THE PROCESS WITH THE SAME DEGREE OF DEPTH OR BREADTH, BUT I WOULD ADVOCATE IT SHOULD ALWAYS BE IN THERE, AS A POWERFUL CONDUIT FOR INCLUSION"

– ZOIE GOLDING, CRITICAL MASS LEAD ARTIST

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ONLINE DELIVERY

Consider facilitating an online group to maximise inclusivity. The group should be delivered with the same considerations around access as an 'in-the-room' group. Pastoral care is still essential. Chat functions and breakout rooms can be used to support participants on a 1-1 basis.

"HYBRID WORKING NEEDS TO BE CAREFULLY CONSIDERED IN ARTISTIC PLANNING. WITH THE CRITICAL MASS ONLINE GROUP, I HAD TO ADAPT 'IN-THE-ROOM' SESSIONS TO BE MORE RELEVANT FOR ONLINE TEACHING. I NEEDED TO ENSURE PARTICIPANTS WORKING ONLINE COULD DEVISE GROUP WORK THAT WOULD MEANINGFULLY CONTRIBUTE TO THE MASS PIECE".

– ZOIE GOLDING, LEAD ARTIST, CRITICAL MASS

Critical Mass Online Group, illustrated by artist Louise Byng

HINTS/TIPS

Be aware of the direction in which participants are rehearsing on camera as this will be the opposite to how they will be performing in person, which can be confusing for participants.

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LEADING MASS ACTIVITY

Having the ability to engage participants on an individual level, yet tune in to the bigger picture, is a necessary key skill of an organiser or Lead Artist working within a mass setting. The physical energy and presence of the person leading is integral to inspire and lead en masse, whilst also being approachable and personable.

- Establish an inclusive company warm up to create a team grounding moment. This should be repeated within all rehearsals to connect the cast and team.

- Establish and use signals to get the attention of a mass cast. These should be simple yet physically/visibly striking.

- Reduce the amount you think you need to say when leading a mass cast. Stay clear and direct. Be concise and don't over explain.

- Keep language consistent, so people familiarise with the asks quicker over time.

- Use tone of voice to inject positivity and motivate, and enable calm when things get busier.

- Reserve a moment with the cast to 'check out' at the end of a rehearsal or event.

Critical Mass Wondrous Stories
(Image credit: Anthony Shintai)

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MANAGING A DELIVERY TEAM

Utilising a person-centred approach to managing the delivery team is important as team members will need different things at different times in the process. Being available as a sounding board, to troubleshoot and offer reassurance is essential.

Consider what resources are needed to support the project or artistic team, such as co-lead artists, and develop a contingency plan for staff absences. If work is being developed in a number of settings before being amalgamated, there needs to be a check-in process with artists so that the work can be quality checked as the project progresses.

07

TEAM CONNECTIVITY

As you get closer to performance day, connection across teams will be paramount in ensuring risks and issues are dealt with in a timely way, in line with all policies and procedures. Work early to establish clear comms routes and connection points across teams and make space for pre-meets to ensure everyone knows who the main point of contact is within each team in relation to this project. That main point of contact can then be responsible for directing information to relevant people in their teams and sharing back as needed.

On show day and during dress rehearsals ensure radio comms is available to key team members so that they can easily reach one another.

Critical Mass Celebration Event
(Image credit: Graeme Braidwood)

Critical Mass Winter Celebration 2021
(Image credit: Lensi)

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SECURITY

Security on-site needs to be briefed on the access requirements of groups arriving and leaving, and have a direct line of communication with the project team for any issues. General friendliness of security is really important as this can cause a lot of anxiety for people when the first person they meet looks intimidating!

Restricted items need to be discussed in advance between teams so participants can be informed what needs to be kept on-site ready for when security tightens near show day.

TRANSPORT & PARKING

Specialised and arranged transport will be needed for an inclusive mass cast, up to and including performance day. Ensure there are adequate spaces for accessible parking, and that accessible public transport options are mapped for cast/staff/volunteers as well as spectators/audience.

Critical Mass worked to reduce the number of vehicles on site as much as possible by having a meeting point off-site and moving people on to a smaller number of vehicles. Some people still had to use their own vehicles for access reasons.

Critical Mass SENSE presented by BIDF (Image credit: Graeme Braidwood)

Critical Mass needed fridges on site to store medication and food packs. Oxygen tanks also needed to be left on site.

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BACK OF HOUSE / FACILITIES

When working with an inclusive cast, a number of considerations need to be made backstage:

- The proximity to medical staff, accessible toilets and changing facilities
- Options for quiet spaces
- Routes to and from the transport mall
- Routes to and from, and entrances and exits in relation to the performance space
- Holding spaces for participants backstage
- Changing facilities backstage and their position, size and privacy

The ceremonies team for the Birmingham 2022 Commonwealth Games prioritised where to put Critical Mass, and then assigned other cast group rooms.

HINTS/TIPS

Consider participant experience backstage, not only in terms of practical provision but also how you will emotionally support them on an individual and collective basis. Support staff trained in Mental Health First Aid are important as there will likely be peaks in anxiety before participants go on stage.

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SOUND/EQUIPMENT

Discussion is needed with sound tech teams around the types of in ear monitors (IEM's) required to ensure hearing aid equipment can be connected to/compatible with the on-site tech equipment. This needs to begin early to test each individual's equipment and needs as each D/deaf and HoH person has different needs in this respect.

For Critical Mass, options of headphones (in-ear and over-ear) were needed as many people couldn't use the in-ear systems for sensory reasons. This was also factored into costume team briefs. Different colour wires for in-ear systems was also needed to match different skin tones.

WEATHER CONDITIONS

When working with a mass cast outdoors, you'll need to consider provision for protecting participants in varying weather conditions as the elements can affect an inclusive cast in more drastic ways, and there isn't always the support for individuals to bring what's needed. Hand warmers and blankets during cold temperatures, and fans, sun cream and easy access to water is essential in hot temperatures.

HINTS/TIPS

The speed and regularity of direction given through IEM's can be paced to support those with processing delays, to ensure they can still follow instructions for timing of choreography.

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COSTUME

When planning a performance with an inclusive cast, costume needs to be considered carefully as this can significantly impact experience. Fabric, fastenings, and the inclusion of hearing equipment etc should be considered. Ensure that production teams are well informed of any adaptations that need to be made and include participants in decisions.

HINTS/TIPS

Remember you will need to allow for additional prep time for costume and make-up with an inclusive mass cast.

For Critical Mass, discussions began early around costume decisions (fabrics etc.) and the access needs of the group so that these could be created hand in hand. Individual considerations were also made around costume which made a big impact on participants' experiences i.e. fastenings (where and type), specialised shoes with velcro not lace, a bespoke costume made for someone's comfort teddy, over-ear headphones decorated in keeping with costume.

A lot of support is needed around taking measurements and costume fittings. Extra staff/support who are confident and used to working with people with additional needs is essential

Critical Mass drafted in their Support Workers to help upskill costume teams. There was also an option for people to take their costumes home for fittings

Critical Mass Wondrous Stories
(Image credit: Matthew Lewis Getty Images)

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A LETTER FROM...

New Message

To : Lead Artist

CC :

Dear Lead Artist,

Welcome to an exploration of yourself and others through the passion of your artform. Be ready to feel empowered, vulnerable, nervous, frustrated, excited and proud!!

The world of inclusive practice is vast and each encounter will give you a new perspective. You will learn and lead all at the same time, so be kind to yourself when it seems hard.

Use positive motivational methods and collective responsibility to give participants an individual and collective sense of self-discipline. Keep expectations high, your participants deserve it.

Amidst the mass see the small moments of success, sometimes those are the most potent. Your role is to hold a positive space, so that when it may all seem a bit much you are the grounding voice and energy that allows people to feel safe.

And above all remember to trust the process, trust your vision and just be you!!!

Zoie Golding, Lead Artist, Critical Mass

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New Message

To : Inclusion Champion

CC

Dear Inclusion Champion,

Try not to feel overwhelmed. You are not alone. Remember inclusion works when people work together. By sharing experiences and pushing for practical change, direct and indirect discrimination can be reduced, and inclusion is increased. It's not always going to be easy – supporting the creation of an environment where every individual can prosper in a mega event setting – it is an ambitious aim but how exciting and what a chance to reconceive practice!

In your role it is vital to approach all participants as individuals; to have knowledge about the people you are working with, without categorising them; and to take time to discover who they are and what their access needs might be. Take a human approach by starting with the individual – it's a challenge when working with large numbers but working together, with an incredible delivery team, it is possible. It takes time for people to settle, to get to know one another, to experience, for participants to understand their role and the power of their collective voice – a voice that will resonate and connect with millions of people who are lucky enough to witness the work of a mass inclusive collective endeavour.

Be prepared to solve problems, seek out solutions and lean towards your own vulnerabilities. Share generously your knowledge and observe and listen attentively.

Rachel Liggitt, Inclusion Champion, Critical Mass

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New Message

To : Lead Producer

CC

Dear Lead Producer,

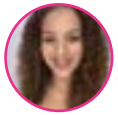
Firstly, this is so exciting! Mass scale projects, like Critical Mass, are game changers and you have the honour of playing a central role in bringing this project to life. Expect all the highs and lows of usual participatory projects, then times it by 10 because of the sheer scale and complexity of what is trying to be achieved.

Our three pieces of advice are:

Pick your team wisely - Your team will be directly linked to the potential your project achieves, take the time to map out who and what you want, invest in the induction process and be their biggest champion throughout the project.

Never compromise on participant experience - Balancing the pace of a mass scale project, the need to provide information to the team and participants significantly in advance (even though, you often don't have it!) And remaining responsive and open to changes can feel like an impossible balance to achieve. Decide your non-negotiables, breathe, and most importantly, never compromise on the participant experience - this is the cornerstone of your project.

Change isn't easy - Embrace the challenges and frustrations, you will find the most learning and feedback here. The road to change is never smooth, but it's worth it, and don't go through it alone. Ask, talk, share! You may be tempted to take it all on your shoulders or want to fix everything, but there is wisdom, experience and knowledge around you so draw on it - don't attempt it alone.
Enjoy the ride, it'll change your life in all the best ways!



Tara Lopez, Senior Producer, Critical Mass

Alexandra Henwood, Head of Learning & Participation, FABRIC

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CHAPTER 4

QUALITY CONTROL

01

SAFEGUARDING

Ensure the delivery team and wider staff team have up to date safeguarding training with specific focus on mega-events and working in inclusive environments.

Clear processes and escalation routes need to be in place to enforce confidence in the event of an incident/disclosure. It is important to acknowledge that responsibility is shared across the project team.

Adult safeguarding arrangements apply for anyone over 18 years old, whereas child safeguarding arrangements apply for participants between below 18. If working with participants across these age groups, both safety and wellbeing needs to be considered whilst not segregating these groups on the ground through the implementation of different procedures or 'rules'.

Critical Mass utilised a three strand approach: a safeguarding policy (guidance), a safeguarding agreement for all teams to sign (clear boundaries/instructions) and a safeguarding action plan (practical tool).

"THE RESPONSIBILITY OF BEING A SAFEGUARDING LEAD, ESPECIALLY ON A MASS SCALE, CAN BE ALL CONSUMING AND AT TIMES, VERY EMOTIONALLY CHALLENGING. IT'S AN ESSENTIAL FUNCTION, BUT EQUALLY OFTEN COMES WITH COMPLEX SCENARIOS. IT'S IMPORTANT TO PROTECT YOUR OWN SAFETY AND WELFARE BY IMPLEMENTING A VARIETY OF MEASURES INCLUDING ACCESS TO SUPERVISION AND SUPPORT, AS WELL AS ANY NECESSARY TRAINING TO ENSURE YOU HAVE THE SKILLS, KNOWLEDGE, AND EXPERIENCE TO FEEL CONFIDENT"

– ALEXANDRA HENWOOD, HEAD OF LEARNING & PARTICIPATION, FABRIC

HINTS/TIPS

Seek clarification on escalation/reporting lines when interfacing with production events. For example, the Birmingham 2022 Commonwealth Games Ceremonies team had their own safeguarding lead, and the Critical Mass team had to implement methods for information to be shared across teams.

02

TEAM WELLBEING

It shouldn't be underestimated how a project of this scale, complexity and proximity to participants can impact the delivery and wider team.

Across high intensity periods, factor in sufficient time for rest and ensure there are mechanisms in place for emotional support. Ringfence time for reflection across teams to process and crystallise learning as well as to address challenges and concerns.

B2022 CWG Opening Ceremony Critical Mass Rehearsal - (Image credit: Graeme Braidwood)

HINTS/TIPS

Consider the provision of external wellbeing support for team members. Speaking to someone confidentially with space from day-to-day personnel can be a valuable intervention.

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LEARNING THROUGH PRACTICE

A reflective approach is needed from the staff team to embed learning as the process develops. **Use intel from the ground delivery team and evaluation data to create a feedback loop and continually review the project/ delivery design.**

- Debrief meetings between rehearsals and performances are key.

- Make clear notes on actions and who they are assigned to.

- A strong administrative function to ensure actions are completed and issues are resolved is important whilst the Project Management team are busy in delivery mode.

"I CANNOT EMPHASISE ENOUGH THE IMPORTANCE OF LIVE LEARNINGS IN ANY PROJECT OF THIS NATURE. NOT ONLY IS THIS ABOUT CREATING MECHANISMS FOR LEARNING TO FEED PLANNING AND DELIVERY (THROUGH EVALUATION, STEERING GROUPS, REFLECTION SESSIONS ETC.) BUT IT'S ALSO ABOUT THE CULTURE FOR LEARNING THAT IS CREATED WITHIN A TEAM. AT TIMES THIS WILL MEAN FAILURE, IT WILL MEAN TAKING THE HIT AND BRUSHING YOURSELF OFF, BUT THIS IS PART OF IT. WE DON'T LEARN BY GETTING THINGS RIGHT ALL THE TIME AND FOR SOME MEMBERS OF THE TEAM THIS WILL BE AN UNCOMFORTABLE REALITY. IT'S IMPORTANT THAT THOSE IN POSITIONS OF LEADERSHIP, REALLY EMBRACE THIS APPROACH AND ENCOURAGE THE REST OF THEIR TEAM TO DO THE SAME"

– TARA LOPEZ, SENIOR PRODUCER, CRITICAL MASS

CHAPTER

5

PROJECT CLOSURE

01

EXIT PLAN

Just as you consider how participants enter a project, you need to consider how they leave. Sustained participation over a long period of time can mean a project becomes important to people's lives. New friendships and communities may have developed and that needs to be considered if and when the infrastructure around those shared spaces dissipates. Be prepared for lots of emotion and questions around what happens next and be prepared to respond to this.

Ask participants what they want to do next and use that to inform an exit plan and legacy ambitions. Consider if there is a need and resource for participants to take part in a slower exit.

Critical Mass sought additional funding for a softer landing project which kept a lower level of weekly provision in place for those who wanted to keep meeting and dancing.

02

ENACTING LEGACY

At this stage, internal resources will dwindle fast. If you want to ensure the project has a legacy then you need to make sure there are people around who are invested in and care about the project for a sufficient time at project closure.

This is when the role of partners/ partnerships will really kick in. Ensure good communication is still in place at this stage to handover what they need to carry forward.

03

DISSEMINATION OF LEARNING

Just like Critical Mass has, you might want to ensure that lessons learned are captured and documented to help future projects set off on a stronger foot. If so, invest in opportunities for reflection post-project and events and resources that provide opportunities for the wider industry to grapple with learning.

HINTS/TIPS

The Senior Producer for Critical Mass was in post for 5 months post-delivery to ensure good closedown and enact legacy ambitions.

PART 3
FURTHER READING & RESOURCES

RESEARCH DIGEST: WHAT IS MASS PARTICIPATION?

Mass participation events are often a part of:

- major international sporting events such as the Olympics and Commonwealth Games

- major arts festivals such as the European Capital of Culture and UK City of Culture

- other types of festivals, gatherings and commemorations, such as 14-18 NOW, Unboxed and Moths to a Flame at COP26

- yearly events such as World Book Night, National Poetry Day or World Mental Health Day

Though many mass participation events take place during a wider event – think of performances at the opening ceremony of the Olympics – they can also be part of a wider legacy programme.

- Spirit of 2012 has carried forward the legacy of the London Olympics with projects such as Emerge, which involved thousands of young people – many of whom were disabled – in creating arts festivals with the aim of "improving participants' personal wellbeing, their perceptions of disability and creating more connected and inclusive communities."

- Get Scotland Dancing was a legacy project of the 2014 Commonwealth Games. It included an inclusive international dance festival, the first in Scotland, although its mass participation elements were not overtly focused on disability or inclusion. The project included a literature review.

Mass participation projects can also take place without any connection to wider happenings. For example, Open Works was a project in Lambeth that aimed to build a dense neighborhood participatory ecology – using a new, more mutual model of participatory culture that embraced cooking, planting, making, repairing and festivals.

(It's worth noting that mass participation doesn't imply arts or cultural participation. Possibly the most common form of mass participation in the UK is in sport, via events such as Parkrun, the London Marathon and Ride London. Sport is out of scope for this literature review but it has its own literature around inclusion.)

Mass participation events involving the arts/culture and disability/inclusion exist as part of a complex nexus of topics – and their related literatures. Inclusion from the point of view of audiences and artists has been much discussed – there is a wide literature on inclusive professional dance and inclusive dance pedagogy, as well as around making the case for inclusion. Similarly, there is a wide literature around participation and co-creation.

Mass social contact interventions have been demonstrated to reduce mental health stigma: Time to Get Moving was a project that included mass participation physical activity events – including sport, dance and walking – around World Mental Health Day, and was found to promote positive social contact between people with mental health issues and others.

Views of mass participation as an artistic practice vary greatly: Luis Sarmento Ferreira describes mass participation as ***"working with people as a material."*** On the other hand, James Thompson has been seeking ***"to base community-engaged arts work within the framework of care,"*** seeking to re-value care in the context of inclusivity, as opposed to more traditionally masculine values such as justice. He questions the importance of public display in such projects, instead seeing connectedness between participants as the key experience to be fostered. He argues that:

Decisions about accessibility... are not mundane organisational matters, but crucial ethical propositions. In being taken in reference to the ethics of care, they will imbue the project with an affective sense of the importance of mutual respect and regard.

How to ensure that mass participation projects are accessible? While London 2012 made major efforts towards inclusivity – including participation in the opening and closing ceremonies as well as a ten-day disability arts festival – it is clear that volunteers, at least, faced significant barriers to participation. There is still work to do to make major sport events accessible by design.

User-centred design is often promoted as a way to achieve inclusivity and accessibility – and certainly principles such as universal design go some way to achieving this. Yet even the most user-centred approach to design often leaves out the edge cases. The discipline of inclusive design seeks to avoid these pitfalls, and guidebooks such as the Inclusive Learning Design Handbook have been created to help educators and others apply these principles.

Birmingham International Dance Festival 2022
(Image credit: Kate Green)

TOOLS AND RESOURCES

THE BIRMINGHAM INCLUSIVE GAMES STANDARD (THE BIG STANDARD)

CLICK HERE

TOOLKITS AND GUIDES ARCHIVES - SPIRIT OF 2012

CLICK HERE

RESOURCES - SHAPE ARTS

CLICK HERE

RESOURCES - UNLIMITED

CLICK HERE

TOOLS AND RESOURCES

INCLUSIVE DANCE SYLLABUS – STOPGAP

CLICK HERE

ONE DANCE UK | CONSIDERING DIFFERENCES

CLICK HERE

CRIP TIME, FINDING YOUR OWN RHYTHM BY CLAIRE CUNNINGHAM PROJECTS

CLICK HERE

CRITICAL MASS COMMON GROUND MANUAL

CLICK HERE

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CRITICAL MASS PLAYBOOK

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Critical Mass Wondrous Stories
(Image credit: Matthew Lewis Getty Images)

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