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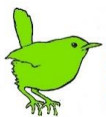


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# Final evaluation report

2 April 2024

Researched and written by



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Collett  
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FOR



UNIVERSITY OF  
BIRMINGHAM



WEST MIDLANDS  
**HISTORY**  
PEOPLE OF IDEAS, INNOVATION AND ENTERPRISE

**CREDITS**

Researched and written by Jenni Waugh Consulting Ltd, Durnin Research and The Collett Consultancy.

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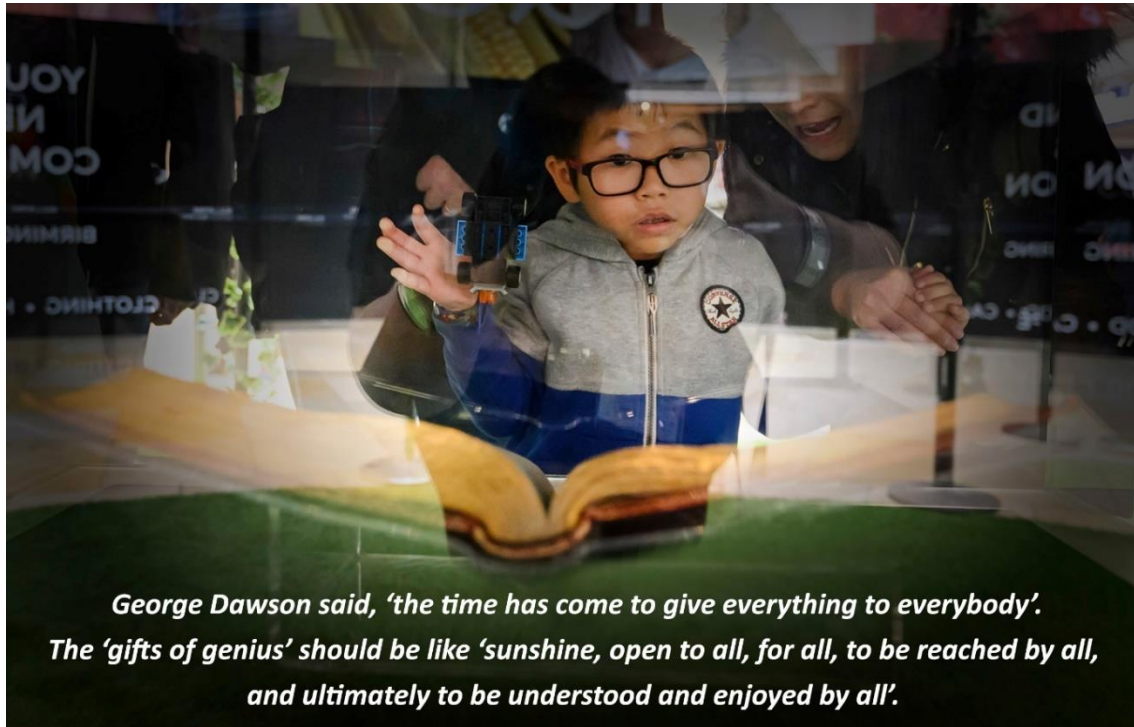
Revised 2 April 2024 in response to an amendment from the British Library.

# Everything to Everybody: Final project evaluation

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*George Dawson said, 'the time has come to give everything to everybody'.  
The 'gifts of genius' should be like 'sunshine, open to all, for all, to be reached by all,  
and ultimately to be understood and enjoyed by all'.*

Figure 1 A boy views the First Folio, during its visit to the Bullring Shopping Centre, Birmingham.  
Quotation from Ewan Fernie, 'George Dawson: Lost Prophet' (History West Midlands, 2018)

## Everything to Everybody: project evaluation

### Executive Summary

#### Project overview

Everything to Everybody (E2E) was an ambitious 4-year project led jointly by the University of Birmingham and Birmingham City Council's Library of Birmingham to restore the world's first, oldest and largest Shakespeare collection in any public library to every city resident.

**IN TOTAL, 270,500+ people participated in E2E activity across the project lifetime.**

**It is estimated that visits to E2E events generated an additional economic benefit to the Birmingham economy of over £900,000 in that time.**

As the most recent and by far the largest public engagement partnership between the University of Birmingham (UoB) and the Library of Birmingham (LoB)<sup>1</sup>, E2E has provided a valuable testbed for UoB's new Culture Forward programme and comparable initiatives of cultural, civic and community partnership activity and has given staff at LoB new impetus to celebrate the magnificent collections it holds and share them with the City.

Working in close and effective collaboration, **this cross-sectoral partnership has achieved a national first**, taking the City's precious, 400-year-old First Folio of Shakespeare's plays out of the Library to 16 community venues including libraries, shopping centres, a family centre, a church and a prison.

<sup>1</sup> *Connecting Histories* (2005-2007), was a successful collections and community-focussed project funded by the Heritage Lottery Fund (predecessor to the Heritage Fund), delivered in partnership by Birmingham City Archives, the Universities of Birmingham and Warwick, and the Black Pasts, Birmingham Futures group.

## The basics

Delivered between January 2020 and 31 December 2023, E2E was supported by a total grant of £791,400 from the National Lottery Heritage Fund (Heritage Fund), as well as funding from History West Midlands, Birmingham 2022 Commonwealth Games and private donors. The total project value was over £2 million.

The four aims of the project were to:

- **UNLOCK the Collections:** to deliver a comprehensive programme that will make Birmingham's Shakespeare Memorial Library (SML) and George Dawson Collection (GDC) more accessible to researchers to the people of the City
- **Safeguard the Collection's PHYSICAL FOCUS:** to position iconic artefacts within the collection as powerful points of interest and popular engagement.
- **Provide DIGITAL ACCESS to the Collection:** to create web-based resources and social media to facilitate presentation, interaction, collaboration
- **SHARE the Collections:** to deliver a varied range of co-produced engagement activities encouraging diverse audiences to use, enjoy, and take ownership of the SML and GDC.

## The Approved Purposes

**The Heritage Fund specified 30 obligatory approved purposes to be fulfilled by the partnership as a condition of the grant. These actions could only be adjusted with the Heritage Fund's agreement.**

Thematically, the approved purposes related to:

- Fulfilment of Heritage Fund expectations regarding inclusion and promotion
- Recruitment of project team
- Volunteer recruitment and development
- Collections conservation and management, in particular improvement of the digital documentation and accessibility of the SML and GDC
- Research into the collections and heritage themes, and dissemination of the findings to local, national and international audiences
- Community engagement and the delivery of a complex programme of creative and heritage activities for a wide range of audiences
- Development of formal education resources, including Arts Award

Only one significant change was made in 2020 when, in the light of the Black Lives Matter protests in June 2020, the Heritage Fund gave the E2E team permission not to reinstall a statue of George Dawson in Birmingham Museum and Art Gallery and a portrait bust in LoB as part of his 200<sup>th</sup> birthday commemorations in 2021. Instead the team commissioned Soul City Arts to produce two legacy artworks in collaboration with pupils from Montgomery and Percy Shurmer schools.

## The challenges

The project team overcame a succession of **external challenges** to ensure the project's successful delivery. These included 2 years of restrictive Covid-19 lockdowns, local and national bus and rail strikes, and the impact on community activity of the death of Queen Elizabeth II in late 2022.

To achieve the project's centrepiece activity, the tour of Birmingham's First Folio to 16 community venues including HMP Birmingham, the team also had to address the numerous **internal challenges** of taking such a priceless volume out of the Library and onto the road.

With the Heritage Fund's permission and £116,200 grant uplift, project delivery was extended by 12 months, enabling the team to engage with more partners and participants in neighbourhoods around the city. Initially intended to climax during the 2022 Commonwealth Games, the final delivery year coincided with the celebration of the 400<sup>th</sup> anniversary of Shakespeare's First Folio in 2023, granting the project an international profile.

**Headline successes**

Despite the challenges the project team experienced, each approved purpose was met, and many were exceeded.

**IN TOTAL, 270,500+ people participated in E2E activity across the project lifetime.**

**It is estimated that visits to E2E events generated an additional economic benefit to the Birmingham economy of over £900,000 in that time.**

The headline achievements of E2E are impressive and include:

- 45 volunteers recruited, who contributed over 1,290 days to the project
- 62+ community partners delivered E2E activities in over 40 venues across the city
- 11,793 people had a close-up view of the First Folio during the project, 3,342 of whom did so at community venues during the First Folio Tour
- 14,839 people participated in one of over 88 workshops, events, talks or other activities across the city or online
- 255,685 people visited one of 13 co-produced exhibitions in LoB
- 13 exhibitions took place in the Shakespeare Memorial Room (SMR) and LoB Level 3 Gallery, all documented on Flickr
- 8,262 online views of 46 films produced during the project
- 134 young people participated in E2E activities designed to increase their employability and creative skills
- at least 10 schools have taken part in project activities and co-curated exhibitions for the SMR
- LoB’s Children’s Library staff are now trained and have successfully delivered Arts Awards sessions to local children

**Impact on heritage**

|  |  |
|--|--|
| <p><b>As a result of the project, HERITAGE has been...</b></p> | <ul style="list-style-type: none"> <li>• identified and recorded</li> <li>• better interpreted and explained</li> <li>• better managed</li> <li>• in better condition</li> </ul> |
|--|--|

**E2E has made significant improvements to the management and condition of the Shakespeare Memorial Library (SML) and George Dawson Collection (GDC).**

- The catalogue is now enhanced and digitised, available for all to see online, as is the First Folio itself and the poster collection.
- LoB staff are now more confident about introducing visitors to the SML and GDC.
- Project volunteers have founded the Friends of the Shakespeare Collection to continue work on the digitisation and promotion of the collections.

**This work has increased public engagement with the collections and raised their profile.**

- New research has increased understanding of the collections and the 13 co-curated exhibitions have increased the range of interpretive approaches, highlighting the relevance of Shakespeare’s works and the Civic Gospel to contemporary city residents.



- New interpretation about the collections and the library’s history have been installed on each floor of LoB, including audio posts in the roof gardens and improved displays in the SMR.

**Thanks to a focussed approach to public relations and communications, E2E has enjoyed extensive international, national, regional and local media coverage since its launch, ensuring that news of the collection has travelled outside the city.**

- Team members have published blogs, written articles and spoken at events about the project in a range of settings.
- Dissemination through Higher Education networks and History WM publications has increased national and international focus on the collections, attracting new researchers
- the project contributed significantly to the creative aspects of the B2022 Commonwealth Games opening ceremony and city-wide cultural festival

## Impact on people

|  |  |
|--|--|
| <b>As a result of the project, PEOPLE have experienced the following benefits...</b> | <ul style="list-style-type: none"> <li>• more people and a wider range of people have engaged with heritage</li> <li>• learnt about heritage</li> <li>• developed skills</li> <li>• changed their attitudes and/or behaviour</li> <li>• had an enjoyable experience</li> </ul> |
|--|--|

**E2E has brought learning to a far wider audience than would have otherwise been achieved if the activity had been solely located in the library or university. This approach removed the stigma of Shakespeare as being ‘not for me’ that some audiences reported feeling prior to the events. It also presented the UoB in a less elitist light.**

- 255,685 visitors attended at least one of 13 exhibitions in the SMR across the lifetime of the project
- 11,793 people had a close-up view of the First Folio during the project, 3,342 of whom did so at one of 16 community venues during the First Folio Tour
- 14,839 people participated in one of over 88 workshops, events, talks or other activities across the city or online

**Participants have enjoyed the opportunities provided to learn something new, to connect with each other, particularly after the long Covid-19 lockdowns, and to try out the wide range of activities on offer.**

- Survey respondents described how much they appreciated the fact that the Folio had been brought to them in their own ‘back garden’. This removed the barriers that a city-central location can impose on surrounding communities and fostered the sense of the Folio belonging to everybody.

**From the outset, E2E was determined to be as accessible as possible, and made all reasonable efforts to support inclusion.**

- Soul City Arts and Desiblitz worked with school children and adults living in Birmingham’s most diverse wards, exploring the impact of Shakespeare on South Asian culture and of the Civic Gospel on today’s community values
- Two Folio Tours were held in community centres which support people with complex disabilities (Sense Touchbase Pears and The Hive)
- Sense Touchbase Pears and BSL interpreters supported inclusive delivery of community events across the city
- BCAT, Bards Beyond Borders and Friction Arts worked with adults with mental health difficulties, with refugees and people in other vulnerable groups.



## Impact on communities

|   |   |
|---|---|
| <b>As a result of the project the COMMUNITY benefits are...</b> | <ul style="list-style-type: none"><li>• the local economy has been boosted</li><li>• the local area has become a better place to live, work or visit</li><li>• people have volunteered time</li><li>• the lead organisations are more resilient</li></ul> |
|---|---|

**It is estimated that visits to E2E events generated an additional economic benefit to the Birmingham economy of over £900,000 during the project lifetime.**

**The E2E team achieved a national first by taking the City's precious First Folio on tour to 16 community venues around Birmingham and the West Midlands, including HMP Birmingham where it was viewed by 28 prisoners and 5 staff members.**

- Project activity reached right across the city and into the neighbouring local authority areas of Dudley, Sandwell and Solihull
- Participants represented many of its superdiverse ethnic and national communities

**Most participants felt a greater connection with their local community because of participating in E2E activities.**

- Connections made between Shakespeare and other cultures and languages strengthened and renewed those within the respondent's own communities as commonalities of experiences and emotions provided new links between them.

**45 volunteers were engaged throughout the project to fulfil a variety of roles, supported by a dedicated member of staff to ensure continuity, and comprehensive training.**

- Volunteers contributed over 1290 days to the project
- Their roles included digitising, translating and cataloguing the collection, events support, exhibition curation and audience evaluation

## Key lessons learned and recommendations for the future

### Taking advantage of the enforced pause

The pause in the project in 2020 caused by the Covid lockdowns, and the extra year, allowed the E2E team time and space to come together, to develop clarity and consensus around the project's purpose. This paid dividends across the remainder of the project.

### A risk-aware model for taking significant artefacts into communities

In touring the First Folio out of a formal, institutional setting to a range of 'non-traditional' community venues, E2E developed a risk-aware approach that assured conservation professionals such an activity was possible, and of great social value.

UoB and LoB now have a tested methodology and are more confident and positive about touring objects of a similar status and prestige from their collections or those of other.

### Maintaining momentum through developing further community, higher education and cultural partnerships

UoB is has begun developing Culture Forward, their new civic and cultural engagement partnership programming. The director is Ewan Fernie, who brings with him the extensive networks and experience that contributed to E2E's success.

LoB is considering how it can continue to contribute to such important cultural partnerships whilst operating without a large project budget. The team are now in conversation with other Higher Education institutions in the city to explore how the model might be applied in future. In the meantime,

the skills and enthusiasm of the newly founded Friends of Shakespeare Collection mean that the SMC will continue to be championed.

### **Looking toward developing a regional Shakespeare offer**

Looking to the future E2E has reasserted Birmingham's Shakespeare credentials and credibility, and there is now an opportunity to develop this as part of a coordinated regional approach through collaboration with key partners, notably the Royal Shakespeare Company, Shakespeare Birthplace Trust, Birmingham Rep and the West Midlands Combined Authority.

### **The scope of the report**

**Jenni Waugh Consulting Ltd, Durnin Research, The Collett Consultancy and James Macdonald Media Services were commissioned to evaluate the project in summer 2020.**

The full report presents an independent evaluation of project delivery throughout its lifetime and has been prepared in accordance with the Heritage Fund Evaluation Guidelines for circulation amongst the Heritage Fund, the project partners and stakeholders.

The evaluation team produced a series of 11 impact case studies which have been uploaded to the E2E Youtube channel: <https://www.youtube.com/@everythingtoeverybody5379>



Figure 2 E2E events took place in the heart of the city's communities

## 1. Introducing Everything to Everybody

### 1.1. Project overview

**Everything to Everybody (E2E) was an ambitious 4-year project led jointly by the University of Birmingham and Birmingham City Council's Library of Birmingham to restore the world's first, oldest and largest Shakespeare collection in any public library to every city resident.**

**As the most recent and by far the largest public engagement partnership between the University of Birmingham (UoB) and the Library of Birmingham (LoB)<sup>2</sup>, E2E has provided a valuable testbed for UoB's new Culture Forward programme of cultural and civic partnership activity and has given staff at LoB new impetus to celebrate the magnificent collections it holds and share them with the City.**

Working in close and effective collaboration, **the partnership has achieved a national first**, taking the City's precious, 400-year-old First Folio of Shakespeare's plays out of the Library to 16 community venues including libraries, shopping centres, a family centre, a church and a prison.

**IN TOTAL, 270,500+ people participated in E2E activity across the project lifetime.**

**It is estimated that visits to E2E events generated an additional economic benefit to the Birmingham economy of over £900,000 in that time.**

**11,793 people had a close-up view of the First Folio during the project, 3,342 during the First Folio Tour** during which they chatted directly with academics and library staff about its significance to the City and to themselves, sharing their own experiences of Shakespeare and ideas about the legacy of George Dawson's Civic Gospel.

<sup>2</sup> *Connecting Histories* (2005-2007), was a successful collections and community-focussed project funded by the Heritage Lottery Fund (predecessor to the Heritage Fund), delivered in partnership by Birmingham City Archives, the Universities of Birmingham and Warwick, and the Black Pasts, Birmingham Futures group.

**14,839 people attended one of 88+ workshops, events, talks or other activities in LoB, across the city, or online.**

**255,685 people visited one of 13 co-produced exhibitions** in LoB and the themes of George Dawson's Civic Gospel have been shared across the world, embedded in the Cultural Festival and Opening Ceremony of the Birmingham 2022 Commonwealth Games.

**Working with over 62 creative practitioners, artists, community partners** and a newly recruited group of **45 volunteers**, the team have encouraged the public to engage with and learn more about the 98+ languages in the Shakespeare Memorial Library and explore the multitude of ways in which the playwright is viewed across the world.

## 1.2. The basics

Delivered between January 2020 and 31 December 2023, E2E was supported by a total grant of £791,400 from the National Lottery Heritage Fund (Heritage Fund), as well as funding from History West Midlands, Birmingham 2022 Commonwealth Games and private donors.

The Heritage Fund granted the project £675,200 in 2019 and £116,200 uplift and a 12-month extension in 2022, enabling the team to deliver the entire activity plan once the Covid-19 restrictions were lifted.

The total value of the project was over £2 million.

The four aims of the project were to:

- **UNLOCK the Collections:** to deliver a comprehensive programme that will make Birmingham's Shakespeare Memorial Library (SML) and George Dawson Collection (GDC) more accessible to researchers to the people of the City
- **Safeguard the Collection's PHYSICAL FOCUS:** to position iconic artefacts within the collection as powerful points of interest and popular engagement.
- **Provide DIGITAL ACCESS to the Collection:** to create web-based resources and social media to facilitate presentation, interaction, collaboration
- **SHARE the Collections:** to deliver a varied range of co-produced engagement activities encouraging diverse audiences to use, enjoy, and take ownership of the SML and GDC.

## 1.3. The challenges

The project team overcame a succession of **external challenges** to ensure the project's successful delivery. These included 2 years of restrictive Covid-19 lockdowns, local and national bus and rail strikes, and the impact on community activity of the death of Queen Elizabeth II in late 2022.

To achieve the project's centrepiece activity, the tour of Birmingham's First Folio to 16 community venues including HMP Birmingham, the team also had to address the numerous **internal challenges** of taking such a priceless volume out of the Library and onto the road.

Initially intended to climax during the 2022 Commonwealth Games, the Covid-19 restrictions delayed the start of the collections work until late 2020 and the full launch of the community activity programme until March 2022.

With the Heritage Fund's permission, project delivery was extended by 12 months, enabling the team to engage with more partners and participants in neighbourhoods around the city. The final delivery year coincided with the celebration of the 400<sup>th</sup> anniversary of Shakespeare's First Folio, granting the project an international profile.

## 1.4. The Approved Purposes

The Heritage Fund specified 30 obligatory approved purposes to be fulfilled by the partnership as a condition of the grant. These actions could only be adjusted with the Heritage Fund's agreement.

Thematically, the approved purposes related to:

- Fulfilment of Heritage Fund expectations regarding inclusion and promotion
- Recruitment of project team
- Volunteer recruitment and development
- Collections conservation and management, in particular improvement of the digital documentation and accessibility of the SML and GDC
- Research into the collections and heritage themes, and dissemination of the findings to local, national and international audiences
- Community engagement and the delivery of a complex programme of creative and heritage activities for a wide range of audiences
- Development of formal education resources, including Arts Award

The Covid-19 restrictions delayed the start of the collections work until late 2020 and the full launch of the community activity programme until March 2022. For further details, see section 3.

**Despite the challenges posed to delivery, each approved purpose was met, and many were exceeded. For full details of the approved purposes and project achievements see Appendix 3.**

Only one significant change was made in 2020 when, in the light of the Black Lives Matter protests in June 2020, the Heritage Fund gave the E2E team permission not to reinstall a statue of George Dawson in Birmingham Museum and Art Gallery and a portrait bust in LoB as part of his 200<sup>th</sup> birthday commemorations in 2021. Instead the team commissioned Soul City Arts to produce two legacy artworks in collaboration with pupils from Montgomery and Percy Shurmer schools.

For further details about this change, see section 3.3.

**The project activity has contributed to the following Heritage Fund outcomes for heritage, people, and communities<sup>3</sup>:**

|                                      |  |
|--------------------------------------|--|
| <b>HERITAGE will be...</b>           | <b>H1:</b> identified and recorded<br><b>H2:</b> better interpreted and explained<br><b>H3:</b> better managed<br><b>H4:</b> in better condition   |
| <b>PEOPLE will have</b>              | <b>P1:</b> learnt about heritage<br><b>P2:</b> developed skills<br><b>P3:</b> changed their attitudes and/or behaviour<br><b>P4:</b> had an enjoyable experience<br><b>P5:</b> volunteered time  |
| <b>COMMUNITY benefits will be...</b> | <b>C1:</b> more people and a wider range of people will have engaged with heritage<br><b>C2:</b> the local area will be a better place to live, work or visit<br><b>C3:</b> the local economy will be boosted<br><b>C4:</b> your organisation will be more resilient |

<sup>3</sup> According to Heritage Fund's Outcomes Framework (2010). Available at URL: <https://www.heritagefund.org.uk/funding/outcomes>.

## 1.5. The scope of this report

**Jenni Waugh Consulting Ltd, Durnin Research, The Collett Consultancy and James Macdonald Media Services were commissioned to evaluate the project in summer 2020. In consultation with the project team, the Heritage Fund, the UoB Research & Impact team and LoB Library Manager, they created an Evaluation Framework and Toolkit in 2021 which are available on request.**

This report presents an independent evaluation of project delivery to 31 December 2023. It has been prepared in accordance with the Heritage Fund Evaluation Guidelines<sup>4</sup> for circulation amongst the Heritage Fund, the project partners and stakeholders.

Partners were encouraged to use the project's evaluation framework to record the impact on their own organisations. Because of the complexity of the project and the number and range of partner commitments, the information gathered using these surveys is necessarily partial but serves as a robust sample of the project's impact.

For details of the evaluation consultees, see Appendix 1.

For more information about the evaluation methodology, see Appendix 2

## 1.6. Impact case study films

The evaluation team produced a series of 11 impact case studies which have been uploaded to the E2E Youtube channel: <https://www.youtube.com/@everythingtoeverybody5379>

Full details of the films can be found in Appendix 5: project dissemination and outputs.

## 1.7. Navigating the report

Section 2 describes the project partnership and delivery team

Section 3 describes the impact of Covid-19 and Black Lives Matter on project delivery

Section 4 is a Case Study: Placing the collection at the centre

Section 5 describes the outcomes for heritage

Section 6 is a Case Study: Reaching further into the community

Section 7 is a Case Study: the First Folio Tour

Section 8 describes how more people and a wider range of people engaged with heritage

Section 9 is a Case Study: Young People

Section 10 describes the outcomes for people

Section 11 describes the outcomes for the community

Section 12 is a Case Study: Volunteers and Friends of the Shakespeare Collection

Section 13 describes how the organisations have become more resilient

Section 14 outlines the headline successes and achievements

Section 15 present the report conclusions

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<sup>4</sup> [www.heritagefund.org.uk](https://www.heritagefund.org.uk). Evaluation guidance. URL: <https://www.heritagefund.org.uk/funding/good-practice-guidance/evaluation-guidance>.





Figure 3 Members of the project team with project patron and actor, Adrian Lester (centre in cream coat) pictured during the First Folio Tour event at the Bullring, 21 October 2023.

## 2. The Partnership and project team

**As befits such an ambitious project, the delivery team was large and encompassed a wide range of technical, collections, research, and engagement skills.**

The Heritage Fund paid for 5 project roles. In addition, staff at UoB and LoB contributed substantial time and resource to the project which was not paid for by the Heritage Fund.

### 2.1. Project Patron

**At an early stage in development Adrian Lester, Shakespearean actor and Brummie, agreed to become the project's Patron. Having begun his own acting career with Birmingham Youth Theatre, Adrian is deeply committed to making Shakespeare's work accessible and to promoting the creative development of young people from all backgrounds.**

*I'm from this city and so to be able, many years later, to ... be patron for this project which holds at its heart the understanding that you should share, whatever you have you should share, and the best culture in our country should be shared, it was a privilege and an honour, so I said yes.*

In addition to supporting the grant application, Adrian has contributed to films and podcasts about the project, most notably 'Shakespeare's Coming Home' for the launch of the First Folio Tour. He opened the Bullring First Folio Tour event on 21 October 2023, attracting an audience of fans from all over the country, having promoted the project on BBC1's *The One Show* the night before.

The Project Director described how Adrian's attachment to the project '*has given it added value. He has gone the extra mile*', particularly in providing advice and support when the team reviewed the activity plan in the light of the BLM protests in 2020.



## 2.2. Advantages of the cross-sectoral partnership

Dawn Beaumont, Head of Library Services, recalled the LoB's motivation to find a partner:

*After LoB opened and then re-structured, we were looking at ways to rebuild what we were doing: the service and the vision. We've got a wonderful collection but... we just didn't have the time or the staff.*

The advantages of the cross-sectoral partnership were many, not least the combination of academic research, national reach, collections knowledge and community engagement expertise. Basing the project in LoB, at the cultural heart of the city, rather than on the main University campus in Edgbaston, and ensuring that activity took place across the whole city, delivered with trusted community partners made a very clear statement to Birmingham's residents that this was a project for them and about them.

The project was well supported at high levels in UoB and Birmingham City Council. Councillor Jayne Francis, until 2023 the Cabinet member for Digital Heritage Culture and Tourism, regularly attended E2E events and mentioned them on her social media feeds. She believed that the project was a great way of celebrating history and civic culture and said she had '*never encountered anything negative about E2E.*'

Ewan and Tom reflected on what the partnership meant to them:

*It's been thrilling for Tom and I to see it come to life. This isn't something that happens a lot in academic life. [Ewan Fernie]*

*E2E provided an opportunity to experiment which was vital in discovering what works and what does not. Library of Birmingham felt empowered. [Tom Epps]*

The sense that the project provided 'Everything to Everybody' was reinforced by the support the project received from **Birmingham City Council's community libraries**. As trusted services in their areas, around a dozen supported community partners by providing spaces for events and promoting the activities to their readers and local groups.

UoB brought national and global connections to the project, initially through contemporary research input from Shakespeare Institute and conference invites from academic networks and then through Ewan Fernie's connection with the Creative Producers of the Cultural Festival and Opening Ceremony of the Birmingham 2022 Commonwealth Games.

*We've put a girdle around the earth... to link this collection to the world's great collections.*

The project's extension into 2023 coincided with the national celebrations for the First Folio's 400<sup>th</sup> Anniversary, the publicity for which raised the local profile. Ewan Fernie contributed to a 3-part BBC documentary, *Shakespeare: Rise of A Genius*, and the project was featured in related BBC programming<sup>5</sup> throughout the year.

LoB provided accommodation for the project team so that they could work within the building that housed both collections. The University of Birmingham provided administrative support for the project's finances and recruitment.

## 2.3. Advantages of team continuity

**The Project Leads from UoB and LoB, Professor Ewan Fernie and Tom Epps, supported by funding from the Heritage Fund and History West Midlands, had been a part of the project since the earliest development phases, along with Sheena Robertson and Julia Thomason.**

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<sup>5</sup> *Shakespeare Rise of a Genius*, BBC2, November 2023 (available at <https://www.bbc.co.uk/programmes/p0gikxgm>). For details of other programming, see Appendix 5.

All but one team member appointed remained in post to the end of their contracts, ensuring an exceptionally high level of continuity throughout the project. Evaluation consultees felt that the team's stability and strength contributed greatly to the success of the project, composed as it was of experienced practitioners from both the Higher Education and public sector.

**Throughout the project, all staff worked consciously to develop effective and collegiate working methods which respected and drew on each other's skills and competencies.**

## 2.4. Core project team<sup>6</sup>

*We benefitted from a lot of good timing when we recruited the team.*

*They've been respectful of each other, very committed, very open and transparent with partners, flexible and adaptable throughout.*

### Project leads

**Professor Ewan Fernie:** Project Director and Professor, Fellow and Chair of Shakespeare Studies at the Shakespeare Institute, UoB.

**Tom Epps:** Operations Director and Cultural Partnership Manager for LoB.

*In Ewan and Tom, they had some good leadership – they've both made themselves so open to the team.*

Both Tom and Ewan were involved in the project from its outset and provided a valuable anchor for the team through the development and delivery stages. Their open style of management and willingness to trust the experience of their team was greatly appreciated by all consultees and set the tone for the whole delivery.

### Project Manager

**Dr Nicola Gauld** was appointed at the end of 2019 and remained in post until end of Fixed Term Contract (31 Mar 2024). She oversaw all project activity with particular focus on the First Folio tour because of the complicated logistics involved. She line-managed two employees, (CEVO and Events Officer) and the broader project team, working closely with the Project Director and LoB Operations Manager. All activity was delivered on time and within budget. This post was supported by the Heritage Fund.

Nicola brought extensive experience of delivering cross-sectoral higher education and public sector engagement projects, having previously project managed the World War One Engagement Centre: Voices of War & Peace (Voices), 2014-2020. Voices was one of 5 engagement centres, hosted by universities across the UK and funded by the AHRC, intended to support a wide range of community engagement activities, connecting academic and public histories of the First World War.

### Community Engagement & Volunteer Officer (CEVO)

The initial CEVO left in mid-2020. Re-recruitment was delayed until lockdown restrictions had eased.

**Lauren Jansen-Parkes** was appointed in summer 2021 and remained in post until end of Fixed Term Contract (31 Dec 2023). This post was supported by the Heritage Fund.

Lauren worked closely with the project partners and managed all engagement activities including community partner workshops, family days, schools and education activity. She developed and managed a successful volunteer programme which will have a longer-term legacy through the establishment of a volunteer-run Friends of Shakespeare Collection.

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<sup>6</sup> Biographies of the team members, Advisory Board and project supporters can be found at URL: <https://everythingtoeverybody.bham.ac.uk/team/>

### **Project Librarian**

**Lucy Kamenova** was appointed in summer 2020 and remained in post until end of Fixed Term Contract (31 Dec 2023). This post was supported by the Heritage Fund.

She had worked in the city's Reference Library, as the Shakespeare Librarian. Upon transferring to LoB when it opened in 2012, she was appointed Senior Collection & Engagement Library Assistant.

### **Project Archivist**

**Kathryn Hall** was appointed in summer 2020 and remained in post until Mar 2023 when she transferred to a post in the Archives Service.

A replacement archivist (Elliot Fountain) was recruited in autumn 2023 and will remain in post until Feb 2024. This post was supported by the Heritage Fund.

### **Digitisation Officer**

**Richard Albutt** (former Head of Digitisation and Outreach at LoB) was appointed in autumn 2021 and worked on the project until he retired in October 2023. This post was supported by the Heritage Fund.

### **Delivery Manager**

**Julia Thomason** was involved from the development stage of the project. She provided part-time support for delivery of special projects including the launch film and young people's programme.

### **Marketing and communications**

**The project benefitted from the services of PR and Communications consultant, Helen Annetts**, who was commissioned in July 2020 and remained with the project throughout.

Helen successfully secured media coverage for the project particularly around major events timed to coincide with Shakespeare's birthday, launch events and the Folio event at the Bullring (which was featured on BBC Midlands Today). **Helen also worked closely with project partners to support promotion of their events.**

A Digital Media consultant was recruited but resigned from the project in 2021.

**Kelly Merriman**, Events & Social Media Officer and Project Administrator, took on social media communications and events coordination in Nov 2021 and remained in post until end of Fixed Term Contract (1 Dec 2023). This post was supported by the Heritage Fund.

**Every member of the team** contributed regularly to E2E's social media communications from the outset, providing research insights, signposting new discoveries and publicising events and activities on Twitter, Instagram, Facebook and YouTube. In order to increase the project's reach, all partners were encouraged to amplify E2E updates by using their own feeds to publicise their events or reposting stories from the project team.

### **Evaluation**

**Jenni Waugh Consulting Ltd** was commissioned to evaluate the project in 2020, with the following associates: Jonathan Durnin, Durnin Research; Tonia Collett, The Collett Consultancy; and James Macdonald Media Services.

### **Project Advisory Board and Supporters**

**Sheena Robertson**, Project Research Partner and Head of Research Operations, University of Birmingham, provided practical and strategic support and advice from the development period until she left the project in spring 2023.

E2E appointed an **Advisory Board** that met regularly from 2020 to 2023 to provide peer review, advice across all aspects of the project, and advocacy.

The project also had several supporters from the Higher Education, Arts and Heritage sectors.



Figure 4 'Tell my OWN Story' mural co-created by Soul City Arts and pupils from Percy Shurmer School, Balsall Heath  
(Picture: Jas Sansi)

### 3. The impact of Covid-19 and the Black Lives Matter movement, 2020-2022

Two significant challenges to project delivery arose in 2020:

- The imposition of the Covid-19 lockdown and safety regulations in March and consequent disruption to project delivery
- The social justice imperative for the project team to address anti-racism and the narratives of decolonisation raised by the Black Lives Matter (BLM) protests of summer 2020

This section examines how the project team's response to these challenges informed the development of their delivery methodology and their relationships with community partners.

#### 3.1. Covid-19 impact on the project team

The imposition of the first Covid-19 lockdown on 23 March 2020, and the ensuing lockdowns and safety restrictions, many of which remained in place until early 2022, caused significant delays to E2E delivery.

All E2E team members agreed that Covid-19 and the unpredictable lockdown periods took the momentum out of the early stages of the project. Birmingham City experienced elevated levels of Covid-19 cases, particularly amongst BME and C2DE communities – the target groups for much of the engagement activity. As a result, as a Tier-3 region, the city was forced to enact local lockdowns and more stringent social distancing regulations than in other parts of the country throughout 2020 and into 2021. These closures effectively ended the possibility of delivering any medium or large-scale face-to-face engagement activity until mid-2021.

The restrictions included the LoB's closure to the public for many months, reducing the ability of both project staff and community partners to access the Shakespeare Memorial Library. Until May 2021, the team were also very limited in their ability to hold events for people from multiple households and/or indoors.

In 2021, the Heritage Fund granted the E2E team a grant uplift and delivery extension enabling them to continue the project activity into late summer 2023, which meant that the project's final events would coincide with the quatercentenary of the First Folio's publication.



Whilst at first glance, the situation seemed problematic for the future of the project, particularly in terms of partner engagement, it proved to work in the team's favour over the long term by granting them additional time:

- to come together as a team and to establish a strong consensus about the project's purpose and direction.
- to plan and develop activities, principally the First Folio tour for which extensive permissions and risk assessment had not been secured in the development phase.
- to gain and impart a greater understanding of the collection and the themes of the Civic Gospel to the partners.

By 2022, with the immediate fear of Covid-19 and the restrictions of lockdowns behind them, partners, volunteers and community groups had a better understanding of what the project wanted to achieve and how they could support the team in accomplishing that.

Although none of the E2E project team were furloughed during this period, the recruitment timetable was re-arranged to ensure that some operational posts were not filled until the Covid-19 regulations eased sufficiently to enable new staff to begin work. The project Librarian and Archivist were recruited in late 2020, once LoB re-opened to staff, the CEVO was appointed in July 2021, when public events became a possibility once more, and the Digitisation Assistant post was filled in late 2021.



Figure 5 Screen captures of scenes from JQRT's 'Victorian Do-Gooders' digital tour about George Dawson

### 3.2. Covid-19 impact on community delivery

*Covid delays mean partners engaging with collection later, altering delivery and content.*

*Made online presence all the more important.*

**The Covid restrictions forced the E2E team to adopt hybrid (online/physical) means of connecting with each other and with partners.**

From April 2020, the E2E team hosted community partner meetings and training events online, but most of the planned community activity was postponed. However, once they were able to access the strongrooms, the E2E Librarian and Archivist found ways to answer community partners' research needs, photographing items from the collection and providing virtual access.

Given the impossibility of hosting face to face activity, one partner, the Jewellery Quarter Research Trust (JQRT) found a way to go ahead. With the support of the E2E Digital Marketing Consultant they converted their planned *Victorian Do-Gooders* tours of the Jewellery Quarter Cemeteries into digital films for their website<sup>7</sup>.

<sup>7</sup> The ten *Victorian Do Gooders* tour films are available at URL: <http://jqrt.org/jqc/e2evideos/index.html>

**The JQRT's 10 films received 5,820 social media views within six months, whereas a single physical tour usually accommodates up to 25 people.** The evaluation team produced a short case study film, capturing the value of the E2E partnership to the JQRT and how they overcame the challenges of producing community work in lockdown<sup>8</sup>.

In February 2021, the E2E team hosted an **online launch of *The World's Stage***: seven short films<sup>9</sup> created by 27:31 and Creative Multilingualism which **featured a company of 140 multilingual Brummies, speaking Shakespeare's words in the majority of the then 93 languages**, from Amharic to Zulu, which are reflected in Birmingham's Shakespeare Collection.

The CEVO began to reconnect community partners in 2021 and, on 7 March 2022, the E2E team launched the project's centrepiece activity, The First Folio Tour, and the E2E community activity programme at Birmingham Rep.

Sarah Dyble, freelance participatory artist for BCAT, found ways to use the project to enable community participants to express their worries about the end of lockdown and the isolation they had felt:

*[Because of Covid] my participants were frightened of venturing out, after two years of lockdown. And the word Shakespeare symbolised a world which was not theirs. They told me in no uncertain terms I don't do Shakespeare and participant numbers (which were low to begin with) dropped further... So I went back to my basic rules for facilitating*

*I began creating games and activities linked with plants which inspired them to talk about their own memories and experiences. We drew plants in pastels and the Guess the Herb game created a lot of laughter*

*I introduced each Shakespearean plant quote in isolation, asking what modern-day scenario it could relate to. Suddenly participants were writing their own scenarios or sharing memories inspired by 'an apple cleft in two...'*

*And they wanted to know who wrote the quotes!!*

*After this, Shakespeare stopped being such a fearsome enigma and it was wonderful to see regular participants 'introducing' his work and quotes to those joining groups for the first time.*

**Concerns that Covid-19 had ended people's willingness to volunteer have proved unwarranted. Over 45 volunteers were trained and actively supported the project team**, with the digitisation and cataloguing work in the SML and in delivering a range of events in LoB and the wider community.

### 3.3. Black Lives Matter

**In a city as diverse as Birmingham, the Black Lives Matter (BLM) protests of summer 2020 had resonance. The E2E team chose to address the issue directly**, realising that George Dawson himself had expressed comments on racial difference the 1860s during his trip to the USA.<sup>10</sup>

That the timing of the protests coincided with the enforced Covid-19 lockdown meant that the team had time and space to make a considered decision about their response. They had time to consult with their project Patron, with their Advisory Board and with prominent community supporters and their response was well received.

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<sup>8</sup> Case study film available at URL: <https://youtu.be/TkltKkaEWXc>

<sup>9</sup> Available to view on Youtube at URL: [https://www.youtube.com/playlist?list=PLWTdUL-C4N0Fd76JzkfgRyd\\_ir7wsakNH](https://www.youtube.com/playlist?list=PLWTdUL-C4N0Fd76JzkfgRyd_ir7wsakNH)

<sup>10</sup> As discussed by Ewan Fernie and Katherine Scheil in 'O Brave New World?' Shakespeare and George Dawson in America,' *History West Midlands*, 2020. Available at URL: <https://www.historywm.com/articles/o-brave-new-world-shakespeare-birmingham-and-america>

'After taking time as a team to explore and consider the issues and to hold extensive consultations with [the] Advisory Board and other project supporters'<sup>11</sup> the following changes were made to the project activity plan (and agreed by Heritage Fund):

- Project funding would no longer be used to restore a statue of George Dawson or to host an accompanying series of lectures exploring Dawson's ideas
- The funding would instead be used to commission Soul City Arts to produce an artwork in collaboration with pupils from Montgomery and Percy Shurmer schools in Sparkbrook

The five-week schools project, entitled 'Tell Your OWN Story' resulted in the co-creation of a permanent mural at each school<sup>12</sup>.

*The new murals tell the stories of the vibrant and diverse communities of Sparkbrook and Balsall Heath featuring their unique narratives and local industrial history and allowing them to claim 'a place in the story' (Antony & Cleopatra) of Birmingham's pioneering Shakespeare heritage.*

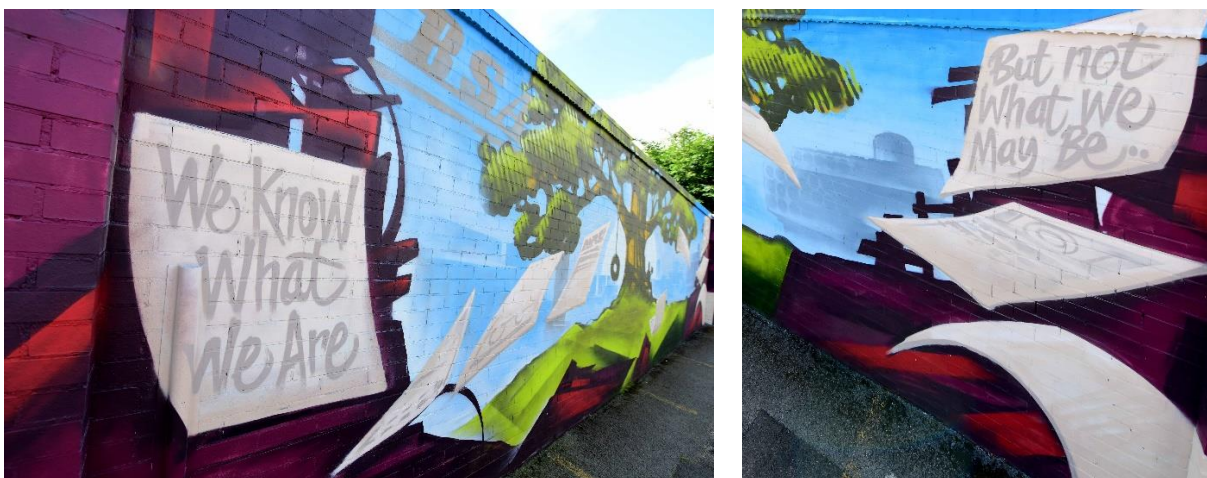


Figure 6 'Tell Your OWN Story' mural co-created by Soul City Arts and pupils from Montgomery Primary Academy, Sparkbrook (Picture: Jas Sansi)

*Mohammed Ali, Artist and Curator and founder of Soul City Arts said: 'We are aiming to empower children to boldly express themselves and their stories in an increasingly polarised society. Let's face it, our society isn't one where 'everything is for everybody' and we need to make a head start with young children to confront the inequality we see around us today.'*

Extract from 'E2E response to Black Lives Matter: updated 16 July 2021'

**Throughout the project, the team remained conscious of the importance of social justice and anti-racist activity to their ability to engage fully and without barriers with all community partners. It was an ongoing process whereby they held regular discussions within the team and with their Advisory Board and consulted with partners to ensure that all their work subscribed to this ethos.**

<sup>11</sup> Extract from 'E2E response to Black Lives Matter: updated 16 July 2021' at URL <https://everythingtoeverybody.bham.ac.uk/>

<sup>12</sup> Films about the project can be viewed here: [Mohammed Ali - Tell Your Own Story - YouTube](#)



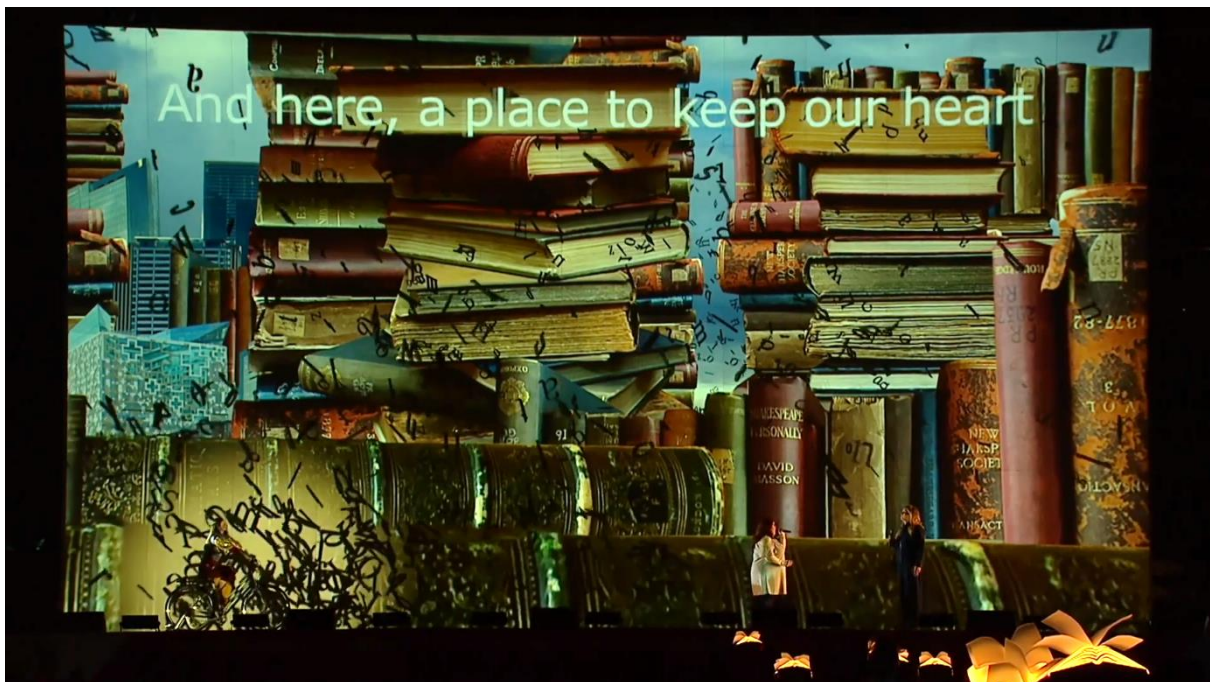


Figure 7 Screen capture of a scene from 'Wondrous Stories', performed by Motionhouse and a large community cast outside LoB at the opening of the B2022 Festival, 17-20 March 2022

#### 4. CASE STUDY: Placing the collection at the centre

*Thank you for such a fascinating and innovative project. It is good to see that archives are being celebrated and that you are encouraging us to visit the Library. You are reminding everyone of the value of our library services and how they are part of the culture and identity of the City - especially in its tradition of diversity.*

##### George Dawson and the Shakespeare Memorial Library

Birmingham's Shakespeare Memorial Library (SML) was co-founded in 1864 by George Dawson, a non-conformist preacher, lecturer and activist, as a public resource, a part of his pioneering 'Civic Gospel' which helped make 19th-century Birmingham the world's most progressive modern city.

*... the city which really is a city must have parks as well as prisons, an art gallery as well as an asylum, books and libraries as well as baths and washhouses, schools as well as sewers. It must think of beauty and dignity no less than of order and of health.*

George Dawson, Free Reference Library Inaugural address, 1866

At its heart is Birmingham's copy of Shakespeare's First Folio, purchased in 1881 and unique because it is the only one bought as part of a dedicated programme for improving people's lives through culture and education. It was bought for all the people of Birmingham, no matter what their background or status.

Since 1868, the SML has been open to the public at the city's main library – LoB is its 4<sup>th</sup> such home – along with the George Dawson Collection (GDC), a wealth of material relating to Dawson's life and legacy. Until the delivery phase of the project began, it was barely used or even known about.

*7 people used the SML in 2017, so its use as a result of E2E has exponentially increased.*

## Placing the collection at the heart of the project

The SML is about more than Shakespeare, the playwright. Its contents explore what Shakespeare's work means to the world and its impact, rather than focus on performance history as do those of the Royal Shakespeare Company and Shakespeare Birthplace Trust at Stratford upon Avon.

The SML now contains documents in at least 98 languages, demonstrating the global and multicultural impact of Shakespeare's work. Most of these languages are spoken on Birmingham's streets. At every event, E2E staff displayed digitised pages of the plays in different languages.

*I was holding up large-print translations of Macbeth and a man said, 'that's MY language' and began reciting in Bengali.*

*A deaf father and his hearing son sat for hours in the haptic chairs, simultaneously feeling and hearing the audio recording of Romeo & Juliet together for the first time.*

To each nationality, Shakespeare's work means something different. For example, in early 19<sup>th</sup> century Poland, to translate Shakespeare directly into Polish was an act of political dissent, whilst from 1835 in India, English was the formal language in schools and colleges and his works formed part of a colonial curriculum.

## Everything to Everybody

**The abundance of the collection contents meant that it genuinely offered Everything to Everybody, whilst at the same time offering a thread of communion between each group and each activity.**

Supported by the Librarian and CEVO, each partner was invited to visit LoB and to explore, interpret and express those deeper themes in the collection which chimed with their own needs: of citizenship, community, identity, history and dreams. For teachers and community partners, these workshops were a revelation. A teacher from Ark Victoria Academy said:

*It has made me think about the importance of showing pupils artefacts. It has also made me think how we can make the curriculum more relevant to [our school's] the cultural context.*

The Heritage Fund Investment Manager was impressed by the team's commitment and authenticity, saying of their decision to take the Folio into the prison, 'no one does this!'

## Birmingham 2022 Commonwealth Games

Raidene Carter was Creative Producer of the B2022 Festival of cultural and community events which ran across the city from March to September 2022. She recalled that when she and Iqbal Khan, Creative Producer of the Opening Ceremony, were commissioned during lockdown, they were looking for creative ideas that weren't 'aligned to the negative stories that come about because we were talking about the Commonwealth'.

***I initially remember meeting Ewan and him telling us about Everything To Everybody... I think that we just immediately clicked, a bit of a no-brainer.***

Themes of E2E and the Civic Gospel underpinned the community-focussed way in which the B2022 Creative Producers designed the commissioning process: 'we made the decision early on to devolve the delivery of the festival... this needs to be a festival that everybody can go and deliver'.

Motionhouse, the dance company which devised *Wondrous Stories*<sup>13</sup>, the multi-media performance directly outside LoB which opened the B2022 Festival in March, began their show with images of the Folio and other books from the SML 'flying' out of the library into the square below. In the months before the show, city residents had been asked to contribute stories which were shared on the night.

*There was a song in the show - I hear your voice, I hear your story, I hear your voice, your wondrous story - and that was a pickup from the idea of, well, the library here, it gathers stories. Is there a way in which your story can be part of this moment now?*



Figure 8 Shakespeare makes his entrance during the B2022 Commonwealth Games Opening Ceremony

The night before the Games' Opening Ceremony on 28 July 2022, which was broadcast by the BBC across the UK, Creative Producer Iqbal Khan wrote to Ewan Fernie, saying

*You opened the doors to the fundamental ideas of this show & I'm so grateful.  
You're in the DNA of it.*

The show included a section entitled 'Everything to Everybody' which told the story of George Dawson, the Library and the 'Bards of Brum', Midland-born creatives including Shakespeare, Samuel Jonson and Edward Elgar whose work has shaped the cultural and political landscape.

*Hearing George Dawson referenced by name in the Opening Ceremony was a very powerful moment for me.*

### Many threads, one collection

As more research was made available about the collection so the partners became more confident in the range of their work, connecting the contents and history of the collection itself to the lives and aspirations of participants.

### A few examples of themes explored by community partners include:

- **Bertz Associates** and students from Ark Victoria Academy explored themes of colonialism, identity and collecting in SML and presented their findings to the E2E team. Having acquired funding from Arts Council England, Bertz collaborated with We Don't Settle and students from George Dixon School to research and host a debate about the Civic Gospel's legacy. For further information about Bertz's work see section 9.
- **Ex Cathedra** used E2E prompts as part of the Singing Playgrounds programme in lockdown, to give school children a voice, resulting in a performance at the Folio event at the Bullring.

The school children who performed with Ex Cathedra at the Bullring were proud of their achievements:

*Having the opportunity to perform like this and share the joy of Shakespeare at the same time is an amazing experience. Sharing music with people and celebrating Shakespeare is wonderful!*

*It makes me realise the significance music has, to enable us to come together, to unity and to 'sing as one'.*

<sup>13</sup> For more information and to watch the film recording of the performance, visit URL: <https://www.motionhouse.co.uk/production/wondrous-stories/>

- **Parrabbola** explored how Birmingham had supported Polish political emigrés in the early 19<sup>th</sup> century, and how rare translations of Shakespeare from that time survived because the SML took them in. These stories were told alongside oral histories supplied by contemporary Polish migrants, now settled in Birmingham. They were supported in their research by Polish academic, Dr Aleksandra 'Ola' Sakowska.

*We underestimate the power of Shakespeare in Central and Eastern Europe. For example, Romania holds the biggest Shakespeare Festival in Europe.*

*We spent a week in the archive, looking at the Polish material... Our use of the collection has helped to clarify the documentation as Ola could identify material for the Librarian.*

- **Desiblitiz**, a Birmingham-based British Asian magazine, commissioned Pakistani artist Haider Ali to transform a minibus into the Punjabi-styled Desibus, taking Shakespeare and his Bollywood connections all over the city, and provided translations so that South Asian visitors could share their own memories and ideas.
- **BCAT** hosted community workshops as vulnerable communities emerged from Covid-19 lockdowns, exploring themes of isolation and reunion in *The Tempest*, and of wellbeing through Shakespeare's plant imagery and commentaries from the SML. Sarah Dyble, the freelance participatory artist who delivered the E2E workshops said:

*...I've learned masses about Shakespeare as well and have interest in his works as I never was before. Visiting the collection and meeting Lucy, Nicola and Lauren for the first time opened up more exploration and suddenly everything became even more real and exciting!*

- **Highbury Hall**, former home of Joseph Chamberlain, a friend of Dawson and a politician who transformed the streets of Birmingham, compared political speeches from the plays to those made by people who enacted the Civic Gospel.

*We've lived local for years and Highbury Park is like our front garden... today is special, the Folio is so beautiful. I really got such a buzz from seeing it I almost cried – to have something so special brought to us to see.*

- **Stan's Café** enabled students from UoB School to look afresh at their city, creating diptychs placing digitised 19<sup>th</sup> and 20<sup>th</sup> century production stills of famous scenes from Shakespeare's plays next to photographs they had taken of their neighbourhoods.

According to their teacher, the children were pleased the results and there were 'lots of 'wows' seeing their exhibition in the Shakespeare Room [sic]'



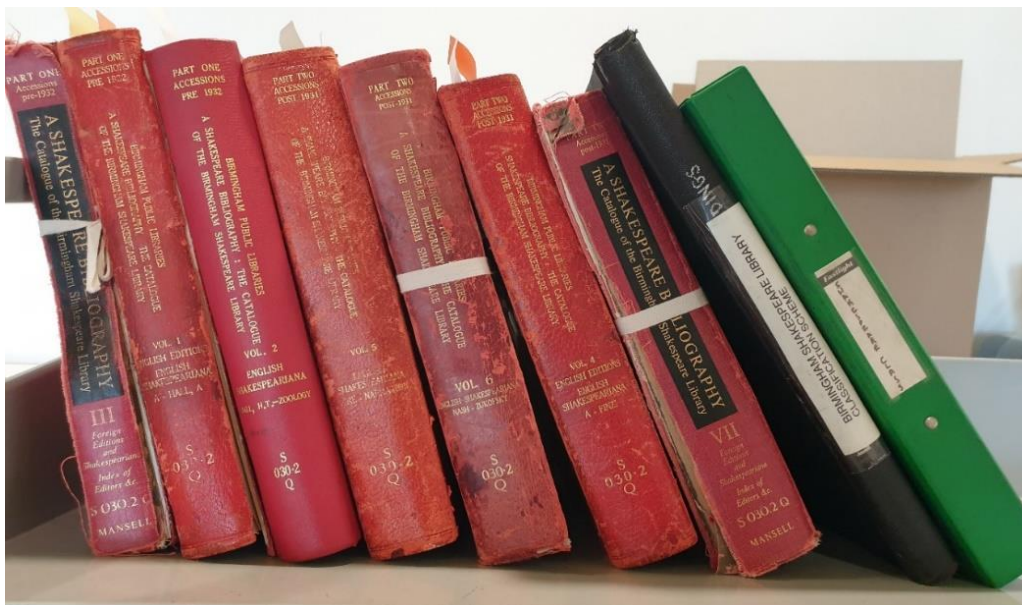


Figure 9 The printed catalogues for a significant portion of the Shakespeare Memorial Library.

## 5. Outcomes for Heritage

### 5.1. Heritage will be identified, recorded and in better condition

The SML is part of an Arts Council England Designated Outstanding Collection, one of only 163 in England. Before the active phase of the E2E project, it was hard to access and very little consulted (7 requests in 2017) because of the complexity of the analogue and digital catalogues and finding aids. The volumes pictured above provided the only access to a significant portion of the collection and to use them, researchers needed in-person support from the few LoB staff who had a pre-existing knowledge of the SML and of how the different finding aids interact. Tom Epps reflected that:

*E2E enabled LoB to raise engagement with its Special Collections, which whilst extraordinary, had suffered from being quite old fashioned and not well used. The First Folio was used by E2E as a point of engagement, and the team took the use of it, and the SMR to another level - how many cities have anything similar?*

#### Enhancing and digitising the catalogues

The Project Librarian had worked with the SML for many years and, when the project began, was approaching retirement. She knew the collection needed specialist support to access, *'this is a literary collection, not an archival collection, which might have made access more difficult.'*

The timing was right: the team recruited her to work with the Project Archivist to unite the various access tools and to enhance and digitise the collection catalogues.

**This work is now complete.** The task was complex – the merger or co-relation of 3 different access tools – printed catalogues for pre-1970 material, digital catalogue for post-1971 material (on Spydus, the LoB database) and index cards for the production material. The Librarian's knowledge was essential to the Archivist who had the technical responsibility of working with the database provider, Axiell, to convert and mark up the digital catalogues. The SML includes many items in foreign languages, something that project partners have helped with.

The SML already had a detailed classification scheme, and once Axiell had finished converting the digital catalogues, the Archivist had to regularise the MARC tags for keyword searches.

The intention, according to the Archivist, was to *'reduce the number of random extra finding aids'* which only made sense to *'library staff and experienced researchers.'* The Librarian and Archivist were supported in this task by LoB colleagues in Bibliographic Services and Birmingham Archives.

The main challenges were to

- create a catalogue interface that can be used without detailed intervention and support from library staff or experienced researchers
- develop a methodology for inputting community knowledge to the catalogue and for marking up sensitive language or attitudes
- to audit the collection, matching items with catalogue entries and ensuring that the entries are accurate

### Digitising elements of the collection

The Digitisation Officer's first task was to digitise the First Folio, creating a surrogate copy for 'everyday use' to ensure its future preservation. Whilst only 2 pages of the original Folio could be viewed whilst it was in a display case, visitors to E2E events could browse the digitised version using an iPad.

The digitised version of Birmingham's Folio has been added to the First Folios Compared website<sup>14</sup> alongside dozens of other digitised copies.

Having received appropriate training, the E2E volunteers digitised and catalogued 1000s of production programmes, posters, photographs and ephemera. Digitised material will be made available on LoB's new Shakespeare Collections website.

## 5.2. Heritage will be better managed

**Researchers' ability to gain digital access to the collection has now increased, as the enhanced catalogues have been published on the new Shakespeare Collection website<sup>15</sup>, alongside collections guides and information written by the Project Librarian, Heritage Ambassadors and volunteers.**

Tom Epps, LoB's Operations Director and Cultural Partnership Manager, is very satisfied with the results of the collections work, enumerating the improvements thus:

- *The collection has a much higher profile. The catalogue is now digitised, available for all to see, as is the First Folio itself and the poster collection.*
- *There are new exhibition cases in the SMR*
- *LoB has new trails, encouraging families to see the whole building (not just the children's library)*

The Project Librarian has written a Collections Policy to inform its future management.

**The collections are complex, and the work done to put the catalogue and additional access information online opens them up to a wider number of researchers, even those unused to archive or library research.**

**There is a risk that the provision of in-person support for researchers at LoB has diminished now that public opening hours have been reduced to 21 hours per week and the Project Librarian has retired. However, the Project Archivist remains on the staff of the City Archives in another role.**

**E2E volunteers have formed a new group, Friends of the Shakespeare Collection, to continue digitising and promoting the SML. It is hoped that their support will help to address this risk. Details of this new group are provided in section 12.**

<sup>14</sup> Available at URL: <https://firstfolios.com/view-first-folios/library-of-birmingham>

<sup>15</sup> Available at URL: [https://www.birmingham.gov.uk/info/50307/the\\_shakespeare\\_collection](https://www.birmingham.gov.uk/info/50307/the_shakespeare_collection)



Figure 10 A section of the *Everything to Everybody* exhibition in the Level 3 Gallery

### 5.3. Heritage will be better interpreted and explained

#### Everything to Everybody: the exhibition

The Royal Shakespeare Company (RSC) were commissioned to curate the main exhibition, entitled *Everything to Everybody: Your Shakespeare, Your Culture*. It was displayed in the Level 3 Gallery in LoB, the space used for major exhibitions, from 22 July to 5 November 2022.

- **8,451 people visited the exhibition whilst it was open, 2,866 did so during the period of the B2022 Commonwealth Games**
- **The exhibition was the third most popular of the 17 major exhibitions staged in LoB's Level 3 gallery since 2017.**

For the RSC, it was a challenging but rewarding process to create an exhibition about Shakespeare that did not focus on his connection to Stratford or the performance of his plays. In 2020, the RSC adopted a new creative place-making approach to its community development work and bid to curate the E2E exhibition because:

*We needed to show the RSC that that it's as important for things to happen off-site, outside Stratford, as within.*

Their ambitions to co-curate the exhibition with community groups were limited by the long lockdowns, which did not completely end until early 2022. However, they were inspired by the content and narrative of the exhibition, focussed as it was on *'the place-making, place-based nature of Geoge Dawson and the Shakespeare Collection'*.

Exhibition visitors praised the clarity of the narrative and the variety of the content. Asked what they had learned, many identified themes relating to citizenship, the Civic Gospel and the SML's multicultural content. Comments included:

*[I have learned] more about production posters art and design, the importance of interactivity in an exhibition, lots about Dawson as a social reformist*

*[I have enjoyed the] Beautiful cabinets, magical space. Clear didactic materials. Excellent - accent on multicultural reference and impact*

*It was a really well curated exhibition. Everything was well presented and laid out to engage you. I loved the mix of mediums.*



## Permanent interpretation in LoB

LoB staff are now more confident about introducing visitors to the SML and GDC, and new interpretation about the collection and the library's history has been installed on each floor of LoB, including audio posts in the roof gardens and improved displays in the SMR.

## Research and dissemination

### Research interest in the collections has increased throughout the life of the project.

Ewan Fernie and Tom Epps have written a book about the SML: *Forgotten Treasures: The World's First Great Shakespeare Library*. This was published in 2022 by History West Midlands and copies given to all project volunteers and partners.

Mike Gibbs, founder and publisher of History West Midlands, has provided financial and editorial support to the project since the earliest stages, commissioning and publishing articles, films and podcasts about George Dawson, the SML and the Civic Gospel. These are circulated to 1000s of subscribers via the website [historywm.com](http://historywm.com).

In addition to the academic research published by Ewan Fernie of the UoB Shakespeare Institute and Professor Islam Issa of Birmingham City University, **visiting academics** have provided new research insights into the Polish, German, Arabic and South Asian parts of the collection, and the use of the plays in BBC broadcasts.

**The Heritage Ambassadors (HAs) programme** was funded by UoB and provided 10 paid placements for university students, based at the LoB, to research and interpret the collections for a range of audiences. Although it had originally been envisaged that the places would be taken by young, Early Career Researchers, the majority of the HAs were mature students.

In total, 7 HAs were recruited (with some undertaking two cycles). Steve Hewett, a UoB PhD student, was appointed to lead the scheme. Each HA carried out extensive research into the Shakespeare Collection and produced resources that are available on the new BCC website<sup>16</sup>. The Lead HA has also produced a reinterpretation of the SMR's permanent display panels which will be installed in early 2024.

**Summer school students** have also helped to produce guides to the hidden histories in the SML.

## Schools and young people

**The Project Librarian and CEVO worked closely together to identify material from the collection that could be used to support schools' workshops and partner activity. They have created a set of resources and workshop plans so that Archive staff can continue to deliver sessions on demand.**

E2E and community partners have worked with at least 7 schools across the city, and 3 SMR exhibitions were co-curated with school pupils.

The huge variety of routes through which the collections can be approached has inspired teachers:

*[I have learned] that teachers have a real resource for helping students connect with Shakespeare by using Shakespeare in the language they speak at home.*

*Our current year 5s have focused on Macbeth in guided reading so that link is there... and that fusion between Bollywood and Shakespeare is ground breaking and we'd be very interested in a future visit.*

The CEVO and Children's Library staff have been trained to deliver Arts Award sessions for children using elements from the SML.

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<sup>16</sup> The Heritage Ambassadors' blog articles are available at URL: [https://www.birmingham.gov.uk/info/50307/the\\_shakespeare\\_collection/2785/introducing\\_the\\_shakespeare\\_collection/2](https://www.birmingham.gov.uk/info/50307/the_shakespeare_collection/2785/introducing_the_shakespeare_collection/2)



Figure 11 Friction Arts ran a series of community workshops for women and girls which led to the public performance of *Ophelia's Flowers in LoB*, 25 November 2023

## 6. CASE STUDY: Reaching further into the community

*I enjoyed everything about this event! The community involvement was fantastic and inspiring. This event, and the project itself, is an excellent example of diversity. Furthermore, this demonstrated that the project is true to its title - Shakespeare and the memorial library really is for EVERYONE!*

The project team deliberately sought to co-produce events in Birmingham communities which had little to no prior engagement with the Shakespeare Memorial Library, and to work with organisations within those areas to reach a greater demographic through their local networks.

*We know that people in the city perceive the university as distant, not really for the people. E2E is helping us fulfil our civic role.*

Many of the organisations collaborated with additional local partners, ensuring that the Neighbourhood Productions, First Folio tour events and community workshops had a wider audience reach and greater diversity of supporting activities.

By necessity, it has proved hard to track how far the ripples have spread: every one of the 62 partners named in this report have in turn worked with at least one other organisation, others, like FOLIO Sutton Coldfield, with up to ten. Their staff and volunteers have contributed hundreds of days of their time to developing and delivering local activities.

In the development phase, community partners were invited to express interest in taking part. The main options were:

- host the First Folio tour
- co-produce a Neighbourhood Production (a community-based performance)
- curate a community exhibition for the SMR

Tom Epps said, *'it was challenging to pin down partners at an early stage, an expectation of the Heritage Fund'*. Once delivery was underway, some of the original partners were unable to continue their involvement because of the Covid-19 delays, so the team approached other organisations directly to ensure city-wide coverage and include groups that might otherwise be overlooked, like refugees and young people. The Project Manager said:

*All of the activities we have done away from the library have been challenging, quite difficult to deliver, but I think that's what we should be doing.*

The community partners' contribution was vital and the E2E team took a co-production approach so that organisations could take ownership of the event, inject their own skills, knowledge and resources, and tailor activity to suit their communities.

Every partner was invited to bring their staff, volunteers and community team members to LoB for at least one archive workshop with the Librarian and CEVO. The Activity Manager from The Hive, part of Ruskin Mill Land Trust, described the benefits of such a collaborative and welcoming approach for their creative practitioner:

*[It gave her an] opportunity to find out more about Birmingham. Going on her own wouldn't have been as rich and meaningful without the participants and the [Librarian]'s work with them.*

### **The value to the community partners**

The aim of each collaboration was to cultivate a sense of local pride, shared ownership and to stimulate interest in learning about Shakespeare, the Memorial Library and George Dawson. Most of the community events were delivered in-person. For Birmingham Museums Trust, it was 'great to work with new partners and form more connections within the city'.

**Community partners were asked to complete a survey review at the end of their engagement.**

- **95% of respondents agreed that 'taking part in E2E has positively affected our standing in our community'**

For Mohammed Ali, artistic director of Soul City Arts, the best part of the collaboration was:

*...working on a major, large-scale project at my old primary school. It's the largest school-based project we've done at a school we've wanted to work with for many years.*

*Taking the University and the SML into the community (inner city Spark Brook) was a unique and rare moment. Future collaboration discussions are continuing.*

### **Support from Birmingham City Council libraries and archive services**

*People have told me that [LoB] is a bit of an intimidating building so that's what the project aims to do, to break down those barriers really.*

Libraries across the city intrinsically provide a trusted space and an important point of contact for otherwise vulnerable or isolated groups. The staff know their service users well and became valuable supporters of E2E activity, signposting locals to workshop opportunities.

The Community Libraries' connections and support were particularly valuable to Friction Arts and BCAT who held workshops in some of the most deprived wards of Birmingham and Solihull for vulnerable people or families with low socio-economic status or complex needs.

Staff from other departments of LoB also supported the community partners to deliver their activities, particularly from the Archives, the Children's Library and the Prison Library Service.

### **Partner organisations included:**

- **Local heritage organisations or attractions:** Jewellery Quarter Research Trust, Birmingham Civic Society, Birmingham Museums Trust, Selly Manor Museum, Highbury Hall, Black Country Living Museum and Mrs History
- **Organisations with direct connections to Shakespeare:** Shakespeare Birthplace Trust, the Royal Shakespeare Company, UoB Shakespeare Institute
- **Arts Council National Portfolio Organisations:** Soul City Arts, Ex Cathedra, Stan's Café, Birmingham Rep, Friction Arts
- **Arts and cultural organisations:** Desiblitiz, Birmingham Centre for Arts Therapies (BCAT), Parrabbola, Gap Arts, Bertz Associates and Kantu Ensemble
- **Community organisations:** Sense Touchbase Pears, The Hive, St Barnabus Church, Bearwood Community Hub

- **Local authority libraries:** Staff in other departments of LoB, and the community libraries of Sutton Coldfield, South Yardley, Balsall Heath, Nechells, Northfield, Druids Heath, Handsworth and Solihull
- **Schools:** Chilwell Academy, Ark Victoria Academy, Percy Shurmer Academy, Montgomery School, Birmingham Shakespeare Schools Hub, University of Birmingham School
- **HMP Birmingham and BCC Prison Library Service**

A full list of core community partners is available in Appendix 4





Figure 12 The First Folio on tour at Gap Arts, Balsall Heath

## 7. CASE STUDY: First Folio Tour

**11,793 people from all over the city saw the First Folio up-close either in a community venue or in LoB between March 2022 and November 2023.**

**Birmingham's copy of Shakespeare's First Folio is unique because it is the only one bought as part of a dedicated programme for improving people's lives through culture and education. It was bought in 1881 for all the people of Birmingham, no matter their status. Of the 750 copies printed, only a third are still exist and Birmingham's Folio is one of very few in public hands.**

**The E2E team achieved an innovative national first by taking the City's precious First Folio on tour to 16 community venues around Birmingham and the West Midlands, including HMP Birmingham where it was viewed by 28 prisoners and 5 staff members.**

*What was explained and what we asked was well presented ... it was a privilege to get up close and personal to this great book. I was literally a[n] arm length away from it. Many thanks for the experience. [Prisoner feedback]*

### The Folio's 400<sup>th</sup> anniversary

The project's extension into 2023 coincided with the national celebrations for the First Folio's 400<sup>th</sup> Anniversary, giving the team a chance to put the 'Everything to Everybody' ethos into action. In a year when the British Library loaned the Grenville First Folio to the Shakespeare North Playhouse in Prescott <sup>17</sup>, the Birmingham Folio was displayed at 9 community venues and 3 LoB events.

### Taking it out of the Library

*LoB was initially nervous about the First Folio going out on tour and felt that there were a range of logistical issues and hurdles to be overcome. Typically, such objects would be loaned to similar institutions, so LoB and E2E had to develop an approach that assured conservation professionals.*

<sup>17</sup> For further information of this significant loan as part of the British Library's Treasures on Tour visit URL: <https://shakespearenorthplayhouse.co.uk/shakespeares-first-folio-to-be-exhibited-at-shakespeare-north-playhouse-as-part-of-shakespeares-first-folio-400-years-on-exhibition/>



Figure 13 Desiblitz created the Desibus, which appeared at several First Folio events and helped take the project to South Asian communities.

**Taking the Folio on tour was a huge logistical challenge.** The Project Manager and LoB Operations Manager carried out multiple risk assessments and overcame a series of internal challenges to obtain appropriate permissions; make suitable security arrangements to ensure the book's preservation and safety; and work closely with their chosen partners to ensure correct conditions for the Folio.

### The impact on communities

*It's great that these works have been the property of the people of Birmingham, but the people of Birmingham haven't really known that until now.*

**Casey Bailey, Birmingham Poet Laureate**

As befits a text so fundamental to Britain's theatrical heritage, the Folio arrived dramatically at each venue and was on display for up to 4 hours in a bespoke case, accompanied by its retinue of academics, librarians, archivists, E2E project staff, volunteers, a conservator and a security guard.

- **The Folio was viewed in community venues by 3,342+ people who chatted directly with the team about its significance to the City and to themselves.**
- **Over 6,300 people attended the First Folio community events.**

### The value of the whole exercise was in the enthusiastic community response.

Survey respondents described how much they appreciated the fact that the Folio had been brought into their own 'back garden'. **This removed the barriers a city-central location can impose on surrounding communities and fostered the sense that the Folio belonged to everybody.**

*The outreach to the community and language was really wonderful. To see and hear all ages engaging with Shakespeare was very enjoyable.*

Many respondents stated how much they had appreciated the opportunity to come together, either as a family or a community, because of the project.

*This was an inspiring presentation of community collaboration, creativity and togetherness that also taught me a lot about Shakespeare.*

**The family-friendly nature of many of the activities encouraged multiple generations of families to engage with the whole event, not just one aspect. Visitors were observed to stay and participate**



in activities after they had viewed the Folio, or to spend time creating their own contributions to **The People's Folio**, a scrapbook in which everyone was invited to share thoughts and memories of their own Shakespeare experiences.

*It was AMAZING! We thought we'd stay an hour, and we ended up staying the whole day.*

Each of the selected locations developed a wide-ranging programme of activities to complement the Folio and the themes of the Civic Gospel. These included:

- Live dance, poetry, music and drama
- Costumed interpreters including George Dawson, Falstaff, and the Folio's printer, Isaac Jaggard.
- Arts and crafts activities
- Stage craft workshops
- Recitations in other languages
- Images of translations into community languages

Many of these events were ambitious in scope and required the active involvement of everyone concerned to achieve success. Partner organisations and their volunteers proved willing to plan and work flexibly to make their day a success.

### The tour details

The tour launched at Birmingham Rep on 7 March 2022, along with a short film, *Shakespeare's Coming Home*, written and directed by Sean Foley, the Rep's Artistic Director. It starred Adrian Lester, the project patron, comedian Frank Skinner, and a community cast of 75 performing in BSL and a range of languages.

A director in great demand, Sean was happy to contribute and said as a result, *'For the first time I feel like I have the university on my side. A new idea is brewing...'*

As well as visiting 16 community venues - 13 across the city, and one each in Dudley, Smethwick and Solihull – the Folio was on public display at LoB from 27 July to 5 November 2022, and at 3 events to celebrate its 400<sup>th</sup> anniversary, where it was viewed by more than 8,500 people.

#### First Folio tour venues

- Aston Hall, Aston
- Black Country Living Museum, Dudley
- Dorothy Parkes Centre, Smethwick (Sandwell)
- Gap Arts, Balsall Heath
- Grosvenor Shopping Centre, Northfield
- Handsworth Library
- Highbury Hall, Moseley
- HMP Birmingham, Winson Green
- Selly Manor, Bournville
- Sense Touchbase Pears, Selly Oak
- South Yardley Library
- St Barnabus Church, Erdington
- Sutton Coldfield Library
- The Bullring, Birmingham city centre
- The Core, Solihull
- The Hive, Jewellery Quarter



Figure 14 Quill writing in Bearwood



Figure 15 Costumed dancers at Sutton Coldfield





Figure 16 At the multi-sensory Forst Folio event in Sense Touchbase Pears, people with visual impairments could read texts written in Braille and other tactile types.

## 8. More people and a wider range of people will have engaged with heritage

The team delivered 89 events, including 14 exhibitions, either in LoB or at 40+ community venues, schools or libraries across Birmingham. It is estimated that:

- 11,793 people had a close-up view of the First Folio during the project, 3,342 of whom did so during the First Folio Tour
- 14,839 participants attended activities in schools and communities
- 255,685 people visited the exhibitions in LoB.
- IN TOTAL, over 270,500 people took part in E2E activity across the project lifetime.

This section looks at the evidence for the project’s extraordinary reach across the city and beyond, due to the high profile of the lead partners, the quality and universality of the collection, the wide range of willing community partners, and the connection to the B2022 Commonwealth Games.

### 8.1. Reaching the city: audience demographics

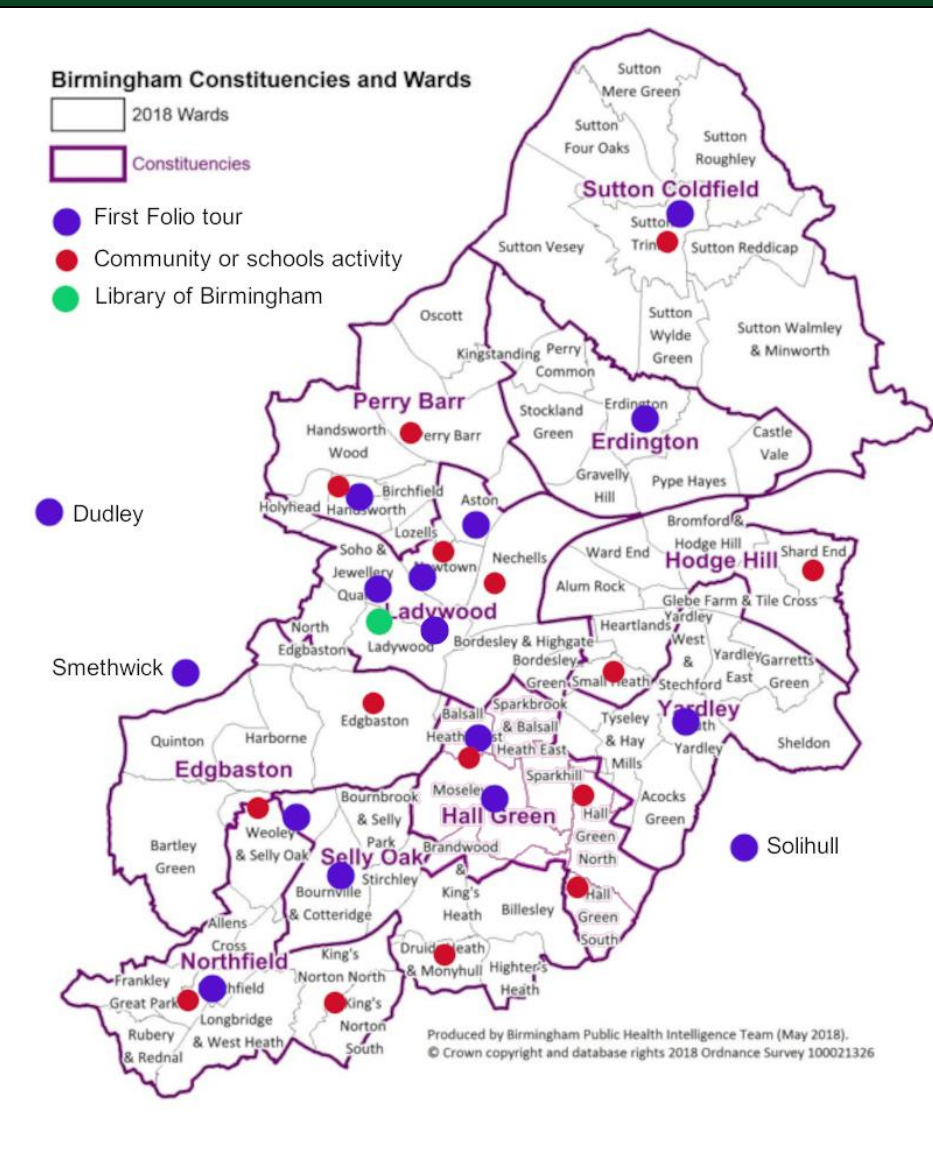
Analysis of the activity programme, audience and volunteer surveys, and responses from the community partners clearly demonstrates that E2E project activity reached right across the city and into the neighbouring local authority areas of Dudley, Sandwell and Solihull.

As will be explored below, most of the audience and volunteers at in person events were Birmingham residents. Some chose to visit, others, like the people with complex cognitive disabilities supported by Sense Touchbase Pears or the inmates of HMP Birmingham, had the project brought to them.

#### Collecting audience demographics

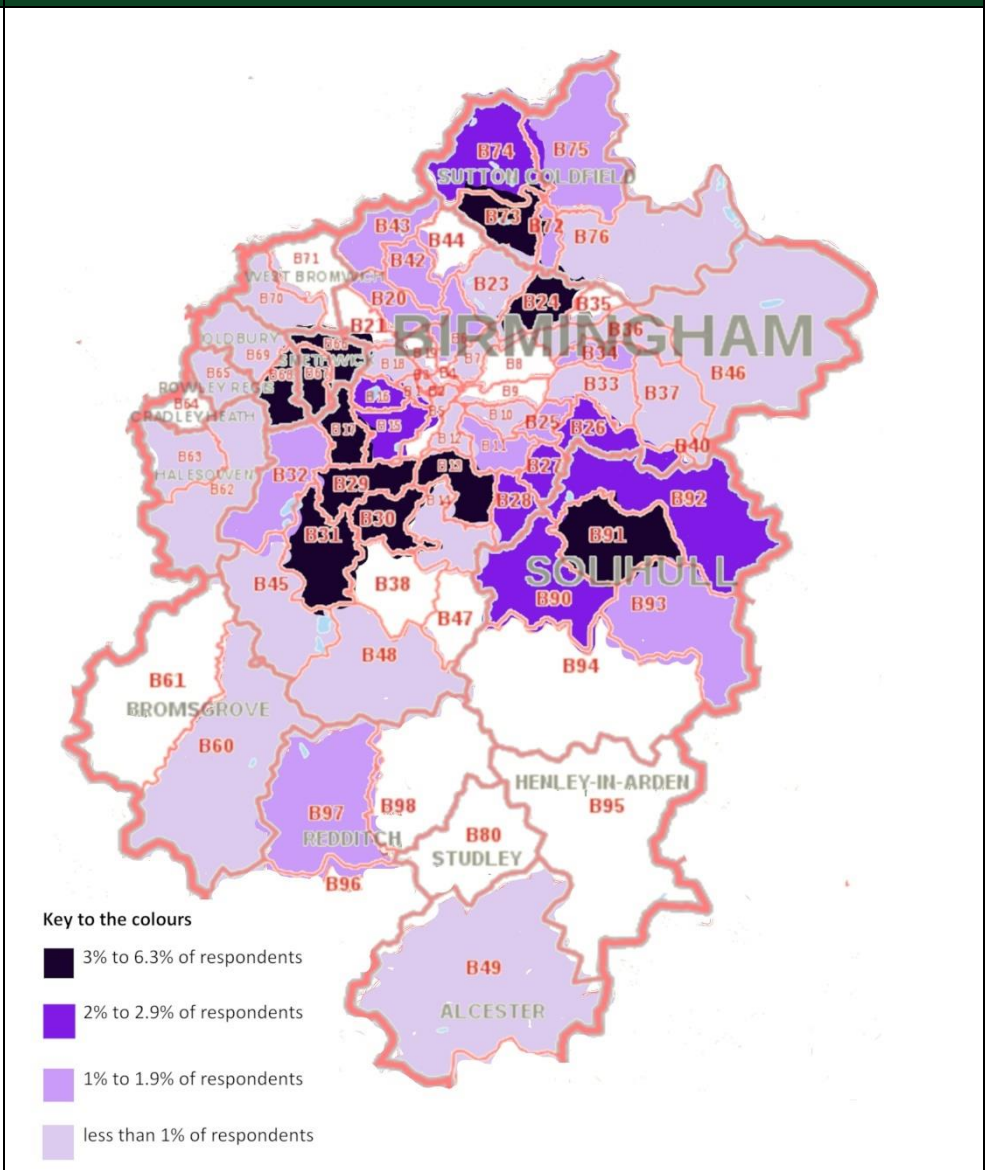
Event attendees were invited to provide demographic details via an audience survey which could be completed on-site or online. At events, trained project volunteers and evaluation team members encouraged maximum participation in the survey. A total of 559 responses were received, indicating the success of this approach.

Figure 8.1: Location of E2E events across the city



Source: E2E events

Figure 8.2: Home location of responding Birmingham participants at E2E events



Source: E2E event participant survey, JWC & Durnin Research, n=304

## Where did local audiences come from?

Table 8.1 shows the home location of responding participants at E2E events.

| Table 8.1: Home location of participants at E2E events                    |     |
|---|-----|
| Location  | %   |
| Within Birmingham   | 70% |
| Elsewhere in the West Midlands  | 11% |
| Elsewhere in the UK or abroad   | 19% |
| <b>Source:</b> E2E event participant survey, JWC & Durnin Research, n=431 |     |

**Table 8.1 shows that 70% of responding participants come from Birmingham.**

Surprisingly, there were more visitors from the Rest of the UK than the Rest of the West Midlands, which may reflect deliberate decisions by those travelling from further afield to engage in E2E as part of Shakespeare themed visits to the region.

Figures 8.1 and 8.2 on the preceding page unpacks the location of E2E and of Birmingham based participants.

## Age and Gender

The survey received responses from participants of all ages, from those aged under 15 years (4.5%) to people aged 80+ (2%).

- The most represented age groups were 41-55 years (25%) and 25-40 years (22%). A combined total of 34% were aged 56-79 years
- 65.9% of respondents were female, 30.6% were male. A total of 1.9% identified as non-binary and gender fluid

## A Project for Birmingham: ethnicity

***Birmingham is now a superdiverse city, with 51% of the population being from Black, Asian or other minority ethnic groups.<sup>18</sup>***

**The data from the surveys shows that, overwhelmingly, participants lived within Birmingham and represented many of its superdiverse ethnic and national communities.**

Events were delivered in every city constituency, and community partners, particularly DesiBlitz, supported the team with translation services where needed.

It was not possible to collect full details of the ethnicity or nationality of every community participant. However, detailed observations supplied by Sarah Dyble, freelance participatory artist for BCAT, provide a representative example of the diversity of city residents attending her community workshops:

*Bloomsbury Library @ Nechells POD sessions were attended by children, families and older people... Most older participants have lived in Birmingham for many years and are a mix of ethnicities. Most families are of Ethiopian, Eritrean or Chinese heritage. Nearly all participants live in the tower blocks and estates nearby.*

*Lea Village Community Hub sessions were planned for Mondays when Birmingham Mind were also running open drop-in days. Accordingly the majority of people attending these sessions were service users.*

<sup>18</sup> Available at URL: <https://www.cityobservatory.birmingham.gov.uk/blog/analysis-of-census-2021-data>



*At Shard End library... we ran a series of under 5s workshops which were mainly attended by local childminders and playgroups visiting the library.*

*Handsworth library have been very supportive of the project. Numbers are unsteady post Covid, but the library is very friendly. Nearly everybody attending speaks another language as well as English, including Punjabi, Bulgarian, Vietnamese and Chinese, though many were born in the UK. Some have little English but are studying at the college next door.*

Survey respondents were asked to define their ethnic background in their own words.

Table 8.2 shows the results.

- A combined total of 70% of respondents identified as White British, white (no other descriptor) and British (no other descriptor).
- 11.4% said that they were SOUTH ASIAN (including British South Asian)
- 5.3% were of MIXED heritage
- 3.7% said that they were Black (including Black British, African-Caribbean, African, or other)
- 1.8% were East Asian (including British East Asian, China, Japan, Thailand etc)

| Table 8.2 How do you define your ethnic background?   |       |
|---|-------|
|   | %     |
| White British*  | 45.4% |
| WHITE (no other descriptor)*  | 16.7% |
| SOUTH ASIAN (including British South Asian)   | 11.4% |
| BRITISH (no other descriptor)*  | 8.0%  |
| MIXED heritage  | 5.3%  |
| EUROPEAN nations including Irish  | 5.1%  |
| EAST ASIAN (including British East Asian, China, Japan, Thailand etc)   | 1.8%  |
| WHITE (OTHER)   | 1.6%  |
| BLACK African-Caribbean / West Indian   | 1.3%  |
| BLACK British   | 0.9%  |
| AFRICAN (no other descriptor)   | 0.7%  |
| BLACK (other OR no descriptor)  | 0.5%  |
| BLACK African   | 0.5%  |
| ARAB  | 0.4%  |
| NORTH AMERICAN (no other descriptor)  | 0.4%  |
| Black African   | 0.5%  |
| Arab  | 0.4%  |
| North American (no other descriptor)  | 0.4%  |
| <b>Source:</b> E2E event participant survey, JWC & Durnin Research and face to face surveys n=551                                   |       |
| <b>Note:</b> * White British, WHITE (no other descriptor) and BRITISH (no other descriptor) combined represent 70% of the responses |       |

### Languages

As the SML itself contains texts in over 95 languages, participants were asked which language they spoke at home with family and friends:

- 80% spoke only English
- 20% spoke English and 1 other language

Table 8.3 presents a breakdown of the other languages spoken by responding participants. Just over half spoke a European language at home, and 23% spoke a South Asian language.

| <b>Table 8.3: What other language do you speak at home with family and friends?</b>   |          |
|---|----------|
| <b>Location</b>   | <b>%</b> |
| <b>EUROPEAN languages</b> including Welsh, Irish, Catalan, Spanish, German, Ukrainian, French, Russian, Greek, Italian, Latvian, Norwegian, Patois (from Pau region of France), Polish, Portuguese, Dutch and Maltese | 51%      |
| <b>SOUTH ASIAN languages</b> including Punjabi, Urdu, Gujarati, Hindi, Sylheti, Tamil, Bengali, Bhopali [Hindi dialect form] and Malayalam,   | 23%      |
| <b>CHINESE languages</b> including Cantonese & Mandarin   | 9%       |
| <b>AFRICAN languages</b> including Igbo, Shona, Ndebele and Somali  | 5%       |
| <b>Other EAST ASIAN languages</b> including Japanese, Malaysian and Indonesian  | 3%       |
| <b>OTHER:</b> French Creole, Kurdish, Kazakh  | 4%       |
| <b>Arabic</b>   | 2%       |
| <b>BSL</b>  | 2%       |
| <b>Source:</b> E2E event participant survey, JWC & Durnin Research and face to face surveys n=91  |          |

### With whom did people visit?

| <b>Table 8.4: Have you attended to the event as part of a group today?</b>                             |          |
|--|----------|
|  | <b>%</b> |
| I'm by myself  | 31.2%    |
| Spouse / partner   | 15.7%    |
| Coach party  | 0.3%     |
| Family or friends with children aged 0-11 yrs  | 18.8%    |
| Family or friends with children aged 12-18 years   | 6.0%     |
| Family or friends (all adults)   | 22.8%    |
| Other (please specify)   | 5.1%     |
| <b>Source:</b> E2E event participant survey, JWC & Durnin Research, and in person event surveys, n=573 |          |

Table 8.4 shows that 47.6% of respondents visited the event with family and/or friends of all ages, while 31.2% visited on their own.

5.1 % had selected 'other' as a response and offered a range of free text responses.

The list below shows how they had qualified 'other' in relation to their visit, with 'club of society', 'with colleagues' 'partner organisation' ('staff or volunteer' being the most mentioned qualifications).

Clubs or societies mentioned included:

- British Association of Victorian Studies
- Community Group (Birmingham Adult Education Service Group)
- Erdington Lunar Society
- Friends of Erdington Library
- Erdington Arts Forum
- Stirchley History Group
- Adult Education Service
- South Yardley Book Group

### Level of education

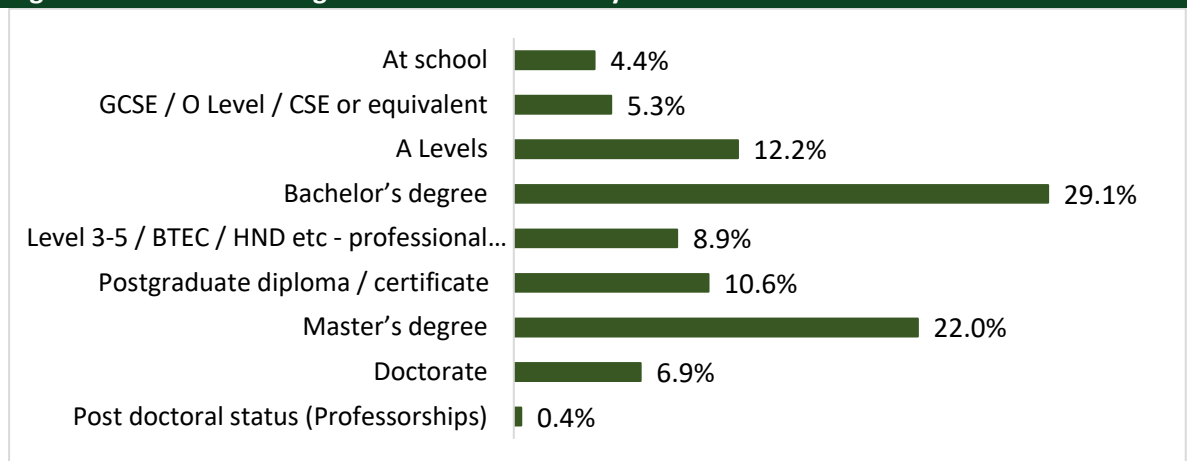
The survey sought to establish the education level of participants to understand how much the project engaged people who lacked a university education.

Figure 8.3 shows that over three quarters of responding participants were either education to at least degree level or were studying to that level.

- 39.9% of respondents had a postgraduate qualification.
- 38% had a degree of equivalent level professional qualification.
- 22.1% had achieved A Level's and GCSEs (or equivalent) or were still in education.



**Figure 8.3: What is the highest level of education you have achieved?**



**Source:** E2E event participant survey, JWC & Durnin Research, n=491

The project's community workshops (such as the ones delivered by partners like BCAT and Friction Arts) were working with participants in vulnerable situations, low socio-economic status or who had complex needs. There is no comparable data on the qualifications of these participants.



*Figure 17 BSL interpreters supported the final First Folio event at the Bullring*

### **Disability or life limiting conditions**

12% of responding participants said that they had a **disability or a life-limiting condition**.

From the outset E2E was determined to be as accessible as possible. Two Folio Tours were held in community centres which support people with complex disabilities (Sense Touchbase Pears and The Hive). BCAT and Friction worked with adults with mental health difficulties. All online events were close captioned and BSL interpretation was provided at the final First Folio event at the Bullring.

The library service intrinsically provides a trusted space for otherwise vulnerable or isolated groups. Staff in BCC community libraries where events were held supported community partners by promoting activities to people that they knew would benefit from wellbeing activities.

For Friction, 'Ophelia's Flowers' provided an opportunity for them to develop a new model of working with women and girls who had suffered abuse and/or mental illness. Having been awarded a grant from ACE, they were able to employ a mental health counsellor as well as creative practitioners to support the organisation and their partners in delivery. Friction's final evaluation including the following feedback:

*I think that's a learning for me from this project as to how to incorporate [Mental Health Support] into a project so you can access that.*

*I mean I didn't know what the counsellors were offering. Before this project I didn't really know what kind of support counsellors could offer and how it might work in an arts project. I feel a lot better able personally, to understand how to make sure that it's integrated better into a project*

Table 8.5 sets out participant suggestions as to how E2E could make sure activities and events are welcoming, accessible and inclusive. It sets out a range of ways in which accessibility and inclusivity could be improved as part of this project and for the team to take forward into future delivery.

| <b>Table 8.5: How can we make sure the project's activities and events are welcoming, accessible and inclusive for you, your family, friends or community?</b> |          |
|--|----------|
|  | <b>%</b> |
| Keep going as is / love it   | 40%      |
| Advertise events better  | 21%      |
| Comments regarding specific disability access  | 10%      |
| Suggestions for a better audience experience   | 9%       |
| Suggestions for improved community access  | 6%       |
| Advocating for more free events  | 5%       |
| Glad that events were local  | 4%       |
| Advocating for continued use of diverse themes   | 4%       |
| Do more events!  | 1%       |

**Source:** E2E event participant survey, JWC & Durnin Research, and in person event surveys, n=242

10% of respondents identified specific additional ways in which the events could be made more accessible but overall, responses reflected a positive experience:

*Wheelchair access was very good for disabled husband and building was very accessible - this is great!*

## **8.2. Reaching the city: Volunteers' demographic profile**

The geographical demographic of the volunteers reflected that of audience survey respondents: over 70% lived within Birmingham.

- 38% of volunteers were under the age of 40
- 71% were female whilst 9% identified as non-binary
- 9.5% identified as LGBTQ+
- 14.3% disclosed a disability or life-limiting condition, the majority of which were neuro-diverse.

The ethnic diversity of the volunteers showed that 25% of the team identified as South Asian, which is higher than the regional profile from the 2021 Census<sup>19</sup> (13.3%).

## **8.3. Reaching the city: E2E impact on LoB visitor figures**

**LoB had more than 1 million visitors per annum in 2022 and 2023, with a range of programming and exhibitions as well as regular library functions and activities. Regular counts are kept of visitors to the foyer, to the Gallery on level 3 and to the Shakespeare Memorial Room (SMR).**

**Data from the Library shows that E2E events and exhibitions at LoB were well attended throughout the lifetime of the project.**

<sup>19</sup> <https://www.ethnicity-facts-figures.service.gov.uk/uk-population-by-ethnicity/national-and-regional-populations/regional-ethnic-diversity/latest/>

### The E2E Exhibition in the Level 3 Gallery

The Gallery on level 3 is where LoB stages its programme of major exhibitions, showcasing the library’s archive, heritage and photography collections, plus visiting exhibitions.

Table 8.6 shows the top five of the 17 major exhibitions staged in LoB’s Level 3 gallery since 2017. **The E2E exhibition ranks third in terms of footfall.** It should be noted that the duration of these exhibitions varies.

| Exhibition  | Duration               | Attendees    |
|---|------------------------|--------------|
| Shackleton: The Enduring Eye (curated by external organisation)   | Jan to Jun 2017        | 11,590       |
| Journey of the Mind: Sikh Art & Heritage (curated by external organisation)   | Nov and Dec 2021       | 8,848        |
| <b>Everything to Everybody (Curated in-house by E2E / RSC)</b>  | <b>Jul to Nov 2022</b> | <b>8,451</b> |
| From City of Empire to City of Diversity (curated by external organisation)   | Mar to Jun 2022        | 7,571        |
| Documenting Histories: the impact of South Asian culture on Birmingham and the Midlands (Curated in-house with British Library) | Jun to Nov 2017        | 5,460        |

**Source:** JWC & Durnin Research analysis of LoB data, 2024

### Family events in the LoB

As well as the Gallery exhibition from July to November 2022, the E2E team produced several live events at LoB during the project. Using LoB attendance data, Table 8.6 below looks at how these events performed in the context of overall library attendance.

All these events were on Saturdays and are compared to the average Saturday visitor numbers at LoB for that quarter.

Table 8.7 shows that with the exception of the School of Night takeover held on the last weekend of the summer holidays in 2023, there was no significant boost, with these events functioning as part of the overall programming offer at the Library.

| Event                                  | Deliverer                                       | Date        | Visitors on that date | Average on Saturday for that quarter |
|--|---|-------------|-----------------------|--------------------------------------|
| E2E Family Day                         | Mrs History                                     | 9 Oct 2021  | 4,163                 | 4,346 (Q3)                           |
| E2E Family Day                         | E2E team, Stan’s Café, BCAT, Young Rep and JQRT | 26 Feb 2022 | 4,064                 | 3,134 (Q1)                           |
| Fun Palace                             | E2E volunteers / LoB staff                      | 01 Oct 2022 | 3,560                 | 4,997 (Q3)                           |
| School of Night takeover / First Folio | School of Night                                 | 02 Sep 2023 | 7,103                 | 3,841 (Q2)                           |
| Ophelia’s Flowers                      | Friction Arts                                   | 25 Nov 2023 | 3,150                 | 5,321 (Q1)                           |

**Source:** JWC & Durnin Research analysis of LoB data, 2024  
**Notes:** The Library had only recently re-opened at the time of the Mrs History event. The Fun Palace and the School of Night both took place on the same day as a national rail strike.

### Community-curated exhibitions in the Shakespeare Memorial Room

**Across the project, there were 241,570 visitors to exhibitions in the SMR.**

The Shakespeare Memorial Room (SMR), now installed at the top of LoB, was designed by J.H. Chamberlain, to house the SML, when the city library was rebuilt following the disastrous fire of 1879. The room first opened to the public in 1882 and although the collection has long outgrown it, the fabric has survived the demolition of two further city libraries.

**People want to see it.** Its carved wooden panels and elegant glazing is a popular sight for library visitors who ascend to the 9th floor to see the room and the view across the city. A beam counter was installed in 2020 to monitor visitor numbers.

The SMR does not house any items from the SML - the collection is safely preserved and securely stored in the strongrooms. Temporary display of archive or museum items had been impossible since the room was unattended and, until the E2E project paid for their installation in 2020, had no secure, museum-quality exhibition cases.

Between November 2021 to December 2023, the team invited community partners to curate and install a series of 12 exhibitions which explored aspects of the SML and their relevance to today's Birmingham, as summarised in Table 8.8.

Since the room remained unattended, the displays included limited original material and digitised copies of items from the collection, or original art works created by community participants. These exhibitions enabled visitors to contextualise the room and understand more about the SML.

The exhibitions were advertised in the LoB foyer and via E2E, local listings sites, and community partners' social media and websites. Several were advertised on the BCC Libraries website. It is hard to ascertain how significant an impact they had on LoB visitor figures.

**Table 8.8: Shakespeare Memorial Room exhibitions and numbers**

| Dates                         | Community partner                       | Exhibition  | No of visitors |
|-------------------------------|---|---|----------------|
| 29 Nov 2021 to<br>12 Feb 2022 | BCAT                                    | <i>'The Strawberry Grows Underneath The Nettle'</i><br>Co-created with families and vulnerable adults | 15,320         |
| 15 Feb to<br>23 May 2022      | Stan's Café                             | <i>Diptych: Shakespeare vs Birmingham</i><br>Co-created with pupils from UoB School                   | 24,667         |
| 24 May to<br>01 Jul 2022      | Shakespeare<br>Birthplace Trust         | <i>'To Still My Beating Mind'</i><br>Co-created with schools in the Birmingham<br>Shakespeare Hub     | 18,674         |
| 11 Aug to<br>01 Dec 2022      | Desiblitiz                              | <i>The Influence of Shakespeare on Bollywood</i>  | 47,385         |
| 07 Dec 2022 to<br>21 Feb 2023 | The Hive                                | <i>Shakespeare Im:print</i><br>Co-created with a women's group from Restore<br>Birmingham             | 24,127         |
| 27 Feb to<br>26 Apr 2023      | JQRT                                    | <i>Dawson, Timmins, Bunce: the First Great<br/>Shakespeare Library</i>                                | 20,749         |
| 27 Apr to<br>30 May 2023      | DesiBlitz                               | <i>Shakespeare and Bollywood</i>  | 9,377          |
| 31 May to<br>07 Aug 2023      | Alan Gignoux /<br>Bards Without Borders | <i>'You can see me, but I don't exist'</i><br>Co-created with refugees                                | 25,649         |
| 08 Aug to<br>30 Aug 2023      | Friction                                | <i>Hear, Here</i><br>Co-created with women and girls living in<br>Birmingham and Solihull             | 10,533         |
| 31 Aug to<br>30 Sep 2023      | Bertz Associates                        | <i>We Make Brum</i><br>Co-created with the Ark Explorers  | 10,056         |
| 02 Oct to<br>06 Nov 2023      | E2E volunteers                          | <i>Witches, Ghosts and Spirits: Discovering<br/>Shakespeare's Supernatural</i>                        | 22,685         |
| 15 Nov to<br>31 Dec 2023      | E2E team                                | <i>Shakespeare in Birmingham</i>  | 12,348         |

Source: JWC & Durnin Research analysis of LoB data, 2024



Figure 18 Images of community exhibitions in the SMR

#### 8.4. Reaching beyond the city: higher education and publication

Ewan Fernie’s academic research and reputation has ensured that E2E has become known beyond the city boundaries. During the development and delivery of the project he has regularly published and spoken about the SML, George Dawson and the Civic Gospel.

Since 2020, he has delivered keynotes and lectures for

- BritGrad, UoB, 2021
- keynote at German Shakespeare Society in Weimar, Germany, 2021
- International Shakespeare Conference, July 2022
- British Association of Victorian Studies, 3 Sep 2022
- Stratford-upon-Avon Shakespeare Club, 18 Oct 2022
- the reopening of the Munich Shakespeare Library, Germany, Mar 2023
- New South Wales Public Library, Sydney, Australia, 7 Dec 2023
- Australia and New Zealand Shakespeare Society, Sydney, Australia, 9 Dec 2023

*I was amazed at the rigour and effort of George Dawson in turning Birmingham into “Shakespeare City.” A wonderful and informative lecture from Professor Fernie. I also found the short video with Adrian Lester very inspiring.*

Feedback from conference attendee,  
The Deutsche Shakespeare Gesellschaft, Weimar, Germany

As discussed in section 4, Ewan’s research and storytelling profoundly influenced the Creative Producers of B2022 Festival and Commonwealth Games and provided the moral and creative impetus for their programming.

Other team members have published blogs, written articles and spoken at events about the project in a range of settings.

**The national reach of the project through a wide variety of media is no doubt due to having a dedicated professional on the team who could focus on project PR.**

Details of the project’s dissemination can be found in appendix 5.

#### 8.5. Reaching the city: HMP Birmingham

**Access to an object as valued and as priceless as the Folio was central to the pleasure and joy of the experience for the inmates of HMP Birmingham. The event was so unique that it was featured in *Inside Time*, the weekly online national newspaper for Prisoners & Detainees.**

Their Mentoring Tutor said,

*It’s amazing that it was brought to our HMP Birmingham Prison and our learners had the opportunity to read and be nearer and closer to the book.*

Another staff member said,



*It was very pleasing for this opportunities to be given to people whose background may have been negative towards things on an educational nature. I enjoyed hearing the feedback of the students and the enthusiasm they showed for the portfolio.*

Feedback from the prisoners themselves demonstrated how it meant to them to be able to see the Folio but to talk with Shakespeare academics and E2E staff:

*I found it really good to be able to see the book in person and also the amount of work/time that has gone into his work. This has also inspired me to take an interest in Shakespeare's work. I have also started reading a Shakespeare book called Macbeth.*

*So incredible to see and everyone was so lovely and so knowledgeable. Thank you very much, it's something I'll never forget.*

*The Folio is an excellent design and an interesting book which seem shocking how old it is and how they cared to take care of it. It is very interesting and I am happy to see how magnificent it is.*

*The book was surprisingly exciting to see and learn about. It is a massive piece of history and I felt really lucky to be selected to see it and hear about it also. ... how different it is to the normal things we get here!*

## **8.6. Reaching beyond the city: the Commonwealth Games Effect**

**The Commonwealth Games undoubtedly brought greater numbers of international visitors to the city for the period 28 July to 8 August 2022.**

The BBC<sup>20</sup> reported that Birmingham and the wider West Midlands conglomeration received 141.2 million visits during 2022, a rise of 5% on 2019's pre-pandemic tourism levels. Furthermore, the B2022 evaluation recorded 2,467,588 attendances throughout the 6-month programme (Mar to Sep 2022).

The E2E Exhibition opened on 22 July 2022 and received 2,866 visitors during the period of the games. By the time it closed on 5 November 2022, it had received 7,750 visitors in total.

Whilst it is clear that E2E benefitted from the increased national and international focus on Birmingham during the Games, and the Games benefitted from the cultural activities programmed alongside (notably including E2E), there is little quantitative evidence of any increase in participation in E2E events and activities either during, or as a result of, the Games.

*Magnificent and moving to see it connected to so much of humanity. Underlines how Birmingham is such an international city... so timely with Commonwealth Games.*

The geographical spread of visitors to the project as a whole shows that 19% were from 'Elsewhere in the UK or abroad', more than the 11% from 'Elsewhere in the West Midlands'.

## **8.7. Reaching beyond the city: print, broadcast and online media**

- **215 online articles, 51 print articles and 38 broadcast mentions about E2E in national, regional and local media**

The project has enjoyed extensive national, regional and local media coverage since its launch, ensuring that news of the project has travelled outside the city. Highlights have included:

- Adrian Lester and Ewan Fernie on *Arts and Ideas*, 'New Thinking: Everything to Everybody – Shakespeare for the People'<sup>21</sup>, broadcast on BBC Radio 3 on 27 February 2020.

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<sup>20</sup> Available at URL: <https://www.bbc.co.uk/news/uk-england-birmingham-65779295>

<sup>21</sup> Available at URL: <https://www.bbc.co.uk/programmes/p084zd37>

- coverage of the launch of *The World's Stage* in The Guardian<sup>22</sup> and The Stage, February 2021
- the First Folio Tour provided inspiration for the 'National Anthems' section of Steve Lamacq's BBC6 Music show, 25 April 2022
- the First Folio tour to HMP Birmingham was featured in Inside Time, a 'national newspaper for prisoners and detainees', 17 April 2023<sup>23</sup>
- Adrian Lester interviewed about E2E on The One Show, BBC 1, on 20 October 2023

## 8.8. Reaching beyond the city: digital audiences

- **8262 online views of films produced as part of the project**

E2E delivered a few online events, notably during lockdown, working in partnership with the Jewellery Quarter Research Trust, Ex Cathedra and Birmingham Rep.

*The World's Stage*<sup>24</sup> film cycle, which had been commissioned before the Covid-19 lockdown began, brought together speakers of some of the 93 languages represented in the Memorial Library's collection, all of whom lived in Birmingham. Filmed between lockdowns, it was premiered at an online event attended by 140 people in February 2021 and has, to date, been viewed over 2200 times.

A new web resource about the SML has been produced by LoB and is available at URL:

[https://www.birmingham.gov.uk/info/50307/the\\_shakespeare\\_collection](https://www.birmingham.gov.uk/info/50307/the_shakespeare_collection)

Full details of the digital outputs can be found in Appendix 5.

## 8.9. Negative environmental impacts will be reduced

Collectively over half of people used active transport (bicycle, public transport or walking) to reach E2E events.

Table 10.2 shows that over a quarter of responding participants travels to the event by public transport, and just under a quarter travelled on foot or by bike. Collectively, 61.1% used active and/or public transport to access events, although car use remained high.

|   | %     |
|---|-------|
| By car  | 32.2% |
| On foot   | 23.7% |
| By bus/ tram  | 13.7% |
| By train  | 11.9% |
| Online event  | 10.8% |
| By bike   | 1.0%  |
| Other (please specify)  | 6.7%  |
| <b>Source:</b> E2E event participant survey, JWC & Durnin Research, n=481 |       |

'Other' tended to be variations on the choices set out in the table above.

<sup>22</sup> Available at URL: <https://www.theguardian.com/stage/2021/feb/04/birmingham-shakespeare-memorial-library-everything-to-everybody-project>

<sup>23</sup> Available at URL: <https://insidetime.org/newsround/rare-shakespeare-manuscript-to-visit-birmingham-prison/>

<sup>24</sup> Omnibus version available at URL: [https://youtu.be/\\_3kB8x2NT4A?si=aWaa1AIWMMG8j3kVS](https://youtu.be/_3kB8x2NT4A?si=aWaa1AIWMMG8j3kVS).



Figure 19 Iris Bertz and the Ark Explorers, students from the Ark Victoria Academy, visit LoB (credit: Oliver Romoff)

## 9. CASE STUDY: Young people

Birmingham is the youngest city in the UK: according to the 2021 census<sup>25</sup>, 37% of the population is under 24. The E2E team decided to introduce activities that were additional to the requirements of the activity plan and provided local young people with a valuable work experience opportunity.

- 134 young people participated in E2E activities designed to increase their employability and creative skills

### Summer schools and work experience

The team hosted two, week-long, summer schools for 8 young people aged 18 to 25.

The participants were introduced to all aspects of delivery from collections management and research to event planning and marketing.

*I learned much more about the process of maintaining an archive, being an archivist, digitalism, community engagement, the history of the library/collection, and how exhibitions are curated.*

E2E also hosted 5 UoB undergraduates as part of the UoB Professional Skills module who mainly assisted with event delivery and 1 undergraduate from Aston University on a 5-week placement.

All said that the experience had opened their eyes to the variety of heritage work and had given them inspiration for their future careers.

*How informative and fascinating everything was. I thought that my interest would be limited but I loved everything I learned about and my curiosity only grew. Also, that there is so much more to Birmingham.*

*I feel inspired to volunteer here and share my exhibition with friends and family. I also feel inspired to attend more Library of Birmingham and heritage events.*

Some summer school participants and work experience students continued to volunteer for E2E after their placement ended.

<sup>25</sup> Office for National Statistics, 'How life has changed in Birmingham: Census 2021', 19 Jan 2023. Available at URL: <https://www.ons.gov.uk/visualisations/censusareachanges/E08000025/>

## Bertz Associates

**120 young people took part in E2E activity organised by Bertz Associates.**

**Bertz Associates is a not-for-profit organisation set up to initiate projects with a particular focus on creating opportunities for emerging artists of ethnically & culturally diverse backgrounds in the West Midlands.**

In 2022, Bertz were commissioned to deliver a short programme of creative activity with 22 year 8 students from Ark Victoria Academy, chiefly of South Asian or Somali backgrounds. The 'Ark Explorers' researched themes of colonialism and identity in the SML and then presented their findings to the E2E team with a confidence and level of interest that delighted the CEVO.

*One decided to research the history of teaching Shakespeare in India, two more carried out their own research into the Forrest Collection of Scrapbooks.*

Asked to describe the project's top 3 successes, Bertz said:

- 1. The Library visit, as some of the children had never even been there, let alone seen the Shakespeare library.*
- 2. The engagement of the children, they loved the idea of making Shakespeare accessible to people of all backgrounds.*
- 3. The digital resource they created, as they wanted people like them to come to the library to see.*

**Inspired by the success of the Ark Explorers, Bertz Associates successfully applied for an Arts Council England grant to deliver a second sequence of workshops with 24 young creative practitioners and Year 12 students at George Dixon Academy in Edgbaston, many of whom were of the global majority.**

The young people co-produced poetry, moving image, music and use applied drama to refresh E2E and create an original art piece which was filmed and will be screened via multiple digital platforms. They curated an exhibition, We Made Brum, for the SMR and, with the youth organisation We Don't Settle, researched and hosted a Lunar Campfire for 15 young people in LoB, during which they debated the contemporary legacy of Dawson's Civic Gospel.

For details, see <https://www.bertzassociates.net/work/projects/everything-to-everybody-2023>

## Schools

**At least 10 schools took part in E2E activity organised by Stan's Café, Bertz Associates, Soul City Arts, Shakespeare Birthplace Trust or the E2E project team.**

Each school combined off-site creative workshops with on-site collections workshops at LoB, meaning that every child had an opportunity to get hands on with the original books and documents. A teacher from Ark Victoria Academy said:

*The E2E project has been an excellent opportunity for our pupils to engage with the Shakespeare collection and Birmingham Library. It has given pupils an opportunity to be creative, work in teams, and to create something that they can be proud of.*

Desiblitiz collaborated with the E2E team to deliver workshops at 4 schools around the city. The arrival of the colourful bus sparked great curiosity. Another teacher from Ark Victoria Academy said that pupils 'were interested in the designs on the bus and asked good questions.'

*The link between South Asian culture and Shakespeare was new to them so they are still slowly grasping this. It was a really good enrichment opportunity - thank you!*

A teacher from Chilwell Croft School said, 'we are most definitely open to collaborative working in the future for the benefit of enriching experiences for our pupils.'





Figure 20 Members of Northfield Arts Group visited LoB for a workshop to prepare for their First Folio event.

## 10. Outcomes for people

As demonstrated in section 8, by embedding the First Folio tour and Neighbourhood productions firmly within the communities and working closely with carefully selected community partners around Birmingham, the E2E team were able to bring learning to a far wider audience than would have otherwise been achieved if the activity had been solely located in the library or university.

This section explores whether taking E2E local addressed the stigma that Shakespeare was ‘not for me’ reported by audiences during development stage consultations.

### 10.1. People will have learnt about heritage

The main aims of the project were to increase people’s knowledge and awareness of the Shakespeare Memorial Room and George Dawson’s involvement in its creation, and to stimulate people’s curiosity and desire to know more about Shakespeare, SMR and George Dawson after their involvement in project activities. Participants said:

*[I have learned] Just how many languages are spoken in Birmingham, how people can put such feeling into their own language, how widely Shakespeare is translated, studied and loved.*

*Loads learnt in short time; of note particularly was how Shakespeare Library was funded by the public.*

For community partners like Soul City Arts, the learning journey was shared:

*It was exciting to discover [the collection]. We were oblivious to it beforehand. I didn’t know what the folio was and ignorant of it, like most of the city.*

Survey respondents were asked if, prior to attending a project event or activity, they:

- Knew that Birmingham was home to the Shakespeare Memorial Room
- Had heard of George Dawson
- Knew that the Shakespeare Memorial Room and George Dawson collections were freely available to everyone in Birmingham.



We surveyed participants to evidence their awareness of the SMR and of George Dawson. 66.8% of respondents did know that Birmingham was home to the SMR; 33.2% were unaware.

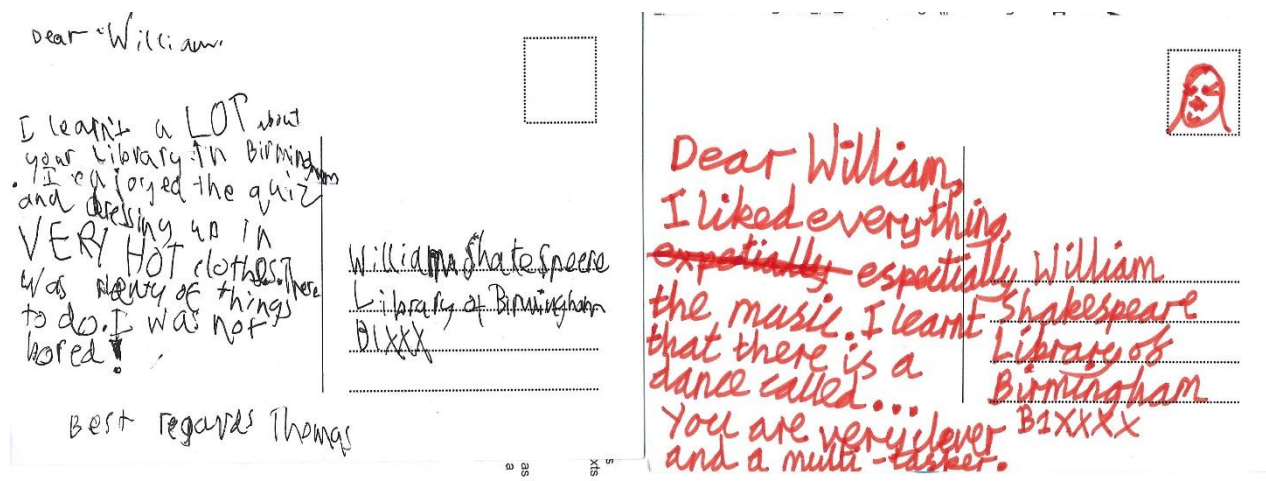


Figure 21 Feedback from children attending the First Folio event at Sutton Coldfield Library, 23 Apr 2022

These figures reversed when the same question was applied to George Dawson. Then the results also showed that 33.8% of respondents had heard of him, whereas 66.2% had not.

When asking participants if they knew that the SMR and George Dawson collections were available for the use of everyone in Birmingham, the results showed that just under half of respondents were aware.

Asked to identify what they had learned as a result of attending an event or activity, a total of 226 people reported having learned:

- Facts about George Dawson
- Facts about Shakespeare
- Facts about the history of the SMR
- Facts about the history of Birmingham.

## 10.2. People will have developed skills

### E2E team and community partners

An advantage of drawing together a cross-sectoral project team was the range of competencies, skills and experience brought by each member. Project staff learned new skills and approaches from each other. For example, the CEVO and Librarian collaborated to create suitable collections workshops schools and community groups, whilst the Events Manager benefitted from the advice and experience of the PR and Communications consultant.

In developing the first major volunteer programme for LoB, Tom Epps sought advice and guidance from the Archives team and from volunteers who had contributed to Birmingham Rep's Heritage Lottery-funded Centenary project.

*I'm particularly proud of the fact that I could give marketing advice to community partners so that they could really make something of their activities.*

The E2E team also provided training for community partners in

- marketing and communications
- digital film-making and social media use (notably to JQRT, during lockdown)
- collections research – all groups were invited to visit LoB
- project and event management

During E2E activities, particularly events like the Fun Palace and Neighbourhood Productions, member of the public said that they had gained new creative skills, such as theatre scene building and poetry.

*My project management and leadership skills have improved.*

*For the 'Fun Palace' I created my own activity and had led it during the palace.*

For community partners and teachers alike, the project opened their eyes to the value of collaboration. Staff at the Hive now want to increase opportunities for 'learning together – [during E2E] participants and projects leads learned at the same time about Shakespeare and Dawson.'

### **Volunteer skills development**

45 volunteers were recruited during the project. All were invited to complete surveys about their experience as they started out, at the mid-point and at the end of their involvement. We received 21 responses to the first survey, 16 for the mid-point and 5 for the end survey.

11 respondents were motivated to volunteer out of a desire to develop new or share existing skills. For another 11 respondents, this was their first volunteer experience and their motivations varied:

*I expect that the regular commitment and meeting more people will help me to move on from the isolation of covid.*

*I'm interested in the books etc that The Shakespeare Library holds and in the room itself. I'd like to help make them easier for researchers to use and for anyone interested to see.*

*I am writing a PhD in Shakespeare and performance at Warwick University following a career in community drama. Volunteering for the E2E project seemed like a perfect way to combine my two passions.*

*I was first inspired by the videos emailed by West Midlands History a few years ago and attended an early briefing session in the Library of Birmingham. Since then I've developed an interest in George Dawson's vision for Birmingham as well as this project's potential to be inclusive and have a broad reach... The notion of Birmingham's vast Shakespearean collection being made accessible to a wide, diverse public was something I wanted to be part of. Volunteering at this stage of my life is fulfilling, opportunities to meet a range of people as well as increasing my learning...*

At the end of the project, the volunteers were surveyed again and expressed that their participation had increased their skills in:

- Public speaking
- Project management
- Leadership
- Archive digitisation
- Collection cataloguing
- Language.

### **Heritage Ambassadors**

The Heritage Ambassadors received training in:

- Working with cultural collections
- Writing for diverse audiences
- Facilitating workshops
- Presentation skills
- Assisting with community engagement activities

Feedback included:

*I leaned to adapt my writing for different purposes – not just an essay style, but also shorter blog posts and conference-style paper/presentations.*

*I gained archival skills – understanding to a greater extent how to handle archive documents and present them safely in an exhibition setting both in-person and online.*

*I learned to download and upload big data files, manipulate and rename files and images and decide on the formal naming of text files.*

### 10.3. People will have changed their attitudes and/or behaviour

***I loved taking part in this project and feel privileged to be exploring Shakespeare's history. At the start of the project, I was less interested about Shakespeare however now I feel that Shakespeare has great facts that has to be unleashed to everyone as not many people are aware of his achievements.***

**Ark Explorer student, taking part in Bertz Associates activity**

Participants were asked in the audience survey they would be likely to try to find out more about Shakespeare or George Dawson as a result of the event attended.

From the free text responses, it is clear that a considerable proportion of respondents felt a sense of gratitude that the project had taken place, reminding them not only of Shakespeare's continued relevance and the richness of the SMR, but also in widening their understanding of the work.

**In particular, the ethos behind George Dawson's work struck a chord with many and made the collection feel more openly democratic, truly for everyone.**

*I didn't know George Dawson existed and now I am extremely grateful to him and mean to go the library at the first opportunity.... From Lozells to Edgbaston we all can understand, share and own Shakespeare. We only need someone to open our minds and unite us through the creative process.*

Overwhelmingly, three-quarters of respondents said that they were very or quite likely to try find out more about Shakespeare (see table 10.1).

*Inspired me to look out children's versions of the plays for my son.*

*The idea to make Shakespeare accessible to everyone and not only to an elitist circle is a serious goal within academia (and that it was so already some centuries back).*

Many reflected on how little they had known before about the diversity of cultures represented within the SMR.

*It has increased my knowledge about the variety of cultures demonstrated in the archives and increased my awareness of Shakespeare's relevance to all communities.*

|   | %     |
|---|-------|
| Yes, very likely  | 38.6% |
| Quite likely  | 39.6% |
| Not bothered  | 14.6% |
| Not likely  | 5.4%  |
| No, definitely not  | 1.8%  |
| <b>Source:</b> E2E event participant survey, JWC & Durnin Research, n=500 |       |

In answer to the question 'Do you think you will try to find out more about George Dawson because of this event?', over two thirds of respondents said yes, they were very or quite likely to do so (see table 10.2 below).

In the free text comments, 70 described a change in attitude towards George Dawson and a growing comprehension of his work and legacy.

*The event inspired me to think about Dawson as a visionary who accomplished many important tasks in bringing Shakespeare to the general public.*

*Admiration for Dawson's project and a sense of the importance of his legacy.*

*It has put Birmingham on my intellectual map as a very important and influential place of social reform. I had been to Birmingham, even attended academic conferences there, but I had no idea how important Birmingham, Dawson and the Library were and are for our understanding of a civic society.*

| <b>Table 10.2: Do you think you will try to find out more about George Dawson because of this event?</b> |          |
|--|----------|
|  | <b>%</b> |
| Yes, very likely   | 32.3%    |
| Quite likely   | 37.2%    |
| Not bothered   | 18.4%    |
| Not likely   | 10.5%    |
| No, definitely not   | 1.6%     |
| <b>Source:</b> E2E event participant survey, JWC & Durnin Research, n=505                                |          |

Table 10.3 below shows that over three quarter of respondents were very or quite likely to visit the SMR in future. This clearly demonstrates a change in attitude to the Room and the collection as a result of the project.

| <b>Table 10.3: In future, are you likely to visit the Shakespeare Memorial Room in the Library of Birmingham?</b> |          |
|---|----------|
|   | <b>%</b> |
| Yes, very likely  | 50.5%    |
| Quite likely  | 36.2%    |
| Not bothered  | 8.0%     |
| Not likely  | 4.8%     |
| No, definitely not  | 0.4%     |
| <b>Source:</b> E2E event participant survey, JWC & Durnin Research, n=497   |          |

In order to establish the extent to which people already engaged with Shakespeare, the survey asked to what extent Shakespeare had been a part of respondents' lives during the previous 18 months. People could select more than one response.

Table 10.4 shows that most people engaged with Shakespeare on film, through reading or in a theatre, over the past 18 months which indicates how engaged the participant respondents already were with Shakespeare prior to E2E.

| <b>Table 10.4: Apart from attending this event, has Shakespeare been a part of your life in the last 18 months?</b> |          |
|---|----------|
|   | <b>%</b> |
| I've watched some Shakespeare on film and/or listened to some   | 49.7%    |
| I've read some Shakespeare this year – a play, a poem, or a sonnet – in class or for fun                            | 48.9%    |
| I've watched some Shakespeare performed in a theatre  | 46.0%    |
| I've visited the Shakespeare Memorial Room in the Library of Birmingham   | 35.2%    |
| I've looked at the Everything to Everybody website or social media feeds  | 26.1%    |
| Shakespeare has not been part of my life at all!  | 15.5%    |
| I took part in planning or carrying out another activity as part of Everything to Everybody                         | 15.3%    |
| During lockdown, you might have seen the theatre production outdoors, on television or online                       | 14.9%    |
| I took part in making this event happen   | 9.6%     |
| Other (please specify)  | 15.9%    |
| <b>Source:</b> E2E event participant survey, JWC & Durnin Research, n=491 multiple response                         |          |

Respondents who selected 'other' most frequently mentioned:

- Learning about Shakespeare at school/college/university



- Enjoying Shakespeare through their book club
- Visiting Stratford on Avon (including RSC)
- Studying and researching Shakespeare.

E2E has inspired participants to engage further with both project activities and with Shakespeare more widely. Table 10.5 shows that most of the respondents reported that they were likely to look out for future E2E events.

| <b>Table 10.5: In future, are you likely to look out for more Everything to Everybody events and activities?</b> |          |
|--|----------|
|  | <b>%</b> |
| Yes, very likely   | 55.7%    |
| Quite likely   | 34.4%    |
| Not bothered   | 6.5%     |
| Not likely   | 2.4%     |
| No, definitely not   | 1.0%     |
| <b>Source:</b> E2E event participant survey, JWC & Durnin Research, n=506  |          |

#### 10.4. People will have had an enjoyable experience

It was clear from the survey findings and observations at events that participants enjoyed the opportunities provided to learn something new, to connect with each other, particularly after the long Covid-19 lockdowns, and to try out the wide range of activities on offer.

*Inclusive, dialogic, great community event. Oddbodies' King Lear was brilliant! And great to see it in Smethwick.*

**The survey asked: 'what, if anything, have you enjoyed about today?'. Out of 490 free text responses, only 4 – less than 1% – of respondents found nothing to enjoy.**

The rest appreciated:

- Learning about George Dawson and the relevance of the Civic Gospel, Shakespeare, the collection and the Memorial Room
- Learning about the archive and collection
- Being involved in art, craft and creativity
- Learning about and celebrating Birmingham
- Learning about the connections between Shakespeare and Bollywood
- The chance for family, friends and communities to come together
- The diversity of the stories, people and activity
- The opportunity for children to be involved in learning and enjoy a quality activity
- Seeing and learning about the First Folio
- The focus on languages and translations
- Experiencing the performances

Many also commented on how friendly and welcoming the staff were, the high quality of the event and the speakers, and how enjoyable their experience had been as a whole.

40.6% of the respondents surveyed stated that learning something was their primary reason for enjoying the event they had attended.

*I really appreciated how informative and knowledgeable Lucy and Lauren were. You could see how passionate they were about the collection! I thought it was really interesting that this was about people's interpretation of Shakespeare on a global scale; it made me feel like we are all connected by the stories in his plays.*



Figure 22 Henry V meets Isaac Jaggard, printer of the First Folio, during the First Folio event at Aston Hall, 23 April 2023

## 11. Outcomes for community

### 11.1. The local economy will be boosted

Analysis based on survey evidence, economic impact metrics and participation data was conducted by the evaluation team to estimate the additional economic benefits of the project.

**It is estimated that visits to Everything to Everybody events generated an additional economic benefit to the Birmingham economy of over £900,000 during its lifetime.**

The underpinning data, analysis, and the assumptions used are set out in Appendix 6 of the main evaluation report.

### 11.2. The local area will be a better place to live, work or visit

#### The value to the community participants

*Really excited to see this here in Sutton Coldfield. So glad that we decided to pop into town. We know more about George Dawson now - we'd never heard of him before!*

Survey response, First Folio event at Sutton Coldfield Library

The survey is clear that, over three quarters of respondents felt a greater connection with their local community as a result of taking part in an E2E event.

**Table 11.1: Do you feel a greater connection with your local community as a result of taking part in this activity?**

|   | %     |
|---|-------|
| Yes, very likely  | 43.1% |
| Quite likely  | 39.6% |
| Not bothered  | 10.1% |
| Not likely  | 5.6%  |
| No, definitely not  | 1.6%  |
| <b>Source:</b> E2E event participant survey, JWC & Durnin Research, n=515 |       |

In their free text responses, many participants said how much they had enjoyed experiencing the Folio events within their local community and expressed how much they had appreciated the chance for people to come together in these venues.

*Finding out things I didn't know about Shakespeare, seeing the community get together and enjoying the displays and activities, seeing the church being used for community events - positive view of Erdington!*

It became clear through the survey responses how the connections made between Shakespeare and other cultures and languages also strengthened and renewed connections within the respondent's own communities as commonalities in experiences and emotions provided new links between them.

*Total diversity, age, gender, creed and race - all enjoying WS*

### The value to the community partners

The aim of each collaboration was to cultivate a sense of local pride, shared ownership and to stimulate interest in learning about Shakespeare, the Memorial Library and George Dawson. Most of the community events were delivered in-person. For Birmingham Museums Trust, it was *'great to work with new partners and form more connections within the city'*.

**Community partners were asked to complete a survey review at the end of their engagement.**

- **95% of respondents agreed that *'taking part in E2E has positively affected our standing in our community'***

For Mohammed Ali, artistic director of Soul City Arts, the best part of the collaboration was:

*...working on a major, large-scale project at my old primary school. It's the largest school-based project we've done at a school we've wanted to work with for many years.*

*Taking the University and the SML into the community (inner city Spark Brook) was a unique and rare moment. Future collaboration discussions are continuing.*

### 11.3. People will have volunteered time

- **45 volunteers were recruited by the E2E team to contribute to work on the collections, events, research and marketing.**
- **They contributed over 1290 days to the project, including the time it took to establish the Friends of the Shakespeare Collection**
- **Nearly every partner organisation recruited volunteers of their own who contributed 100s of hours to the project. By necessity it has not been possible to ascertain the precise contribution.**

### Setting a precedent

The LoB does not have a history of volunteer recruitment, although the City Archives have recruited them on a project-by-project basis. Neither had experience of recruiting nor managing volunteers on such a scale. Tom Epps consulted with and then recruited volunteers from Birmingham Rep, who had contributed to collections research and activities for their Lottery-funded Centenary project.

With their support, the CEVO has now established a useful volunteer management methodology which can be used for future projects.

### Why did people volunteer

As the team expected, the project was a draw for students and post-graduates looking for a career in the heritage sector. However, a significant number (over 50%) of the project volunteers had never been involved in heritage, archives or libraries. For them, the experience was not about augmenting their career, but about being involved in something fulfilling and interesting, to help reduce their feeling of isolation.

*The notion of Birmingham's vast Shakespearean collection being made accessible to a wide, diverse public was something I wanted to be part of. Volunteering at this stage of my life is fulfilling, opportunities to meet a range of people as well as increasing my learning.*

A total of 47% of volunteers were involved in the heritage aspect of the project through research or collections care, while approximately a third supported the delivery of public workshops or events.

There are signs that the project's social nature had an appeal for many as we moved into a post-pandemic world during which isolation had increased and the mental health of many had suffered.

*I expect that the regular commitment and meeting more people will help me to move on from the isolation of covid.*

### What they did

45 volunteers were engaged throughout the project to fulfil a variety of roles, including:

- Digitising
- Cataloguing
- Events support
- Exhibition curation
- Participants at the Summer School

52.4% of the volunteers had never volunteered before, 42.9% had done so for other organisations and 66.7% were looking forward to developing new skills as a result of their volunteering. Those involved with event support, particularly around the First Folio tour, strengthened that link between communities and the project, serving to foster a sense of it being welcoming and inclusive.

The volunteers mainly worked at LoB, excepting those who were involved in events support and who were based within their local communities. Together they contributed over 1290 days to the project. 25 of the volunteers became regularly active in E2E events and activities across the project.

To celebrate Volunteers Week 2023, one of the youngest volunteers produced a short film for the E2E Facebook feed, describing their work and encouraging others to apply.<sup>26</sup>

### Looking after the volunteers

**The E2E team were careful to support the volunteers with a dedicated member of staff to ensure continuity, and comprehensive training.**

*I loved being shown where the prayer rooms are as I am Muslim. Everyone has been so welcoming and made me feel so included.*

The CEVO issued regular volunteer newsletters and invited volunteers to contribute to all aspects of the project's activity. Regular events were scheduled, including Christmas parties, a Volunteer Legacy meeting and a celebration at the end of the project.

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<sup>26</sup> Available at URL: <https://www.facebook.com/e2eshakespeare/videos/1279468119355081>





Figure 23 Some of the many dedicated project volunteers in the SMR with E2E team members

## 12. CASE STUDY: Volunteers and Friends of the Shakespeare Collection

**Every volunteer played a role in the delivery of this project, but none more so than those closely involved in the work of digitising and documenting items in the collection.**

Of the volunteers surveyed at the start of their involvement, 7 identified the opportunity to work with the collection and archive as their primary reason for coming forward.

*Fantastic opportunity to help with the digitising Shakespeare archive material project.  
Nice to be able to give something back to community.*

In interviews with the evaluation team, three said they had previously volunteered to carry out collections work for Birmingham Rep’s Centenary project (funded by the Heritage Lottery Fund).

As soon they could re-enter LoB after lockdown, the E2E volunteers worked closely with the Project’s Librarian, Archivist and Digitisation Officer, receiving training and support as they began the task of digitising parts of the collection and assisting with the enhancement of the catalogues.

*I have had a really amazing time helping to digitalise the collections... I've learnt so much and met really great people along the way, so I'm grateful for the opportunity.*

This painstaking work involved **thousands of hours** of patient study of the SML’s production programmes, posters, photographs and ephemera. The volunteers worked carefully and closely together to ensure accuracy and consistency throughout. Peter Dore, Head of Archives, said of the volunteers: *‘They’re really, really good and worth their weight in gold.’*

This group formed a close working bond and, halfway through the project, the lead volunteers met with the CEVO to express how reluctant they were to step away from the collection.

**During 2023, volunteers have worked with the CEVO and the Head of the Archives to form the Friends of the Shakespeare Collection (FOSC), with the aim of continuing to enhance the visibility and accessibility of the collection.**

They intend to continue volunteering with the collection, cataloguing and digitising new material, hosting events and producing exhibitions for the SMR to showcase items in the collection.

**This initiative by the volunteers will help shape and sustain the legacy of the project as a whole.**

*[I have enjoyed] Learning more about the collection, sharing this knowledge with others and engaging the wider community and beyond. I have also made friends with other like-minded volunteers along the way...*

Further information about the new Friends group can be found at URL:

<https://www.facebook.com/groups/723933845812191>



Figure 24 'April ... hath put a spirit of youth in everything'. This project has given LoB and UoB new skills and motivation.

### 13. Your organisation will be more resilient

*I've learned a lot about what barriers to engagement exist which enable me to ask questions of my current project team that I wouldn't have had confidence to do before.*

E2E has provided a valuable testbed for UoB's new Culture Forward programme and comparable initiatives to bring the University into productive conjunction with culture, people and communities in the City, and has given staff at LoB new impetus to celebrate the magnificent collections it holds and share them with the City.

*Culture Forward is a cultural engagement programme that's intended to extend the civic compact between the city and the University.*

UoB learned valuable lessons from LoB about working with the Heritage Fund, which operates in a very different way to the usual Higher Education funding bodies and has very specific expectations about the outcome of their investment on people and communities.

Throughout the project, all staff worked consciously together to develop effective and collegiate working methods which respected and drew on each other's skills and competencies, overcoming or adapting to internal and external challenges.

The most significant challenges arose in 2020: the Covid-19 lockdown, the rise of the Black Lives Matter (BLM) movement and the need to obtain appropriate permissions and procedures to take the First Folio on tour.

Whilst at first glance, these situations seemed problematic for the future of the project, particularly in terms of partner engagement, they worked in the team's favour over the long term by granting them additional time and space:

- to come together as a team and to establish a strong consensus about the project's purpose and direction
- to plan and develop activities that were inclusive and considerate of audience needs, particularly those who struggled to overcome emotional, social or physical barriers to access.
- to gain and impart a greater understanding of the collection and the themes of the Civic Gospel to the partners



- to establish a complex delivery infrastructure that enabled them to achieve a world-first, the First Folio tour

**The delivery of such a complex project required significant extra investment in staffing and resource, at a level that cannot be sustained in the long term. However, the team leave behind a powerful legacy.**

*We have a cohort of staff now that know more about the collection and have the confidence to talk about it.*

**Over four years, working in close and effective collaboration, the partnership has**

- developed a valuable cross-sectoral working methodology which will contribute to future public engagement initiatives run by LoB and UoB, like Culture Forward
- achieved a national first by taking Birmingham's First Folio of Shakespeare's plays out of the Library to 16 community venues, with the blessing of conservation professionals
- successfully completed a programme of catalogue enhancement and digitisation that, for the first time, renders the SML and GDC more accessible to global audiences
- co-produced events with community partners across Birmingham and 3 neighbouring local authorities, encouraging them to collaborate with additional local partners to ensure the activities had a wider reach and greater diversity of supporting activities
- contributed to international events and research through academic networks and the B2022 Commonwealth Games
- provided valuable work experience to 14 young people from UoB and the city and a further 120 participated in activities designed to increase their employability and creative skills
- trained Children's Library staff to deliver Arts Awards sessions to local children
- supported the creation of Friends of Shakespeare Collection, a new volunteer-led group to champion the collections





Figure 25 E2E volunteers help visitors to design their perfect library during the Fun Palace event at LoB

## 14. Headline successes and achievement

Despite the challenges the project team experienced, each approved purpose was met, and many were exceeded.

**IN TOTAL, 270,500+ people participated in E2E activity across the project lifetime.**

**It is estimated that visits to E2E events generated an additional economic benefit to the Birmingham economy of over £900,000 in that time.**

The headline achievements of E2E are impressive and include:

- 45 volunteers recruited, who contributed over 1,290 days to the project
- 62+ community partners delivered E2E activities in over 40 venues across the city
- 11,793 people had a close-up view of the First Folio during the project, 3,342 of whom did so at community venues during the First Folio Tour
- 14,839 people participated in one of over 88 workshops, events, talks or other activities across the city or online
- 255,685 people visited one of 13 co-produced exhibitions in LoB
- 13 exhibitions took place in the Shakespeare Memorial Room (SMR) and LoB Level 3 Gallery, all documented on Flickr
- 8,262 online views of 46 films produced during the project
- 134 young people participated in activities designed to increase their employability and creative skills
- at least 10 schools have taken part in project activities and co-curated exhibitions for the SMR
- LoB's Children's Library staff are now trained and have successfully delivered Arts Awards sessions to local children

## 15. In conclusion: achievements and learning

### 15.1. Impact on heritage

|   |   |
|---|---|
| <b>As a result of the project, HERITAGE has been...</b> | <ul style="list-style-type: none"><li>• identified and recorded</li><li>• better interpreted and explained</li><li>• better managed</li><li>• in better condition</li></ul> |
|---|---|

**E2E has made significant improvements to the management and condition of the Shakespeare Memorial Library (SML) and George Dawson Collection (GDC).**

- The catalogue is now enhanced and digitised, available for all to see online, as is the First Folio itself and the poster collection.
- LoB staff are now more confident about introducing visitors to the SML and GDC.
- Project volunteers have founded the Friends of the Shakespeare Collection to continue work on the digitisation and promotion of the collections.

**This work has increased public engagement with the collections and raised their profile.**

- New research has increased understanding of the collections and the 13 co-curated exhibitions have increased the range of interpretive approaches, highlighting the relevance of Shakespeare's works and the Civic Gospel to contemporary city residents.
- New interpretation about the collections and the library's history have been installed on each floor of LoB, including audio posts in the roof gardens and improved displays in the SMR.

**Thanks to a focussed approach to public relations and communications, E2E has enjoyed extensive international, national, regional and local media coverage since its launch, ensuring that news of the collection has travelled outside the city.**

- Team members have published blogs, written articles and spoken at events about the project in a range of settings.
- Dissemination through Higher Education networks and History WM publications has increased national and international focus on the collections, attracting new researchers
- the project contributed significantly to the creative aspects of the B2022 Commonwealth Games opening ceremony and city-wide cultural festival

### 15.2. Impact on people

|  |  |
|--|--|
| <b>As a result of the project, PEOPLE have experienced the following benefits...</b> | <ul style="list-style-type: none"><li>• more people and a wider range of people have engaged with heritage</li><li>• learnt about heritage</li><li>• developed skills</li><li>• changed their attitudes and/or behaviour</li><li>• had an enjoyable experience</li></ul> |
|--|--|

**E2E has brought learning to a far wider audience than would have otherwise been achieved if the activity had been solely located in the library or university. This approach removed the stigma of Shakespeare as being 'not for me' that some audiences reported feeling prior to the events. It also presented the UoB in a less elitist light.**

- 255,685 visitors attended at least one of 13 exhibitions in the SMR across the lifetime of the project

- 11,793 people had a close-up view of the First Folio during the project, 3,342 of whom did so at one of 16 community venues during the First Folio Tour
- 14,839 people participated in one of over 88 workshops, events, talks or other activities across the city or online

**Participants have enjoyed the opportunities provided to learn something new, to connect with each other, particularly after the long Covid-19 lockdowns, and to try out the wide range of activities on offer.**

- Survey respondents described how much they appreciated the fact that the Folio had been brought to them in their own ‘back garden’. This removed the barriers that a city-central location can impose on surrounding communities and fostered the sense of the Folio belonging to everybody.

**From the outset, E2E was determined to be as accessible as possible, and made all reasonable efforts to support inclusion.**

- Soul City Arts and Desiblitz worked with school children and adults living in Birmingham’s most diverse wards, exploring the impact of Shakespeare on South Asian culture and of the Civic Gospel on today’s community values
- Two Folio Tours were held in community centres which support people with complex disabilities (Sense Touchbase Pears and The Hive)
- Sense Touchbase Pears and BSL interpreters supported inclusive delivery of community events across the city
- BCAT, Bards Beyond Borders and Friction Arts worked with adults with mental health difficulties, with refugees and people in other vulnerable groups.

### 15.3. Impact on communities

|   |  |
|---|--|
| <b>As a result of the project the COMMUNITY benefits are...</b> | <ul style="list-style-type: none"> <li>• the local economy has been boosted</li> <li>• the local area has become a better place to live, work or visit</li> <li>• people have volunteered time</li> <li>• the lead organisations are more resilient</li> </ul> |
|---|--|

**It is estimated that visits to E2E events generated an additional economic benefit to the Birmingham economy of over £900,000 during the project lifetime.**

**The E2E team achieved a national first by taking the City’s precious First Folio on tour to 16 community venues around Birmingham and the West Midlands, including HMP Birmingham where it was viewed by 28 prisoners and 5 staff members.**

- Project activity reached right across the city and into the neighbouring local authority areas of Dudley, Sandwell and Solihull
- Participants represented many of its superdiverse ethnic and national communities

**Most participants felt a greater connection with their local community because of participating in E2E activities.**

- Connections made between Shakespeare and other cultures and languages strengthened and renewed those within the respondent’s own communities as commonalities of experiences and emotions provided new links between them.

**45 volunteers were engaged throughout the project to fulfil a variety of roles, supported by a dedicated member of staff to ensure continuity, and comprehensive training.**

- Volunteers contributed over 1290 days to the project
- Their roles included digitising, translating and cataloguing the collection, events support, exhibition curation and audience evaluation

## **15.4. Key lessons learned and recommendations for the future**

### **Taking advantage of the enforced pause**

The pause in the project in 2020 caused by the Covid lockdowns, and the extra year, allowed the E2E team time and space to come together, to develop clarity and consensus around the project's purpose. This paid dividends across the remainder of the project.

### **A risk-aware model for taking significant artefacts into communities**

In touring the First Folio out of a formal, institutional setting to a range of 'non-traditional' community venues, E2E developed a risk-aware approach that assured conservation professionals such an activity was possible, and of great social value.

UoB and LoB now have a tested methodology and are more confident and positive about touring objects of a similar status and prestige from their collections or those of other.

### **Maintaining momentum through developing further community, higher education and cultural partnerships**

UoB is has begun developing Culture Forward, their new civic and cultural engagement partnership programming. The director is Ewan Fernie, who brings with him the extensive networks and experience that contributed to E2E's success.

LoB is considering how it can continue to contribute to such important cultural partnerships whilst operating without a large project budget. The team are now in conversation with other Higher Education institutions in the city to explore how the model might be applied in future. In the meantime, the skills and enthusiasm of the newly founded Friends of Shakespeare Collection mean that the SMC will continue to be championed.

### **Looking toward developing a regional Shakespeare offer**

Looking to the future E2E has reasserted Birmingham's Shakespeare credentials and credibility, and there is now an opportunity to develop this as part of a coordinated regional approach through collaboration with key partners, notably the Royal Shakespeare Company, Shakespeare Birthplace Trust, Birmingham Rep and the West Midlands Combined Authority.



## Glossary

|                      |  |
|----------------------|--|
| <b>BCAT</b>          | Birmingham Centre for Arts Therapies                               |
| <b>E2E</b>           | Everything to Everybody  |
| <b>FOSC</b>          | Friends of the Shakespeare Collection                              |
| <b>GDC</b>           | George Dawson Collection   |
| <b>Heritage Fund</b> | National Lottery Heritage Fund                                     |
| <b>History WM</b>    | History West Midlands  |
| <b>JQRT</b>          | Jewellery Quarter Research Trust                                   |
| <b>LoB</b>           | Library of Birmingham  |
| <b>SML</b>           | Shakespeare Memorial Library (the archive and library collections) |
| <b>SMR</b>           | Shakespeare Memorial Room (the room on level 9 of the LoB)         |
| <b>UoB</b>           | University of Birmingham   |

## Appendix 1: Evaluation consultees

We would like to express our thanks to the following people who contributed so generously to this evaluation.

We have tried to include everyone who made a substantial contribution, but we would also like to thank the many project volunteers, community partners and work experience students who contributed their own feedback at events and supported the collection of data for this evaluation.

### For the project team (University of Birmingham and Library of Birmingham)

|  |   |
|--|---|
| Professor Ewan Fernie                    | Project Director and Professor, Fellow and Chair of Shakespeare Studies at the Shakespeare Institute, UoB |
| Tom Epps                                 | Operations Director and Cultural Partnership Manager, LoB   |
| Dr Nicola Gauld                          | E2E Project Manager   |
| Lauren Jansen-Parkes                     | E2E Community Engagement & Volunteer Officer (CEVO)   |
| Julia Thomason                           | E2E Delivery Manager  |
| Lucy Kamenova                            | E2E Senior Collection & Engagement Library Assistant (Project Librarian)                                  |
| Kathryn Hall                             | E2E Archivist   |
| Kelly Merriman                           | E2E Events & Social Media Officer and Project Administrator   |
| Steve Hewett                             | E2E Heritage Ambassador Lead, University of Birmingham  |
| Rita MacLean and Professor Ian Grosvenor | E2E Advisory Group members  |
| Helen Annetts                            | PR Consultant to the project team   |

### For Birmingham City Council

|                    |  |
|--------------------|--|
| Cllr Jayne Francis | Cabinet Member for Education, Skills & Culture |
| Dawn Beaumont      | Head of Libraries Services                     |
| Peter Doré         | Head of Archives & Collections                 |

### For the University of Birmingham

|                          |  |
|--------------------------|--|
| Sheena Robertson         | Head of Research Operations, College of Arts and Law         |
| Karen Houghton           | Research Planning Associate, College of Arts and Law         |
| Florence Rocque          | Research Impact Development Officer, College of Arts and Law |
| Professor Michael Dobson | Director of the Shakespeare Institute                        |

### For National Lottery Heritage Fund

|                |  |
|----------------|--|
| Katie Norgrove | ROSS Consultant, National Lottery Heritage Fund    |
| Simon Lewis    | Investment Manager, National Lottery Heritage Fund |

## For the community partners

|                  |                              |   |
|------------------|------------------------------|---|
| Raidene Carter   | B2022 Festival               | Executive Producer (Cultural Festival)                                    |
| Sarah Dyble      | BCAT                         | Creative practitioner   |
| Sean Foley       | Birmingham Rep               | Artistic Director   |
| Erica Love       | Culture Central              | Chief Executive Officer   |
| Indi Deol        | Desiblitiz                   | Artistic Director   |
| Zoe Toft         | FOLIO Sutton Coldfield       | Chair and lead for the First Folio event                                  |
| Marcus Belben    | Friction Arts                | Ophelia's Flowers Project Manager   |
| Phillip Parr     | Parrabola                    | Artistic Director, and Director of the International Shakespeare Festival |
| Ida Ballerini    | Royal Shakespeare Company    | Curator, <i>Everything to Everybody: Your Shakespeare, Your Culture</i>   |
| Rachel Sharpe    | Royal Shakespeare Company    | Director of Creative Place-making & Public Programmes                     |
| Daniel Callicott | Selly Manor                  | Manager and lead for the First Folio event                                |
| Olivia Thiessen  | Sense Touchbase Pears        | Activity Manager and lead for the First Folio event                       |
| Paul Taylor      | Shakespeare Birthplace Trust | Head of Museum and Curatorial Services                                    |
| Mohammed Ali     | Soul City Arts               | Artistic Director   |

# Appendix 2: Evaluation methodology

## The Evaluation Team

Jenni Waugh Consulting Ltd was commissioned to lead the evaluation of the E2E project. The team included:

- Jenni Waugh, Jenni Waugh Consulting Ltd      Evaluation Lead
- Jon Durnin, Durnin Research                      Economic Impact lead
- Tonia Collett, The Collett Consultancy          Evaluation Coordinator
- James Macdonald Media Services                Film-maker

## Scope of the evaluation

The evaluation focussed on the contribution made by the project activity to achieving the following Heritage Fund outcomes for heritage, people, and communities<sup>27</sup>.

|                                      |  |
|--------------------------------------|--|
| <b>HERITAGE will be...</b>           | <b>H1:</b> identified and recorded<br><b>H2:</b> better interpreted and explained<br><b>H3:</b> better managed<br><b>H4:</b> in better condition   |
| <b>PEOPLE will have</b>              | <b>P1:</b> learnt about heritage<br><b>P2:</b> developed skills<br><b>P3:</b> changed their attitudes and/or behaviour<br><b>P4:</b> had an enjoyable experience<br><b>P5:</b> volunteered time  |
| <b>COMMUNITY benefits will be...</b> | <b>C1:</b> more people and a wider range of people will have engaged with heritage<br><b>C2:</b> the local area will be a better place to live, work or visit<br><b>C3:</b> the local economy will be boosted<br><b>C4:</b> your organisation will be more resilient |

Cognizant that the outcomes of the project would also be relevant to UoB’s own Impact Framework, the Evaluation Lead liaised closely throughout the project with the Research Impact Development Officer for the College of Arts and Law.

All evaluation findings and processed data will be shared with the Impact teams from UoB and LoB.

## Framework, toolkit and training

The Evaluation Team produced an Evaluation Framework and Logic Model and a Community Evaluation Toolkit<sup>28</sup> to monitor and evaluate:

- The impact of E2E project activity on the Heritage Fund Outcomes for heritage, people and communities, including transitional analysis of impact on long-term partners and volunteers
- The economic impact of the project

The Evaluation Team shared both documents with the relevant project partners and stakeholders and provided training and advice online and in person. They offered training and advice to all staff, volunteers and partners throughout the project delivery period.

## Evidence collection

Once community activity was underway, the Evaluation Team worked actively with the CEVO and community partners to collect data. They made available a suite of evaluation tools and resources to

<sup>27</sup> According to Heritage Fund’s Outcomes Framework (2010). Available at URL: <https://www.heritagefund.org.uk/funding/outcomes>.

<sup>28</sup> These can be supplied by the Evaluation Team upon request.



the project team and partners including online surveys for audiences, volunteers, teachers and project partners. The project partner and volunteer surveys are structured around a logic chain model which allowed them to evaluate transitional impact.

Face to face surveys, easy reading surveys and creative survey tools were developed for use at events and workshops, in order to collect evidence of learning, enjoyment and wellbeing impact on different demographic groups. These tools are particularly important at events at which the principal audience survey take-up might be reduced because of barriers caused by age, ability, language or general dislike of questionnaires.

Members of the Evaluation Team attended a sample range of events to observe activity and support data collection.

## Appendix 3: Progress against the approved purposes

The Heritage Fund specified 30 approved purposes for the expenditure of the grant funding. For the purposes of monitoring and evaluation, they have been ordered into thematic groups:

- Heritage Fund expectations
- Recruitment
- Volunteering
- Collections conservation and management
- Research and dissemination
- Community engagement
- Education

| REF                               | APPROVED PURPOSE  | ACHIEVED by end of project (31 Dec 2023)   |
|-----------------------------------|---|--|
| <b>HERITAGE FUND EXPECTATIONS</b> |   |  |
| AP1                               | High visibility acknowledgement of the National Lottery Heritage Fund on site, online and in all activities as well as using your project to acknowledge and thank National Lottery Players | Throughout: Heritage Fund logo and appropriate acknowledgement used in all project communications and outputs (physical, digital and broadcast).<br><br>Heritage Fund thanked as funder during interview with Adrian Lester, Project Patron, on BBC The One Show, Oct 2023.  |
| AP2                               | Take proactive measures to be inclusive, remove barriers to access and reach new and diverse audiences through the delivery of this project   | This was done through working with community partners and measures were taken during the following specific activity:<br><br>Neighbourhood Productions with Bertz Associates (who worked with Ark Academy and George Dixon Academy on decolonising the collection/researching ideas around Civic Gospel) and Parrabbola (who worked with the Polish community in Birmingham).<br><br>The major exhibition in 2022 had a target age of 16-30.<br><br>Through working with our community partners and their audiences during the First Folio tour, particularly with Sense, Gap Arts, The Hive, HMP Birmingham, and community hubs in Bearwood and Northfield.<br><br>Through working with community partners on the Shakespeare Memorial Room exhibitions, particularly those curated by DesiBlitz, The Hive, Bertz Associates and Friction Arts.<br><br>Through the DesiBlitz Punjabi bus tour, which visited 4 schools (in Balsall Heath, Small Heath, Sparkbrook and Newtown) and delivered a presentation on languages in the Collection. |
| <b>RECRUITMENT</b>                |   |  |
| AP3                               | Recruit & induct Delivery Phase Project Manager - to lead on overall project activity, ensuring   | Nicola Gauld appointed in spring 2020 and remained in post until end of Fixed Term Contract (31 Mar 2024).   |

| REF | APPROVED PURPOSE  | ACHIEVED by end of project (31 Dec 2023)  |
|-----|---|---|
|     | that it is delivered to schedule and within budget  | Nicola oversaw all project activity with particular focus on the First Folio tour because of the complicated logistics involved. She line-managed two employees, (CEVO and Events Officer) and the broader project team, working closely with the Project Director and LoB Operations Manager. All activity was delivered on time and within budget.  |
| AP4 | Recruit & induct Community Engagement and Volunteer Officer - to manage engagement activities and audience development within schools and education settings, with community and heritage partners and develop a volunteering programme | <p>The initial CEVO left in mid-2020. Re-recruitment was delayed until lockdown restrictions had eased.</p> <p>Lauren Jansen-Parkes was appointed in summer 2021 and remained in post until end of Fixed Term Contract (31 Dec 2023). Lauren worked closely with the project partners and managed all engagement activities including community partner workshops, family days, schools and education activity. She developed a successful volunteer programme which will have a longer-term legacy through the establishment of a volunteer-run Friends of Shakespeare Collection.</p> <p>Lauren has recently been appointed as Community Engagement Officer at the SBT.</p> |
| AP5 | Recruit & induct Archivist - to establish a new digital catalogue to make both collections more readily available to all  | <p>Kathryn Hall appointed in summer 2020 and remained in post until Mar 2023.</p> <p>A replacement archivist (Elliot Fountain) was recruited in autumn 2023 and will remain in post until Feb 2024.</p>   |
| AP6 | Recruit & induct Collection and Engagement Librarian - to manage the GDC & BSML Collections, including stock management, cataloguing, indexing, public engagement, and promotion of the collections                                     | Lucy Kamenova (former Shakespeare Librarian at LoB) appointed in summer 2020 and remained in post until end of Fixed Term Contract (31 Dec 2023).   |
| AP7 | Recruit & induct Digitisation Officer - to lead on the production and dissemination of digital assets   | Richard Albutt (former Head of Digitisation and Outreach at LoB) began in post in autumn 2021 and worked on the project until October 2023.   |
| AP8 | Appoint Evaluation Consultant to undertake formative evaluation during project and summative evaluation following project delivery  | <p>Jenni Waugh Consulting Ltd appointed in July 2020 and remained with the project throughout.</p> <p>Associates were Durnin Research, The Collett Consultancy and James Macdonald Media Services.</p>  |
| AP9 | Appoint PR and Communications Consultant and produce media plan and tools   | <p>Helen Annetts, PR and Communications Consultant, appointed in July 2020 and remained with the project throughout.</p> <p>Helen was very successful in securing media coverage for the project particularly around events timed to</p>  |

| REF                 | APPROVED PURPOSE   | ACHIEVED by end of project (31 Dec 2023)  |
|---------------------|--|---|
|                     |  | <p>coincide with Shakespeare’s birthday and including the Folio event at the Bullring (which was featured on BBC Midlands Today). Helen also worked closely with project partners to support promotion of their events.</p> <p>Freelance Digital Marketing Consultant appointed July 2020 and resigned in 2021.</p> <p>Kelly Merriman, project assistant, took on social media communications and events coordination in Nov 2021 and remained in post until end of Fixed Term Contract (1 Dec 2023).</p>   |
| <b>VOLUNTEERING</b> |  |   |
| AP10                | Establish Project Board and hold quarterly meetings and Advisory Panel to meet bi-annually   | Advisory Board appointed and met twice yearly during 2020-2022.   |
| AP11                | Recruit and train volunteers for various elements of project delivery including Education and Engagement; Digitisation; Conservation; Collections; Community; and Social Media and Marketing | <p><b>45 volunteers recruited</b> and inducted.</p> <p>The volunteer programme began in late 2021 once we could ensure regular access to the Collection. Volunteers have worked on all of the identified areas and also curated one of the SMR exhibitions.</p> <p>The volunteers have now formed a constituted group titled the Friends of the Shakespeare Collection to enable them to continue with primarily digitising and collection cataloguing although there are plans to curate another SMR exhibition and to deliver other public facing activity.</p> <p>In addition to establishing regular volunteering sessions, the PM and CEVO delivered two week-long summer schools for 18–25-year-olds who wished to gain experience of working with archive collections. There were 8 participants in total. Three went on to become regular volunteers and one of those has become an integral part of the new Friends group.</p> <p>Community partners recruited and provided their own volunteers who were involved in all aspects of event planning and delivery, including research, publicity, stewarding and performance.</p> |
| AP12                | Recruit and train Heritage Ambassador Scheme students  | <p>7 Heritage Ambassadors recruited (some undertook two cycles). Steve Hewett, a UoB PhD student, was appointed to lead on the scheme. This element was led and funded by University of Birmingham.</p> <p>They each produced extensive research into the Shakespeare Collection and delivered resources that can be accessed on the new BCC website [<a href="https://www.birmingham.gov.uk/info/50307/the_shakespeare_collection">https://www.birmingham.gov.uk/info/50307/the_shakespeare_collection</a>]. Steve has also produced a</p>   |

| REF  | APPROVED PURPOSE  | ACHIEVED by end of project (31 Dec 2023)  |
|--|---|---|
|  |   | <p>reinterpretation of the permanent display panels in the SMR which will be installed in early 2024.</p> <p>E2E hosted several UoB undergraduate students as part of the Professional Skills module. These students mainly assisted with events delivery.</p>  |
| <b>COLLECTIONS CONSERVATION AND MANAGEMENT</b> |   |   |
| AP13   | Complete thorough assessment of both Collections                                | Complete.   |
| AP14   | Digitise existing catalogues and populate with fresh content and interpretation | <p>Complete. Project Archivist and Librarian supervised volunteer cataloguing team to identify, digitise, describe and keyword catalogue entries.</p> <p>The revised online catalogue is available at URL: <a href="https://www.birmingham.gov.uk/info/50307/the_shakespeare_collection/2788/access_the_shakespeare_collection">https://www.birmingham.gov.uk/info/50307/the_shakespeare_collection/2788/access_the_shakespeare_collection</a></p>  |
| AP15   | Obtain a secure exhibition case to tour the First Folio                         | Completed in 2020.  |
| AP16   | Install new archive quality display cases for the Shakespeare Memorial Room     | Completed in 2020.  |
| AP17   | <p>Reinstall two sculptures of Dawson</p> <p>APPROVED PURPOSE CHANGED</p>       | <p>In light of the Black Lives Matter protests in early 2020 and a collective review by the E2E team and the Advisory Board of remarks made by George Dawson in the 1860s during his trip to the USA it was decided to divest the funding for this approved purpose to commission Soul City Arts to work with young people from two schools in Balsall Heath and Sparkbrook (Montgomery and Percy Shurmer) to explore ideas around culture and the civic gospel with the aim of producing a long-lasting legacy.</p> <p>Created through a five-week project with the pupils with a permanent mural appearing at each school, the project encouraged the young people to 'Tell Your OWN Story', remaking Birmingham's uniquely democratic Shakespeare heritage but also addressing issues of social exclusion and inequality in the process and exploring video, poetry, manga and mural painting in a series of dynamic workshops. Films about the project can be viewed here: <a href="#">Mohammed Ali - Tell Your Own Story - YouTube</a></p> |
| AP18   | Install blue plaque in Birmingham Museum and Art Gallery in time to commemorate | Birmingham Civic Society were responsible for the casting and installation of 2 blue plaques in February 2023. The plaques were for George Dawson (installed  |



| REF                               | APPROVED PURPOSE  | ACHIEVED by end of project (31 Dec 2023)  |
|-----------------------------------|---|---|
|                                   | George Dawson's 200th Birthday in 2021  | outside the SMR) and Samuel Timmins (erected on his home in Elvetham Road, Edgbaston).  |
| <b>RESEARCH AND DISSEMINATION</b> |   |   |
| AP19                              | Research the history of the collections, Birmingham's Shakespeare heritage and George Dawson's wider achievement and disseminate that research                      | <p>Research and dissemination activity was led by Professor Ewan Fernie with contributions from team members, Heritage Ambassadors and volunteers.</p> <p>The permanent Shakespeare Collection trail has now been installed in LoB. This takes visitors from the Children's Library up to the SMR and there is an accompanying map and children's activity.</p> <p>The Everything to Everybody website will remain live and contains all the research outputs that were created during the project. A new webpage on the BCC website has also been created and this contains information on accessing the collection with direct links to the catalogues and instructions on how to see material as well as educational resources and links to content held on external sites such as Flickr and YouTube. These have been used to document events but also disseminate content from the collection which will be continued by staff from Birmingham Archives and the Friends of Shakespeare Collection, see <a href="#">Everything to Everybody's albums   Flickr</a></p> <p>Ewan gave a public lecture about E2E in Sydney before Christmas as well as a keynote lecture deriving from the project at the Australia and New Zealand Shakespeare Association Conference.</p> <p>He has also delivered lectures at UoB; and the Shakespeare-Forschungsbibliothek, Munich.</p> <p>Fernie, E. and Epps, T. (2022). <i>Forgotten Treasures: The World's First Great Shakespeare Library</i>. History West Midlands.</p> <p>Further details of project dissemination outputs can be found in Appendix 5.</p> |
| AP20                              | Disseminate project findings, Birmingham's Shakespeare heritage and the George Dawson story via local, national and international media, partnerships and platforms | <p>PR Consultant, CEVO and Events Coordinator responsible for dissemination of project findings via local, national and international media, partnerships and platforms.</p> <p>Team members have spoken at sector conferences and York International Shakespeare Festival.</p> <p>Evaluation case study films are available on the E2E YouTube channel:<br/> <a href="https://www.youtube.com/@everythingtoeverybody5379/videos">https://www.youtube.com/@everythingtoeverybody5379/videos</a></p>   |

| REF                         | APPROVED PURPOSE   | ACHIEVED by end of project (31 Dec 2023)  |
|-----------------------------|--|---|
|                             |  | <p>The E2E team has hosted 4 events for cultural and community stakeholders and volunteers to identify and develop the project's legacy.</p> <p>Ewan Fernie appeared in a three-part docudrama, Shakespeare: Rise of a Genius, broadcast on BBC2 in autumn 2023. He and Issa</p> <p>Plans are being made for the screening of Andrew Smith's Serious About Comedy film with the REP, which features E2E and the Folio tour.</p> <p>Further details of project dissemination outputs can be found in Appendix 5.</p>   |
| <b>COMMUNITY ENGAGEMENT</b> |  |   |
| AP21                        | Deliver seven community and family days run by local organisations   | <p>6 Family Days delivered at LoB</p> <p>4 Community days run by partners</p>   |
| AP22                        | Deliver the First Folio tour to at least 15 venues including launch at Bullring shopping centre  | <p>Bullring launch in 2021 cancelled because of Covid restrictions. First Folio tour launched at Birmingham Rep on 6 Mar 2022.</p> <p>The First Folio toured to 16 external partner venues across the region as well as being displayed in LoB as part of the major exhibition in 2022 and at other E2E events including the School of Night family day and a special event to celebrate the Folio's 400th anniversary.</p> <p>The Bullring event took place on 21 October 2023 and included performances and activities delivered by project partners Kantu Ensemble, DesiBlitz, Ex Cathedral and Stan's Café. Images of the vent can be found here: <a href="#">Shakespeare's First Folio at Bullring Birmingham   Flickr</a></p> <p>The last Folio visit was to HMP Birmingham on 27 Nov 2023.</p> <p>Learning from the Folio tour will be written up into an article by staff at Birmingham Archives and information and best practice has already been shared with colleagues at Birmingham Museums Trust.</p> |
| AP23                        | Deliver a series of preparatory workshops for project activities including community co-curated exhibitions and the Everything to Everybody festival | <p>Online meetings and training delivered for community partners during 2020-2021, whilst LoB was closed under Covid-19 regulations.</p> <p>10 Collections workshops were held at LoB for community partners, 2021-2023. CEVO and Librarian provided training and support for all partners.</p> <p>Evaluation training provided to staff, volunteers and community partners at regular intervals.</p>   |

| REF  | APPROVED PURPOSE   | ACHIEVED by end of project (31 Dec 2023)   |
|------|--|--|
| AP24 | Host five community curated exhibitions  | 10 Community curated exhibitions took place in the SMR between Nov 2021 and Dec 2023.<br><br>2 exhibitions were curated by the E2E team and by project volunteers.   |
| AP25 | Host five digital exhibitions on existing partner websites   | E2E team set up a Flickr page to document the SMR exhibitions:<br><a href="https://www.flickr.com/photos/194955122@N08/">https://www.flickr.com/photos/194955122@N08/</a>  |
| AP26 | Host major 2022 concluding exhibition celebrating a 'Cultural Commonwealth' in Birmingham in the year of the Commonwealth Games; exploring and maximising opportunities to link with the 2022 cultural programme | The RSC was commissioned to curate 'Everything to Everybody: Your Shakespeare, Your Culture' which ran from 27 July to 5 November 2022. The exhibition brought out themes of history, diversity and social justice connected to B2022 Festival.<br><br>It was the third most popular exhibition since 2017 (8,451 visits). During the fortnight of the Commonwealth Games it received 2,866 visits.<br><br>Prof Ewan Fernie also provided academic support to the producers of the B2022 Festival and Opening Ceremony. Themes of the Civic Gospel and the cities multiculturalism provided a strong foundation to their creative vision.    |
| AP27 | Hold "Everything to Everybody Festival" themed around Ophelia's Flowers  | Friction Arts secured additional ACE funding for 'Ophelia's Flowers' to deliver a 6-month series of community workshops with women and girls in Birmingham and Solihull.<br><br>Friction's final event took place on 25 November at LoB. The Ophelia-themed cloak was displayed in the Rotunda from the balcony on floor 3 and was accompanied by a musical performance and a performance by a deaf artist. It was well attended. The cloak and other items have been donated to the Shakespeare Collection.<br><br>Friction curated an exhibition in the SMR and ran workshops in the Children's Library in the lead up to the final event. |
| AP28 | Host a series of community workshops & neighbourhood productions   | These were all delivered.<br><br>Daniel Tyler-McTighe worked with young people to produce a series of films: <a href="#">Worlds Stage - Act I: Speaking, Scene 1: A great feast of languages</a> (youtube.com)<br><br>Soul City Arts worked with 2 schools in Sparkbrook and Small Heath to produce two murals in the school grounds.<br><br>Ex Cathedra worked with schools and produced learning resources: <a href="http://singingschools.co.uk">singingschools.co.uk</a>   <a href="#">Inspiring Singing</a><br><br>Bertz Associates worked with two schools, Ark Victoria Academy and George Dixon Academy, and other young             |

| REF              | APPROVED PURPOSE   | ACHIEVED by end of project (31 Dec 2023)   |
|------------------|--|--|
|                  |  | <p>people through the We Don't Settle project, to explore ideas around George Dawson and the Civic Gospel. They produced a series of resources and an exhibition in the SMR. They have also produced a film about the project which will be screened at the MAC on 3 February 2024.</p> <p>JQRT moved in early 2020 from delivering guided walks to creating films in response to the Covid-19 pandemic: <a href="#">Victorian Do-Gooders: a series of twelve online tours</a></p> <p>Parrabbola worked with academics and Birmingham's Polish community to research Polish holdings in the Collection and perform a guided walk event in November 2022.</p> <p>Friction Arts delivered workshops in community centres and libraries across Birmingham, an exhibition in the SMR and the Ophelia's Flower's performance in LoB in November 2023.</p> |
| <b>EDUCATION</b> |  |  |
| AP29             | LoB to register as Arts Award (AA) centre to deliver AA programme for young people   | <p>CEVO and a member of LoB staff have completed Arts Award (AA) training and registered LoB as AA Centre.</p> <p>The CEVO delivered a series of training workshops for LoB staff so they can now deliver AA sessions and created and supplied suitable resources to LoB.</p> <p>The first sequence of AA workshops were delivered by the Children's Library team in Oct 2023.</p>   |
| AP30             | Deliver an education programme linked to the Collections including 'Shakespeare Fridays' workshops and production of formal learning resources | <p>The education programme was delivered by the CEVO and Project Librarian although changes were made due to the Covid-19 pandemic. A number of resources were created and can be found here: <a href="#">For adults   Learning resources and activities   Birmingham City Council</a></p> <p>Bertz Associates led two series of schools' activities focused on decolonising the SML (young people from 3 schools). Working with Don't Settle, they hosted a Lunar Campfire for young people focussed on the legacy of the Civic Gospel for the City today. 2022-2023</p> <p>E2E project team have created two school workshop models for use by the Archives Team.</p>  |

## Appendix 4: List of project partners

Please note that the 62 community partners listed here are those leading on local activity.

In their turn, many then partnered with at least one other community, arts or heritage organisation to deliver their activities. This ripple effect meant that for every partner on this list, at least one to ten more were involved in the locality. It has not been possible to record all their names.

| Project partner  | Role  |
|--|---|
| University of Birmingham                                 | Lead delivery partner   |
| Library of Birmingham                                    | Lead delivery partner   |
|  |   |
| 27:31 and Creative Multilingualism                       | <i>The World's Stage</i> films  |
| Alan Gignoux   | SMR Exhibition, creative workshops with refugees  |
| Anderton Park Primary School                             | Desiblitz bus tour  |
| Ark Victoria Academy                                     | Young people decolonising Shakespeare, Desiblitz bus tour   |
| Bards Without Borders                                    | SMR Exhibition, creative workshops with refugees  |
| BCAT (Birmingham Centre for Art Therapies) / Sarah Dyble | Community workshops, SMR Exhibition, collections workshops at LoB   |
| BCC Adult Education Services                             | Collections workshop for community group  |
| BCC Archives and Collections Service                     | Archive and event support   |
| BCC Libraries: Balsall Heath Library                     | Hosted BCAT community workshops   |
| BCC Libraries: Bloomsbury library at Nechells POD        | Hosted BCAT community workshops   |
| BCC Libraries: Druids Heath Library                      | Hosted BCAT community workshops   |
| BCC Libraries: Handsworth Library                        | First Folio host  |
| BCC Libraries: Northfield Library                        | Hosted BCAT community workshops   |
| BCC Libraries: Prison Library Service                    | Supported visit to HMP Birmingham   |
| BCC Libraries: Shard End Library                         | Hosted BCAT community workshops   |
| BCC Libraries: South Yardley Library                     | First Folio host  |
| BCC Libraries: Sutton Coldfield Library                  | First Folio host  |
| Bertz Associates   | Young people decolonising Shakespeare   |
| Birmingham Civic Trust                                   | Blue Plaques for George Dawson and Samuel Timmins   |
| Birmingham Museums Trust / Aston Hall                    | First Folio host  |
| Birmingham Rep and Young Rep                             | Family Day and First Folio event partners, host for launch events and film nights, Bullring event                         |
| Black Country Living Museum                              | First Folio host  |
| Children's Library, LoB                                  | Arts Award, Family Days   |
| Chilwell Croft Academy                                   | Schools' workshop, Desiblitz tour   |
| Desiblitz  | Desibus, SMR exhibition, partner for delivery to South Asian communities, schools' workshops, First Folio at the Bullring |
| Dorothy Parkes Centre, Bearwood                          | First Folio host  |
| Ex Cathedra  | E2E song workshops for schools, The World's Stage, First Folio at the Bullring  |
| FOLIO Sutton Coldfield                                   | First Folio host  |
| FoBAH (Friends of Birmingham Archives and Heritage)      | Collections open day in the Archives at LoB.  |
| Friction Arts  | Ophelia's Flowers: community workshops, SMR Exhibition and live performance in LoB  |



| Project partner                                     | Role   |
|---|--|
| Friends of Birmingham Archives and Heritage (FoBAH) | Volunteer partner  |
| Gap Arts at the Old Print Works                     | First Folio host   |
| George Dixon School                                 | Young people decolonising Shakespeare  |
| Highbury Hall Trust                                 | First Folio host   |
| HM Prisons Service: Birmingham                      | First Folio host   |
| JQRT: Jewellery Quarter Research Trust              | Neighbourhood production: Do-gooder tours, SMR exhibition, Family Days at LoB                |
| Kantu Dance   | First Folio at the Bullring  |
| Lea Village Social Hub                              | Hosted BCAT community workshops  |
| Library of Birmingham staff                         | support with family day events   |
| Lightpost Theatre Company                           | Black-led theatre company provided community performers for <i>Shakespeare's Coming Home</i> |
| Literacy Trust                                      | Collections workshop for community group   |
| Montgomery Primary Academy                          | Schools' workshop, Desiblitiz tour   |
| Mrs History   | Family Day, online schools' resources  |
| Northfield Arts Forum                               | First Folio host   |
| OPUS  | Production company for First Folio in the Bullring   |
| Parrabbola  | Neighbourhood production, talk   |
| Percy Shurmer Academy School                        | Schools' workshop  |
| Royal Shakespeare Company (RSC)                     | E2E exhibition   |
| School of Night                                     | Family Day, First Folio at the Bullring  |
| Selly Manor   | First Folio host   |
| Sense Touchbase Pears                               | First Folio host, support with access and inclusion  |
| Shakespeare Birthplace Trust                        | Schools' workshop, SMR exhibition  |
| Shakespeare Institute (UoB)                         | Academic support, Folio 400 events, First Folio at HMP Birmingham                            |
| Soul City Arts                                      | Schools' workshops and murals  |
| South Yardley Book Group                            | First Folio host   |
| Spectra   | Performances at First Folio event, Bearwood  |
| Spoz the poet (Giovanni Esposito)                   | 98 sonnets: schools' workshops   |
| St Barnabas Church, Erdington                       | First Folio host   |
| Stans Café  | Schools' workshops, SMR Exhibition, Family Days at LoB, First Folio at the Bullring          |
| The Core, Solihull and Solihull Libraries           | First Folio host: Festival 36  |
| The Hive  | First Folio host, SMR exhibition   |
| We Don't Settle / Lunar Campfire                    | Young people decolonising Shakespeare  |

## Appendix 5: Project dissemination and outputs

This list is representative of the range of dissemination activity and outputs produced during the E2E project. [All URLs checked and accessed at the time of writing]

### Conferences and presentations

Lauren Jansen-Parkes presented a project overview of 'Everything to Everybody' at

- Teachers Conference organised by the Literacy Trust, 20 Jun 2022
- York International Shakespeare Festival, 27 Apr 2023
- an event organised by the Literacy Trust at the Concord Centre, Sparkbrook, 18 Jul 2023
- Britgrad, the British Graduate Shakespeare Conference, 19 Sep 2023

Ewan Fernie spoke at the following conferences:

- BritGrad, 2021
- keynote at German Shakespeare Society in Weimar, Germany, 2021
- International Shakespeare Conference, July 2022
- British Association of Victorian Studies, 3 Sep 2022
- address to Stratford-upon-Avon Shakespeare Club, 18 Oct 2022
- *Festvortrag* at reopening of the Munich Shakespeare Library, Germany, Mar 2023
- public lecture at New South Wales Public Library, Sydney, Australia, 7 Dec 2023
- keynote at Australia and New Zealand Shakespeare Society, Sydney, Australia, 9 Dec 2023

### National broadcast

Ewan Fernie and other project partners have contributed to [a series of podcasts](#) about George Dawson, the Civic Gospel, and the SML, produced by History West Midlands, 2018-2023

Adrian Lester and Ewan Fernie on *Arts and Ideas*, 'New Thinking: Everything to Everybody – Shakespeare for the People', hosted by Islam Issa on BBC Radio 3, 27 February 2020. (Available at: <https://www.bbc.co.uk/programmes/p084zd37>)

Mohammed Ali and Ewan Fernie, *Sunday Feature - Shakespeare's Brum Ting*, hosted by Islam Issa on BBC Radio 3, 26 March 2023 (available at <https://www.bbc.co.uk/programmes/p0f8nn9n>)

Adrian Lester, interview about E2E and 400<sup>th</sup> Anniversary of the First Folio, *The One Show*, BBC 1, 20 October 2023

Ewan Fernie contributed to *Shakespeare Rise of a Genius*, a 3-part drama documentary, BBC2, November 2023 (available at <https://www.bbc.co.uk/programmes/p0gjkxgm>)

### International broadcast

Ewan Fernie contributed to national TV and radio broadcasts in Australia during his visit in December 2023. An article was also published in the Australian edition of the Guardian.

### Photographs

The project team set up a Flickr page to record images of E2E exhibitions and events. <https://www.flickr.com/photos/194955122@N08/>

### Publications

**Ewan Fernie and Tom Epps, *Forgotten Treasures: The World's First Great Shakespeare Library*. (History West Midlands, 2022)**

Ewan Fernie, 'George Dawson - Lost Prophet' (History West Midlands, 2018)

Ewan Fernie, 'Modernity Unbound: Birmingham, Shakespeare, and the French Revolutions', *Actes des congrès de la Société française Shakespeare* [Online], 37 | 2019, Online since 07 March 2019, correction on 30 April 2019. URL : <http://journals.openedition.org/shakespeare/4558> ; DOI : 10.4000/shakespeare.4558

Ewan Fernie and Katherine Scheil (University of Minnesota), 'Shakespeare, Birmingham and America' (History West Midlands, 2020)

Ewan Fernie, 'Interview', *The Arden Handbook of Shakespeare and Social Justice*, ed. David Ruitter (Bloomsbury, 2022)

Ewan Fernie, 'George Dawson' and Nicola Gauld, 'Marie Beauclerc', in *George Dawson and His Circle: The Civic Gospel in Victorian Birmingham* (Merlin, 2021)

An Interview with Ewan Fernie: 'Everything to Everybody': How the Birmingham Shakespeare Library is Giving Shakespeare Back to the People', *Litteraria Pragensia: Studies in Literature and Culture* (2021)

Ewan Fernie is currently

- working with Jonathan Clowes Ltd Literary Agents on a book on nineteenth-century literature and culture, including Birmingham.
- writing on George Dawson for *The Routledge Companion to Shakespeare and Religion*.

### Impact case study films

**James Macdonald Media Services** was commissioned as part of the Evaluation team to produce 8 project impact case study films to be shared on the project's Youtube channel.

#### Jewellery Quarter Research Trust Impact Studies, 2021

Case study films exploring how the Jewellery Quarter Research Trust developed and delivered online 'Do-Gooder' tours of the JQ Cemeteries in 2020 despite the challenges they faced during lockdown.

[Jewellery Quarter Research Trust Impact Story - omnibus](#)

[Jewellery Quarter Research Trust Impact Story - Impact on our organisation](#)

[Jewellery Quarter Research Trust Impact Story - Support from the E2E project team](#)

#### Impact case studies, 2024

- [Adapting to change](#): how the E2E team addressed the challenges of the Covid 19 lockdowns and the Black Lives Matter movement
- [Connecting and learning](#): how the E2E team worked with partners to break down barriers, share Shakespeare and connect with people all over the city
- [First Folio Tour](#): how the E2E team overcame internal challenges and took the First Folio out on the road
- [Legacy](#): what it has meant for LoB, UoB, the E2E volunteers and the communities who have taken part over the lifetime of the project

#### Collection videos, 2023

Members of the project team were asked to describe their favourite E2E object and say why it mattered to them.

- Tom's Hollywood photos: <https://youtu.be/2VpQu5r5Pw0>
- Ewan's book: <https://youtu.be/f0wGv7l7eBU>
- Lauren's scrapbook: <https://youtu.be/PPPM1myrKxQ>
- Nicola's First Folio kit bag: [https://youtu.be/vi\\_hpA0wCN8](https://youtu.be/vi_hpA0wCN8)

## Youtube films

| At the time of writing the following project films had received a total of 8262 views.   |          |       |
|--|----------|-------|
| Film title   | Duration | Views |
| <b>The following films are from the Everything to Everybody YouTube channel</b><br><a href="https://www.youtube.com/@everythingtoeverybody5379">https://www.youtube.com/@everythingtoeverybody5379</a>   |          |       |
| <b><i>The World's Stage</i></b> , a series of 7 films produced by 27:31 and Creative Multilingualism exploring the many languages in the Shakespeare Memorial Library and in the City of Birmingham today. The films were produced with a community cast during 2020 and launched during an online event in February 2021. |          |       |
| <a href="#">Worlds Stage - Act I: Speaking, Scene 1: A great feast of languages</a>  | 4:11     | 852   |
| <a href="#">World's Stage - Act I: Speaking, Scene 2: What is the city but the people?</a>   | 4:11     | 522   |
| <a href="#">World's Stage - Act II: Learning</a>   | 3:47     | 192   |
| <a href="#">World's Stage - Act III: Owing, Scene 1: Glorify the banks that bound them</a>   | 3:05     | 125   |
| <a href="#">World's Stage - Act III: Owing, Scene 2: This island's mine</a>  | 3:05     | 104   |
| <a href="#">World's Stage - Act IV: Loving, Scene 1: Yellow stockings, Scene 2: Purple Flower</a>  | 5:38     | 163   |
| <a href="#">World's Stage - Act V: Living</a>  | 7:39     | 184   |
| <a href="#">World's Stage: Omnibus</a>   | 25:28    | 62    |
| <b>Two short film created by project partners in 2021 to celebrate Shakespeare's Birthday during lockdown</b>  |          |       |
| <a href="#">Happy Birthday Shakespeare!</a>  | 3:14     | 98    |
| <a href="#">Like To The Lark - Ex Cathedra Education Team</a>  | 4:35     | 342   |
| <b>Behind the Scenes with Everything to Everybody, a series of films exploring different aspect of the collection, 2021-2023</b>   |          |       |
| <a href="#">Behind the scenes with Everything to Everybody: the stores</a>   | 1:55     | 58    |
| <a href="#">Behind the scenes with Everything to Everybody: the Shakespeare Memorial Room</a>  | 2:25     | 81    |
| <a href="#">Behind the scenes with Everything to Everybody: Hamlet</a>   | 2:00     | 77    |
| <a href="#">Behind the scenes with Everything to Everybody: The Two Noble Kinsmen</a>  | 1:16     | 45    |
| <a href="#">Behind the scenes with Everything to Everybody: posters pt 1</a>   | 1:36     | 27    |
| <a href="#">Behind the scenes with Everything to Everybody: posters pt 2</a>   | 1:24     | 23    |
| <a href="#">Behind the scenes with Everything to Everybody: Theatrical Diaries</a>   | 2:02     | 25    |
| <a href="#">Behind the scenes with Everything to Everybody: First Folio pt 1</a>   | 1:13     | 26    |
| <a href="#">Behind the scenes with Everything to Everybody: First Folio pt 2</a>   | 1:08     | 37    |
| <a href="#">Behind the scenes with Everything to Everybody: Language</a>   | 1:18     | 27    |
| <a href="#">Behind the scenes with Everything to Everybody: African Roscius</a>  | 1:29     | 32    |
| <a href="#">Behind the scenes with Everything to Everybody: Salvador Dali</a>  | 1:02     | 16    |
| <a href="#">Behind the scenes with Everything to Everybody: Fan Fiction</a>  | 1:18     | 24    |
| <a href="#">Behind the scenes with Everything to Everybody: the Forrest Collection</a>   | 3:19     | 29    |
| <a href="#">12 Days Of Christmas</a>   | 1:38     | 46    |

**At the time of writing the following project films had received a total of 8262 views.**

| Film title   | Duration | Views |
|--|----------|-------|
| <b>Tell Your OWN Story, a series of films made by Soul City Arts to accompany a mural -making project with 2 Birmingham primary schools, 2021</b>  |          |       |
| <a href="#">Mohammed Ali - Tell Your OWN Story</a>   | 3:36     | 142   |
| <a href="#">Ewan Fernie - Tell Your OWN Story</a>  | 0:53     | 63    |
| <a href="#">Fozia Nisar - Tell Your OWN Story</a>  | 0:59     | 222   |
| <b>A surprise visitor to the first LoB Family Day, October 2021</b>  |          |       |
| <a href="#">Meet the Shakespeare Memorial Library's founder, George Dawson!</a>  | 1:39     | 39    |
| <b>Jewellery Quarter Research Trust Impact Studies</b>   |          |       |
| Case study films exploring how the Jewellery Quarter Research Trust developed and delivered online 'Do-Gooder' tours of the JQ Cemeteries during lockdown 2020.  |          |       |
| <a href="#">Jewellery Quarter Research Trust Impact Story - Impact on the organisation</a>   | 2:09     | 4     |
| <a href="#">Jewellery Quarter Research Trust Impact Story - Support from the E2E team</a>  | 1:48     | 8     |
| <a href="#">Jewellery Quarter Research Trust Impact Story</a>  | 11:04    | 20    |
| <b>Shakespeare's Coming Home, written and directed by Sean Foley, artistic director of Birmingham Rep, was first screened at the launch of the First Folio Tour on 7 March 2022.</b>   |          |       |
| The film opens with project patron, Adrian Lester, and comedian Frank Skinner, introducing the viewer to Birmingham's First Folio. Then pages from the Folio fly into Birmingham Rep and LoB as an intergenerational cast of volunteers from The Rep's various learning and participation projects perform the 'seven ages of man' in different languages and British Sign Language. |          |       |
| <a href="#">Shakespeare's Coming Home</a>  | 16:06    | 1,047 |
| <a href="#">Shakespeare's Coming Home: Interviews with participants</a>  | 9:46     | 65    |
| <a href="#">First Folio Tour: interviews with partner hosts</a>  | 1:12     | 14    |
| <b>Everything to Everybody: Your Shakespeare, Your Culture was an exhibition curated for the project by the Royal Shakespeare Company.</b>   |          |       |
| On display in LoB's Level 3 Gallery, the exhibition was the library's third most-visited exhibition since records began in 2017. It explored the legacy of Dawson's 'Civic Gospel' and the multicultural content of the Shakespeare Memorial Library.  |          |       |
| <a href="#">Everything to Everybody: Your Shakespeare, Your Culture</a> promotional film   | 2:43     | 110   |
| <a href="#">Everything to Everybody: Your Shakespeare, Your Culture</a> launch night   | 0:59     | 14    |
| <a href="#">Welcome to Birmingham</a> , featuring multilingual Brummies  | 3:39     | 24    |
| <a href="#">Bodily Anguish</a> by Casey Bailey, Birmingham Poet Laureate.  | 5:06     | 53    |
| <a href="#">A Great Feast of Languages / What is the City But The People?</a> featuring Brummies performing Shakespeare in different languages.  | 6:13     | 32    |
| <b>A short taste of the action during Shakespeare's First Folio event at the Bullring, 21 October 2023</b>   |          |       |
| <a href="#">Shakespeare's First Folio at Bullring Birmingham</a>   | 0:51     | 29    |
| <a href="#">Shakespeare's First Folio at Bullring Birmingham</a>   | 2:21     | 48    |

#### Other films

|   |       |       |
|---|-------|-------|
| Adrian Lester, <a href="#">An introduction to Everything to Everybody</a> for History West Midlands, 23 July 2019   | 2:59  | 2,006 |
| Ewan Fernie, <a href="#">Everything to Everybody: Shakespeare and the Making of the Modern City</a> , lecture delivered for University of Birmingham, 13 Feb 2020 | 47:30 | 803   |



|   |         |     |
|---|---------|-----|
| Ewan Fernie, <a href="#">Bringing the Birmingham Shakespeare Memorial Library to the World</a> , a lecture delivered to the Institute of Shakespeare, University of Birmingham, 9 July 2021                     | 41:50   | 254 |
| Lauren Jansen-Parkes, <a href="#">presentation on Everything to Everybody</a> for York International Shakespeare Festival, 10 May 2023  | 1:20:30 | 48  |
| Ex Cathedra, The Isle is Full of Noises from Singing Playgrounds, <a href="https://www.facebook.com/e2eshakespeare/videos/1369518813403132">https://www.facebook.com/e2eshakespeare/videos/1369518813403132</a> |         |     |

### Shakespeare Memorial Room exhibitions and numbers

| Dates                      | Community partner                    | Exhibition   | No of visitors |
|----------------------------|--------------------------------------|--|----------------|
| 29 Nov 2021 to 12 Feb 2022 | BCAT                                 | <i>'The Strawberry Grows Underneath The Nettle'</i><br>Lead artist: Sarah Dyble<br>Co-created with families and vulnerable adults at workshops in BCC community libraries. | 15,320         |
| 15 Feb to 23 May 2022      | Stan's Café                          | <i>Diptych: Shakespeare vs Birmingham</i><br>Co-created with pupils from UoB School  | 24,667         |
| 24 May to 01 Jul 2022      | Shakespeare Birthplace Trust         | <i>'To Still My Beating Mind'</i><br>Lead artist: Ros Ingram<br>Co-created with pupils from schools in SBT's Birmingham Shakespeare Hub                                    | 18,674         |
| 11 Aug to 01 Dec 2022      | Desiblitz                            | <i>The Influence of Shakespeare on Bollywood</i>   | 47,385         |
| 07 Dec 2022 to 21 Feb 2023 | The Hive                             | Shakespeare <a href="#">Im:print</a><br>Lead artist: Iona McCuaig<br>Co-created with a women's group from Restore Birmingham   | 24,127         |
| 27 Feb to 26 Apr 2023      | JQRT                                 | <i>Dawson, Timmins, Bunce: the First Great Shakespeare Library</i>   | 20,749         |
| 27 Apr to 30 May 2023      | DesiBlitz                            | <i>Shakespeare and Bollywood</i>   | 9,377          |
| 31 May to 07 Aug 2023      | Alan Gignoux / Bards Without Borders | <i>'You can see me but I don't exist'</i><br>Co-created with refugees living in Birmingham, London and Manchester  | 25,649         |
| 08 Aug to 30 Aug 2023      | Friction                             | <i>Hear, Here</i><br>Lead artist: Joanne Tremarco<br>Co-created with women and girls living in Birmingham and Solihull   | 10,533         |
| 31 Aug to 30 Sep 2023      | Bertz Associates                     | <i>We Make Brum</i><br>Co-created with the Ark Explorers   | 10,056         |
| 02 Oct to 06 Nov 2023      | E2E volunteers                       | <i>Witches, Ghosts and Spirits: Discovering Shakespeare's Supernatural</i>   | 22,685         |
| 15 Nov to 31 Dec 2023      | E2E team                             | <i>Shakespeare in Birmingham</i>   | 12,348         |

## Appendix 6: Economic analysis of visitor impacts

### Introduction

This note sets out an outline estimate of the potential additional economic impacts supported by visitors to Everything to Everybody events and exhibitions.

In assessing visitor economic impacts, it is important to make a distinction between local visitors and visitors from further afield, with the latter typically spending more in the local economy per visit. The visitor survey informs the factors and assumptions that underpin the impact model in this regard and is important to ensure that any attribution of a proportion of a trip to an E2E event in Birmingham is reasonable, justifiable, and robust.

Table 8.1 highlights that 70% of E2E participants are from Birmingham, and of the remainder 11% were from the Rest of the West Midlands, and 19% from the Rest of the UK or abroad.

The survey asked participants to estimate the average spend per adult visitor on site (i.e. spend both on-site at the E2E event venue on food and drink and merchandise as part of their trip) and also off-site spend (i.e. the spend in the local economy as part of the trip excluding any spend on-site) is set out in Table A below.

|                                | Activities that you paid for £ | Food and drink on site £ | Merchandise on site£ | All other spend elsewhere in Birmingham as part of the trip | Total  |
|--------------------------------|--------------------------------|--------------------------|----------------------|---|--------|
| Within Birmingham              | £1.14                          | £1.18                    | £5.04                | £15.15  | £22.50 |
| Elsewhere in the West Midlands | £1.91                          | £1.56                    | £2.00                | £9.71   | £15.18 |
| Elsewhere in the UK or abroad  | £1.09                          | £3.81                    | £1.64                | £15.69  | £22.23 |

**Source:** E2E visitor survey, JWC & Durnin Research 2024, n=258

The survey further asked responding participants how many adults and children were in their party. 258 respondents who attended an in-person event usable gave information covering 450 adults, and 135 children, giving an adult/child split of 77%/23%.

Table B shows the distribution of E2E participants, and adult participants, based on the data contained in Table 8.1 of the main report, and a total attendance across all events of 270,500 participants.

| Location                       | Participants | Adult participants | %   |
|--------------------------------|--------------|--------------------|-----|
| Within Birmingham              | 189,350      | 145,654            | 70% |
| Elsewhere in the West Midlands | 29,755       | 22,888             | 11% |
| Elsewhere in the UK or abroad  | 51,395       | 39,535             | 19% |
| Total                          | 270,500      | 208,077            |     |

**Source:** Derived from Table 8.1 (E2E visitor survey, JWC & Durnin Research 2024, n=431, and LOB event data) with adult/child split applied

It is this total adult visitor figure (**208,077**) that is used to estimate the on-site and off-site expenditure impacts from visitors, as the impact model assumes the expenditure by adult visitors includes/captures spend relating to relevant children.

Taking all this information together, Table C provides a summary of the total gross visitor expenditure for E2E from early 2020 to late 2023. In terms of duration, visitors from Birmingham equate to a quarter of a day trip, and all other visitors are a half a day trip, or half a day of a longer trip.

| <b>Table C: Estimate of Total Gross Visitor Expenditure on from participants at E2E events</b> |                              |                                |                   |
|--|------------------------------|--------------------------------|-------------------|
| <b>Home location</b>   | <b>£ gross impact onsite</b> | <b>£ gross impact off site</b> | <b>Total</b>      |
| Within Birmingham  | £267,677                     | £551,680                       | £819,357          |
| Elsewhere in the West Midlands, UK and abroad  | £193,736                     | £541,562                       | £735,299          |
| <b>Total</b>   | <b>£461,413</b>              | <b>£1,093,242</b>              | <b>£1,554,655</b> |
| <b>Source: Durnin Research analysis, 2024. Totals subject to rounding</b>                      |                              |                                |                   |

**Visitor motivations**

**Net additional impacts** capture the impacts that would not have occurred without E2E.

To properly capture the net additional visitor impacts it is necessary to consider visitor motivation and understand what local (i.e. Birmingham) visitors might have done had they not visited E2E and done something else instead. This is not a question asked by the survey, but recent studies undertaken by the study team have resulted in useful and usable metrics. Visitors that would have done something else locally can be assumed to be engaging in activity that would have happened anyway and can be regarded as **deadweight**<sup>29</sup>.

Impacts from those who would have done something else further afield or stayed at home can be regarded as additional and based on experience from a range of other studies, it has been assumed that 40% of Birmingham based visitors were likely to have done something else locally if they had not participated in a E2E event that day.

Attending an E2E or visiting the Shakespeare Memorial Library was the main reason for visiting Birmingham for 54.4% of responding participants. It is therefore it is reasonable to regard the on and off-site spend of these visitors as additional. The remainder can be regarded as **displacement**<sup>30</sup>.

Table D below shows the main reason for the visit to Birmingham for the remainder (i.e. those for whom attending an E2E or visiting the Shakespeare Memorial Library was the main reason for visiting Birmingham).

<sup>29</sup> Deadweight: Output that would have occurred without the intervention

<sup>30</sup> Displacement: The proportion of intervention benefits accounted for by reduced benefits elsewhere in the impact area

| Table D: What was the main reason for your visit to Birmingham? |       |             |
|---|-------|-------------|
|   | %     | Respondents |
| Visiting friends and family                                     | 10.6% | 19          |
| Eating out/drinking/socialising                                 | 7.3%  | 13          |
| Visiting other local attractions/cultural venues                | 11.2% | 20          |
| Shopping  | 3.9%  | 7           |
| Work  | 6.7%  | 12          |
| Other (please explain)  | 60.3% | 108         |
| Source: E2E visitor survey, JWC & Durnin Research 2024, n=195   |       |             |

With the exception of visiting the Commonwealth Games, other reasons tended to be variations on the choices set out in the table above.

### Estimating the additional economic impacts generated by E2E.

Using these displacement and deadweight assumptions, along with appropriate multiplier values (see Annex 1 for details about the approach and assumptions), Table E sets out the estimated off site net additional expenditure impact of participants in E2E events from early 2020 to November 2023.

| Table E: Estimate of Gross and Net Visitor Expenditure from participants visiting E2E events (On and Off Site) |                               |                    |                      |                                       |
|--|-------------------------------|--------------------|----------------------|---------------------------------------|
| Visitor's home location  | On and Off-site Gross Impacts | Net direct impacts | Net indirect impacts | Total net (direct + indirect) impacts |
| Within Birmingham  | £819,357                      | £267,438           | £101,626             | £369,064                              |
| Elsewhere in the West Midlands, UK and abroad  | £735,299                      | £400,003           | £152,001             | £552,004                              |
| <b>Total</b>   | <b>£1,554,655</b>             | <b>£667,441</b>    | <b>£253,627</b>      | <b>£921,068</b>                       |
| Source: Durnin Research analysis, 2024. Totals subject to rounding   |                               |                    |                      |                                       |

Taking all of this into account, the results in Table E show an estimated net additional economic impact of on and off-site from participants visiting E2E events from 2020 to 2023 in the order £921,068.

## Impacts Assumptions and Glossary

| Factor              | Standard Assumption  | Value for E2E  | Rationale   |
|---------------------|--|--|---|
| <b>Deadweight</b>   | No ready reckoner – visitor research survey driven evidence used to develop assumption | Local: assume 40% based on previous Midlands studies.<br>All other visitor types – assume 0% | Local visitors that would either have stayed at home or done something outside the local impact areas can be regarded as additional.<br>Non-local visitors assumed to be zero deadweight with the attribution ratios capturing this aspect. |
| <b>Attribution</b>  | No ready reckoner – visitor research survey driven evidence used to develop assumption | Quarter of a day for Birmingham visitors, half a day for the remainder                       | Assumption based on event observation, and that E2E drive over half of visits.  |
| <b>Leakage</b>      | Zero   | Zero   | Spend occurs in the local area  |
| <b>Displacement</b> | Zero   | All: 45.6% based on survey data.   | 54.4% of responding visitors highlighted that E2E was the main purpose of the visit to Birmingham.  |
| <b>Multiplier</b>   | Composite 1.38 used for all types of visitors to E2E events                            |  | HCA Additionality Guide (Fourth Edition) on page 33 used.   |

### Glossary

**Additionality:** the extent to which an activity is undertaken on a larger scale, takes place at all, or earlier, or within a given geographical area as a result of the intervention. Thus, an impact arising from an intervention is additional if it would not have occurred in the absence of the intervention.

**Deadweight:** Output that would have occurred without the intervention (gross direct effects – the level of benefits that would have happened without the intervention).

**Direct Impacts** – i.e. the employment, spend/turnover and GVA impacts generated by the activity.

**Displacement:** The proportion of intervention benefits accounted for by reduced benefits elsewhere in the target area (market share - product market displacement; factor market displacement – land, labour, capital).

**Income multiplier** (consumption/induced multiplier): associated with local expenditure as a result of those who derive incomes from the direct and supply linkage impacts of the intervention.

**Indirect Impacts** – i.e. the supplier linkage effects: spend/turnover, GVA and employment generated elsewhere in the local economy due to the activity.

**Induced Impacts** – i.e. the income multiplier effects: spend/turnover, GVA and employment generated in the local economy as a consequence of the spending as a result of both the direct and indirect impacts.

**Leakage:** The proportion of outputs that benefit those outside of the intervention's target area or group.



**Multiplier effects:** Further economic activity (jobs, expenditure or income) associated with additional local income, local supplier purchases and longer-term effects.

**Reference case:** The position in terms of target outputs over a set period of time if the intervention did not take place. (The situation, in terms of benefits, that would occur if the intervention was not implemented).

**Substitution:** Where a firm substitutes one activity for a similar activity (such as recruiting a different job applicant) to take advantage of public sector assistance (within firm displacement).

**Supply linkage multiplier** (indirect multiplier): due to purchases made as a result of the intervention and further purchases associated with linked firms along the supply chain.

**Target area:** The area within which benefits will be assessed.

## Appendix 7: Detailed list of events

| Date(s)              | Partner(s)   | Event Title  | Activity                  | Location  | Viewed the Folio | Event attendees | Exhibition attendees |
|----------------------|--|--|---------------------------|---|------------------|-----------------|----------------------|
| <b>TOTALS</b>        | <b>62 partners</b>   | <b>94 events</b>   |                           | <b>40+ venues</b>   | <b>11,793</b>    | <b>14,839</b>   | <b>255,685</b>       |
| 01/03/20 to 01/02/21 | 27:31 and Creative Multilingualism, Birmingham Rep   | Production of The World's Stage: short films in majority of the 93 languages in the Collection | Neighbourhood Production  | Youtube, online launch  |                  | 57              |                      |
| 01/03/20 to 01/02/21 | Ex Cathedra  | Singmaker workshops with school children by Ex Cathedra  | school workshops          | Youtube, online launch  |                  | 150             |                      |
| 01/09/20 to 01/09/21 | JQRT   | Victorian Do-Gooders digital tours   | Community                 | online views in 2020-2021   |                  | 675             |                      |
| 20/09/20             | Birmingham Rep   | Shakespeare's Coming Home: Community cast filming day  | Community                 | LoB and Centenary Square  |                  | 60              |                      |
| 01/01/21 to 30/11/23 | University of Birmingham   | Heritage Ambassadors programme   | Heritage Ambassadors      | LoB   |                  | 7               |                      |
| 01/02/21             | 27:31 and Creative Multilingualism   | Launch of 'The World's Stage'  | Neighbourhood Production  | online views in 2020-2021   |                  | 140             | 2,103                |
| 10/05/21 to 28/10/21 | BCAT; Bloomsbury library @Nechells POD; Handsworth, Northfield and Shard End Libraries; Lea Village Social Hub | BCAT workshops for families and for adults with mental health difficulties                     | Community                 | Ladywood, Perry Barr, Northfield, Hodge Hill and Yardley          |                  | 286             |                      |
| 01/06/21 to 21/07/21 | Soul City Arts   | Soul City Arts: Tell Your Own Story schools' workshops   | school workshops          | Hall Green (Percy Shurmer and Montgomery Primary Academy Schools) |                  | 280             |                      |
| 23/08/21             | Prof Ewan Fernie; HE partner   | BritGrad 2021  | External conference       | external  |                  | 100             |                      |
| 09/10/21             | Mrs History  | Mrs History family day   | Family Day                | LoB   |                  | 160             |                      |
| 29/11/21 to 12/02/22 | BCAT   | 'The Strawberry Grows Underneath The Nettle'   | SMR Exhibition            | SMR   |                  |                 | 15,320               |
| 29/11/21             | Bertz Associates   | Bertz Associates workshop  | workshop with collections | LoB   |                  | 9               |                      |
| 05/01/22 to 14/01/22 | Stans Café   | Diptych: Stans Café school workshops (2 x 1 day activity)                                      | school workshops          | LoB   |                  | 66              |                      |

| Date(s)              | Partner(s)                   | Event Title  | Activity                  | Location                         | Viewed the Folio | Event attendees | Exhibition attendees |
|----------------------|------------------------------|--|---------------------------|----------------------------------|------------------|-----------------|----------------------|
| 15/02/22 to 23/05/22 | Stan's Café                  | Diptych: Shakespeare vs Birmingham (with UoB School)   | SMR Exhibition            | SMR                              |                  |                 | 24,667               |
| 26/02/22             | Stan's Café, BCAT, Young Rep | Family Day in LoB  | Family Day                | LoB                              |                  | 300             |                      |
| 07/03/22             | Birmingham Rep               | Shakespeare's Coming Home': First Folio and E2E Launch screening event   | First Folio Launch event  | Birmingham Rep                   | 145              | 145             |                      |
| 21/03/22             | Shakespeare Birthplace Trust | Shakespeare Workout & VIP event  | school workshops          | Children's Library and SMR (LoB) |                  | 150             |                      |
| 23/04/22             | FOLIO Sutton Coldfield       | First Folio event at Sutton Coldfield Library (including attendance at morning workshops, street performances etc) | First Folio tour          | Sutton Coldfield                 | 350              | 750             |                      |
| 27/04/22             | FOLIO Sutton Coldfield       | George Dawson and the Shakespearean City: talk at Three Tuns Public House  | First Folio tour          | Sutton Coldfield                 | 33               | 33              |                      |
| 14/05/22             | Black Country Living Museum  | First Folio tour to Black Country Living Museum  | First Folio tour          | Black Country Living Museum      | 320              | 320             |                      |
| 17/05/22             | Bertz Associates             | Bertz Associates / schools workshop  | workshop with collections | LoB                              |                  | 2               |                      |
| 19/05/22             | Chilwell Academy             | Chilwell Academy (school visit)  | school workshops          | LoB / Perry Barr (Newtown)       |                  | 32              |                      |
| 23/05/22             | Selly Manor                  | Selly Manor workshop for staff and volunteers  | workshop with collections | LoB / Selly Oak                  |                  | 5               |                      |
| 24/05/22 to 01/07/22 | Shakespeare Birthplace Trust | 'To Still My Beating Mind' (with pupils from schools in SBT's Birmingham Shakespeare Hub)                          | SMR Exhibition            | SMR                              |                  |                 | 18,674               |
| 25/05/22             | Chilwell Academy             | Chilwell Academy (school visit)  | school workshops          | LoB / Perry Barr (Newtown)       |                  | 32              |                      |
| 26/05/22             | Sense TouchBase Pears        | Folio tour at Sense TouchBase Pears and exhibition   | First Folio tour          | Selly Oak                        | 61               | 450             |                      |
| 11/06/22             | Selly Manor                  | First Folio tour to Selly Manor  | First Folio tour          | Bournville, Edgbaston            | 350              | 410             |                      |
| 13/06/22             | Ark Victoria                 | Ark Victoria Academy (school visit)  | school workshops          | LoB / Hodge Hill (Small Heath)   |                  | 23              |                      |
| 01/07/22             | Prof Ewan Fernie; HE partner | International Shakespeare Conference   | External conference       | external                         |                  | 50              |                      |

| Date(s)              | Partner(s)                   | Event Title  | Activity                  | Location                                       | Viewed the Folio | Event attendees | Exhibition attendees |
|----------------------|------------------------------|--|---------------------------|--|------------------|-----------------|----------------------|
| 20/07/22             | RSC                          | LAUNCH: E2E: Your Shakespeare, Your Culture  | Launch event              | LoB  |                  | 97              |                      |
| 22/07/22 to 05/11/23 | RSC                          | EXHIBITION: E2E (Floor 3 Gallery) 22 July-8 August (CWG): 2,866  | E2E exhibition            | LoB  | 8,451            |                 | 8,451                |
| 25/07/22             | The Hive                     | The Hive workshop  | workshop with collections | LoB  |                  | 9               |                      |
| 11/08/22 to 07/12/23 | Desiblitz                    | The Influence of Shakespeare on Bollywood  | SMR Exhibition            | SMR  |                  |                 | 47,385               |
| 22/08/22             | E2E Summer school            | Summer school workshop   | ADDED VALUE               | LoB  |                  | 4               |                      |
| 30/08/22             | E2E                          | German material workshop   | workshop with collections | LoB  |                  | 2               |                      |
| 03/09/22             | Prof Ewan Fernie; HE partner | British Association of Victorian Studies   | External conference       | external                                       |                  | 60              |                      |
| 10/09/22 to 21/09/22 | JQRT                         | walking tours around the JQ Cemeteries   | Neighbourhood Production  | Jewellery Quarter Cemeteries and online        |                  | 102             |                      |
| 12/09/22             | The Hive                     | The Hive follow up workshop  | workshop with collections | LoB  |                  | 6               |                      |
| 18/09/22             | Highbury Hall Trust          | First Folio tour to Highbury Hall (event took place 10 days after death of QE2 - advertising blackout) | First Folio tour          | Highbury Hall                                  | 72               | 72              |                      |
| 01/10/22             | E2E                          | Fun Palace   | ADDED VALUE / Family Day  | LoB  |                  | 400             | 3,560                |
| 05/10/22             | Ramps on the Moon            | Much Ado About Nothing: actors visit the First Folio   | ADDED VALUE               | SMR  |                  | 12              |                      |
| 08/10/22             | Gap Arts                     | First Folio tour to Gap Arts, Balsall Heath  | First Folio tour          | Gap Arts at the Old Print Works, Balsall Heath | 95               | 95              |                      |
| 18/10/22             | Adult Education Services     | Refugees workshop, Adult Education   | workshop with collections | LoB  |                  | 17              |                      |
| 18/10/22             | Prof Ewan Fernie; HE partner | Stratford-upon-Avon Shakespeare Club   | External conference       | external                                       |                  | 60              |                      |
| 20/10/22             | DesiBlitz; The Rep           | Screening of Desiblitz film about Shakespeare and Bollywood  | ADDED VALUE               | Birmingham Rep                                 |                  | 175             |                      |

| Date(s)              | Partner(s)                           | Event Title   | Activity                  | Location                                   | Viewed the Folio | Event attendees | Exhibition attendees |
|----------------------|--------------------------------------|---|---------------------------|--|------------------|-----------------|----------------------|
| 25/10/22             | BCAT                                 | Refugees workshop, BCAT   | workshop with collections | LoB  |                  | 22              |                      |
| 26/10/22             | The Hive                             | First Folio tour to The Hive, Jewellery Quarter   | First Folio tour          | The Hive, Vittoria Street, JQ              | 43               | 43              |                      |
| 31/10/22             | Literacy Trust                       | Literacy Trust/Adult education workshop (27 students and 4 teachers)                          | workshop with collections | LoB  |                  | 31              |                      |
| 04/11/22 to 05/11/22 | Parrabola                            | Parrabbola promenade piece  | Neighbourhood Production  | Birmingham centre to Library of Birmingham |                  | 9               |                      |
| 05/11/22             | Parrabola                            | Parrabbola panel discussion in LoB Floor 3  | Neighbourhood Production  | Library of Birmingham                      |                  | 6               |                      |
| 07/12/22 to 21/02/23 | The Hive                             | Shakespeare Im:print (with a women's group from Restore Birmingham)                           | SMR Exhibition            | SMR  |                  |                 | 24,127               |
| 06/02/23             | E2E and Folio hosts                  | Legacy workshop (Folio hosts)   | LEGACY PLANNING           | LoB  |                  | 5               |                      |
| 27/02/23 to 26/04/23 | JQRT                                 | Dawson, Timmins, Bunce: the First Great Shakespeare Library                                   | SMR Exhibition            | SMR  |                  |                 | 20,749               |
| 28/02/23             | Birmingham Civic Trust               | Unveiling of Dawson and Timmins blue plaques  | Launch event              | SMR  |                  | 50              |                      |
| 23/04/23             | Birmingham Museums Trust; Aston Hall | First Folio tour to Aston Hall  | First Folio tour          | Aston Hall                                 | 240              | 240             |                      |
| 27/04/23 to 30/05/23 | DesiBlitz                            | The Influence of Shakespeare on Bollywood   | SMR Exhibition            | SMR  |                  |                 | 9,377                |
| 02/05/23             | South Yardley Library and Book Group | Collections workshop to prepare for First Folio event   | workshop with collections | LoB  |                  | 8               |                      |
| 13/05/23             | South Yardley Library                | First Folio tour to South Yardley Library   | First Folio tour          | South Yardley Library                      | 140              | 140             |                      |
| 31/05/23             | Alan Gignoux                         | Exhibition launch event   | Launch event              | SMR  |                  | 50              |                      |
| 31/05/23 to 07/08/23 | Alan Gignoux; Bards Without Borders  | You can see me but I don't exist' (with refugees living in Birmingham, London and Manchester) | SMR Exhibition            | SMR  |                  |                 | 25,649               |
| 01/06/23 to 31/07/23 | Bertz Associates                     | Schools' workshops x 6  | school workshops          | offsite / school settings                  |                  | 120             |                      |



| Date(s)              | Partner(s)                          | Event Title  | Activity                 | Location                                | Viewed the Folio | Event attendees | Exhibition attendees |
|----------------------|-------------------------------------|--|--------------------------|---|------------------|-----------------|----------------------|
| 03/06/23             | Bearwood Community Hub              | First Folio tour to Dorothy Parkes Centre, Smethwick                 | First Folio tour         | Dorothy Parkes Centre, Bearwood         | 150              | 400             |                      |
| 12/06/23             | Alan Gignoux; Bards Without Borders | Workshop: 'You can see me but I don't exist'                         | Community                | LoB                                     |                  | 18              |                      |
| 19/06/23             | Handsworth Library                  | First Folio tour to Handsworth Library                               | First Folio tour         | Handsworth Library                      | 55               | 55              |                      |
| 20/06/23             | DesiBlitz                           | Punjabi bus tour to Birmingham schools and to Centenary Square       | Neighbourhood Production | Schools & Centenary Square              |                  | 1800            |                      |
| 02/07/23             | Solihull Libraries                  | First Folio tour to the Core, Solihull                               | First Folio tour         | The Core Solihull                       | 350              | 750             | 1                    |
| 15/07/23             | Bertz Associates; Don't Settle      | Lunar Campfire inspired by George Dawson & the Civic Gospel          | Neighbourhood Production | LoB                                     |                  | 23              |                      |
| 29/07/23             | Alan Gignoux; Bards Without Borders | OPEN DAY 'You can see me but I don't exist'                          | OPEN DAY/FAMILY DAY      | LoB                                     |                  | 21              |                      |
| 05/08/23             | FoBAH members + E2E volunteers      | FoBAH collection day   | OPEN DAY                 | LoB                                     |                  | 20              |                      |
| 07/08/23 to 11/08/23 | E2E                                 | Summer School (18-25)  | ADDED VALUE              | LoB                                     |                  | 8               |                      |
| 08/08/23 to 30/08/23 | Friction                            | Hear, Here' (with women and girls living in Birmingham and Solihull) | SMR Exhibition           | SMR                                     |                  |                 | 10,533               |
| 21/08/23             | St Barnabas Church, Erdington       | First Folio tour to St Barnabas, Erdington                           | First Folio tour         | St Barnabas Church, Erdington           | 150              | 210             |                      |
| 24/08/23             | Friction Arts                       | Ophelia's Flowers: workshop + exhibition talk                        | Neighbourhood Production | community settings                      |                  | 14              |                      |
| 31/08/23 to 30/09/23 | Bertz Associates                    | We Make Brum   | SMR Exhibition           | SMR                                     |                  |                 | 10,056               |
| 02/09/23             | School of Night                     | School of Night takeover / First Folio                               | Family Day / First Folio | LoB                                     | 160              | 450             |                      |
| 08/09/23 to 17/09/23 | JQRT                                | walking tours around the JQ Cemeteries                               | Neighbourhood Production | Jewellery Quarter Cemeteries and online |                  | 91              |                      |
| 28/09/23             | Northfield Arts Forum               | First Folio tour to Northfield Shopping Centre                       | First Folio tour         | Grosvenor Shopping Centre, Northfield   | 120              | 340             |                      |

| Date(s)              | Partner(s)  | Event Title   | Activity                 | Location                      | Viewed the Folio | Event attendees | Exhibition attendees |
|----------------------|---|---|--------------------------|-------------------------------|------------------|-----------------|----------------------|
| 02/10/23 to 06/11/23 | E2E volunteers                                      | Witches, Ghosts and Spirits: Discovering Shakespeare's Supernatural | SMR Exhibition           | SMR                           |                  |                 | 22,685               |
| 11/10/23             | E2E volunteers                                      | Exhibition launch event   | Launch event             | SMR                           |                  | 50              |                      |
| 12/10/23             | E2E   | Book sniffing events  | ADDED VALUE              | LoB                           |                  | 12              |                      |
| 14/10/23             | E2E   | Book sniffing events  | ADDED VALUE              | LoB                           |                  | 15              |                      |
| 21/10/23             | E2E, OPUS, Kantu, Ex Cathedra, Birmingham Rep       | First Folio tour to Bullring  | First Folio tour         | Bullring Centre               | 300              | 1600            |                      |
| 21/10/23             | DesiBlitz   | First Folio tour to the Bullring: DesiBlitz bus visitors            | First Folio tour         | Bullring Centre               |                  | 178             |                      |
| 30/10/23             | Children's Library, LoB                             | Arts Award  | school workshops         | LoB                           |                  | 8               |                      |
| 02/11/23             | Friction Arts                                       | Ophelia's Flowers: community workshops x 51                         | Neighbourhood Production | community settings            |                  | 462             |                      |
| 03/11/23             | E2E   | Legacy workshop with City stakeholders                              | LEGACY PLANNING          | LoB                           |                  | 35              |                      |
| 08/11/23             | E2E   | Folio 400 school event  | First Folio event in LoB | LoB                           | 30               | 30              |                      |
| 15/11/23 to 01/01/24 | E2E team  | Shakespeare in Birmingham   | SMR Exhibition           | SMR                           |                  |                 | 12,348               |
| 16/11/23             | Shakespeare Institute                               | Folio 400 evening event in SMR                                      | First Folio event in LoB | LoB                           | 45               | 45              |                      |
| 25/11/23             | Friction Arts                                       | Ophelia's Flowers performance in LoB                                | Neighbourhood Production | LoB                           | 100              | 1100            |                      |
| 27/11/23             | UoB; HM Prisons Service; BCC Prison Library Service | First Folio tour to HMP Birmingham                                  | First Folio tour         | HMP Birmingham, Winson Green  | 33               | 33              |                      |
| 29/11/23             | E2E   | E2E celebration and legacy event with community partners            | LEGACY PLANNING          | LoB                           |                  | 42              |                      |
| 06/12/23             | Spoz the poet                                       | Poetry workshops (90 sonnets in 6-8 schools)                        | ADDED VALUE              | 6-8 schools around Birmingham |                  | 480             |                      |