



Roundhouse to Chance Glassworks Arts Trail Learning and Evaluation Report

Project Background

In 2021 Legacy WM set out on an ambitious project to develop an arts and heritage trail along the canal from the Roundhouse in Birmingham to Chance Glassworks, an iconic industrial heritage site in Smethwick. They received funding from Birmingham 2022 Festival, Arts Council England, Birmingham City Council, The Active Wellbeing Society, Historic England and The Saintbury Trust. Experienced artists Claire Cotterill and Luke Perry were commissioned to create four pieces of public art in consultation with local groups, working with emerging artists ReRe Demarae and Canaan Brown.

This is the first time Legacy WM and the project coordinator have worked on a public art project and there was considerable learning for the organisation and team throughout the process. The stated aims of the project were to:

- Celebrate the industrial and commonwealth heritage of the area, and its canals and waterways.
- Celebrate Birmingham's migrant history, enable a deeper understanding of the contribution that migrants have made to the city and learn about other histories.
- Co-design public art with local residents.
- Promote new friendships across communities.

In addition to the public art there was originally an ambition to create a series of 'canal stories' audio pieces to connect the trail, but due to several challenges within the project all energy and resources were focused on completion of the four public art pieces. Additional funding is being sought to carry out the audio trail phase of the project.

Initially it was anticipated that the trainee artists would each create a piece of work in addition to two pieces by each of the lead artists. It was recognized early on that the capacity of the budget and team would be better utilized in creating four pieces that the emerging artists collaborated on, to ensure each piece had adequate budget to match the ambition of the project.

There was a lead community group or organisation partner for each of the four pieces, and other groups were also brought into different part of the project. The artists also did workshops at George Dixon School to ensure that the project brought youth voice into the consultation.

Project Statistics

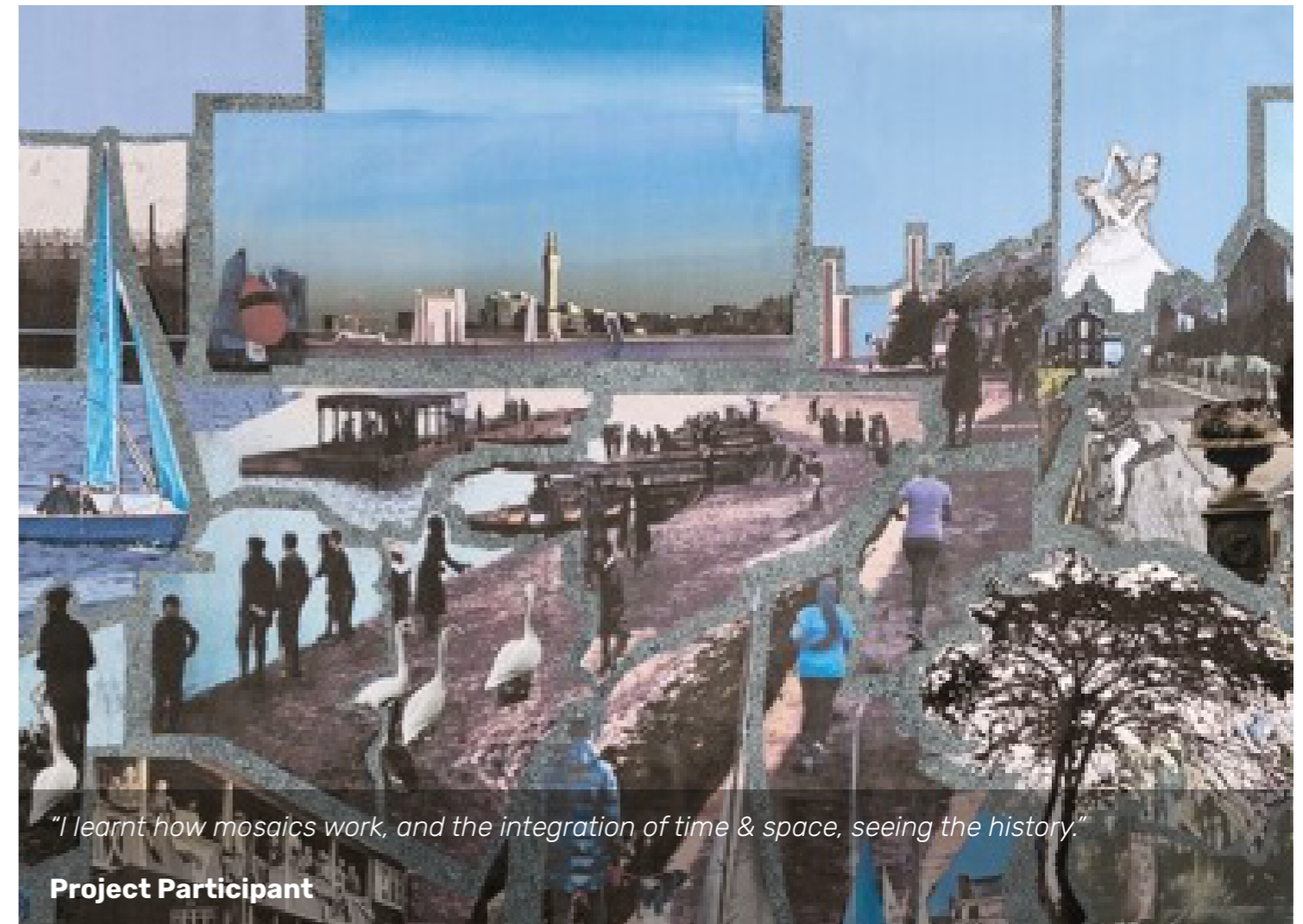
34 participatory sessions, 843 participant engagements, at least 367 individual participants and 150 attending launch events.

The number of people encountering the work has not been measured, as it is within the public realm this is estimated at around 100,000 in the 15 months since the first piece was installed. Further detailed breakdown of project statistics available in Appendix B

Four projects within one project

Whilst the overall concept for the project was to create a trail of artwork along the canal, the reality of co-designing work with communities resulted in four community engaged public art projects that

created four very distinctive pieces of public art. Sites for the pieces were not agreed in advance. As part of the co-design process the pieces were sited in relevant locations for the communities involved in designing them and this has resulted in locations on or near to waterways that it is possible to walk between, but not connected with an obvious canal walk route (and the location of one piece is still to be finalised). Rather than evaluating this project as an art trail, it is more appropriate to evaluate the outcomes of each of the four projects against the project's aims, and highlight overall learning from the project.



"I learnt how mosaics work, and the integration of time & space, seeing the history."

Project Participant

If You Can Sail Here, You Can Sail Anywhere

Claire Cotterill and ReRe Demarae worked with members and friends of the Midlands Sailing Club to create a mosaic that takes a panoramic view of Edgbaston Reservoir and its locale, depicting some of the many activities it plays host to. Claire experimented with new techniques of digital collage and print on porcelain which was then water jet cut to create this mosaic, which enabled the inclusion of photography and archive material, and provided opportunities for the participants to directly select the images that were incorporated on the piece. The combination of archival and contemporary images portrays the reservoir's heritage as a much-loved Birmingham destination across generations.

Project Background

In 2021 Legacy WM set out on an ambitious project to develop an arts and heritage trail along the canal from the Roundhouse in Birmingham to Chance Glassworks, an iconic industrial heritage site in Smethwick. They received funding from Birmingham 2022 Festival, Arts Council England, Birmingham City Council, The Active Wellbeing Society, Historic England and The Saintbury Trust. Experienced artists Claire Cotterill and Luke Perry were commissioned to create four pieces of public art in consultation with local groups, working with emerging artists ReRe Demarae and Canaan Brown.

- **Celebrating the industrial and commonwealth heritage of the area, and its' canals and waterways.**

This project utilised archive material to directly celebrate the heritage of the area, in particular the reservoir and how it has been used by local people throughout recent history. With the Sailing Club as the main partner and location of the piece, the co- design process resulted in the focus being on recreational use of the Edgbaston Reservoir and the natural beauty of the area, rather than the industrial heritage.

- **Celebrating Birmingham's migrant history, enable a deeper understanding of the contribution that migrants have made to the city and learn about other histories.**

As this piece had a specific place as it's focus, the process and therefore final piece did not really explore migrant history.

- **Co-designing public art with local residents.**

A range of groups attended sessions with the artist at the Sailing Club, and club members

were forefront in the co-design process. It was not possible to involve every group or individual who has an interest in the reservoir within the project, and decisions were made by the sailing club members about what was represented in the piece. In particular they did not want the graffiti or the currently derelict Tower Ballroom to be represented in the piece, which have been the focus of celebration in other local projects.

- **Promoting new friendships across communities.**

Whilst this project did involve a range of groups, they generally already had a connection with the Sailing Club and the groups did not really mix during the process, they just worked within their own groups. Not many of the people involved in the process were able to attend the launch event for the piece, so there were minimal opportunities for new friendships or connections to develop.



Black British History is British History



Luke Perry and Canaan Brown worked with the Black Heritage Walks Network to create a piece that celebrates Black British History and seeks to address the lack of representation of Black heritage within public art in the UK.

The artwork comprises of 3 elements representing the rich chronology of Black British History. The rear of the piece is a layered history in size order depicting:

- A Roman standard of the Aurelian Moors, a detachment of African soldiers of the Roman Empire, stationed along Hadrian's Wall during the third century CE and likely to have settled in the area.
- A silhouette depicting John Blanke, the Black trumpeter in the Tudor royal court who appears in contemporary manuscripts and illustrations, later receiving a wedding gift from Henry VIII in 1512.
- A Georgian era figure representing Olaudah Equiano and Ignatius Sancho, who both

campaigns for abolition and equal rights and to transform the British political system. This depersonalised figure also symbolises the many Black people who lived in Britain at the time.

- A female Victorian figure represents women such as Mary Prince and Mary Seacole, who fought for the rights of all and transformed care for those wounded on the battlefield.
- The last and largest figure on the rear side is a Black 'Tommy', tens of thousands of whom served with distinction in WWI and WW2, as Empire and Commonwealth Black servicemen and women alongside their civilian counterparts, were integral to Allied victory.

The front and rear are split by the towering masts of a ship, whose huge sails read in large script 'BLACK BRITISH HISTORY IS BRITISH HISTORY'. These sails are representative of the fact that for nearly 1800 years, the sole method of travel to the UK was by sailing ship, with many working in the Merchant and Royal navies. Maritime coastal communities of Black people arose in busy ports such as Liverpool, Bristol and London as sailors settled in Britain.

Three figures also adorn the front of the sculpture. The first, a bus conductor, represents the many Black people who worked on transport such as the Midland Red Line and other transport companies in Birmingham and the surrounding areas in the post-war era. In front of him is a female figure that evokes those working in the NHS. Cradling an infant, she symbolises paediatric specialists and care, education, and excellence in this profession.

Behind them is the symbol of our future, a boy in school uniform who sits atop an upended Marshall Street road sign, visited by Malcolm X during his tour of nearby Smethwick in 1965.

Black British History is British History

This project received positive local and national press and media coverage, including supportive coverage about vandalism of the piece and its swift repair.

- **Celebrating the industrial and commonwealth heritage of the area, and its canals and waterways.**

This project focused on the commonwealth heritage of the area, and more broadly Black British History. The sails make a direct connection to waterways as the route by which generations of African and Caribbean people have come to Britain. It is sited just a few metres away from Mary Seacole House.

- **Celebrating Birmingham's migrant history, enable a deeper understanding of the contribution that migrants have made to the city and learn about other histories.**

This project represents a combination of local and national people to celebrate Black History in Birmingham and the UK. It explicitly celebrates the contribution that migrants of African and Caribbean heritage have made to the city and country, and provides an opportunity to learn about our shared history.

- **Co-designing public art with local residents.**

The main group that co-designed this project was the Black Heritage Walks Network. This group and the trainee artist were integral to the design of the piece, curating who and what was represented, and focusing on a positive celebration of Black British History. Promoting new friendships across communities.

Whilst the Black Heritage Walks Network was the central partner, this group already works with a range of partners and they brought in different voices to the sessions, making new connections across communities. Local people were models for the figures that represented a group or role, such as the bus driver and the boy representing the future. This created an extra layer of connection, particularly at the launch where everyone involved came together.



"The first of its kind in Birmingham, Black British History is British History exemplifies the power in representation beyond victimisation – showcasing the cultural excellence, strength, and generational heritage that has for too long been marginalised, misrepresented, or distorted. The sculpture aims to inspire young versions of ourselves. To the Black Britons, diasporans, and people in society at large, the sculpture serves as a message: Still we rise." – Canaan Brown, Artist


Media Coverage 1

https://www.bbc.com/news/uk-england-birmingham-65582193

Microsoft Office Ho... [EN] Connected to... Doodle - Dashboard Sign in to OPUS Mi... SSCO Webmail Logi... Miro | Online White... My Drive

New Birmingham sculpture celebrates centuries of black British history

© 15 May 2023



LEGACY WM

The artwork was unveiled along the canal in Winson Green, Birmingham

By Susie Rack
BBC News, West Midlands

A sculpture celebrating centuries of black British history has been unveiled in Birmingham.

News > UK

Artists defiant after black history sculpture defaced days after being unveiled

The racist graffiti was removed by hand in just a few minutes.

Callum Parke • Thursday 25 May 2023 15:04 BST



(More screenshots of media coverage in Appendix C.)

Doughnut

Claire Cotterill and ReRe Demarae worked with Civic Square and the local community around Port Loop to create a mosaic that celebrates the ethos of the social and environmental activities that Civic Square undertake in the local area, inspired by Doughnut Economics, a sociopolitical and environmental concept formulated by Kate Raworth.

This piece combines some digital print to porcelain techniques with traditional mosaic, and local people were involved directly in the creation of the final mosaic as well as the design stages. Claire also worked with digital artist Luke Reynolds to enhance the artwork with interactive augmented reality.

- **Celebrating the industrial and commonwealth heritage of the area, and its' canals and waterways.**
- **Celebrating Birmingham's migrant history, enable a deeper understanding of the contribution that migrants have made to the city and learn about other histories.**

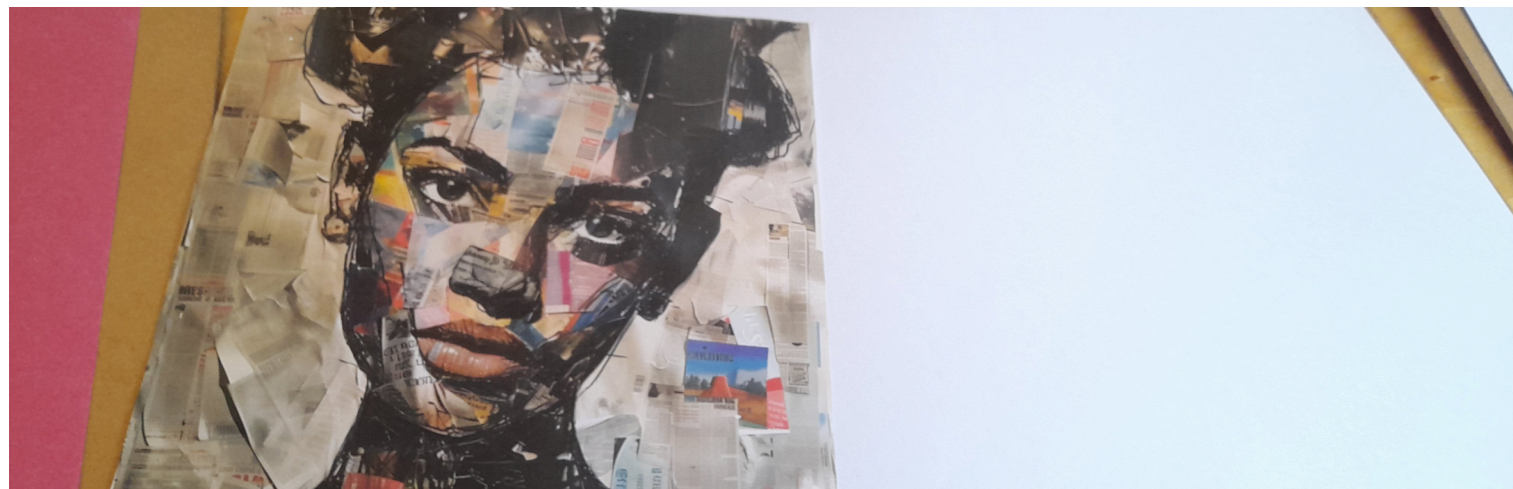
This project moved furthest away from the heritage aims of the project, as the partner group Civic Square are really focused on the future of society and the environment, and the co-design process explored their working ethos around Doughnut Economics. Also due to issues with the liquidation of the company developing Port Loop who were supporting the installation of the piece by the canal, the piece is away from the waterway slightly on the Civic Square building.

- **Co-designing public art with local residents.**

This project responded directly to the interests of the group involved in the project, representing their interest in doughnut economics, the environment and social change. This is the only piece that had direct participation in the creation of the piece, as local people helped to create parts of the mosaic at a workshop as part of a Civic Square event.

- **Promoting new friendships across communities.**

This project mainly worked with people who already engaged with Civic Square, although the open workshop brought in a wider range of people this was just a one off.



The Strength of The Hijab

Luke Perry worked with South Asian women at the Community Connect Foundation in Smethwick to co-design a piece that celebrates their identity and how important the hijab is to them. The piece represents the hijab with details of pattern, food and other important cultural imagery that participants brought to the workshops on the surface of the piece.

Wahida Kousar was then brought into the project to provide some opportunities for the group to make their own visual art, in response to their interest in this during the consultation sessions.

“One of the main aims of the project is to honestly acknowledge the stories of our vibrant communities, we want to encourage emplacement and belonging for everyone. This has been achieved through local engagement, by directly engaging partners and providing support for community co-designed sessions, we are demonstrating our commitment to seeking out, amplifying and appreciating the input and views of residents.

Living in a time where hijab is banned in counties like France, where Muslims are persecuted for practicing their religion. The hijab represents Muslim women. The sculpture tells their story, through the use of the hijab, with their rich histories embedded in the fabric. It doesn't hide, it isn't afraid, and it's unapologetic.”
– Wahida Kousar, Artist

This project has had significant press attention internationally, before it has even been installed, with a divide between celebrations of the groundbreaking representation of Muslim women, and reactions against the hijab being celebrated by those who view the hijab as a symbol of oppression for women. It was highlighted in a debate around the visibility of Muslim women in Canada.

A series of challenges with planning permission and logistics of potential sites, and the violent

online reaction to an early media reveal of the piece, have combined to prevent the installation of this piece to date. It is hoped that the piece will be installed soon, although it may not be possible for it be as close to the community that co-designed it as the other pieces have been.

- **Celebrating the industrial and commonwealth heritage of the area, and its' canals and waterways.**

- **Celebrating Birmingham's migrant history, enable a deeper understanding of the contribution that migrants have made to the city and learn about other histories.**

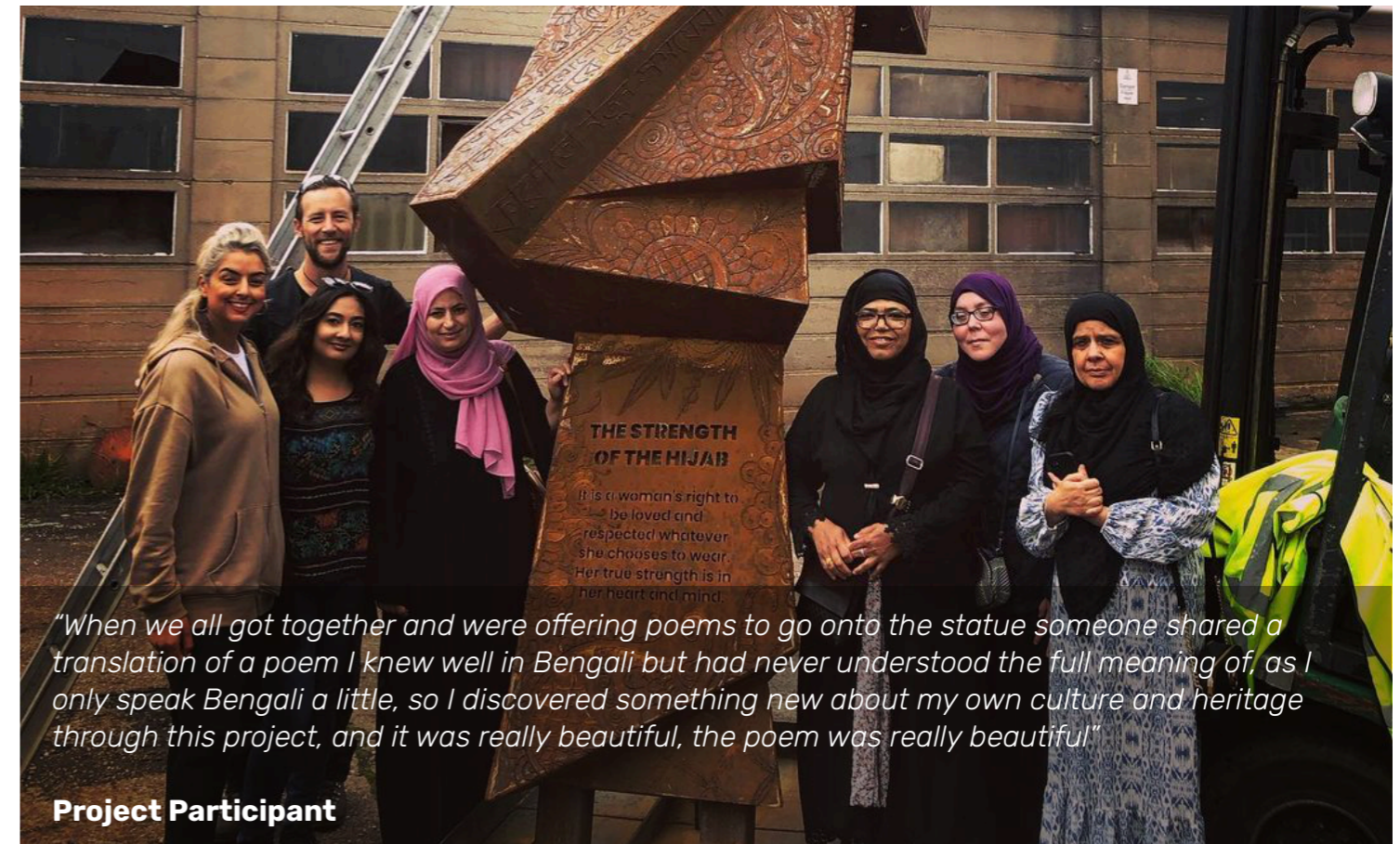
This was a people, rather than place or local heritage focused project. The South Asian women involved, spoke about representation and how they have never seen a statue of anyone looking like them, wearing a hijab. They shared their cultural heritage through the sessions and representations of this are within the piece.

- **Co-designing public art with local residents.**

The overall concept of the piece came through consultation with the South Asian women involved in the sessions. They also brought items to sessions that represented their culture to be added to the design of the piece, making up the pattern on the hijab. This project also listened to the interests of the women who had never had the opportunity to make art themselves, and then brought in an additional artist (Wahida Kousar) to do a series of visual art workshops with the group.

- **Promoting new friendships across communities.**

As with the other projects within this project the sessions reached people through one main



Project Participant

“When we all got together and were offering poems to go onto the statue someone shared a translation of a poem I knew well in Bengali but had never understood the full meaning of, as I only speak Bengali a little, so I discovered something new about my own culture and heritage through this project, and it was really beautiful, the poem was really beautiful”

group – The Community Connect Foundation. The additional visual art workshops in particular did provide an opportunity for the women to experience something new together, and brought a different group of women together.

Challenges

Every public art project has challenges due to the very nature of placing something within the public realm.

This project had more challenges than most due a range of factors:

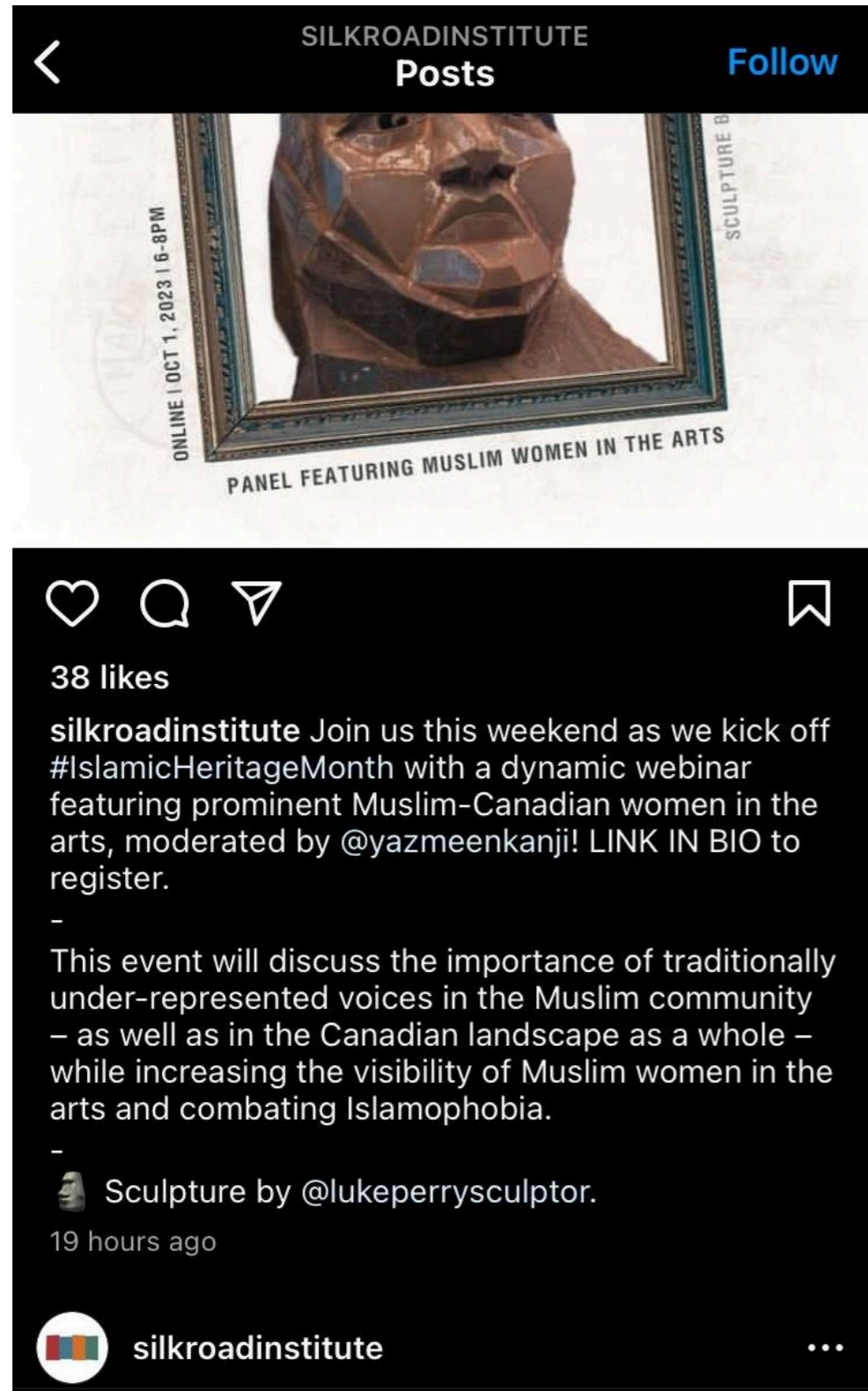
Legacy WM and the project manager were producing a public art project for the first time, and so learning as they went through the project, although they wisely worked with very experienced artists who guided them through much of the process.

- Key partners had various challenges and changes that significantly impacted the project, including structural and staff changes and in one case liquidation.

- Planning permission for the installation of pieces was not in place before the artists started working with the groups, and in some cases locations were not confirmed, which had significant impact on the timeframe of the project, as the planning process is extremely lengthy and complex, and most local authority planning departments no longer have staff in place who understand the specific logistics of public art installation.

- The complexities of the public art installation and impact on project timelines has resulted in resources running out before additional strands of the project, such as the 'canal stories', guided walks and community champions could be delivered.

Media Coverage 2



(More screenshots of media coverage in Appendix C.)

The Strength of The Hijab

The extended timeframe for the project meant that it lost some momentum in terms of engagement with participants and the trainee artists.

- The launch events for the pieces had relatively short lead in times and two were during colder winter months which resulted in relatively low attendance.

- Two of the pieces are unapologetic in representing cultural identities that have been underrepresented and sidelined within arts, culture and society in the UK. This has caused controversy, with racist graffiti on the Black history piece, and in the case of the hijab piece in particular, extreme public reaction with the artist receiving violent threats and international debates taking place about whether the hijab should be represented in this way.

Successes

This project has produced four high quality public art installations that have been authentically co-designed by local communities and professionally crafted by skilled artists. The artists have pushed boundaries within their own practice, particularly Claire Cotterill who has experimented with new techniques and bringing augmented reality into her projects.

Two of the pieces give visibility to underrepresented cultural identities within UK public art.

Two young emerging artists had the opportunity to develop their skills, artistic practice and practical experience through this project. For Canaan Brown it had a direct impact on the work within his degree and potentially played a part in him securing a place to do a Masters in Contemporary Art Practice at the Royal College of Art.

Learning From This Project

This project has resulted in significant learning

for Legacy WM and the project team. Key learning points include:

- Co-design with local communities
- Logistics of public art installation
- Public reaction to public art

Co-design with local communities

Each of the four projects worked with a very specific group of people and the pieces reflect their thoughts, feelings, passions and identity

Much of the co-design process with all of the pieces was focused on consultation through conversation, with participants often bringing in images or objects that helped to illustrate their identity and were incorporated into the pieces in different ways.

Some of the workshop sessions were more hands on, with participants directly making decisions about specific design details, bringing images or creating collages that were directly transferred to a piece, or actually making elements of the piece with one of the mosaics.

The lead artists both have extensive experience of making work with communities and approached the co-design process with respect, sensitivity and authenticity. This is evidenced in the distinctiveness of each piece as the input from each group has clearly shaped the design and creation.

Both lead artists were positive about the trust placed in them and the communities they worked with, and felt Legacy WM gave them space to create the pieces without restrictions, censorship or design input (or interference) from Legacy WM or the project board.

Whilst this led to authenticity in terms of the co-design with the groups involved, and the pieces represent what was important and relevant to each group, it did result in very different interpretations of the overall project aims, and

makes the work less coherent as an overall trail as there is no clear thread or theme that ties them together.

Each individual piece needs to be viewed and appreciated within its own context. Every project that co-designs work with communities, needs to navigate when and how the needs and interests of the participants are balanced with the aims of the project.

Whenever a project selects a group of people to work with, they are automatically and unavoidably excluding other groups and voices. In some cases this is important and relevant, particularly when those voices now being given a platform have so often been excluded in the past, and when that project is about those people and their identity.

When a project is seeking to share or say something about a place this becomes more complex, as the people who are involved as co-designers become the curators and gatekeepers of the story of that place, and their perspective might not always align with other people within the local community, who also feel a sense of ownership or belonging with that place.

If only one perspective or the loudest voice has a disproportionate influence over what is represented in a piece of work that represents a place, that can alienate other people within the local community. For the sailing club piece as it was created on their wall it was heavily influenced by them, and that group did not want the Tower ballroom and local graffiti represented in the piece, which for other members of the local community is an important part of the identity of Edgbaston Reservoir.

Whenever a piece of work is going to be placed in the public realm, even on private land,

there needs to be an understanding on who may feel they should have a say in the representation of that place, and clear decisions need to be made about how the project chooses who is

involved in the creation of the work and who has editorial rights over what is within the work. Not every work needs to try to please everyone, but if it is consciously sharing one viewpoint or one aspect of a place it needs to be explicit about this and communicate the decision process for that clearly.

Logistics of public art installation

The team now know a lot more about the logistics of public art installation and also how valuable the expertise of experienced artist is in supporting that process. Both artists provided considerable additional time and support to the project in order to help navigate through the complexities of the planning and installation process.

Key things to put in place for public art projects include:

- Selecting a site and clarifying the restrictions and requirements of that site before starting any community engagement.
- If planning permission is required, start that process immediately and plan for it to take at least twice as long as expected.
- Get clear agreements in place between project partners and the owners of the site of the public art before detailed design and planning of the installation, including:
 - What can and can't be done on that site, including access for heavy machinery if required.
 - Agreement on who takes ownership and financial responsibility for maintenance of the piece once completed.
 - Agreement on the expected lifespan of the piece (permanent work is not always permanent, how long is it expected to be maintained and repaired before it may need to be removed.) What are the criteria that could result in it being assessed as unsafe or in need of removal.

The Strength of The Hijab

- Clear communication needs to be maintained to ensure that all partners, communities and project participants understand all of the requirements, restrictions and decisions made during a project. This will help to manage expectations.

- If there is a lack of experience or expertise about the practical side of public art installation within the organisation or project team, make sure you work with artists experienced in creating public art and budget for extra time to enable them to be involved in the project management and advise on the logistics of the work. This should be a separate fee in addition to the artist fee to create the work.

- Have a significant contingency budget and ensure you get advice on installation costs in relation to the site that has been selected – e.g. will a crane be needed due to lack of direct vehicle access.

Public reaction to public art

Public art can spark strong reactions in people, often in a deeper way than other art work. This is largely due to both the public and more permanent nature of the work.

A piece of performance may move, offend or delight, but once it is over there is only the memory of that experience. Even visual art is often only temporary in its exhibition and set within the context of a space that audiences make a choice to go to encounter it.

When art is placed in the public realm it will usually provoke a reaction, and sometimes this is the intention. That reaction can be about aesthetic taste and if someone likes or does not like the piece. It can also be a reaction to what that piece is communicating or representing.

In 2020 during the aftermath of the murder of George Floyd and the rise in profile of the Black Lives Matter movement, the toppling of the Edward Colston statue in Bristol sparked

wider debate and a greater awareness around who and what is represented in public art. In 2021-22 Leeds University carried out a study on Decolonising Sculpture for Urban Social Justice.

Both of the pieces created by Luke Perry in this project made a conscious decision to address the lack of representation of African Caribbean and South Asian people and their cultural heritage within the UK.

The Black British History piece was generally well received although there was racist graffiti defacing the piece very soon after installation. This was quickly cleaned up. Press coverage and other public response was generally positive about the statue and negative about the graffiti. The piece was featured in a Black History Month newsletter at Birmingham Prison, which is very close to the location of the statue.

"By representing working black people, this art says this culture and history is equally

important and that's a really important message." - Luke Perry

The Strength of the Hijab sparked controversy before it was even installed. Largely due to the significant international attention on the piece, which was largely negative, the piece has still not been installed in a public space. The project team were aware that this would be the first public monument celebrating the hijab in the world, but did not anticipate how great the public reaction would be. The artist received many violent threats and is still unable to open up anything on social media for comment as that abuse continues. The piece was featured in press internationally and debated at a conference in Canada.

The key learning from this experience is to be prepared for a need to respond to a range of criticism whenever public art is unveiled. If a piece is intentionally controversial, people at all levels within all organisations involved in the work, and the project participants, need to

be prepared and clear about what might come their way, and have prepared for if and how they will respond.

Conclusion

This was an ambitious public art project that encountered several significant challenges.

The team at Legacy WM and the project manager have learnt a great deal from this project that can inform future projects.

The skills, experience and expertise of the lead artists were a significant factor in the success of the project. The project manager worked tirelessly to navigate the various challenges. Her collaborative, inclusive and open approach ensured that artists and participants felt supported and respected.

Each of the pieces of public art created through this project are of high quality, two breaking new ground in terms of positive representation of racially marginalized communities, and two experimenting with new artistic techniques.

Co-design was the guiding principal for all of the pieces within this project. Each artist worked authentically and openly with communities to design the pieces. As a result the other aims of the project were met to greater and lesser degrees in different ways by each piece.

The aim to promote new friendships across communities was overridden by other project priorities. Each piece had one main partner group or organisation, rather than bringing lots of new people together. There have been some new connections made in small ways within each project strand. There has not been an opportunity to bring all of the groups working on the different project strands together, which could make some new connections.

A celebration event for the whole project once the final piece is installed, could create an opportunity for further connections to be made

between the different groups and between participants for the different pieces. It would also be an opportunity to put the initial negative reaction to the piece aside and stand up and celebrate this beautiful and powerful piece of art, alongside the other brilliant work created during this project.

Appendix A – Project Partners

Steering Group partners:

Canal & River Trust (CRT), Roundhouse, Handsworth Creative, Creative Black Country (CBC), The Active Wellbeing Society (TAWS), Discover Sandwell, CCF (Smethwick), Bertz Associates.

Other organisations worked with:

Birmingham City Council – Idris Gulfraz and Karen Townend

Sandwell City Council – Andrew Dean

Sandwell Faith Network – Shahin Akhtar

Birmingham City University – Raaj Shamji and Dean Hughes

Fund Britain's Waterways – Bob Fox

Historic England – Nick Carter

Centre of the Earth – Jane Grove

Black Heritage Walks Network – Gary Stewart

Our People Our Legacy

Dee.M Creatives – Dee Manning

The Forgotten Generations – Donald Campbell

Keneish Dance

Botanical Gardens – Sara Blair – Manning

George Dixon School – Andy Shaw

No Laws Studio

Birmingham Womens and Children's NHS Foundation – Amy Maclean

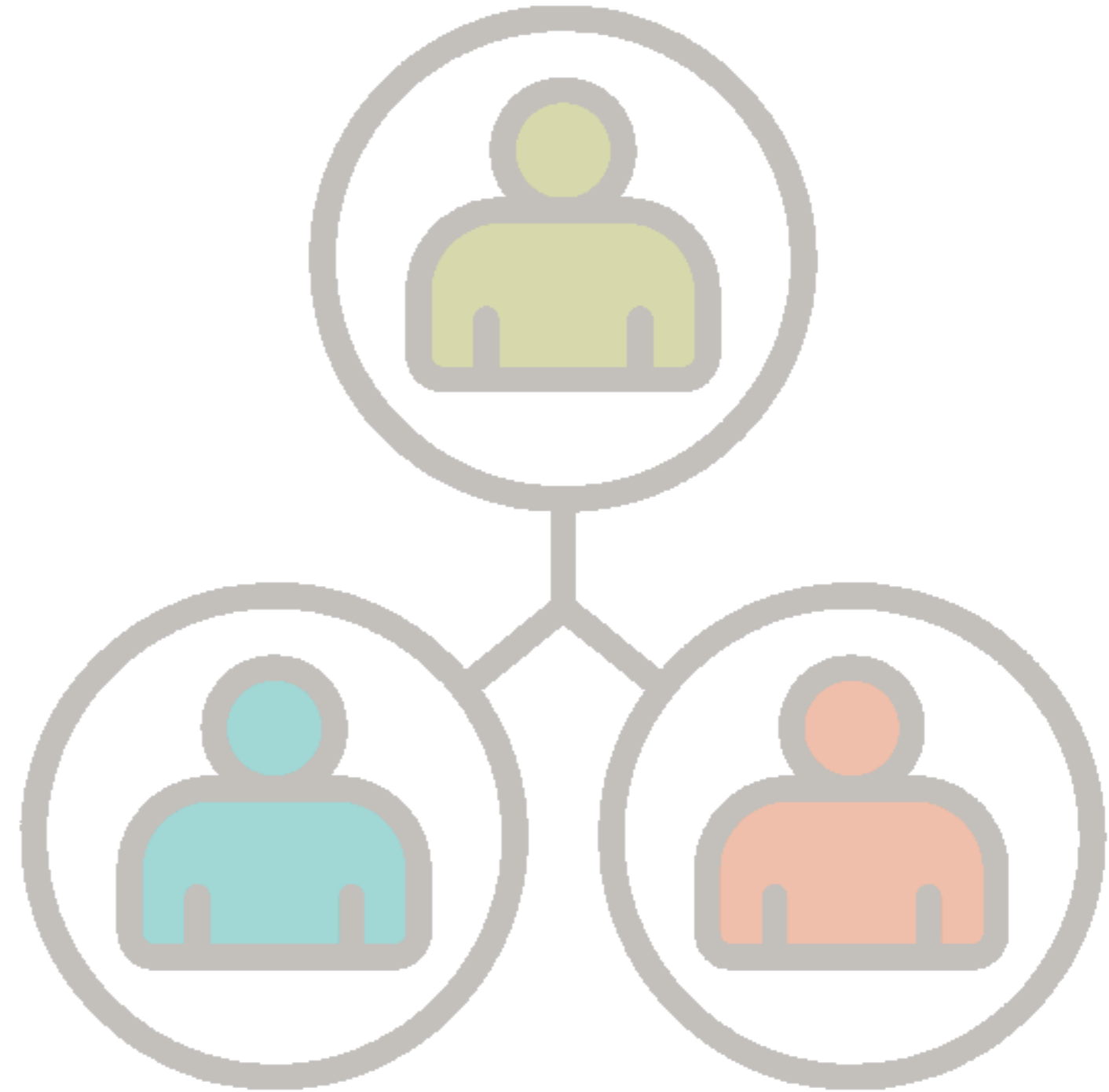
Church of God of Prophecy – Daphne Dennis

Urban Splash

Midland Sailing Club

Nowka Bais

Civic Square



Supported using public funding by
ARTS COUNCIL ENGLAND



Birmingham
City Council



Saintsbury
Trust



Appendix B – Project Statistics

Co-creation sessions	If you Sail here, you can Sail Anywhere	Participant numbers
3 consultation and co-creation events at Midlands Sailing Club and 1 consultation session with the general public	<ul style="list-style-type: none"> • 12th November 2021 • 16th December 2021 • 2nd February 2022. • 10th April 2022 • 17th April 2022 • 24th April 2022 	<ul style="list-style-type: none"> • 19 • 20 • 20 • 15 • 10 • 25
		Total: 109
Co-creation sessions	Black British History is British History	
2 co-creation sessions, 1 factory tour and presentation, 1 design presentation session. Public drop-in session led by artist.	<ul style="list-style-type: none"> • Tuesday 23rd November 2021 • Tuesday 7th December 2021 • Thursday 10th February 2022 • Thursday 17th February 2022 • 28th May 2022 • 27th September 2022 	<ul style="list-style-type: none"> • 7 • 5 • 5 • 9 • 250 • 10
		Total: 286
Co-creation sessions	The Strength of the Hijab	
3 Introduction and site orientation sessions with Bangladeshi Women's group (aged 20-55). 1 Reminiscence oral History workshop and 1 Design idea presentation and factory tour. 4 practical art workshops delivered by Wahida Kousar. Local consultation with community groups.	<ul style="list-style-type: none"> • 1st November 2021 • 4th November 2021 • 8th November 2021 • 11th November 2021 • 08th March 2022 • 15th March 2022 • 29th March 2022 • 5th April 2022 • 31st March 2022 • 12th June 2023 • 2nd October 2023 	<ul style="list-style-type: none"> • 13 • 10 • 12 • 12 • 11 • 4 • 5 • 8 • 16 • 20 • 15
		Total: 126

Appendix B – Project Statistics

<p>Co-creation sessions</p> <p>6 consultation and co-creation sessions held at Civic Square, Red Shed and 1 consultation session held with general public at Midlands Sailing Club</p>	<p>Doughnut</p> <ul style="list-style-type: none"> • April 2nd and 9th • Sunday 24th April Red Shed • 17th May civic square staff • 4th June, Big Lunch, Civic Square • Sat 4th. June Big lunch 10-1pm • Tue 24th October 5 - 8pm - @ Midlands Sailing club 	<ul style="list-style-type: none"> • 25 ppl • 22 ppl • 20 ppl • 25 ppl • 25 ppl • 45 ppl
		Total: 162
<p>Co-creation sessions</p> <p>Pupils in year 8 will be introduced to public art through themes of Race, Culture and responding to local environments. Led by artists and emerging artists and a talk by BHWN.</p>	<p>George Dixon Secondary School</p> <ul style="list-style-type: none"> • Thursday 28th April 2022 • Tuesday 3rd May 2022 • Thursday 12th May 2022 • Tuesday 17th May 2022 • Thursday 26th May 2022 	<ul style="list-style-type: none"> • 32 • 32 • 32 • 32 • 32
		Total: 160
<p>Non-public moments</p>	<ul style="list-style-type: none"> • Monthly Steering Group meetings with partners Canal & River Trust (CRT), Roundhouse, Handsworth Creative, Creative Black Country (CBC), The Active Wellbeing Society (TAWs), Discover Sandwell, CCF (Smethwick), Bertz Associates and Midlands Sailing Club (MSC). • Emerging artist interviews 5th November @ School of arts • 11th March 2022 - Community Engagement workshop led by Iris Bertz and Black Heritage Walks Network 	<ul style="list-style-type: none"> • Average turnout between 5 -8 members • 6 interviewees • 15 participants
<p>Public moments:</p> <ol style="list-style-type: none"> 1. Launch of 'If you can Sail here, you can Sail anywhere' 2. Launch of 'Black British History is British History' 3. Launch of 'Doughnut' 	<ol style="list-style-type: none"> 1. Saturday 3rd December 10am – 12pm @ Midlands Sailing club 2. Saturday 13th May 10.30am – 1.30pm @ Centre of the Earth 3. Tuesday 13th February 11am – 12.30pm @ Civic Square, Port Loop 	<ul style="list-style-type: none"> • 20 ppl • 100 ppl • 30 ppl

Appendix C – Press and social media coverage

Black British History Is British History

This is sample of the media coverage for this project.

inghammail.co.uk/black-country/sculpture-celebrating-black-history-takes-26240212


[EN] Connected to... Doodle – Dashboard Sign in to OPUS Mi... SSCO Webmail Logi... Miro | Online White... My D

BirminghamLive Bookmark Comments 2

Installations aim to celebrate local industrial and commonwealth heritage in disused spaces along the canal route.

Read more: [Plans for sculpture celebrating history of Black Peoples in UK proposed in Winson Green](#)

The 'Black British History, is British History' trail will showcase the cultural excellence, strength and generational heritage that has for too long been marginalised, misrepresented or distorted, said the charity.




Artist Luke Perry working on the sculpture (Image: Darren Quinton/Birmingham Live)

Artist Luke Perry said: "We want to bring Black History to life. It's vast, and goes back thousands of years, so we had to think of which bits we were going to show."

iful-woman-robbed-chance-children-29188710?int_source=nba

Live Reels Shows Explore Saved videos Following Search video



SCULPTURE UNVEILED PAULETTE HAMILTON MP
'BLACK BRITISH HISTORY IS BRITISH HISTORY' ARTWORK LAUNCHED IN BIRMINGHAM

'Black British History is British History' sculpture unveiled in Birmingham | I A...

Like Comment Share 10 · 238 views

I Am Birmingham 14 May 2023 · Follow ...

Overview Comments

A sculpture titled 'Black British History is British History' was unveiled yesterday in Winson Green #Birmingham, celebrating 2,000 years of Black heritage in Britain. Created by sculptor Luke Perry and emerging artist Canaan Brown, the artwork was commissioned by Legacy WM. See less

Be the first to leave a comment.

Comment as The Night Shift Podcast



Above: screenshot from BBC News piece about Black History Walks at the statue.

Appendix C – Press and social media coverage

The Strength of The Hijab

This is a sample of the press media coverage and social media for this project.



Screenshot from GB News website

“This is very interesting, if you go to Birmingham, there’s a new sculpture there, it’s very powerful, very beautiful – but is it a symbol of oppression?” Holmes said.

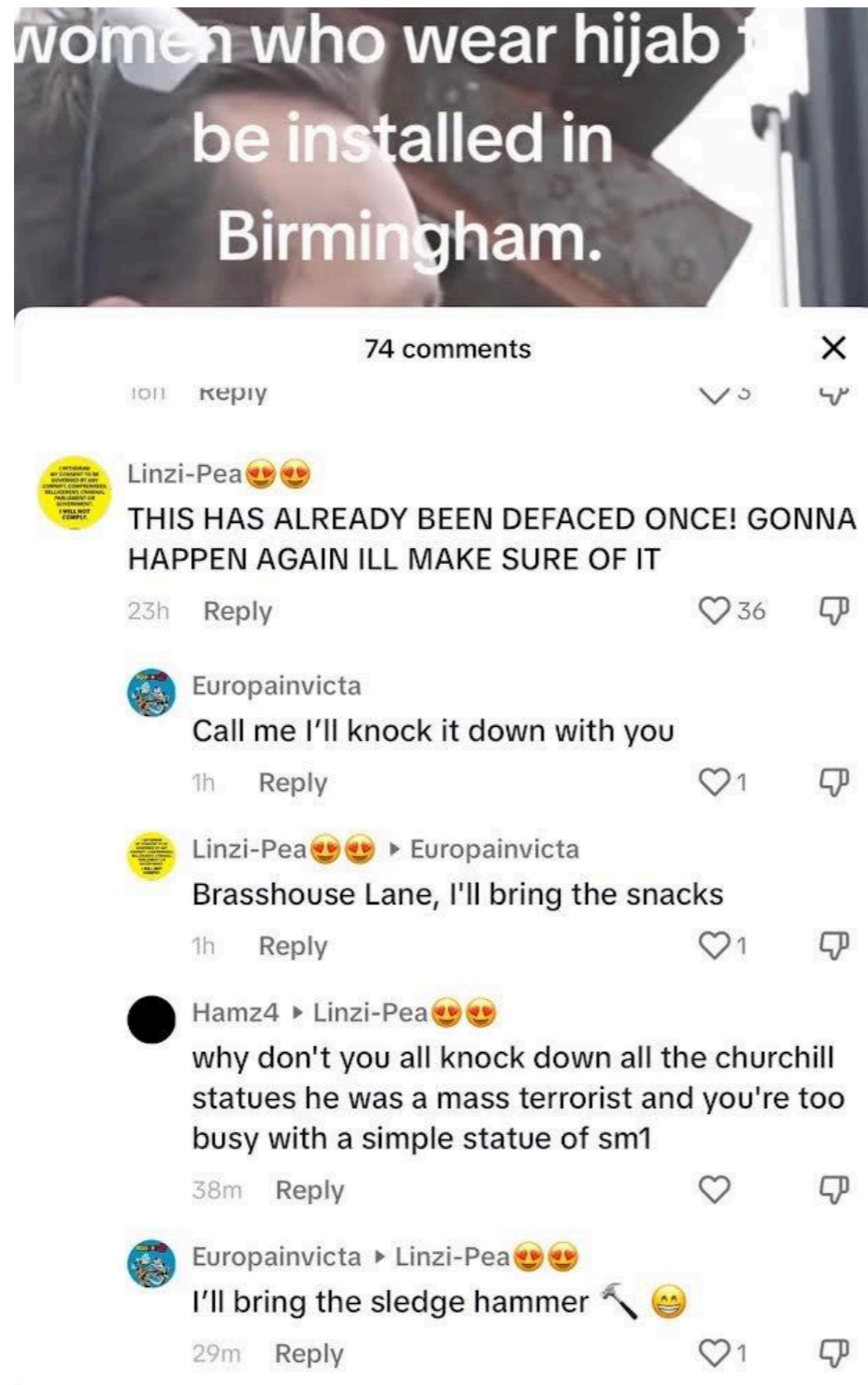
He then turned to sister Fahima to ask about the importance of the hijab for Muslim women. “I wear it because it is a part of my faith and it is part of my identity,” she said as well as stating Islamic women often use it to “cover-up” as well. She also added it helps her remain “modest” and argued it doesn’t symbolise



Appendix C – Press and social media coverage

The Strength of The Hijab

This is a sample of the press media coverage and social media for this project.



Designed by the talented artist Luke Perry, this captivating sculpture is slated to find its permanent residence in the Smethwick area of the West Midlands in October.



Appendix C – Press and social media coverage

The Strength of The Hijab

This is a sample of the press media coverage and social media for this project.



Mille



Often marginalized, if not completely excluded from most public spaces, the representation of women who wear the hijab is far from reaching a level of total inclusivity – regardless of region. However, a wind of change seems to be blowing through most industries, with an increasing number of characters on the big and small screen appearing veiled, more and more models seen **strutting down catwalks donning a headscarf**, as well as a substantial amount of hijab-wearing women, whether in the fields of politics or athletics, stepping up to snatch the reins of their own narratives and challenge stereotypes.

As their own stories start being amplified, initiatives celebrating the lives and experiences of veiled women are becoming progressively common. And one recent effort has just recently caught our attention for its symbolic approach to promoting **diversity and inclusion**. A sculpture

A sculpture called 'Strength of the Hijab', believed to be the first of its kind globally, will be installed in Smethwick later this year. Designed by artist Luke Perry, the sculpture pays tribute to women who wear hijabs and symbolizes their right to love and respect. It is a five-meter-tall sculpture adorned with the inscription 'it is a woman's right to be loved and respected whatever she chooses to wear'. Read further to know more about the story.

[Read Less](#)



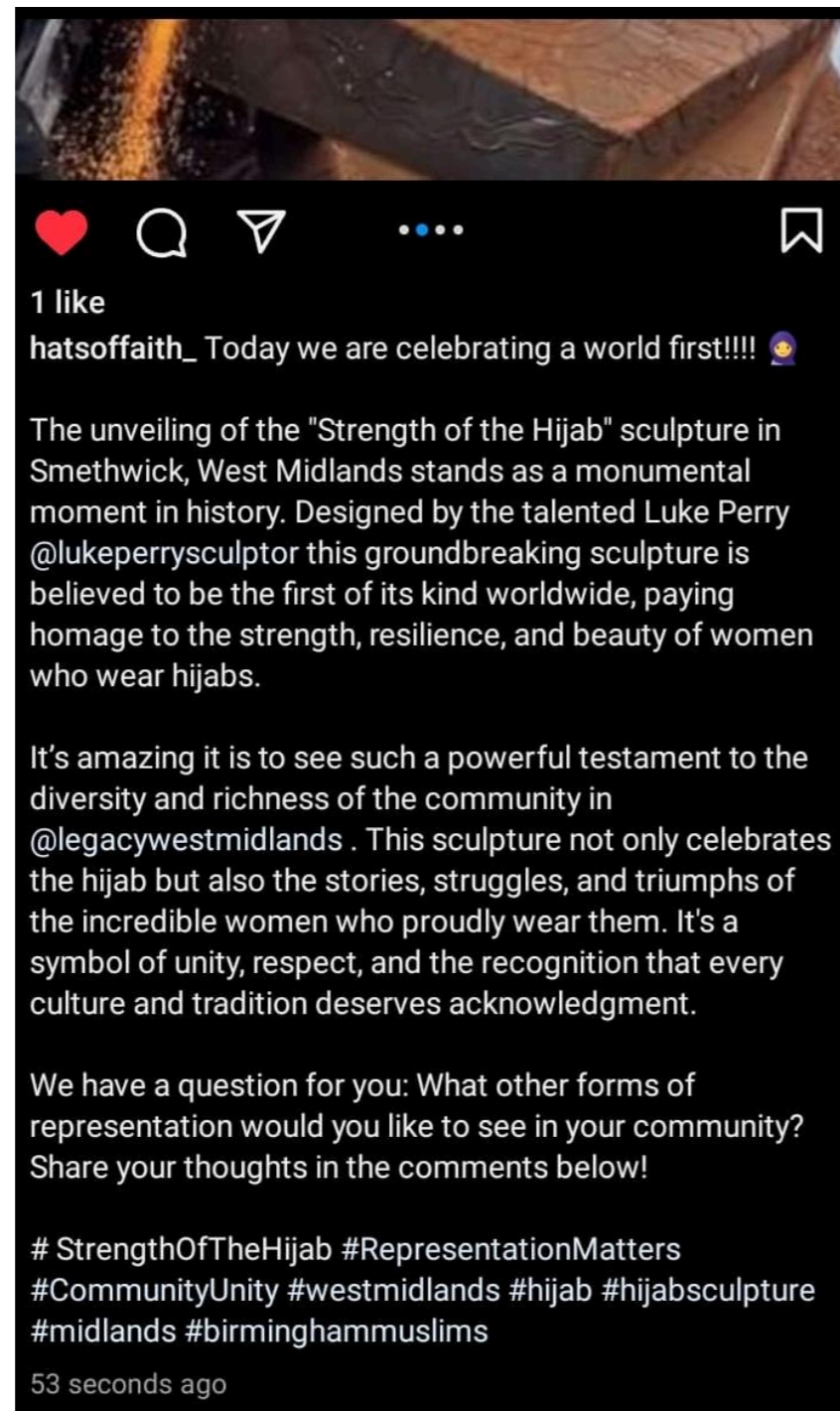
Photo: PA media

A remarkable sculpture named 'Strength of the Hijab' is set to grace the streets of Smethwick, in the heart of the West Midlands, later this year. This innovative masterpiece, believed to be the first of its kind globally.

Appendix C – Press and social media coverage

The Strength of The Hijab

This is a sample of the press media coverage and social media for this project.



Appendix C – Press and social media coverage

The Strength of The Hijab

This is a sample of the press media coverage and social media for this project.

This has sparked important conversations about how art, especially in massive proportions, has the potential to empower communities simply through visualising appreciation.

In a world where there are dime-a-dozen sculptures of figures from the past, artists like Perry are solidifying honour in the present that inspires respect and representation for the future.

This matters as when we only see one type of person celebrated through art, communities of different cultures, faiths and heroes get put on the sidelines, which is far from in the best interests of a united world.

From a South African perspective where multi-culturalism is our identity, seeing other countries pick up on the spirit of unity and embrace the different puzzle pieces of identity makes us even more sure that our rainbow nation philosophy can inspire great change all over the globe.

Perry also emphasises that the Strength of the Hijab, commissioned by charity Legacy West Midlands is about choice.

Appendix C – Press and social media coverage

The Strength of The Hijab

This is a sample of the press media coverage and social media for this project.



Believed to be a world first, an artist created a larger-than-life sculpture honouring women who wear Hijabs so that more members of the community in Smethwick can know that they are seen, valued and celebrated.

Global (20 September 2023) — An artist respected for honouring underrepresented communities recently undertook what's **believed to be a world first**: a massive sculpture honouring



‘Strength of the Hijab’ sculpture may be world’s first

September 19, 2023 - 2:13AM Oovvuu

Renowned sculptor Luke Perry is putting the finishing touches to his latest piece, 'Strength of the Hijab', which has been commissioned to give visibility to women who wear hijabs as they are largely underrepresented. Believed to be the first sculpture in the world of a woman in a hijab, the impressive monument will be installed in the Smethwick area of Birmingham on the border of the Black Country next month.