



# U Are Here

U Are Here – connecting communities and sharing cultures through creativity

## Learning document

This document outlines information about the U Are Here project that took place in 2021. It shares some key learning from this process of connecting communities and sharing cultures through creativity, during a pandemic. Thanks to all of the project participants and partners who have been so generous with their time and energy in both delivering the project and supporting the creation of this report.

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Detail of Roots and Wings artwork – Photography by Juneau Projects

## About

U Island CIC and arts organisation Juneau Projects, worked with families from Russian speaking countries as well as, Latvia, Czech Republic, Slovakia, Romania and the UK to create imaginative sculptural birdhouses that tell their stories of migration to the Black Country and their sense of home.

The touring exhibition featured five amazing exhibits that all have a unique story to share, enjoy, discover and celebrate with others.

The project has been made possible by funding and support from Arts Council England, SCVO Vision 2030 Fund, Creative Black Country and Discover Sandwell.

This was the first time U Island had delivered a creative project of this scale and the first time they had made a funding application to Arts Council England. They had significant support from the Small Groups Development Officer Libby Mahoney at Sandwell Voluntary Sector Council (SCVO) and the Creative Adviser Rich Franks at Creative Black Country.

This project was delivered during the COVID-19 pandemic between January and September 2021, with varying restrictions and lockdowns in place throughout the duration of the project. This required a huge amount of flexibility and adaptation from the project team.

Are you here | Uisland CIC ([u-island.co.uk](http://u-island.co.uk))  
To find out more visit:  
<https://en.u-island.co.uk/projects-3>

### The original aims of the project:

- To install an arts trail installation of six Sculptural bird houses at two Black Country venues, reaching an audience of at least 200 in the first month.
- To involve at least 20 people/families in online workshops (at least 50% of participants from Eastern European backgrounds).
- To build understanding between different communities within Sandwell through sharing of migration stories (collection of at least ten stories) drawing parallels between people and birds.
- To test online workshop delivery models and gain feedback from participants on how successful these were.

### The project reached:

- 74 participants, with the majority from Eastern European backgrounds (including Russia, Latvia, Czech Republic, Slovakia and Romania)
- 423 live audiences for the exhibition at three venues, over five days (spread across three weekends).
- At least 9,111 people engaged online. With a potential reach of 29,479. This includes both social media engagement and audience engagement with online content created by the participants. Breakdown of these figures is available in Appendix 2.
- The exhibition had five pieces rather than six as the Czech and Slovak Club, representing the two countries the Czech Republic and Slovakia, wanted to work together to represent the links between their two countries, so their two pieces were linked as one.



## Exhibition

The exhibition was temporary rather than a longer-term installation as originally anticipated, due to both the complexity of the designs created by the groups, the need for the pieces to be stewarded and Covid safety considerations. The project successfully beat the audience target for the project within just 5 days of exhibiting over three weekends. They have also been invited to take the pieces to exhibit at other venues and events, beyond the scope of this project, continuing to extend the audiences for the work even further. This has been facilitated by the participating groups independently of the main project.

The pieces have now also been exhibited at the Moseley Hive In Birmingham at the end of September (arranged and funded by DOR), and Walsall Festival of Sport and Culture in October (supported by U Island and DOR). A huge amount of sharing took place throughout the project, including personal stories and cultural heritage from the countries of the participants. Films were made

about each piece, linked to the exhibition through QR codes. Two of the groups took the project a step further and made their own digital content to further explain their piece and share various elements of their culture in more detail. This content was also linked to the exhibition through QR codes.

It was originally anticipated that there would be a combination of online and in person workshop delivery, but due to both COVID-19 restrictions and logistics of getting people together, all of the creative workshop participation took place digitally and many people involved in the project only met for the first time at the exhibition.

Audience feedback was overwhelmingly positive, and comments illustrated that the project achieved its aim of sharing an insight into the cultures of Eastern and Central European countries and the lives of people who have migrated from there to the UK.



Word Cloud illustrating touring exhibition feedback from visitors  
Detail of Samovar – Tea Traditions artwork – photography by Outroslide Photography



‘A nice idea for children who have migrated to explore and teach to us about their culture through art and how we can find some common ground on who we all are. Thank you.’

**Exhibition visitor**



‘Wowed by the intention, research, thoughtfulness and care which has been invested in these pieces and the project as a whole. A visual feast full of surprises!’

**Exhibition visitor**

Roots and Wings artwork – photography by We Can Create

‘Beautiful artwork with fantastic community partnership that provides an insight into other cultures – hidden gem!’

**Exhibition visitor**



Flying The Nest – Zbor De Dor – Members of DOR greeting guests – photography by Outroslide Photography

‘Absolutely stunning, so interesting to learn about new cultures & stories’

**Exhibition visitor**



Latvian Dowry Chest of the Sun – visitor investigating – photography by We Can Create

Chicken Feet Hut artwork – photography by We Can Create

## Project partners



### Lead organisation

U Island CIC initiated this project, raised the funding and brought together all of the partners involved. U Island CIC has been established to support children and their families from Eastern Europe, to adapt and assimilate themselves into living in the UK and to promote social cohesion, health and wellbeing. They do this by providing community and social activities, networking opportunities for those in a similar position and signposting to other support services.

U Island CIC deliver various sessions looking at how families can integrate themselves into British culture while preserving their ethnic traditions. They believe that integration is not just about learning the language but through understanding the values, culture and taking part in activities within the community.

### Juneau Projects

#### Artists

Juneau projects were the lead artists on this project, facilitating the creative process and fabricating the final pieces. Juneau Projects was formed in 2001 by Philip Duckworth and Ben Sadler. They work across a broad range of media including painting, sculpture, animation, performance, music and installation. Much of their work is made in collaboration with other people and focuses on the relationship between society, culture and the natural world. They are interested in how nature is perceived through the lens of technology, folk art and other cultural mediation. Throughout their career they have examined the process of working in a hands-on way with technology to produce artworks, projects and collaborations. In tandem with this, they are fascinated by the increasingly rapid obsolescence of technology and the impact of this phenomenon upon the objects that artists make. Recent work has developed

from an interest in technological folklore, science fiction narratives and artistic collaboration with groups of people who do not consider themselves to be creative.

They have exhibited at venues including Tate Britain (London), PS1 (USA), Frankfurter Kunstverein (Frankfurt), Grizedale Arts (Cumbria), IKON (Birmingham), Echigo-Tsumari Art Triennale (Japan), Tatton Park Biennial (UK), Somerset House – Kings Cultural Institute/Up Projects (London), Lismore Castle Arts (Ireland) and Two Chairs, Vermont (USA).



### Project Management

We Can Create (formerly known as Blue and White Creative) managed the project, supporting U Island CIC. This included

managing the touring exhibition, marketing, film making and design. We Can Create are a community focused media and creative arts organisation that has over 20 years of experience delivering high quality community engaged projects to diverse audiences locally, nationally and internationally. They are particularly adept and experienced in working to health, regeneration, heritage, education and community cohesion agendas.



### Independent Evaluation

Curiosity Productions carried out the evaluation of this project, including interviews at various stages of the project with partners and participants, and creation of this report. Curiosity Productions produce accessible and inclusive creative events and opportunities that nurture, develop and raise the profile of creatives, artists and local communities. They also provide consultancy services to the cultural sector including creative consultation, evaluation, fundraising, training and mentoring.

## Exhibition venues



### Haden Hill House

Halesowen Road  
Cradley Heath  
B64 7JU  
01384 569444  
[www.sandwell.gov.uk/info/200265/museums\\_and\\_art\\_gallery](http://www.sandwell.gov.uk/info/200265/museums_and_art_gallery)



### Thimblemill Library

Thimblemill Road  
Smethwick  
B67 5RJ  
0121 569 4943  
[www.sandwell.gov.uk/info/200261/libraries](http://www.sandwell.gov.uk/info/200261/libraries)



### Lightwoods Park and House

Adkins Lane  
Bearwood  
Smethwick  
B67 5DP  
0121 569 4141  
[lightwoodsparkandhouse.co.uk](http://lightwoodsparkandhouse.co.uk)

## Funders



Supported using public funding by  
**ARTS COUNCIL ENGLAND**



## Supporting Partners

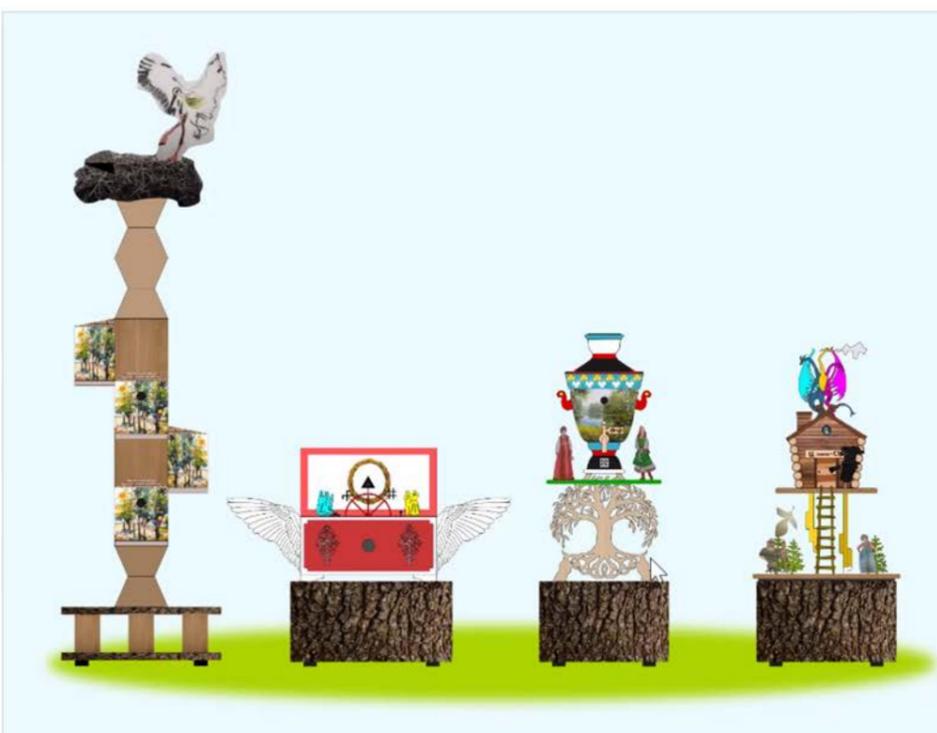




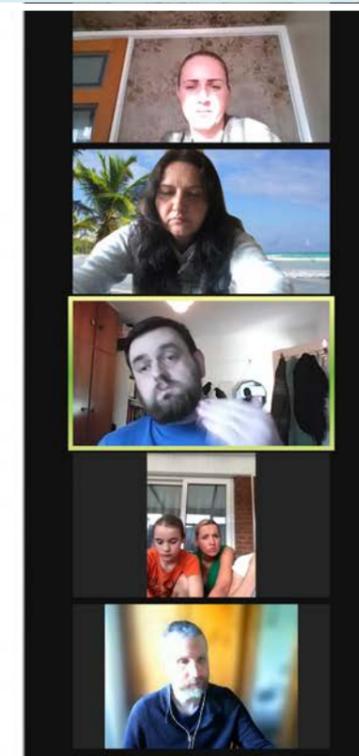
Project pack content for online workshops – photography Juneau Projects

## Project participants

The participants for the project engaged through partner community groups. All of the groups had extremely strong engagement in the project resulting in far more elaborate bird box sculptures than originally anticipated.



Online workshops – Juneau Projects presenting initial designs



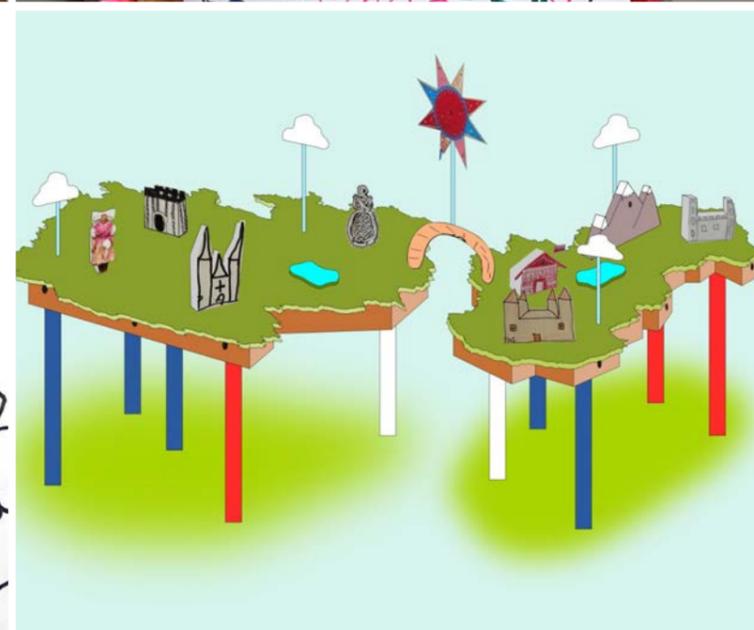
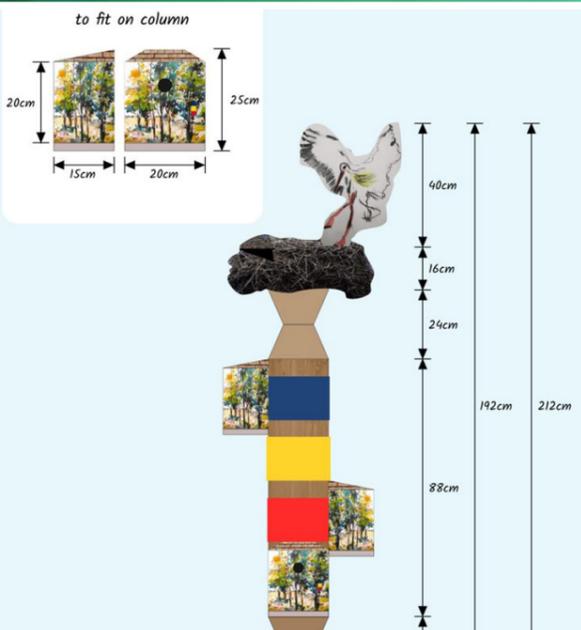
## U Island CIC – Russian speaking and British communities

U Island CIC worked with local artist Richard Flatley to bring together a group of people from both the Russian speaking communities that U Island work with and British people to create a piece that celebrated both Russian and British culture through a shared love of tea.

Richard is very active in the local community. He runs The Sandwell Networkers Group. A group that consists of over 400 members, representing c350 local community support groups, local government departments, national funders and local charities.

Richard Flatley studied at Bournville Art School and is an independent artist who is also an associate artist at Creative Arts. He also runs three community art groups (c50 people) which have run for over 10 years in Oldbury, Smethwick and Blackheath in Sandwell.

<https://www.youtube.com/watch?v=aecW6tzzArU>



Online workshops – designs and models created by participants in collaboration with Juneau Projects

Online workshops – designs and drawings created by participants in collaboration with Juneau Projects



## DOR – Romanian Diaspora

DOR – Romanian Diaspora is a spontaneous association of Romanians from the United Kingdom and Northern Ireland, who wish to support a better Romania, upholding integrity and promoting education. Participants in the project lived mainly in the West Midlands and their piece focused on the different architectural styles of Romania and represented the four main regions of the country. The group created additional digital

content to further explore and explain their piece and their culture. DOR also took an active role in extending the exhibition by funding and managing the exhibition at Moseley Hive in September and supporting the installation and stewarding of the exhibition in Walsall in October.

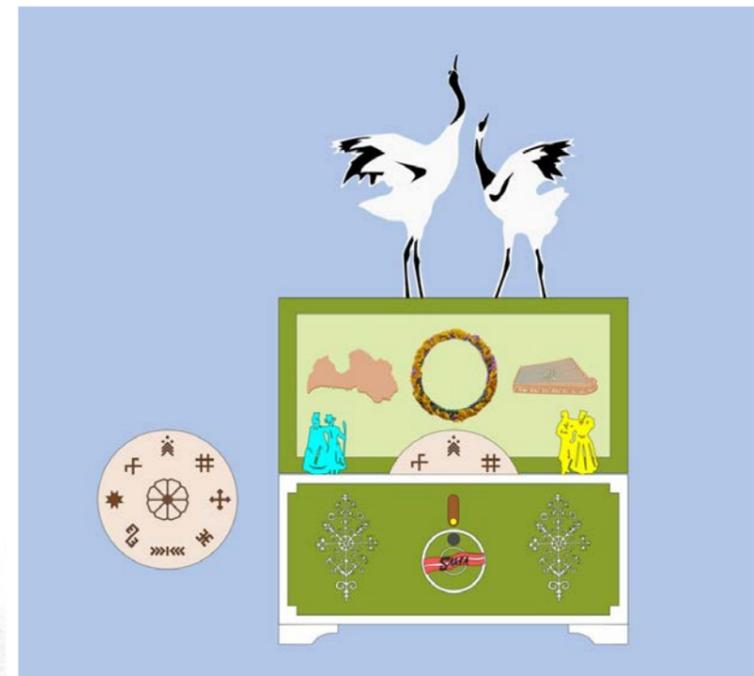
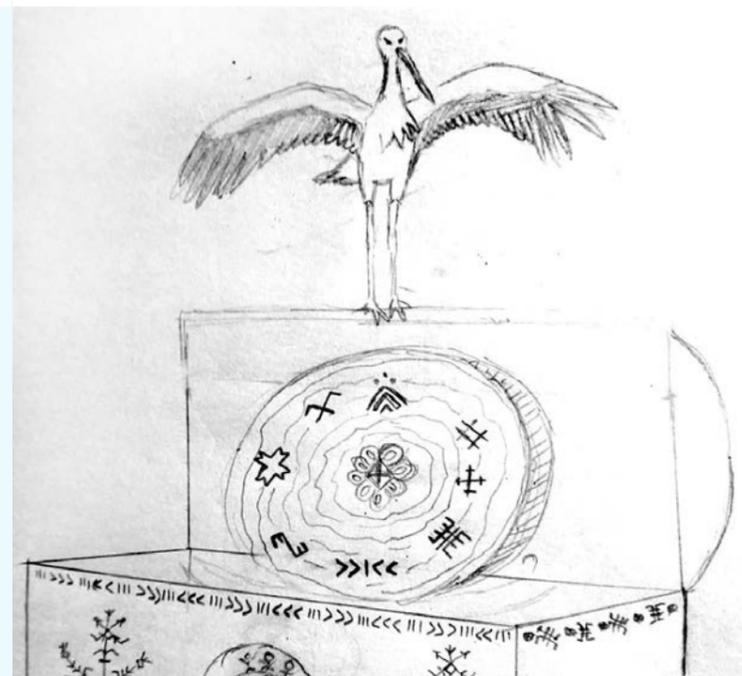
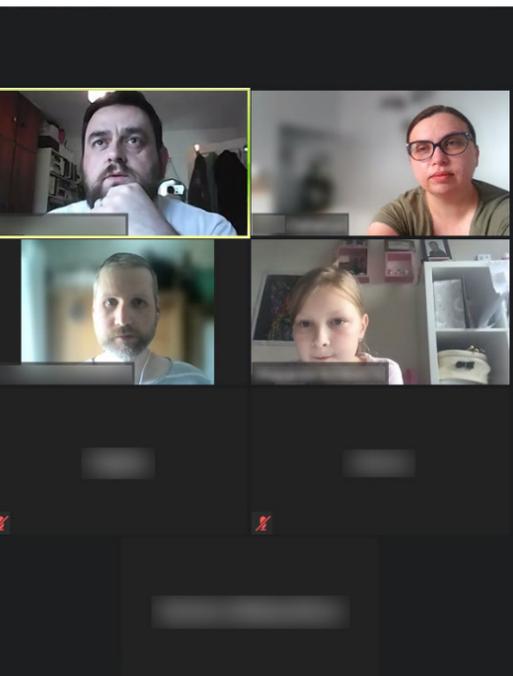
<https://www.youtube.com/watch?v=OYvSeGJOpWk&t=16s>



## Czech and Slovak Club UK

The Czech & Slovak Club UK is a community interest company that promotes the welfare and culture of the Czech and Slovak community living in UK. They organise cultural, social and educational events for Czech & Slovak families, as well as for other communities. They made a decision to create one piece to represent the two countries that once formed Czechoslovakia, inspired by children's memories of visiting the countries that their parents once called home.

<https://www.youtube.com/watch?v=V-ljaMAwBKI&t=39s>



Online workshops – designs and drawings created by participants in collaboration with Juneau Projects

Online workshops – designs and drawings created by participants in collaboration with Juneau Projects



## SmartЯ Kids Club – U Island CIC

SmaRtЯ Kids Club is run by U Island CIC and supports the development of native speech, alongside practical and creative learning experiences. The U Island CIC team facilitated the children’s engagement in the project to create a piece that represented Russian folk tales.

<https://www.youtube.com/watch?v=9J4aDsfw80A>

## SAKTA – Latvian Community

SAKTA is a Birmingham based Latvian community that brings together Latvians, their families and friends to celebrate Latvian holidays, learn more about Latvian culture, customs, values and language. The group created a piece based around the Latvian traditional dowry chest. The group

also created additional digital content to further explore and explain their piece and their culture.

<https://www.youtube.com/watch?v=be0ZOm1mDQ8>



Child playing with artwork – photography by Outroslope Photography

## Learning from this project

There were many firsts for this project which provided great opportunities for learning and building experience for the U Island CIC team and the project partners. In particular:

- Securing resources for the project – funding and professional expertise
- Connecting with new communities
- Online engagement and communication
- Flexibility – adapting plans (many times!)
- Logistics of putting on a touring exhibition
- Managing capacity

## Securing resources for the project – funding and professional expertise

This was the first time U Island CIC received funding from Arts Council England for a project. Their first application was unsuccessful, and they used the feedback from that application to re-write and re-submit. Their key advice for any small or voluntary organisations wishing to do a creative project and apply to Arts Council England (ACE) is:

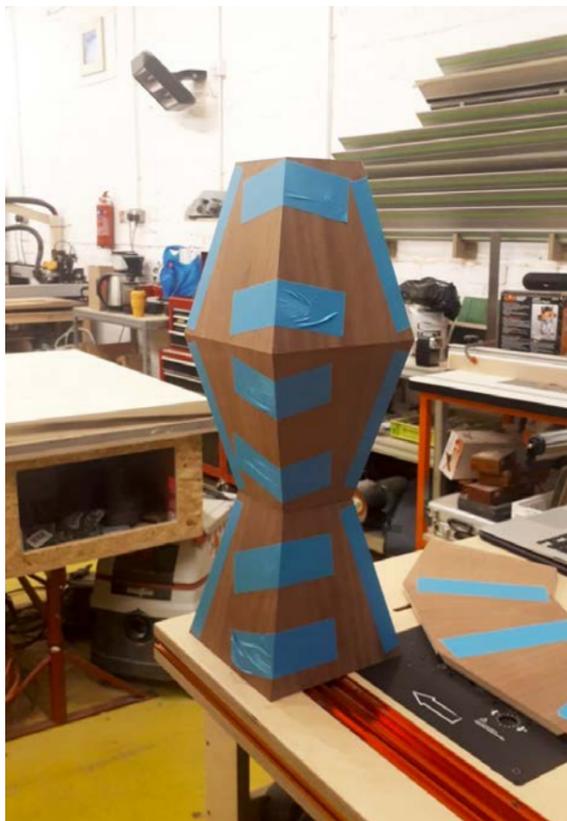
- Don't give up, you might be unsuccessful with your first submission but the feedback you receive will help you write a stronger resubmission
- Factor in the time within your plans to have to resubmit. Take note of the turnaround time for a decision, and ideally allow time to resubmit and have to wait for a second decision before you can start your project.
- Get help writing your application – this could be from your local voluntary sector council or any arts professionals that you are collaborating with. Be aware that ACE won't provide any specific advice or feedback on your project idea and won't look at draft applications. The only way you get feedback is by making a full submission.
- Allow plenty of time to write your application and to enter it onto the online grants portal. It's quite complex and requires initial registration that takes time to approve before you can even enter your application.
- If you just want to get some funding for your organisation this isn't the way to do it. You must have a project you are passionate about delivering in order to make it worth the effort, and all the funding you receive will need to be spent on the project.

- Get professionals who work in the arts sector involved in the development of your project as early as possible, so they can support you to develop the project plans and funding application.

U Island CIC were also successful in getting local funding from SCVO Vision 2030 Community Grant, which was a simpler process, but overall made the project and budget more complex.

SCVO Vision 2030 Community Grants set out the ambitions towards making Sandwell (in 2030) a thriving, optimistic and resilient community. Central to this vision is the message of closer partnership working between all sectors and communities across the borough. SCVO is delivering this grant programme, on behalf of and in partnership with Sandwell Metropolitan Borough Council, to enable voluntary and community groups to deliver activities in Sandwell, and to Sandwell residents.

In addition to the U Island CIC team's dedication, hard work and experience of delivering smaller community projects, a key to the success of this project was the experienced professionals they worked with to deliver the project. The majority of the project budget was spent on the artists, fabrication costs, and the project manager. This ensured that the project was delivered to a high quality and met all targets. It also ensured that all the project participants had a positive creative experience, and the final pieces were beautifully and expertly made.



Artwork in progress – photography by Juneau Projects

## Connecting with new communities

A key aim for this project was to bring different communities and community groups together through a shared process. U Island CIC wanted to link with groups and communities that they had not worked with before and create opportunities for cultural sharing and learning through the project.

The project was hugely successful in achieving this and the results of this have significantly exceeded any expectations.

Previously U Island CIC's work has focused on working with Russian speaking families and communities. For this project they extended an invitation to any community group who identified as Eastern European. Their theme of connecting the migration of birds with the migration of people captured imaginations. The opportunity to connect and creatively explore their different Eastern European cultures during the pandemic and post-Brexit was something that people responded very positively to.

**'I really liked the concept. I love the fact that they linked the birds' migration to human migration. I thought it was really a very easy metaphor, but not many people think about it. It was a good opportunity to actually bring culture and heritage and identity together in my mind after Brexit, which is even more quirky. It gives hope.'**

**Project participant**

Key to their success in initially engaging people with the project was:

- A clear, simple project idea that captured imaginations and felt relevant to those invited to take part.
- A warm and open invitation to an initial online session to discuss and explore the project idea.
- Previous experience within the U Island CIC team of engaging with communities.

The key to participants' sustained and deep engagement with the project throughout was:

- Clear and regular communication throughout, working on a platform that worked for everyone involved (WhatsApp)
- Flexibility from the artists to adapt the project plans and delivery to suit the needs of the groups.
- A co-creation process that provided space for everyone to bring their ideas and creativity and continue to feed into the project and the creation of their final piece throughout the whole project process. This ensured that ownership of their work and the wider project was maintained right to the exhibition of the final artwork.
- Authentic enthusiasm from the lead artists and project manager to learn from the participants about their cultures.



Visitors examining artwork at Haden Hill House – photography by U Island CIC



Visitors at Lightwoods House – photography by Outroslide Photography



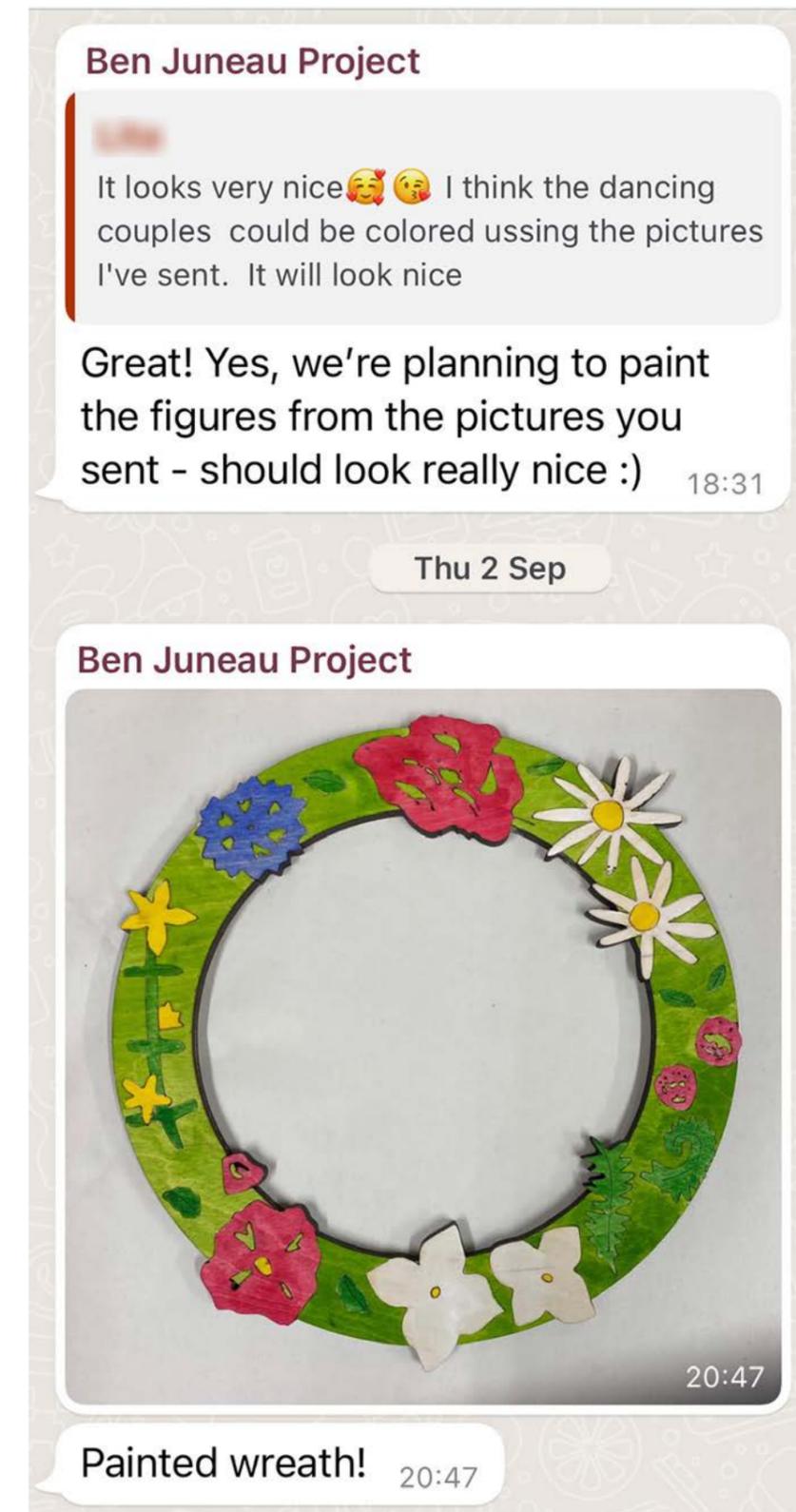
Visitors at Haden Hill House – photography by U Island CIC



Volunteer looking at artwork at Thimblemill Library – photography by We Can Create

'I want to compliment the artists, the way the flexibility. The interest they showed around our culture, language and everything else.... they didn't know much about our culture but the way they wanted to know, it really opened us up and wanted to give more and provide more for them to understand to be able to create and I just really liked the collaboration that we've managed to have.'

**Project participant**



Excerpt from WhatsApp group conversation

# Online engagement and communication

At the start of the project it was anticipated that there would be a blended approach to project delivery with some workshops online and some face to face, possibly outdoors. Due to continued lockdowns and uncertainty around COVID-19 restrictions, and logistical challenges in bringing people together, all participatory activity actually took place digitally, as described previously, through a combined process of Zoom hosted workshops, WhatsApp groups and Google Drives that facilitated creative idea sharing.

All of the participant feedback was extremely positive about the online process. For some it made the project more accessible as they were able to fit it around other responsibilities, particularly those with children, or those who lived outside of Sandwell where U Island CIC are based.

'and an amazing time saver because sometimes when you have physical meetings you spend hour, hour and a half traveling one way for the meeting... it was easier for us even to get together for that reason because a random meeting with everyone, can from the travel time is challenging.'

## Project participant

It also made it easier for some to take the step to participate in a creative project like this when they had never done so before, because they could do it from home.

'And just being home is very comforting.'

## Project Participant

The ongoing engagement between the participants and artists through dialogue on WhatsApp between formal workshop sessions developed a much stronger sense of connection, ownership and dedication to the project than may have been possible solely through a set of workshops. It enabled participants to do a large amount of self-directed creative work that they could then share and get rapid feedback on from the artists. It also enabled the artists to share

stages of the fabrication process and check in with participants on specific details within the pieces as they were being built.

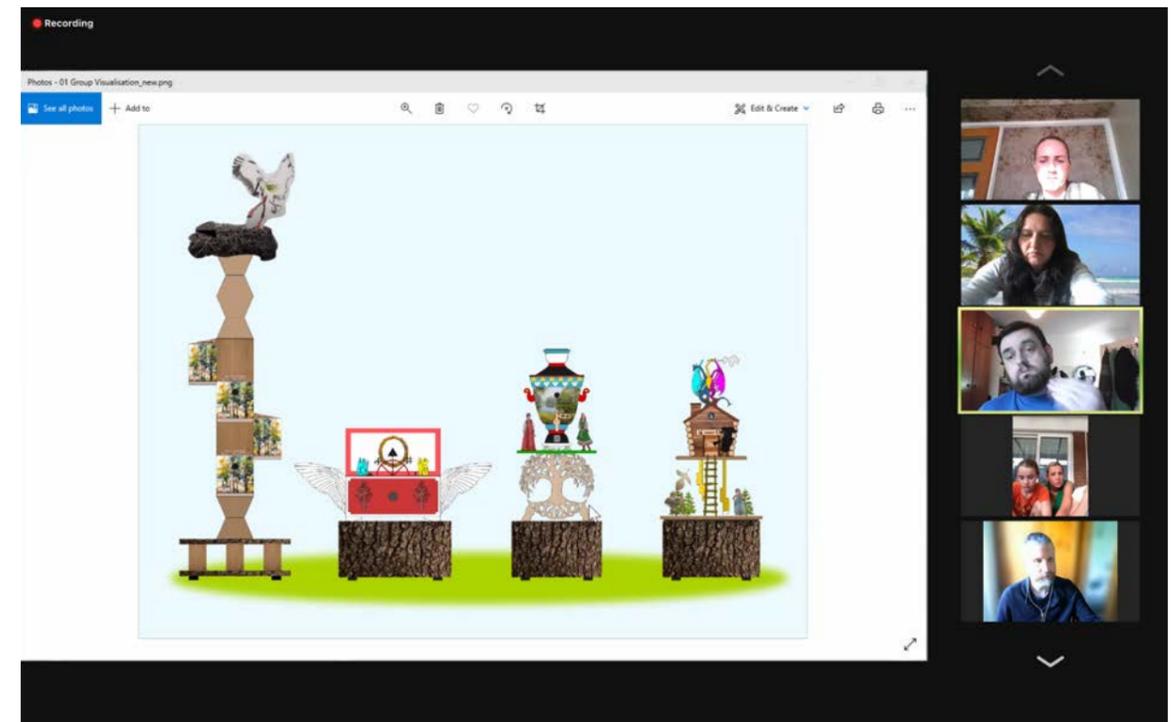
'if there will be all the time face to face it will be hard I think, we will be overwhelming the artists by bringing all these pictures in and saying oh we want this, this, this, but then WhatsApp we could share little by little I did this, I did that, and I have idea, it was bit easier to grasp the concept'

## Project Participant

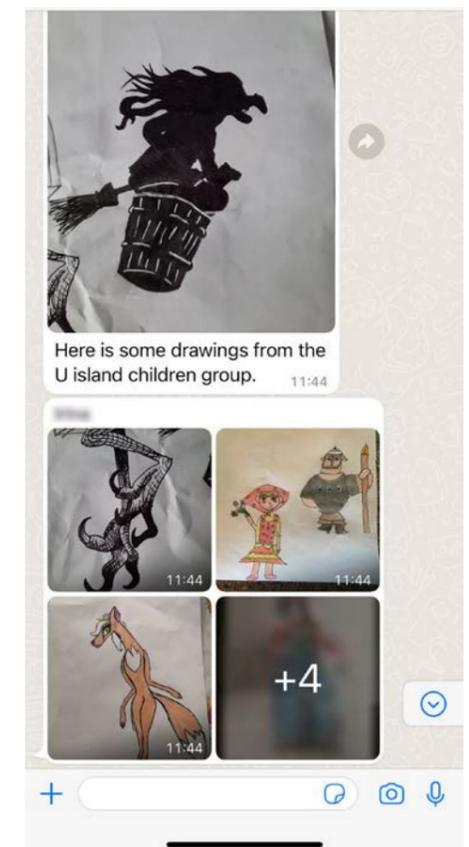
The artists had not carried out a project in this way before and it has also been a valuable learning experience for them in terms of a different approach to the co-creation process.

'It became quite a new, unique way of co-designing, I don't think we've ever quite done it in that way, where it became less workshop dependent, and the workshops shifted more to conversations with the groups, and chances to talk through stuff, less about doing that through practically leading people through making stuff, it was literally, about conversations, and then a lot of the making was happening in people's own time. And then that's where the WhatsApp groups really came into their own really. That allowed people to contribute in other ways as well, ...to think about it more and write down responses or to translate things or use diagrams, drawings, and that kind of thing to share their ideas.'

## Juneau Projects



Online workshop, Juneau Projects presenting initial designs



Excerpts from WhatsApp group conversation

## Flexibility – adapting plans

It is likely that every project that has taken place during the pandemic has had to adapt and be flexible as the situation has constantly evolved and changed. It is also always an element of any good community engaged project to have some level of flexibility in order to accommodate the creativity and needs of the participants. This project possibly changed more than most, and not just due to COVID-19.

The artists started with an online version of their usual delivery model, expecting to run workshops that developed ideas and designs with the groups and then provide them with materials to make and build those designs. Instead of being in a room together they sent out activity packs to each household taking part and the location of the first workshop was Zoom.

What the artists realised after their first workshop sessions was that this project needed a different approach, due to the ambition and level of engagement of the participants. Having had a pre-workshop briefing meeting with U Island CIC many of the groups had already started to develop their own ideas and designs before even meeting the artists.

Juneau Projects adapted to this organically even within those first workshop sessions, allowing space for everyone to share their thoughts and ideas, rather than ploughing on with their workshop plan. They then quickly revised how the project was going to work as they realised their role was more about facilitation and realisation of the ambitious design ideas of the groups, rather than hands on practical making workshops based around a shared template. Ben and Phil created an authentic co-creation space through digital communication, combining Zoom meetings with WhatsApp groups and Google Drives that facilitated a creative dialogue between the artists and participants where ideas, examples and links to specific cultural references, sketches, design drawings and photos of work in progress were shared. The way of working was bespoke and different for

each of the groups. Some of the groups were mainly adults and all members could engage with the WhatsApp dialogue, some groups were mainly children, so more time was spent in Zoom workshops and communication in-between those workshops was with the adult group leads who also facilitated activity with the children in-between the artist led sessions.



Excerpt from WhatsApp group conversation

The timeframe for the final build and exhibition of the pieces was adapted to accommodate many of the participants needing to go and visit family in other countries once travel restrictions lifted in the summer.

The build and exhibition of the final pieces was also adapted from original plans, partly due to COVID-19 restrictions lifting, enabling indoor exhibitions to happen, and mainly due to the ambition of the participants' designs requiring that to happen. These bird boxes were not going to be simple rustic pieces that could be installed outside and left to the elements. One group wanted smoke to come out of a dragon and parts to spin. Juneau were able to make that happen, but not in a way that could withstand any weather, within the available budget, so the decision was made to exhibit the pieces on specific days within the buildings at the locations that were originally going to host the outdoor exhibition.

Despite the uncertainty of ever changing COVID-19 restrictions it was actually the very positive approach to co-creation and collaboration that required most of the adaptations to this project.

Juneau Projects did everything they could to work with the participants to realise their ideas and ambitions. They negotiated around how things could be achieved and there was some compromise along the way due to logistics, but overall they did everything they could to enable the participants to create something that shared their culture in the way they wanted it to be presented. This was an authentic co-creation process, where the participants were supported by the artists to realise their creative vision.

**'It's just quite unique situation with the pandemic and lockdown. So you're having to rethink how the project could work quite quickly, really. It's been a real learning curve for us. Working across six groups as well, we've worked with multiple groups before, but I think that combined with how we managed that online, that's all been quite a lot of learning for us, really, but very, very useful learning.'**

### Juneau Projects

The digital communication was so successful that people built and developed really strong relationships and created extremely intricate pieces without ever meeting

'the first time I met him was at the exhibition and he felt like an old friend'

### Project Participant

The project did work differently for groups where children were the main participants as the artists were not in direct contact with the children on WhatsApp, this was mediated through the group leaders. The success of those groups was due in large part to the creativity and hard work of the volunteer group leaders who had most of the direct regular contact with the children and with the artists. The artist Zoom workshops were focal points, but a large amount of independent work happened between those sessions with the group leaders and the children.

'one of the slightly negative parts of WhatsApp having such a strong role in it was that particularly with the groups where there were more children involved, obviously, it meant they couldn't really be involved in that process, it had to be mediated through the group leaders. I think in that sense, we probably got less contact time in that way with the groups where there were more children. Again, it was about finding a way of working with group leaders to pass information on and get ideas through and I think the groups that did have a lot of children involved were already groups that were quite established and had a way of working anyway, so it worked out OK.'

### Juneau Projects

It was felt by one of the group leaders that involved children and their families, that more direct contact with the artists, ideally face to face if it had been possible, may have helped to sustain engagement with the children.

If there had been a physical workshop perhaps kids would have produced more drawings and material. They needed constant prompting to get things from them after the workshop. The box of materials was a lovely idea, that was what they enjoyed the most, building the 3d sculptures with the wooden pieces. Once

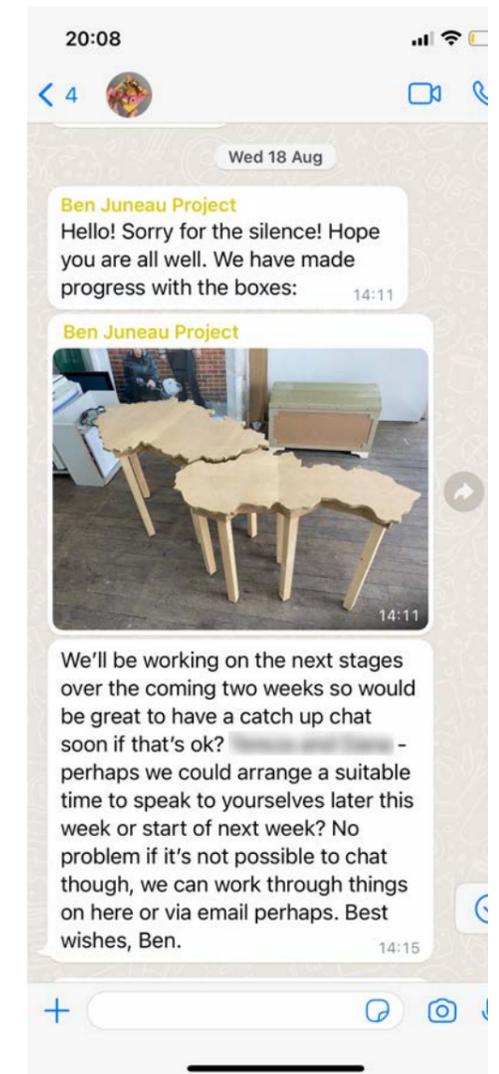
workshop was over life is busy so you forget about it. When kids can see, touch and feel something maybe they engage more.'

### Participant group leader

Almost all of the participants and project partners said that they would have loved to have at least some face-to-face sessions or meetings and expressed the wish to all be in a space together to work through ideas or planning. However, this was mostly expressed as something that would have been nice and may have moved the project on at certain key points, but it was felt that the project was not significantly held back by a lack of face-to-face contact for the majority of the groups. Being online made the project more accessible to most participants.

'I don't know all the other groups, but as far as we're concerned, we're actually quite comfortable running remote projects. So for us, this was the perfect setting, I doubt that we would have been able to participate if it hadn't been online.'

### Project participant



Excerpts from WhatsApp group conversation



Juneau Projects setting up exhibition at Thimblemill Library – photography by We Can Create

‘Really enjoyed seeing the exhibitions and hearing the stories of different cultures. It helped to have someone explain verbally too! Love the birds metaphor. Thank you!’

**Exhibition visitor**

## Logistics of putting on an exhibition

A major learning point for the U Island CIC team was all the logistics involved in putting on the exhibition, with the additional challenge of multiple venues with different COVID-19 safety procedures in place. The key learning points were:

- Every venue needs their own risk assessment that addresses specific challenges and requirements of that venue.
- Every venue ideally needs a site visit to plan the installation of the exhibition for that space.
- Venues need a long lead-in time to allow for sign-off of paperwork such as risk assessments.
- Stewarding of the exhibition needs to be planned into the project (and ideally the budget, so you are not completely reliant on volunteers).
- If the stewards have a strong understanding of the project and engage with visitors, it significantly adds value to the experience of audiences visiting the exhibition.

## Managing capacity

Everyone in this project went above and beyond to make it a success. The U Island CIC team gave every spare moment to delivering this project, alongside all the paid professionals involved who worked beyond the remit of their agreed contracts to meet the ambition of the participants. The amount of voluntary time put into community arts projects is often unacknowledged and unaccounted for. No-one was able to record or accurately estimate the amount of time they gave to this project, as they just did it whenever they were able to, but the U Island CIC team did acknowledge that it was not sustainable for them to continue to do projects of this scale without a larger budget to pay for more project management time.

'So for small organisations like ours, where we have no office, we don't have any paid staff. We don't have any regular kind of income that covers salaries or anything like that. Definitely this project wasn't even financially viable on paper, if you know what I mean? Because Yeah, we had to add much more. Because our time was free. We had to spend lots of time, even pre project, we spend lots of time to do the application. And so, definitely projects like this are easier for organisations that are already well established and have overheads covered already, for smaller organizations it's a big challenge. But I think we did it better than many established organizations, so we can be proud of ourselves.'

### U Island CIC team member

Everyone involved were so inspired by the enthusiasm and ambition of creative ideas from the participants that they worked extra hard and adapted the project to realise that vision. This resulted in an incredibly successful project that exceeded all targets, with highly engaged participants, beautiful, intricate, multifaceted artworks, and a legacy beyond the project that nobody had anticipated.

'I have much more positives than negatives, regardless of all the difficulties and tiredness and everything. Personally, I feel very, very proud of all of us, as organization and all the communities as individuals that actually took part. So much time and effort, and there was so much involved in this. So I think the positives are overwhelming.'

### U Island CIC team member

Dedicating every spare moment to delivering projects is not sustainable long term, and the entire project team including U Island CIC and the professionals employed on the project acknowledged that more boundaries need to be in place for future projects. Learning from everyone involved in managing and delivering the project was:

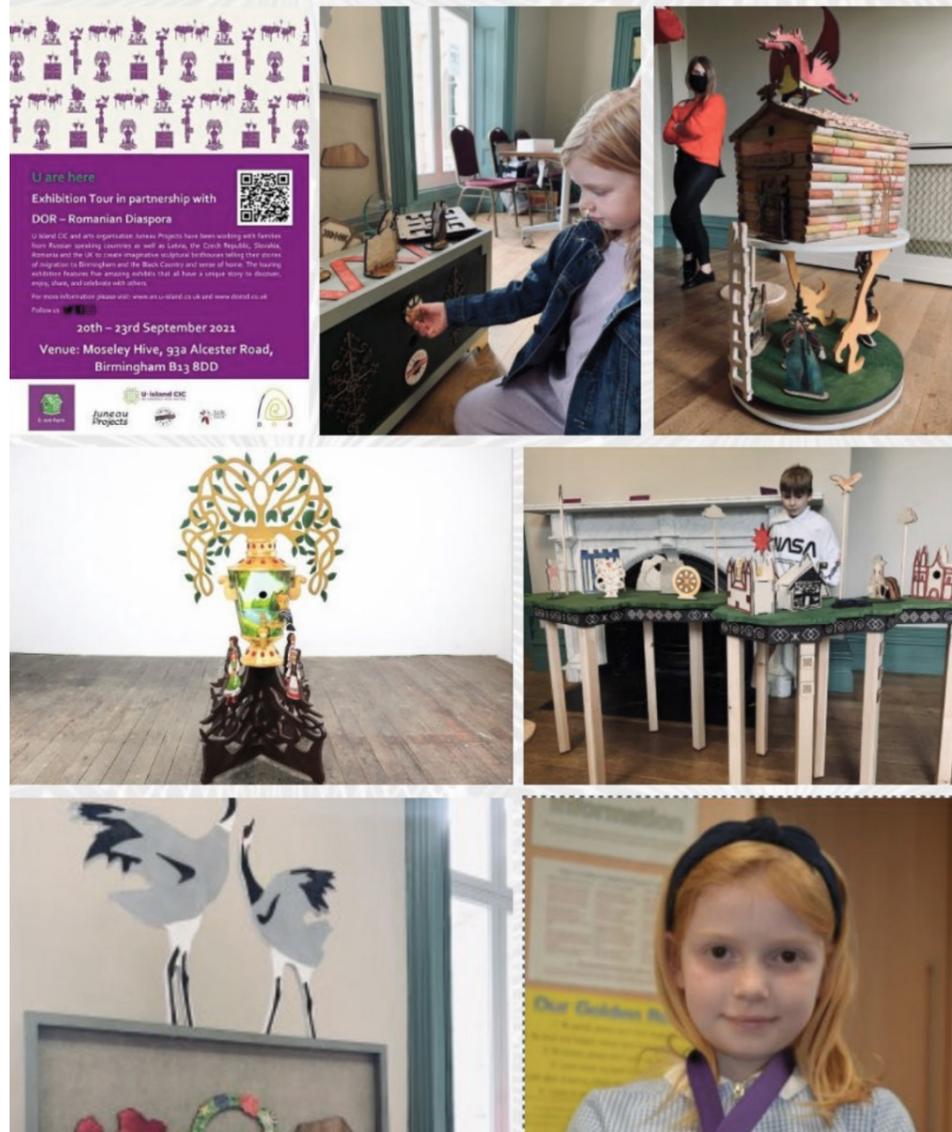
- WhatsApp and similar messaging apps are brilliant for communication with participants and take project engagement to another level, however it is important to establish boundaries and manage expectations – for example give clear times and days when it will be possible to respond, rather than having an expectation of 24-7 engagement.
- Community engaged projects will always take more time than you expect, budget for adequate paid project management and delivery support to take the pressure off volunteer members of the team.
- Budget for paid professional time for different aspects of the project in addition to project management, including: marketing, design, exhibition/ event set-up and stewarding, project documentation and evaluation.
- Have an adequate contingency budget (ideally 5% of the budget) to allow for project changes that could require additional paid time for paid professionals involved or other unexpected costs.



Volunteer looking at artwork at Thimblemill Library – photography by We Can Create

## Unexpected outcomes – above and beyond expectations

Some of our children have recently been involved in a local art project, which is currently on tour. You can visit the exhibition at the Moseley Hive, between 20-23rd September. More info below:



Excerpt from WhatsApp group conversation

This project exceeded expectations in many ways, and everyone involved had a flexible approach that enabled additional outcomes to emerge.

Key additional outcomes that were not anticipated for this project were:

- Additional exhibition tour dates for the pieces beyond the scope of this project, that are being facilitated by the participant groups. So far this includes:
  - Moseley Hive, Birmingham in September 2021
  - Walsall Festival of Sport and Culture in October 2021
- Participant groups are planning further activity with their own pieces to utilise them as a centrepiece for further culture sharing events and activities (once the extended project exhibition tour has finished)

New collaborative projects are emerging between the groups involved, and the groups are now regularly inviting each other to be part of their projects and events.

'I have invited Russian and Romania community to be part of a creative project for the Commonwealth games. It started as Czech & Slovak community, but now decided to involve other nations. Because of this project we have made these lovely connections for future projects and friendship as well. Without this project I would never have heard of U Island.'

### Project participant

- Groups that did not participate in this project and have now seen it are asking to be involved in future projects with U Island CIC, and also asking for another similar project to be run so they can take part next time. U Island CIC are considering

this project becoming a model they can re-run with other groups.

- Individual participants have had significant personal outcomes from this project:
  - One participant had done no drawing since being put off as a child, believing they couldn't draw and were not creative, they became one of the most active members of the groups, sketching and drawing ideas. They are now participating in other creative projects within their local community, that they would not have considered doing before
  - One young participant proudly took her medal from the project to school and her mother sent information about the project which was then shared in the school newsletter.

'I would love and welcome any more opportunity to work with the people and organizations that we have [worked with on this project]. For myself, personally, and I think for my colleagues, it's been amazing. Absolutely fantastic. To meet everyone, to see the passion that was driving the project and willingness to connect on some level with no boundaries, I really love that.'

### Project participant

'It's a beautiful thing to see various communities unite together to inspire and teach others! The hosts were amazing at explaining things. Overall, I had a great time exploring the exhibition.'

### Exhibition visitor



Artwork on display at Lightwoods House – photography by Outroslide Photography

## Conclusion

This project was driven by the enthusiasm, passion and energy of all of the people involved. Everyone went above and beyond, giving extra time and support to this project including the U Island CIC team and participant group leaders (who were all working voluntarily on the project), the professional artists and project manager, and all of the participants involved. This tone and ethos of doing everything possible to make the project a success came from the core U Island CIC team, their passion and enthusiasm was infectious. The artists and project manager were all very experienced, talented and caring individuals who created and held a positive virtual creative space for the work to be developed, respected every contribution and adapted their approach to the needs of the participants.

Key learning has been:

- Securing resources for the project takes a lot of time and is more likely to be successful if you involve and get support from experienced professionals and experts.
- Key to engaging participants in a project is a clear, simple project idea that captures imaginations and feels relevant to those invited to take part.
- You need clear and regular communication throughout the project, using a platform that works for everyone involved (e.g WhatsApp)
- Co-creation is successful when the process provides space for everyone to bring their ideas and creativity and continue to feed into the project and creation of the piece throughout the whole project duration, so involvement and ownership is maintained right to the exhibition or sharing of the final pieces.
- Sustained communication with participants in between key workshop points in a project builds a stronger engagement and ownership with participants, particularly

for projects involving adults or young people who can utilise online messaging platforms. This could work in projects where there is also face to face activity, as well as purely digital projects.

- For projects working with younger children, direct practical contact between participants and the artists is more successful, as they are unable to engage with online messaging platforms.
- WhatsApp and similar messaging apps are brilliant for communication with participants and can take project engagement to another level, however it is important to establish boundaries and manage expectations – for example give clear times and days when it will be possible to respond, rather than having an expectation of 24-7 engagement.
- Community engaged projects will always take more time than you expect, budget for adequate paid project management and delivery support to take the pressure off volunteer members of the team.

This project proved that a community arts project can be delivered entirely online and produce high quality, beautiful and authentically co-designed physical pieces of art that everyone involved feels proud of.

‘It was definitely a very unusual feeling, to go to an exhibition and know that your work is there. So I remember at Haden Hill, I was looking at the piece and there were about four or five people that came into the room in quick session and I think I said to every one of them, ‘I was part of this!’ Sense of pride, definitely.’

Project participant

Detail of Flying The Nest – Zbor De Dor artwork  
– photography by Outroslide Photography



## With thanks to

This project and this report would not have been possible without the generosity, enthusiasm and support of everyone involved.

Thanks to the U Island CIC team for initiating this project and opening up possibilities for more collaboration and connection between different communities within the Black Country and the West Midlands.

Thanks to all of the participant group leaders and members for taking a leap into the unknown and bringing others with them to fully engage with this project and create some extraordinary beautiful pieces of art. Thanks to members of U Island CIC, SmartЯ Kids Club, DOR, SAKTA, UK Group and the Czech & Slovak Club.

Thanks to Juneau Projects for facilitating a flexible collaborative creative process that enabled every person involved to engage fully, despite never meeting in person.

Thanks to We Can Create for supporting U Island CIC to manage and deliver this project and ensure that such a complex and ambitious project delivered above and beyond all targets and expectations.

Thanks to Outroslide Photography and Paul Stringer for documenting the final exhibition at Lightwoods Gardens and House.

Thanks to Hardluck Hotel for the editing of the group explanation films.

Thanks to Arts Council England and SCVO Vision 2030 Community Grant for funding this project.

Thanks to Creative Black Country, SCVO Discover Sandwell, Thimblemill Library, Haden Hill House and Lightwoods Park and House for supporting this project.

Detail of Samovar – Tea Traditions artwork  
– photography by Outroslide Photography





DOR (Romanian Diaspora) – presented with thank you gift from U Island CIC – photography by Outroslide Photography



Cz Sk Club UK – presented with thank you gift from U Island CIC – photography by Outroslide Photography



SAKTA (Latvian Community) and DOR (Romanian Diaspora), meeting at final exhibition – photography by Outroslide Photography



SmartЯ Kids Club (U Island) – photography by Outroslide Photography



UK Group– presented with thank you gift from U Island CIC – photography by We Can Create

# Appendices

## Appendix 1 – The U Are Here sculptural bird boxes

### Samovar – Tea Traditions

U Island CIC & UK Group  
Russian Speaking and UK born Communities  
en.u-island.co.uk

The most popular daytime drink amongst both Russian speaking people and the British is tea! It is more than a drink to both our peoples; it is an opportunity for friends and family to sit together to renew their bonds of friendship and familial love and to talk. Through our common love of drinking tea, we decided to create our work of art to celebrate this and other things which bring us closer together. This exemplifies the ethos of U Island CIC in bringing people closer together.

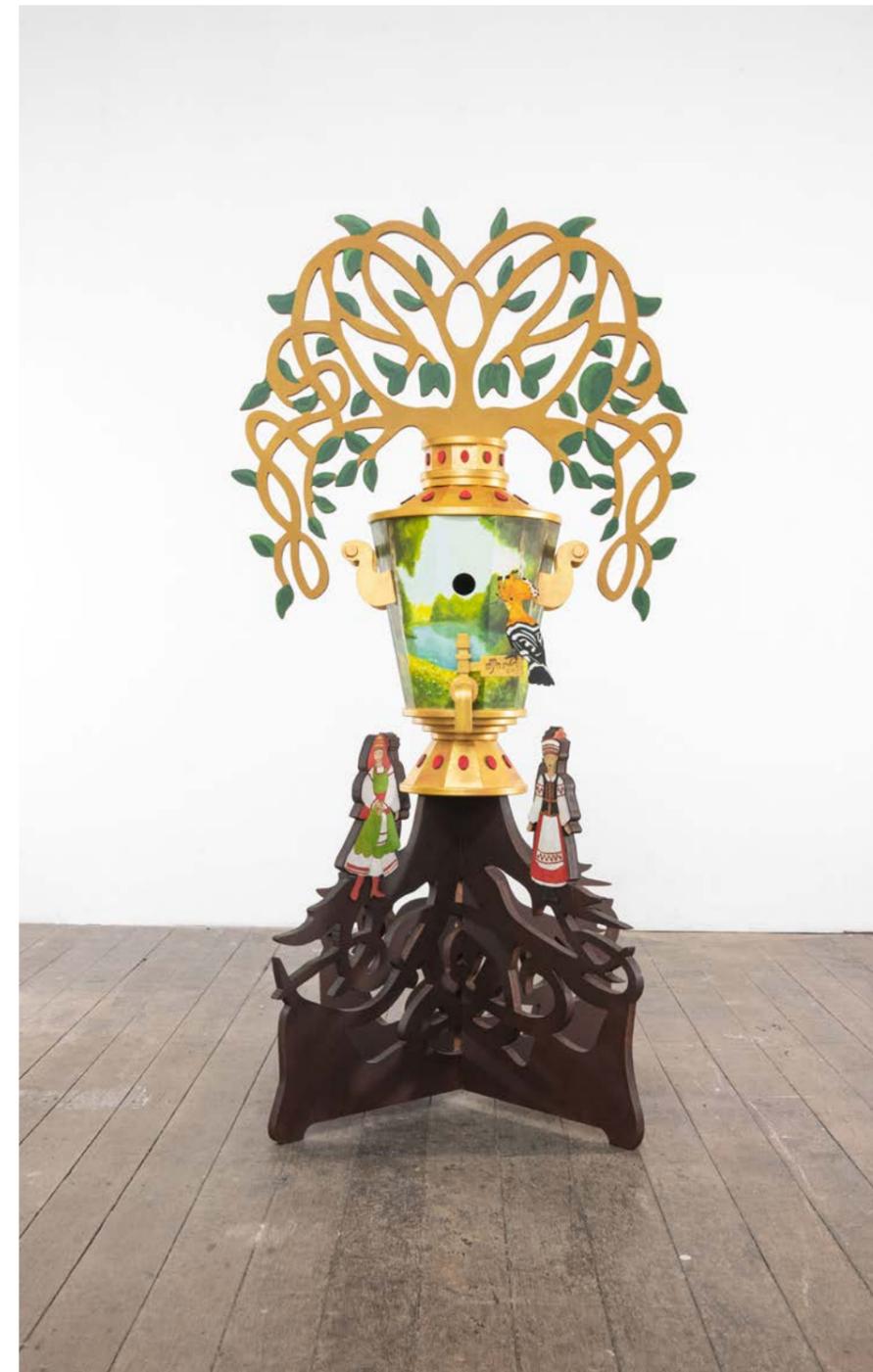
The two major elements combined in this work of art are the Samovar and the Tree of Life. The Samovar representing the Russian and the Tree of Life the British and Celtic traditions. The elements have been combined in a sculpture that also performs as a bird box/table, representing the movement of the Russian speaking people to the UK, like migrating birds.

The samovar has served as a Russian teapot since the mid 1700's. It is 3 or 4 times larger than the standard British teapot and is an ornate and beautiful object. It is also of symbolic importance to Russian speaking people. Old samovars are passed down through generations and become family heirlooms and are the centerpiece of social gatherings. The meaning of the word "samovar", despite its considerable age, is still clear to everyone. It reflects the functionality of the object; a direct translation is "he cooks".

The Tree of Life origins in British and Celtic tradition go back over 2000 years. It commonly represents the interconnectedness of everything in the universe. It symbolizes togetherness and serves as a reminder that you are never alone or isolated, but rather that you are connected to the world. The roots of the Tree of Life dig deep and spread into the earth, thereby accepting nourishment from Mother Earth, and its branches reach up into the sky, accepting energy from the sun and moon. The Tree of Life symbol also represents the connection to one's family and ancestors. The Tree of Life has an intricate network of branches that represents how a family grows and expands throughout many generations. The knotwork of the roots symbolises that together we are united and stronger. By binding together, we are connected to one another, we have a place of security and safety in the heart of our community.

The four figures of women are dressed in the national costumes of Belarus, Estonia, Russia and Ukraine.

<https://www.youtube.com/watch?v=aecW6tzxArU>



Studio photography by Juneau Projects & We Can Create

## Flying The Nest – Zbor De Dor

DOR – Romanian Diaspora  
Romanian Community  
dorod.co.uk

### Themes:

Regions of Romania: Moldova, Dobruja, Wallachia, Transylvania  
Architecture styles through times: from Roman Empire to today  
Links between Romania and the UK  
Cradle to grave: life in time and space (UK & Romania)

### Elements:

- 3 Bridges to link the 4 regions of Romania: Traian's bridge, Oravita–Anina Rail Bridge, The Bridge of Lies
- 4 houses: one for each region

For DOR – Romanian Diaspora, it is important to showcase the multiculturalism and complexity of the space we come from and into, focusing primarily on history and cultural anthropology. The title comes from an idiomatic combination between English and Romanian illustrating a fact of life: children, like birds, grow up and move out or move on; and an inherent need: that of (re)connecting with one's heritage.

From the 19th Century, Romanian history is closely intertwined with UK history. The British influence is more visible in some parts of Romania such as Dobruja and Wallachia. The link is currently enhanced by Prince Charles' residence and activity in Transylvania.

The birds we chose to be part of the regional landscape are either unique to Romania or shared with the UK. We are all constantly moving between cultural spaces, choosing to nest here and there, hopping between languages and navigating between family and friendships in both countries.

Life is ephemeral but heritage lasts for generations and should be cherished always. As you discover our bird boxes, we hope you feel inspired and let your imagination take flight.

<https://www.youtube.com/watch?v=OYvSeGJOpWk&t=16s>

Additional online content created by DOR community group members:

<https://www.youtube.com/watch?v=0hYlxGkfRNk>

<https://www.youtube.com/watch?v=AVzjm557gGM>

<https://www.youtube.com/watch?v=6Jounael6cg>



Studio photography by Juneau Projects & We Can Create

**Roots & Wings**  
Cz Sk Club UK  
Czech & Slovak Community  
czskclub.co.uk

*“There are only two lasting bequests we can hope to give our children. One of these is roots, the other, wings.”*

**Johann Wolfgang von Goethe**

Our bird boxes represent the unity and enduring friendship of two countries in the heart of Europe, which once formed Czechoslovakia. With childlike playfulness, they tell a story of emigree parents who feed the engines that power the wings of our imagination and unique creativity. They also speak of intricate roots that reach all the way back to the Motherland and nurture our beautifully complex identities with shared culture, memories and love.

We hope to create a safe haven for many birds, one where borders are replaced with bridges in the shape of rožek or rohlík, a crusty crescent shaped roll beloved by Czechs and Slovaks alike. When designing the boxes, children drew on their knowledge and experiences of places of historical and cultural significance, from the proud medieval Castle of Vyšehrad in Prague to exquisitely hand decorated wooden cottages of Čičmany in Northern Slovakia. The Golden Eagle, national bird of Slovakia, soars in pursuit of freedom while the white dove symbolises a peaceful farewell when in 1992 the two nations parted as friends.

<https://www.youtube.com/watch?v=V-ljaMAwBKI&t=39s>



Studio photography by Juneau Projects & We Can Create

## Chicken Feet Hut

SmartЯ Kids Club (U Island)  
Russian Speaking Community  
en.u-island.co.uk

We are delighted to present to you our magical sculptural bird box, designed by children from the Russian speaking community.

The story of the 'Chicken Feet Hut' comes from a series of Russian folk tales about one of the most renowned evil characters from around the world... Baba Yaga the Witch. Most Russian folk tales are based on defeating evil through completing various challenges, making wise decisions, and fighting numerous villains, including Baba Yaga, Koshchei the Deathless and a three-headed dragon Zmey Gorynych. Warriors need to defeat all three of them to be able to free the most beautiful or the wisest girl on earth. Baba Yaga like every witch can fly, but not on a broom. Russian witches fly in a bucket with a broom as a steering wheel! One of the most interactive and funny moments in the tales is when the main character meets the Chicken Feet Hut in the woods. The hut responds to the words "Hut, hut, turn with your front to me and with your back to the forest." Baba Yaga doesn't like to have visitors unless it's naughty children that can be eaten! She always commands the hut to turn back, but the visitors continue to ask the hut to turn to the front. Usually, this argument causes the hut to go spinning crazily!

The children that took part in designing the bird box decided to feature two birds – the Short-Eared Owl and the Bewick Swan. Both birds migrate to the UK from Russia and other Eastern European countries for winter, as it's warmer here and they can have better access to food (no deep snow or ice). Why owl and swan? Well, every witch owns an owl, but also Baba Yaga in Russian tales has a team of bad guys – Swans, who help to kidnap naughty children and take them to the Chicken Feet Hut.

We hope that this overview of our unique bird box will encourage you to read one of the Baba Yaga tales (English version can be found in Folk Tales from the Russian: Baba Yaga (sacred-texts.com)).

<https://www.youtube.com/watch?v=9J4aDsfw80A>



Studio photography by Juneau Projects & We Can Create

## Latvian Dowry Chest of the Sun

SAKTA

Latvian Community

facebook.com/SaktaUK

The dowry chest used in our installation has a symbolic meaning. We put our feelings about Latvia into it – our traditions, values, dances, songs, smells, feelings, sounds....

Everything starts with the Sun. The Sun accompanies us all year round. We get a lot of sun in the summer, but almost never notice it in the winter, or we see it rarely. It is the sun which defines the change of day into night. The big star dictates the changes of the seasons too. In the olden days, each particular year was marked by counting the number of sunsets. Latvians used the solar year as a unit of measurement and within this is the ancient system of measuring time.

“The calendar is a rhythm that aims to combine outer space with a person’s inner space into a single harmonious whole. It is not only a rhythm but also a memory. That is why the calendar can be called the rhythmic memory of humanity.” By unknown researcher.

The long winter nights were the perfect time to fold the dowry by the light of the fire. The heavier the dowry, the more diligent and wealthier the daughter.

People decorated the dowry chest with wooden engravings, painted or forged family crests and symbols for protection and love. The contents of the chest were revealed only by lifting the chest lid. Most of the dowry chest contained clothes, towels, blankets, tablecloths, as well as books, but a hidden part inside the chest contained jewelry, a wreath, belts, ribbons and other smaller but important items. Sometimes wild rosemary was put into the dowry chest, to give a pleasant aroma when the lid was opened.

The dowry chest was a symbol of hopes and dreams for a young girl and provided the opportunity for her to create her own personal space, because on a day-to-day basis she used to live in the same room with several other family members.

Latvian symbols were embedded in jewelry and furniture, as well as embroidered and sewn into clothing, both for success and protection.

The crane is one of the most common Latvian birds found on marshes. It is a frequent migrant and a common nesting bird. We can observe flocks or sedges of cranes in the fields and flying over the ground in the spring and the autumn during migration seasons. Sometimes we can encounter non-nesting cranes by the big marshes in the summer. These are mostly young birds in the spring.

<https://www.youtube.com/watch?v=be0ZOm1mDQ8>

Additional online content created by SAKTA group members:

[https://www.youtube.com/watch?app=desktop&v=XsrepW10\\_aE&feature=youtu.be](https://www.youtube.com/watch?app=desktop&v=XsrepW10_aE&feature=youtu.be)

[https://www.youtube.com/watch?app=desktop&v=3\\_bPLGDGvX0&feature=youtu.be](https://www.youtube.com/watch?app=desktop&v=3_bPLGDGvX0&feature=youtu.be)

<https://www.youtube.com/watch?app=desktop&v=zbMQLE8q6y4&feature=youtu.be>

<https://www.youtube.com/watch?v=X0KKUBLoO4A>



Studio photography by Juneau Projects & We Can Create



Children engaging with artwork at Lightwoods House – photography by We Can Create

## Appendix 2 – Engagement figures

Group	No participants
SmartЯ Kids Club	10
U Island CIC & UK Group	25
SAKTA	8
Czech and Slovak Club	26
DOR	5
<b>Total</b>	<b>74</b>

Dates	Venue	Audience numbers
4th & 5th September	Haden Hill House	137
11th September	Thimblemill Library	72
18th & 19th September	Lightwood House	214
	<b>Total</b>	<b>423</b>

	Facebook	Twitter	Instagram
Number of followers (main account)	878	57	44
Number of posts	17	29	9
Number of shares	50	173	0
Number of likes	157	232	57
Number of comments	14	25	17
Audience reached	7298	actual numbers not provided by twitter	actual numbers not provided by instagram
Overall audience	7298	minimum 860	minimum 262

The partner organisations regularly shared posts about the project on their social media, expanding the reach further. For example Juneau received 336 likes on Instagram about one project post, and 50 positive comments.  
<https://www.instagram.com/p/CT1UViDsVOV/>

We are unable to get accurate figures for views etc from all of these accounts but the number of followers gives an indication of how far the content potentially reached:

Company	Handle/Account	Instagram	Twitter	Facebook
Sandwell Council for Voluntary Organisations (SCVO)	scvosandwell (twitter)	-	3,550	518
Creative Black Country (CBC)	creativeblackcountry (IG) CreativeBCuk (twitter)	1,986	4,486	1,884
Blue and White Creative	blueandwhitecreative (IG) @BAW_Creative (twitter)	421	512	-
Juneau Projects	juneau_projects (IG) juneauprojects (twitter)	2,731	3,561	719

At least 9,111 people engaged with the project online. With a potential reach of 29,479. The project also appeared in the Express and Star Newspaper twice and on their online site, this would run into thousands of people being aware or potentially aware of the project.

<https://www.expressandstar.com/news/local-hubs/sandwell/2021/03/04/bird-boxes-the-focus-of-new-black-country-art-project/>

The screenshot shows a news article from Express & Star. The headline is "Migrant bird boxes created in new Black Country art project". The article text describes a project where bird boxes are created with images from different Eastern European countries. It mentions funding from the Arts Council and Sandwell Council for Voluntary Organisations. The article includes a photo of three women working on a bird box and a quote from Irina Oshenya, the Sandwell CIC director.

The screenshot shows an article titled "Art project educates on migration". It features a photo of three women, Olena Yanchuk, Irina Oshenya, and Julia Zerihun, who are promoting the project. The article explains that the project aims to look at birds as a metaphor for migration and that the bird boxes will be displayed across Sandwell.

The graphic displays four traditional Eastern European folk costumes, each representing a different country: Czech, Slovakia, Poland, and Ukraine. The costumes are colorful and feature intricate patterns and headpieces.

The graphic shows a stylized, hand-drawn figure of a person holding a basket, possibly representing a migrant or a person from a specific region. The words "Czech" and "Slovakia" are written in a handwritten style above the figure. Below the graphic are logos for various partner organizations, including U-are-here, U-island CIC, SCVO, Vision 2030, Arts Council England, and Juneau Projects.

Media and social media examples during project



Visitors at Haden Hill House Exhibition – photography by We Can Create and U Island CIC



## Appendix 3 – Exhibition audience comments

### Haden Hill House – 4/9/21 & 5/9/21

- ‘Quite interesting, never seen one before. Looks very inspiring.’
- ‘A very insightful and eye-opening experience into the life of people in the UK.’
- ‘Very interesting and informative visit. Thank you.’
- ‘Very beautiful houses well made with good detail.’
- ‘Very nice bird boxes, very fancy.’
- ‘My daughters and I enjoyed the art exhibition. We love visiting the different events at Haden Hill House.’
- ‘Very interesting.’
- ‘Really pretty – very educational.’
- ‘I loved the bird boxes and they’re very beautiful.’
- ‘Enjoyed our visit. Our son enjoyed spotting the squirrels like the new room.’
- ‘Haven’t been since before lockdown, happy to come back and visit, the Russian bird houses are amazing to look at. Will be back again soon.’
- ‘Very well presentation of the exhibition, get to know more about Russian culture. Nice and friendly staffs to explain all the way. Thank you and very well done!’
- ‘Very enjoyable. Beautiful work. Very talented people.’
- ‘Beautiful presentation. Love the teapot.’
- ‘Very good to see everything and how it was in the old days. Very enjoyable.’
- ‘We enjoyed exhibition a lot. My daughter took a part of the project and it was lovely to see result, thank you.’
- ‘Fantastic work, very impressed. Very enjoyable.’
- ‘Great – staff was very pleasant.’
- ‘Very well presentation of the exhibition. Definitely coming back again. Nice day out. Thank you.’
- ‘I think it was a great opportunity to bring communities together and collaborate. Fun and enjoyable activity.’
- ‘My favourite piece was the teapot. It was interesting to hear about the ideas behind the creation and the thought which had gone into the piece. Also it was very pretty.’
- ‘The staff were very welcoming and knowledgeable.’
- ‘Daring to step forward always pays off. Lovely to see how cultures intertwine.’
- ‘Loved the exhibits & location.’
- ‘I learned about the links culturally between the different countries.’
- ‘Very good and informative.’
- ‘It was a great opportunity to bring communities together, especially after covid-19 lock downs, I learnt loads about the traditions of Russian speaking countries.’
- ‘I learnt about the migration of different communities, and the importance about learning different cultures.’
- ‘It was great to see people be interested about educating themselves and learning something new.’
- ‘Absolutely stunning, so interesting to learn about new cultures & stories.’
- ‘Very attractive, good to find out more about the project, and pleased to hear about the groups involvement in Sandwell.’
- ‘Beautiful presentation.’

## Thimblemill Library – 11/9/21

- ‘It’s a beautiful thing to see various communities unite together to inspire and teach others! The hosts were amazing at explaining things. Overall, I had a great time exploring the exhibition.’
- ‘It is lovely to see people coming together for these projects. I think it is so valuable after Covid-19 restrictions for these exhibits.’
- ‘It’s beautiful to see all community coming together as one. Lovely to see all the work on display...’
- ‘An informative, decorative exhibition.’
- ‘They sum up the essence of the people in Central Europe from the perceptive vision of children.’
- ‘Absolutely beautiful! Intricate attention to detail and interactive. My little boy loved it.’
- ‘A lovely surprise, thoroughly enjoyable. Each time you look there is more to see.’
- ‘This is the best ever, I love this. I never seen anything like this, it is really cool. This is very unique.’
- ‘It looks like there was a lot of great work put into this project, the result is outstanding. Thank you!’
- ‘I really liked the Romanian one because I’m Romanian.’
- ‘I really like the Romanian and the dragon.’
- ‘Lovely initiative, thank you so much.’
- ‘Very nice exhibition.’
- ‘Russian speaking community, I love you.’



Visitor (top) and volunteer (bottom) at Thimblemill Library Exhibition – photography by We Can Create



## Lightwoods House – 18/9/21

- 'Very interesting.'
- 'Great display – interesting explanations.'
- 'Wonderful surprise on our morning walk.'
- 'Very interesting, the art and information is great. Thank you.'
- 'We loved the Flying the Nest best of all!'
- 'Really interesting. Lovely craftsmanship. Beautiful exhibits.'
- 'Wonderful to be able to embrace different cultures. Beautiful.'
- 'A lovely fascinating exhibition. Very helpful to find out about different traditions. Beautiful exhibits.'
- 'Really interesting, unusual. Thank you.'
- 'Really lovely merging of 'new' technology to explore traditions as well as the present!'
- 'A nice idea for children who have migrated to explore and teach to us about their culture through art and how we can find some common ground on who we all are. Thank you.'
- 'Very interesting, kids loved it and the videos.'
- 'Very touching work, a joy to look at. Thank you.'
- 'Amazing intricate work, I've learnt so much in the symbolism and description. Thank you.'
- 'Beautiful, very colourful and interesting.'
- 'Really interesting subjects, exquisite work and really nicely curated also – fab!'
- 'I really enjoyed the art bits and how there are different types and styles! I really enjoyed the bit the most when I saw mine art/drawing in the Slovakia area. It's beautiful!'
- 'What an amazing art done by children. Very impressed with the detailed symbols, art, cultural places.'

## Lightwoods House – 19/9/21

- 'A very interesting collection of work and some fascinating stories behind them.'
- 'Pretty lovely birdboxes.'
- 'Interesting and informative, it's great to have a local exhibition like this on a Saturday.'
- 'Very quirky – well made.'
- 'Beautiful seeing the different cultures, wonderful way of learning about someone's culture. Love the artwork on the birdhouse.'
- 'Beautiful artwork with fantastic community partnership that provides an insight into other cultures – hidden gem!'
- 'It is beautiful and lovely to see each culture of countries.'
- 'A wonderful display of craftwork to highlight global integration using birds and their migration as an example – well done.'
- 'Really enjoyed seeing the exhibitions and hearing the stories of different cultures. It helped to have someone explain verbally too! Love the birds metaphor. Thank you!'
- 'Wowed by the intention, research, thoughtfulness and care which has been invested in these pieces and the project as a whole. A visual feast full of surprises!'
- 'Thank you very much. Beautiful art pieces, amazing work. Educational.'
- 'Really surprised to see such perfectly created things, attention to details with it looks amazing. Love to see some more like this.'
- 'Really enjoyed this exhibition, particularly the Romanian exhibit with its intriguing boxes.'
- 'Great exhibition – amazing amount of work gone into models – plus the complex history and cultures they represent. Really enjoyed it plus hearing from people their stories.'
- 'Lovely interesting collection, beautifully made. The history behind was good to know and informative.'
- 'Very enjoyable to watch and learn some fascinating history and fairy tales.'
- 'A wonderful collection of art and interesting history. Really good.'
- 'A very interesting and enlightening exhibition.'
- 'It was very informative and excellent art work.'



Visitors at Lightwoods House Exhibition – photography by We Can Create



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**juneau\_projects** We've been working with @uisland.kidsclub @dorodcontact @czskclubuk & @tdksakta\_uk on a series of sculptural bird... more

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**juneau\_projects** @juliemoneillartist hopefully see you there!

**juneau\_projects** @psiconlab Thanks man!

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