

Co-production: What true inclusion of users means and how to apply it

January 25th, 2022

www.tsiconsultancy.com

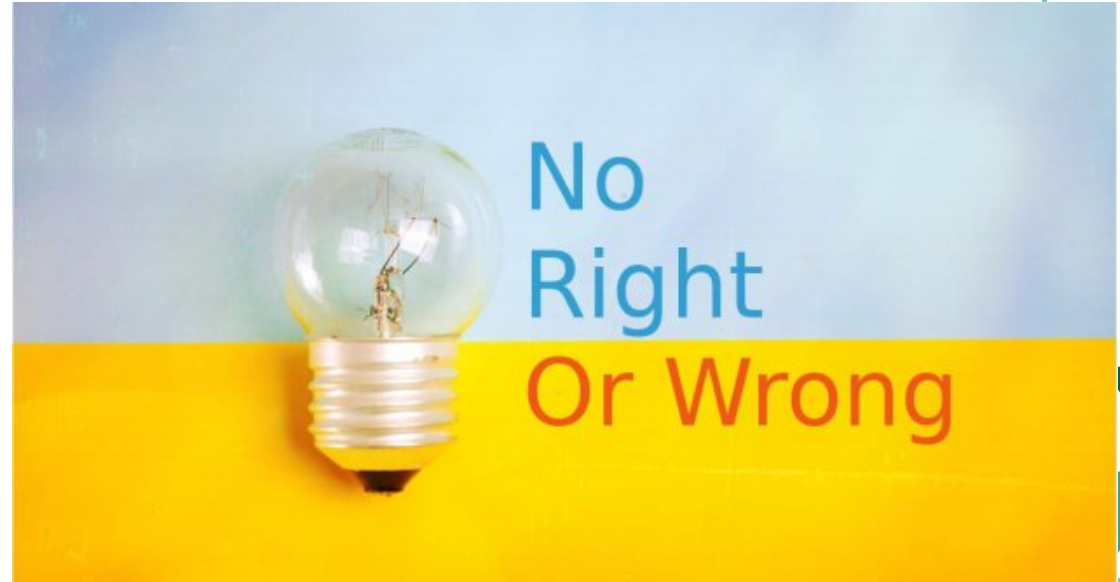


Agenda- Part 1

- 00:00** Why and What of co-production
- 00:05** Ice-breaker
- 00:10** Benefits of co-production
- 00:20** Barriers to co-production
- 00:30** Shifting power
- 00:35** Case study
- 00:45** END OF SESSION



Ground rules



#1

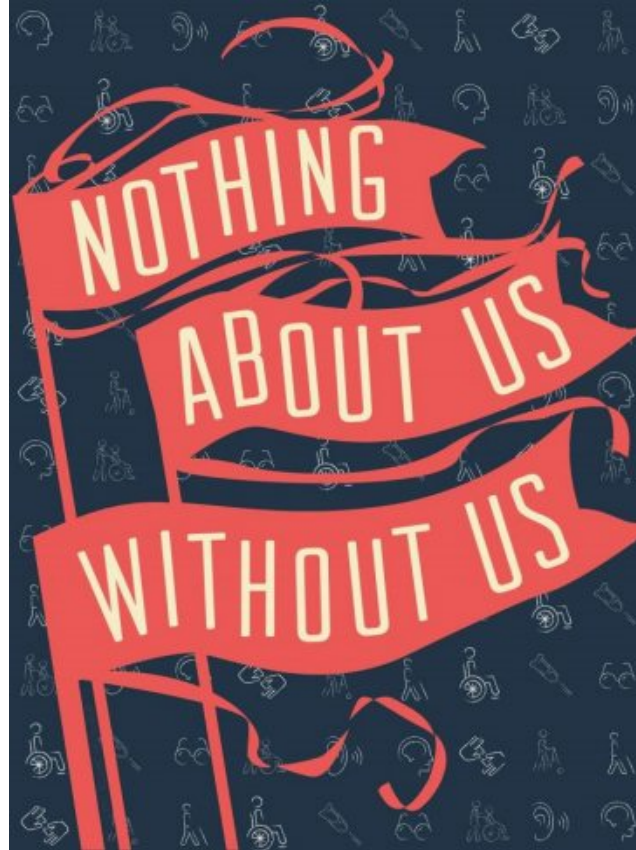
PART 1

“

“Privilege is invisible to those
who have it”

”

Why and what of co-production



Why and what of co-production



The why and what of co-production

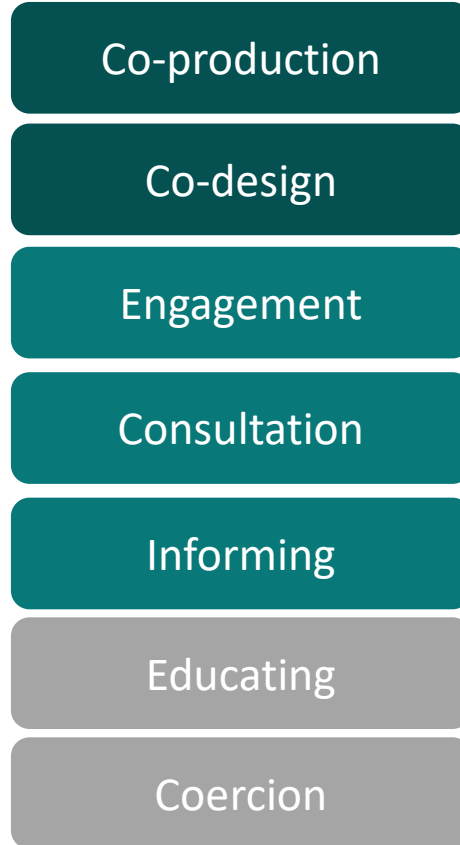
Disabled People's Commission in Hammersmith and Fulham, based on the Think Local Act Personal (TLAP) Ladder of Participation



Ice-breaker

Where do you think you are in the co-production ladder? (Vote)

What do you think is holding you back? Tell us on [Jamboard](#)



What are the results of co-production?

Benefits for individuals

- feeling valued and empowered
- improved confidence and a sense of purpose
- supporting outcomes like employability and wellbeing
- social connections and peer support.



Reference: 'What difference does co-production make?' in "A Meeting of Minds", The National Lottery Community Fund, 2019.

What are the results of co-production? For practitioners

“I’m a pragmatist. I wanted it to be good.
Without involvement, we’re just guessing.”
(Commissioner)

“Working in partnership and getting others’
perspectives. In the past it was us and them.
Now we have all these people with a wealth of
experience and creative ideas. **We are solving
problems a lot more effectively.** Instead of ‘we
can’t do that’, we can find a solution.” (Staff
member)

Reference: ‘What difference does co-production make?’ in “A Meeting of Minds”, The National Lottery Community Fund, 2019.; ‘Co-production in mental health: not just another guide’, [Skills for Care](#), 2019



What are the results of co-production?

Social change

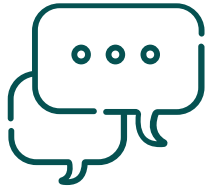


“The steering group is more than a team. It’s not just creating a digital hub. It’s creating community.” (Staff member)

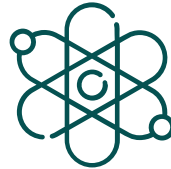
Reference: ‘Co-production in mental health: not just another guide’, [Skills for Care](#), 2019; [CoLab Dudley](#)

Existing barriers to co-production

- We have identified three types of barriers to co-production:



Communication



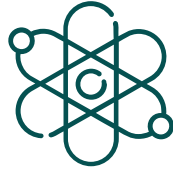
Physical



Attitudinal

[Jamboard](#)

the social investment consultancy



Physical barriers

- It can be expensive and difficult to gather thoughts and opinions of users
- Accessibility needs not considered

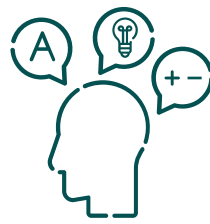




Communication barriers

- Lack of easily accessible language translating concepts
- Communications and marketing may not fully consider inclusion





Attitudinal barriers – among organisers



“Beneficiaries” – or users?



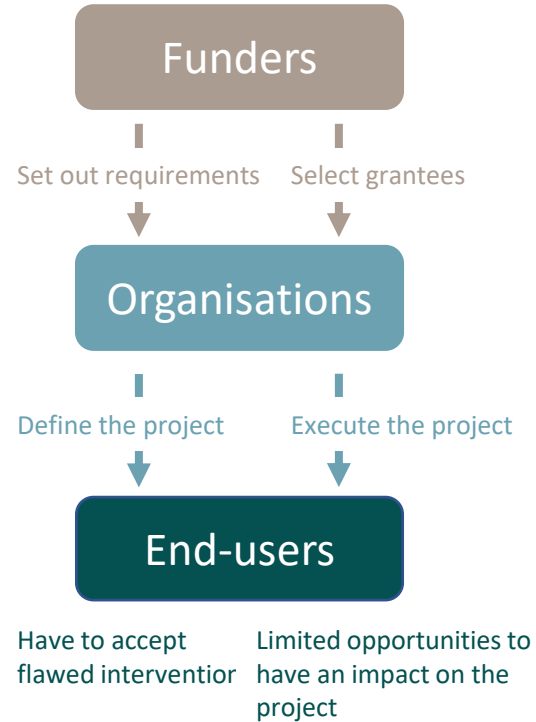
Attitudinal barriers - among users



“I pushed myself to be part of this group and it’s given me confidence.” (Person with lived experience.)

Reference: ‘Co-production in mental health: not just another guide’, [Skills for Care](#), 2019

Shifting power



Shifting power

Understanding stakeholders

1. Recognise the existing power dynamics in your initiative.
2. Identify stakeholders and facilitate an agreement on a collective vision of participation.
3. Assess the Knowledge, Skills, Attitude (KSA) and Availabilities of stakeholders



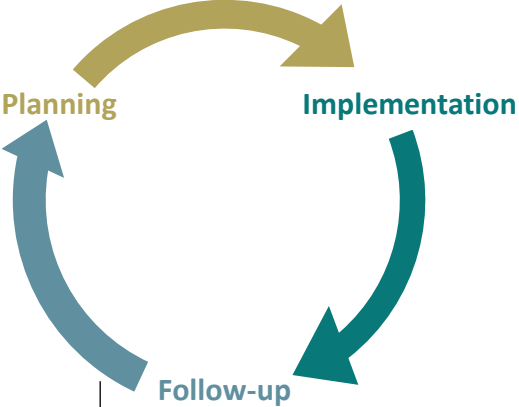
Shifting power

Managing stakeholders

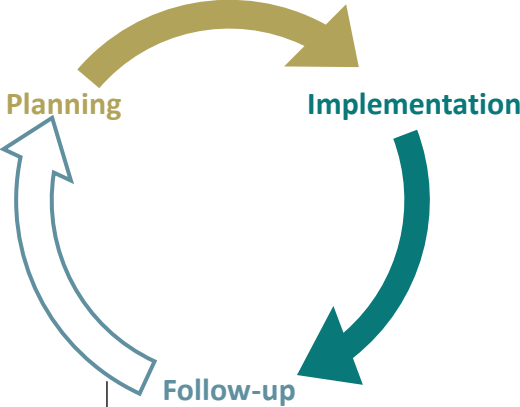
4. Co-plan resource allocation. The success of co-production resides in careful budget planning.
5. Co-define how users will be involved with a co-production plan from the outset.
6. Co-define responsibilities and principles of engagement.
7. Design the project's life cycle with stages and gates
8. Put in solutions to address gaps and/or barriers



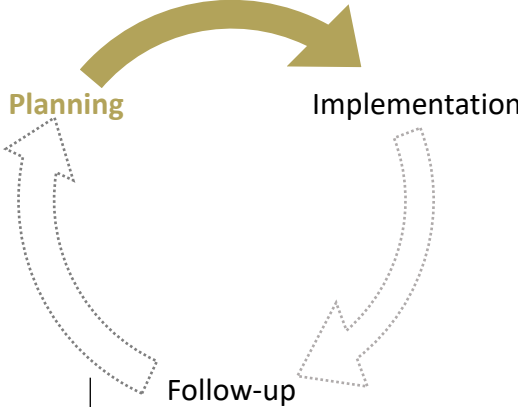
Co-production case studies



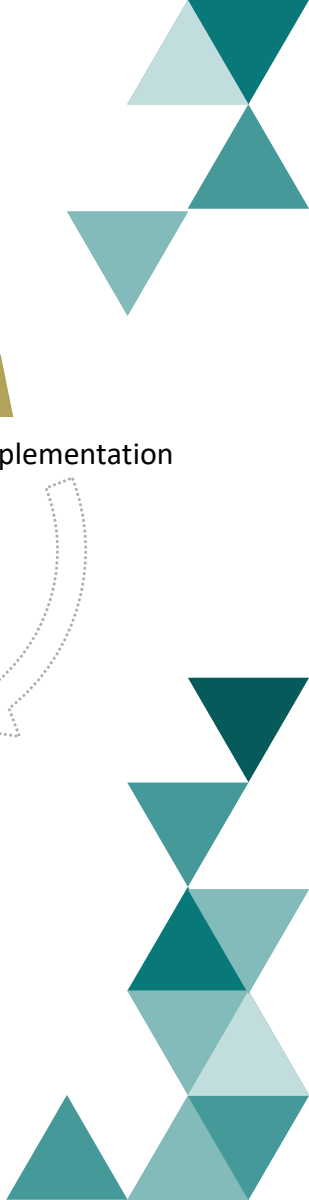
Strongest use of co-production



Co-production implemented but to a lesser capacity



No co-production



Ageing Better's Co-production programme



Ageing Better (National Lottery Community Fund) co-produced with:

- people aged 50+ living or at risk of isolation
- volunteers
- stakeholders from the wider community

Launched 14 local partnerships to develop community-led initiatives such as:

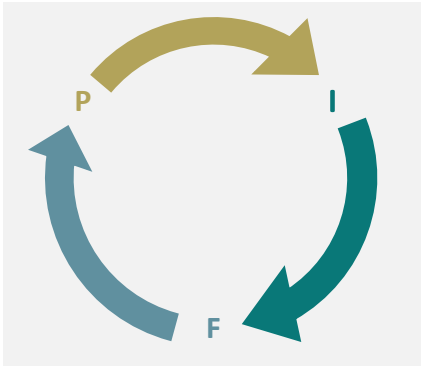
- Micro-funding
- Co-research
- Campaigns like [#AgeingwithPride](#)



“The most successful form of co-design has been during delivery. Once participants have experienced the service in action, they are often in a better position to engage in co-design. It also means that a broader range of voices can be heard, over and above the limited number that can be reached during pre-delivery consultation.” – Ageing Better programme manager

Ageing Better's Co-production programme

STRENGTHS



- **Planning group** made of people with lived experience
- **Diversity**
- **Holistic approach**
- **People with lived experience included in implementation**
- **Follow-up:** co-producers are part of the evaluating team

Ageing Better's Co-production programme



Example: LGBT Hub

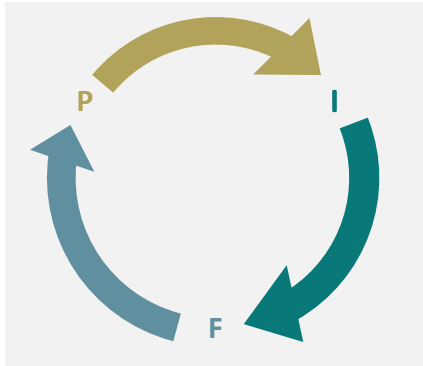
- **LGBT Local Action Plan** was co-created with input from stakeholders and the LGBT community, which included **#AgeingwithPride**



“As simply a member of society it has very rewarding to be involved on many levels, to support an area that is important to me and influence the development outcomes.” – Robert, member of Age Experience Group

Ageing Better's Co-production programme

GOING FURTHER



- The Age Experience group is involved in the integration of learnings into the planning of new interventions
- The co-productions were celebrated in the Stay Stronger virtual festival, over three days in April and May 2021
- This event hosted the launch of the [“Stronger Together co-production toolkit”](#).
- This toolkit allows to build on learnings and further co-production

What to expect in the next session

- How can we implement co-production in a festival context?



#2

PART 2

Agenda- Part 2

- 00:00** **Recap from last session**
- 00:05** **Requirements of co-production and best practices**
- 00:10** **Case study: Good Life Festival**
- 00:30** **Applying co-production in programmes**
 - Interactive exercise
- 00:35** **Wrap up, Q&A**
- 00:45** **END OF SESSION**



What is co-production?

Disabled People's Commission in Hammersmith and Fulham, based on the Think Local Act Personal (TLAP) Ladder of Participation






What does commitment to co-production require?



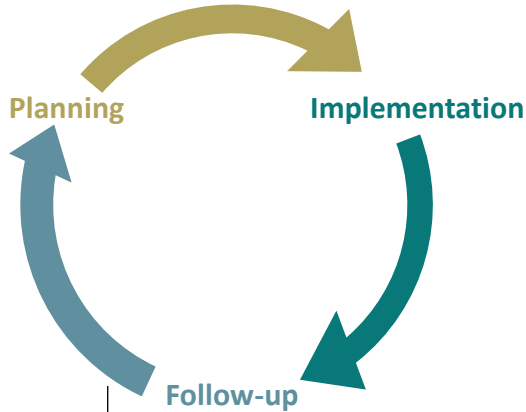
What does commitment to co-production require?



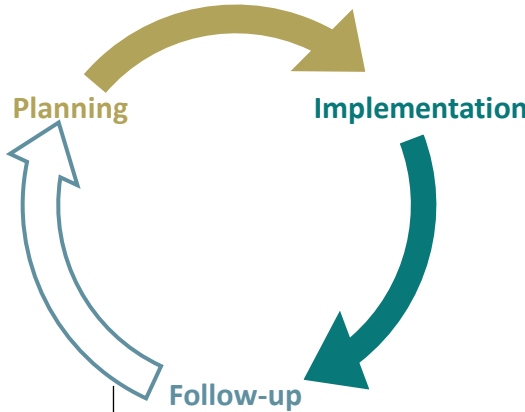
Best practices in co-production

Types of barriers	Solutions
 Physical	<ol style="list-style-type: none">1. Make use of technology2. Allocate budget accordingly3. Take into account accessibility needs
 Communications	<ol style="list-style-type: none">4. Jargon alert5. Project cycle check6. Communicate how you are including user voices using the Ladder of Participation
 Attitudinal	<ol style="list-style-type: none">7. Use participatory research methods8. Increase self-awareness and humility9. Incorporate feedback culture into organisations10. Think of your end users as customer

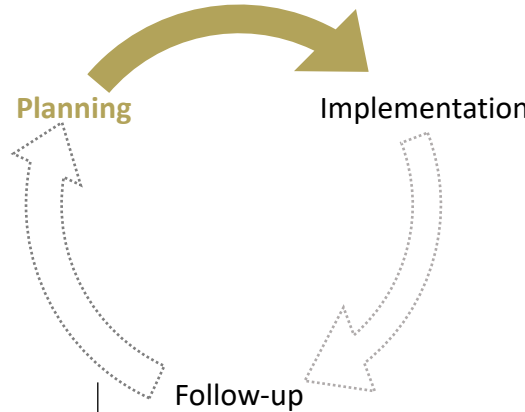
Co-production case studies



Strongest use of co-production



Co-production implemented but to a lesser capacity



No co-production

The Good Life Festival



The Good Life Festival was organised in 2016 by the Salford Institute for Dementia (SIfD) in partnership with the Alzheimer's Society and social enterprise Social Adventures.

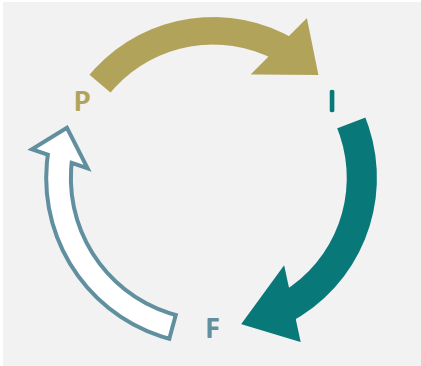
They co-produced this one day festival with people with dementia and carers.

[“Dementia: our challenge, our adventure”](#)

‘The festival was probably the most organised and well-thought-out festival event I have ever been to (as a festivals researcher, I’ve been to countless festival events), and this is to the credit of the organisers. They knew their audience well and they planned the festival around the needs of the audience’ – Dr. Gary Kerr

The Good Life Festival

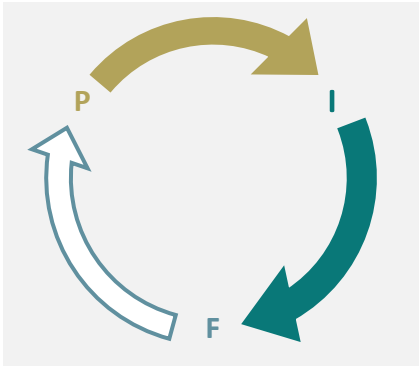
STRENGTHS



- **Planning group with people with lived experience**
- Adjusted **planning process** to address the needs of users.
- **Outreach and promotion:** clinics, peer groups, publicity stunts
- **Theme, content and delivery**
- **Follow up:** planning group designed the survey for participants

The Good Life Festival

LIMITATIONS



- **Follow-up:** Organisers could have come-back to participants and co-producers on how their feedback was used
- **Replication:** Due to its success, The Good Life Festival Model informed another event: The Dementia Awareness Festival in Salford in 2017. It is unclear how the learnings were integrated and if/how the same co-production group was involved.

How do we apply co-production in different ways and stages of our programmes?

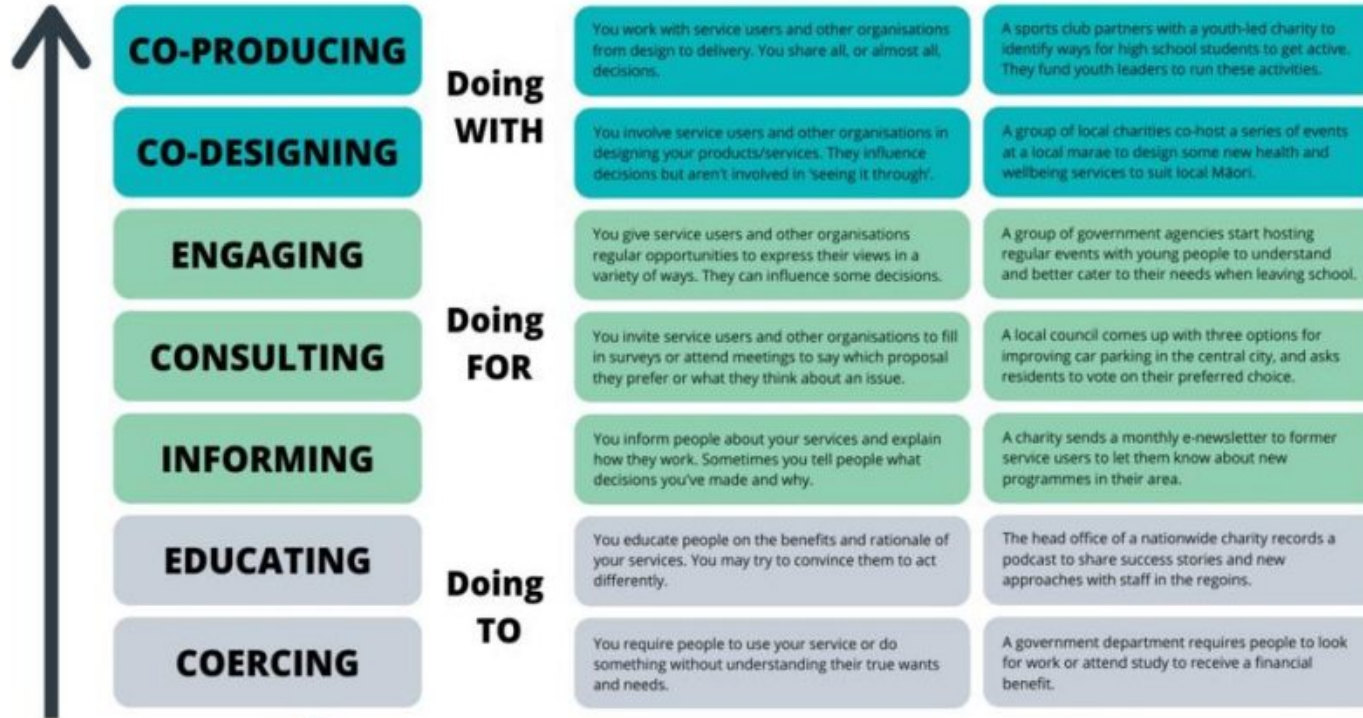
- Interactive exercise on [Jamboard](#).

Q&A

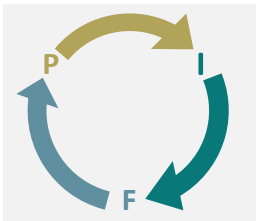
- Any questions?



Appendix: Definitions in co-production ladder

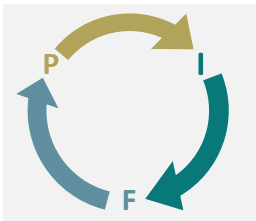


Credit to Sherry Arnstein, the New Economics Foundation, NESTA and Think Local Act Personal.



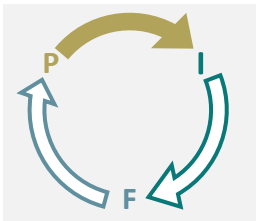
Appendix: Ageing Better's Co-production programme

- **Who?** Co-produced by Ageing Better (National Lottery Community Fund) with people aged 50+ living or at risk of isolation, volunteers and stakeholders from the wider community. Among the participants 1 in 22 are LGBT+, 22% are carers and 1 in 4 are Black, Asian or minority ethnic.
- **What?** Ageing Better launched 14 local partnerships to work with people aged 50+. Examples of the initiatives developed include:
 - Micro-funding, enabling people to design, deliver and fund local projects (“We’re investing in communities, not delivering services”). This was implemented across the 14 areas.
 - Co-research where people and partners from across the community are involved at all levels of a project, including its evaluation and research. Community researchers played a key role in the evaluation projects by Bristol Ageing Better (BAB) and the University of West England. As older people themselves, the community researchers brought valuable lived experience to the research project.
 - Co-production of campaigns such as #AgeingwithPride (showcasing the perspectives from the LGBT+ community) or the Age Proud (addressing ageism, which led to the creation of an Age Friendly Charter and business guide).



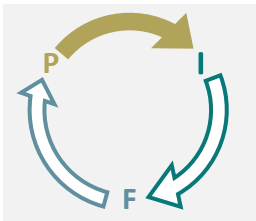
Appendix: Ageing Better's Co-production programme

- **Results:** After participating in the co-production, 57% of participants said they had greater wellbeing, 51% said they felt less lonely and less isolated.
- **Legacy:** The co-productions were celebrated in the Stay Stronger virtual festival, over three days in April and May 2021
- This event hosted the launch of the “Stronger Together co-production toolkit”.
- **Evaluation:** co-producers are part of the team evaluating the different initiatives.



Appendix: The Good Life Festival

- **Inception:** In 2016, the Salford Institute for Dementia (SIfD) teamed up with the Alzheimer's Society and social enterprise Social Adventures to co-produce an event “for and by people affected by dementia”.
- The planning group consisted of two people diagnosed with dementia, three carers and three representatives from the partner organisations. The small planning group ensured that meetings could remain person centred and a democratic approach was encouraged around defining the working process.
- **Theme:** The group chose an event theme of celebrating different ways people live well with dementia, in aim to inspire others affected by dementia, especially those who were recently diagnosed, by delivering an event to showcase user-led initiatives that help people to live well. It was very important to the volunteers that this event should be different to other dementia related events they had attended, not just, as one co-producer said, ‘dishing out leaflets’.
- The Festival adopted the tagline ‘Dementia: our challenge, our adventure’ to illustrate how people have reframed dementia as a challenge that could lead to new opportunities.



Appendix: The Good Life Festival

- **Promotion:** The event was promoted through different platforms to reach new people and encourage inclusion (clinics, peer groups, publicity stunt led by people with dementia).
- **Implementation:** the programme featured a series of interactive workshops to promote dementia-friendly initiatives. Each session included people living with dementia talking about their personal experiences. Efforts were made to make every aspect of the day dementia friendly (plenty of breaks and a dedicated quiet room). Dementia Champions wore bright yellow sashes and hoodies, they were easy to identify and had time to talk to and support attendees. A talk by cartoonist Tony Husband was one of the highlights of the day. After his talk, attendees were invited to have their favourite memories turned into drawings to take home .
- **Evaluation:** The planning group and the event delivery were evaluated by both an evaluation tool and a post event debriefing and reflection. Attendees were invited to complete a dementia friendly tool designed by the group. 35 out of 80 participants responded. 100% said they enjoyed the day, 91% said they learnt something new. 77% people stated feeling more positive about living with dementia.
- Due to its success, The Good Life Festival Model has informed another event: The Dementia Awareness Festival in Salford in 2017.