

# Paul Hamlyn Foundation

Yearbook 2010/11



## Cover:

A young parent visits the Middlesbrough Institute of Modern Art (mima) as part of Campaign Trail UK, a cross-platform digital project working with young parents to produce peer-to-peer education, sexual health and community projects on teenage parenting. Through a series of local walks, participants have documented their local area and facilities to campaign for improved access for young parents living in isolated urban communities. Campaign Trail UK is produced by Media19, with funding from the PHF Social Justice programme.

<b>2</b>	<b>Paul Hamlyn Foundation</b>	<b>44</b>	<b>India programme</b>
<b>4</b>	<b>Director's report</b>	46	Report
<b>6</b>	<b>Surviving the cuts, by Rashid Iqbal</b>	47	Open Grants
<b>8</b>	<b>Arts programme</b>	49	Grants awarded in 2010/11
10	Report	<b>50</b>	<b>Analysis of programme awards (excluding other awards)</b>
12	Special Initiatives	<b>52</b>	<b>Other grants</b>
14	Open Grants	<b>53</b>	<b>Financial review</b>
18	Grants awarded in 2010/11	<b>55</b>	<b>Summary financial statements</b>
<b>20</b>	<b>Education and Learning programme</b>	<b>57</b>	<b>Trustees, staff and advisors</b>
22	Report		
24	Special Initiatives		
27	Open Grants		
30	Grants awarded in 2010/11		
<b>32</b>	<b>Social Justice programme</b>		
34	Report		
36	Special Initiatives		
38	Open Grants		
42	Grants awarded in 2010/11		

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## Chair's statement

# Imaginative approaches to intractable challenges

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The Paul Hamlyn Foundation works with individuals and organisations often facing powerful challenges. Everyone involved with the Foundation is motivated by the belief that we can find different ways to face these challenges and help people fulfil their potential.

The challenges we are addressing range from mental health issues for young people to new ways of learning music in schools, community involvement in museums to women's rights in India. Whatever the scale of the organisation we support, and at whatever stage in the trajectory of their work, they are all working to address difficult, sometimes intractable problems, and bring new opportunities within their communities. We are privileged to be able to support work which is often imaginative and productive and we are keen to help ensure that it is as effective as possible and shared as broadly as possible. Many of these challenges are being exacerbated by current financial circumstances, and the Foundation has responded by growing and extending what is working effectively into different contexts.

Some of my visits to grantee organisations this year have been truly inspiring. Along with fellow trustee Tim Bunting, I visited our partner Anandi, which works alongside marginalised people in eastern Gujarat. Remote from the thriving industry elsewhere in the state, Anandi has set up resource centres for women with trained support workers from the community. This helps women from marginalised groups to advocate for their rights to land tenure, protection from violence and employment opportunities.

For the last 12 years our work in India has been led by Ajit Chaudhuri. Ajit is now undertaking a PhD on the impact of the increasing responsibility given to locally elected democratic institutions in India to deliver services to the community which were previously mainly delivered by NGOs. We will greatly miss his spirit and tenacity and thank him for his very significant contribution to developing our work in India.

As always I am grateful for the time and energy which my fellow trustees and our programme advisors bring to the Foundation. Deeply involved in their areas of expertise, they bring to our work a nuanced understanding of the complex challenges and opportunities in these fields. Our trustees are often asked to take on important responsibilities elsewhere. This year, both Anthony Salz and Tom Wylie were invited to take on important responsibilities in Education: Anthony as the first senior non-executive member of the Department for Education's Board, and Tom as an advisor to the Education Select Committee. We are delighted that Tony Hall has accepted our invitation to become a trustee. One of the most inspiring leaders in the arts, as Chief Executive of the Royal Opera House, Tony has championed the importance of training and development, particularly of young adults, and we look forward to his contribution to our work in the coming years.

At the end of 2011, the Foundation will move into new offices in King's Cross which will make us more accessible to our partners, as well as providing enhanced meeting facilities to other charities and organisations. I am grateful to our Finance and Resources Director Lucy Palfreyman who is overseeing our move.

The success of any organisation depends on the people who work for it. We have an excellent team of staff, advisors and trustees led with unstinting drive by our Director Robert Dufton. They would be the first to want to share any credit for what we have achieved with the many individuals on the ground whose tireless work does so much to change people's lives.

**Jane Hamlyn**  
Chair

# Paul Hamlyn Foundation

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**Paul Hamlyn was an entrepreneur, publisher and philanthropist, committed to providing new opportunities and experiences for people regardless of their background. From the outset, his overriding concern was to open up the arts and education to everyone, but particularly to young people. In 1987, he established the Paul Hamlyn Foundation for general charitable purposes.**

Since then, we have continuously supported charitable activity in the areas of the arts, education and learning and social justice in the UK, enabling individuals, especially children and young people, to experience a better quality of life. We also support local charities in India that help the poorest communities in that country get access to basic services.

Paul Hamlyn died in August 2001, but the magnificent bequest of most of his estate to the Foundation enables us to build on our past approaches.

## Mission

To maximise opportunities for individuals and communities to realise their potential and to experience and enjoy a better quality of life, now and in the future. In particular, we are concerned with children and young people and with disadvantaged people.

The objects of the Foundation are to further such charitable purposes and to benefit such charitable institutions as the trustees see fit.

## Values

In line with our founder Paul Hamlyn's values, we believe in giving opportunities by realising people's potential and in fighting prejudice.

We are interested in finding better ways to do things and help organisations to sustain and develop their work. We pay particular attention to long-term issues. We are not afraid to address issues which others may find challenging or unpopular. Whilst being willing to work in partnership with government, we are also prepared to challenge its (and other people's) established thinking. We believe independent foundations have an important role to play in society.



**Arts programme – page 8**  
**Enabling people to experience and enjoy the arts**



**Education and Learning programme – page 20**  
**Developing people's education and learning**

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## Strategic aims

Our strategic aims for the six years 2006–2012 are:

1. Enabling people to experience and enjoy the arts.
2. Developing people's education and learning.
3. Integrating marginalised young people who are at times of transition.

In addition, we have three related aims:

4. Advancing through research the understanding of the relationships between the arts, education and learning and social change.
5. Developing the capacity of organisations and people who facilitate our strategic aims.
6. Developing the Foundation itself to be an exemplar foundation, existing in perpetuity.

## Programmes

We seek to achieve our first five aims by establishing three partly overlapping programmes for our work in the UK: arts; education and learning; and social justice. Themes and priorities within each programme may change over time. Each of the three programmes has an Open Grants scheme and Special Initiatives, the latter targeted at issues we particularly want to address to achieve long-term improvements in society. We have a separate programme for our work in India.

We expect the programmes and the work we support to have an impact at the levels of individuals and communities, organisations, and policy and practice.

## Grant-making information

Full information on the objectives of each programme, their themes and priorities, eligibility and assessment criteria, application and grant-making processes is available on the Foundation's website. Eligible applicants are asked to send online a first-stage application to the Foundation. For further information, please see [www.phf.org.uk](http://www.phf.org.uk)



Social Justice programme – page 32  
Integrating marginalised young people at times of transition



India programme – page 44  
Supporting NGOs in India, with a particular focus on women and children

# Director's report

## Supporting through change

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**During 2010/11, much was said and written about the Government's Big Society. We welcome the emphasis placed on giving people greater power and influence over decisions and use of resources, which is in line with our belief in the value of participation. However, we question the specifics, the speed of change, and the lack of support to build the capacity of people in many sectors and parts of the country to take up the opportunities the Big Society may offer. This is made worse by the reduced support from central and local government to voluntary organisations which have a crucial role in helping their local communities.**

For many of the organisations we work with, the effect of policy decisions during the year are clearly going to be deeply felt into the coming years and yet we can learn from the responses of charities, schools and cultural institutions to these changes. This Yearbook contains an essay by Rashid Iqbal, a Clore Social Leadership Fellow, who is researching the impact of change on organisations' thinking. We believe this work will be of value to many in the third sector.<sup>1</sup>

Our own response has been to try to increase the capacity of organisations to adapt to new realities, for example by changing the support provided in our Special Initiatives. Right Here, a joint initiative with the Mental Health Foundation, seeks to find better ways to improve the mental health and resilience of 16–25 year olds. The transfer of commissioning from primary care trusts and other changes in budget-holding mean that the four local partnerships of voluntary and statutory bodies with whom we are working need to change their plans. We have adapted the level and type of support provided to them to try to help them benefit from the new approaches, despite the cuts in local funding.

Alongside Right Here, we continue to operate nine other Special Initiatives. Each is different in character, but their common features include carefully crafted formative evaluation and plans for dissemination of the results of what does or does not work.<sup>2</sup>

This year, initiatives across all three of our UK programmes received funding and welcome endorsements from organisations as diverse as the Arts and Humanities Research Council, Creativity Culture and Education, the Cultural Learning Partnership, Esmée Fairbairn Foundation and Unbound Philanthropy. We are grateful to their trustees and staff for their commitment to our work.

### Measuring impact

Last year we said we would implement our plans to better understand the overall impact of our work and to capture more learning from our portfolio of 300 Open Grants.<sup>3</sup> Whilst we have not progressed as quickly as we hoped, a key step towards this goal has been the creation of a new post focusing on research, evaluation and learning. We were delighted in April 2011 to welcome Jane Steele as our first Head of Impact and Evaluation. Jane will work closely with our grants staff to ensure that we all understand better the value of what we initiate and support, or occasionally undertake ourselves. In addition to her work at PHF, Jane remains a trustee of the Carnegie UK Trust, where she chaired the programme committee on Civil Society and Democracy.

We also welcomed to the staff Abigail Knipe and Safiya Juma, who both joined the Education and Learning team. We said goodbye to Richard King and Julia Mirkin. We wish Richard and Julia well as they take up new posts at the John Ellerman and Foyle foundations. We are also grateful to Tracy Sacks and Jo Dale, who provided maternity cover in the Education and Learning team. We have continued with our communications internships, and thank Richard Cooper and Bethan Staton for the work they did during their placements.

1 See pp.6–7 (overleaf)

2 Full details of this support are given in the Special Initiative sections of the Yearbook. See pp.12–13 (Arts), 24–26 (Education and Learning) and 36–37 (Social Justice)

3 Open Grants information, including full listings and selected case studies, is presented within each programme section. See pp.14–17 (Arts), 27–29 (Education and Learning), 38–41 (Social Justice), and 47–48 (India)

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Staffing is a high proportion of the cost of grant-making. This year, at the suggestion of our Remuneration Committee, we undertook our first staff satisfaction survey. The overall results were positive compared to other similar organisations. But we learnt that there is more that we can do to develop our staff and to this end we have begun, alongside skills-based development, a series of informal seminars, on issues including youth participation and the social determinants of health. Within a small organisation it is difficult to provide structured career progression, but the destinations of departing staff reflect their strong professional and personal growth.

In the previous Yearbook we reported on the results of the Grantee Perception Report (GPR) and our consequent plans to increase the level of non-financial support we provide. Constraints on staff time mean that some of our plans to do this will not begin to operate until 2011/12. However, this year we have increased the level of support we give online to grantees with a new 'Grant holders' section on our website, which signposts other available online resources. We have continued to promote the use of grantee feedback to other foundations. Our communications manager, Dan Watson, and Travis Manzione from the Center for Effective Philanthropy, led a well-received session on the benefits of the GPR at the Association of Charitable Foundations (ACF) annual conference. It led directly to other UK foundations deciding to use the GPR in their work, increasing the cohort of UK users. We hope that more foundations will be stimulated to use the GPR or other robust survey tools to improve the quality and impact of their work.

## Support for philanthropy

One of the Foundation's strategic aims is to support the philanthropic sector. We mainly do this through advice and other non-financial support. This year our Finance and Resources Director Lucy Palfreyman was elected to the board of the ACF. Other colleagues regularly speak at training conferences and seminars on philanthropy and fund-raising.

The new government has shown a keen interest in philanthropy, with recent policy initiatives including inheritance tax incentives for private giving, and the publication of the Giving White Paper. We were pleased to note the White Paper's commitment to build on two recent developments in philanthropy of which PHF is a founder supporter: the Pennies Foundation and the Social Impact Bond.<sup>4</sup>

The Giving Green Paper had suggested that endowed foundations might be compelled to adopt a minimum payout. We were pleased to see that this idea was not taken forward in the White Paper, as the Government accepted the arguments that pointed to evidence which shows that this might have the perverse effect of reducing spending, as well as constraining the unique advantages enjoyed by foundations, of flexibility and independence.

Trustees have decided to increase the level of our spending in future. We have set ourselves the target of spending around 4 per cent of our total net assets. After allowing for the costs of investment management, this represents a target of £22m for the 2011/12 financial year.

This Yearbook details progress over the past year in each of our four programmes, as well as setting out plans for the coming year. We welcome feedback on its content, which can be sent through an anonymous online survey via our website, [www.phf.org.uk](http://www.phf.org.uk). The website is the best source for updates on all our work. Please consider signing up to our quarterly newsletters or following us on Twitter at @phf\_uk.

**Robert Dufton**  
Director

<sup>4</sup> See p.52 for more information on the Pennies Foundation, and p.34 for more on the Social Impact Bond

**Rashid Iqbal, a Clore Social Leadership Fellow supported by PHF, is studying the effects of crisis on leadership behaviours in the social sector. Here, he shares some of his observations on how organisations have adapted to the testing circumstances surrounding reduced government funding for the third and cultural sectors.**

In October 2009, I was appointed a Clore Social Fellow, one of an initial cohort of 15 Fellows on the Clore Social Leadership Programme (CSLP). With backing from funders including PHF, CSLP aims to identify, connect and develop aspiring leaders in the social sector.

The Fellowship offers a package of personalised development, learning and support, with the overarching aim of developing leadership capacity within the sector as a whole and thereby enhancing the sector's effectiveness in delivering social benefit. Alongside a host of assessment and coaching activities, each Fellow undertakes a research exercise, which the CSLP team hopes will be of use to the sector. I am examining how charities have responded to the Comprehensive Spending Review (CSR) of October 2010 and the ensuing 'crisis', exploring what lessons for leadership we can draw from this. My research will capture qualitative and quantitative data by engaging a range of charities, including those with varying degrees of government funding, as well as across a spectrum of causes and issues.

Why am I interested in this area? In many ways the CSR initiated a crisis in the original sense of the word. Crisis comes from the Greek 'Krisis', a medical term used by Hippocrates to describe a 'turning point' in a disease, and from the Greek work 'Krinein', meaning to judge, decide, sift or separate. So was the CSR a 'turning point'? One commentator from New Philanthropy Capital described the Comprehensive Spending Review as "The most important day for the UK charitable sector in 13 years". The effect of the coalition government's determination to address the public spending deficit through a series of spending cuts has affected the income and jeopardised the viability of a number of charities and their services. Some estimate the cuts that followed the CSR will take between £3–5 billion out of the charitable sector over the next three years.

In the public discourse that has followed the CSR a narrative has been established of a charitable sector in retreat, a sector whose existential core has been rocked, a sector bedevilled by crisis. Many commentators predict a number of charities will face closure in the new financial year, and crowdsourcing platforms such as [voluntarysectorcuts.org.uk](http://voluntarysectorcuts.org.uk) have ensured that the grim tally of vital services closing are accounted for as best as possible. Critics of those charities that have grown



Rashid Iqbal is Deputy Director for Operations at the Children's Society. He will be launching his research with a round-table conversation in September 2011.

# Surviving the cuts



through contract income from local and national government have been enjoying a liberal dose of Schadenfreude. By December 2010, NCVO Charity Forecast was reporting charity leaders' confidence had hit an all-time low.

In conversation with colleagues I became aware of a range of different behaviours within organisations in either facing up to the crisis or in 'hunkering down'. Some charities reached for their crisis management plans and initiated scenarios developed months before, anticipating income reductions of between 10–30 per cent. There was a mountain of murmurs about mergers and in some quarters an increase in appetite for collaboration. On the other hand, some organisations appeared to retreat to their bunkers, to retrench, and suspend rational decision-making whilst literally handing over agency for their futures to the government decision timetable. And as decisions filtered from central government to individual departments, debates rumbled internally about whether to come out campaigning or to seek to influence decision-makers more discreetly. Many charities are still held in a phoney war with local authorities and, in the near future, will discover whether their carefully marshalled missions have been roundly routed or whether a 'Dunkirk spirit', the resilience that many have in their founding DNA, will carry them through to another day.

For many charities in the arts sector, the response to the CSR has been determined by the changes to regional funding settlements and the priorities of national Arts Councils, as well as decisions made by local authorities. My own conversations have been limited to organisations affected by Arts Council England's funding strategy, announced on 30 March 2011 – under which, having received a funding cut of almost 30 per cent for the period 2011–15, it decided to pass 15 per cent of the cuts onto funded organisations, which were subsequently reduced in number from 849 to 695. This is not necessarily reflective of changes for the rest of the UK, but provides an interesting viewpoint in the study of leadership during crisis.

The impact of the decisions taken by the Arts Council have to be understood in the context of the history of the relationship between the Arts Council and the organisations it has funded, and in particular the recent disruptive experience of the funding settlement in 2007, the details of which cannot be fully explored here. In very general terms, whilst many arts organisations may not always think of themselves as being part of a 'voluntary or social sector', they will have experienced many of the similar leadership behaviours in the period between and beyond the Conservative-Liberal Democrat Coalition forming and the publication of the CSR. The ACE announcements in March 2011 will merely have extended the period during which leaders were either acting or prevaricating, either recalibrating plans and structures or retrenching, and struggling between focusing on sustaining the business and advancing their mission. As one recent recipient of ACE funding informed me, for many organisations it has been and will continue to be "adapt or die".

**“...while some charities will undoubtedly suffer, many will come through this period stronger, discovering by design, deliberation or by desperation new capabilities and different business models.”**

In my own reflections during this prolonged period of crisis, I have often wondered where the outstanding leadership in the sector is and whether I would recognise it if I saw it. Who could I learn from, who is delivering something different and who would I want to follow? Gene Klann, in *Crisis Leadership* (2003), offers some insight into this when he states: “Managing a crisis and providing leadership in a crisis are not the same thing, although each addresses different aspects of a difficult situation... crisis leadership principally deals with how leaders handle the human responses to a crisis, including their own.”

To some extent, and certainly through the prism of the Clore Social Leadership framework, this is where we ought to explore the 'Krinein' within the crisis, to honestly consider and reflect how sector leaders feel they have managed themselves through the crucible of the Spending Review.

Based on many of the conversations I have had early in the research process, I am hypothesising that while some charities will undoubtedly suffer, many will come through this period stronger, discovering by design, deliberation or by desperation new capabilities and different business models. We need to learn more about and celebrate the leadership behaviours and actions that have and will continue to ensure this survival and evolution, so that we can weave these behaviours more deliberately into our ways of working. We live in a time of continuous, overlapping crises and our leadership approaches need to be crafted to meet what is an ever-present challenge: leading through uncertainty and change.

Three 'Barefoot Doctors' at an installation they created in Northwood Park, Stoke-on-Trent. The Barefoot Doctors programme by B Arts, supported by PHF for three years, trains individuals to deliver arts projects to culturally isolated communities in North Staffordshire. These Barefoot Doctors then share their skills with others, who will in turn create their own projects.

# Arts programme





# Arts programme Report

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**This has been a year of change and uncertainty. The public funding landscape has shifted. New government priorities have emerged and public services are re-structuring, including the Department for Culture, Media and Sport. Bodies such as the UK Film Council or the Museums Libraries and Archives Council have gone and new ones, such as Creative Scotland, have appeared. The cultural Olympiad story is also slowly unfolding.**

Like all organisations involved with the arts in the UK, we have followed closely the impact of reduced funding from central government – whether through local authorities or through portfolio reviews in the various Arts Councils. It is obvious that the effects of this funding shake-out and the start of a period of austerity will be felt for some time to come. It also looks like some of these changes are here to stay.

Most of the organisations that we support have been affected by the reviews of regularly funded organisations by Arts Councils across the UK and the announcement of new National Portfolio Organisations in England was one of the important milestones of 2010/11. We were delighted to see that some of our existing grantees became core funded for the first time (including 20 Stories High, Inbetween Time Productions, People United and Streetwise Opera) or had a significant uplift in their grants (such as the Arvon Foundation, Firstsite, the Poetry Society, Punchdrunk and Wysing Arts Centre). This reflected the fact that the focus of our Arts Open Grants scheme on both incremental innovation and impact on practice, like the Breakthrough Fund Special Initiative, had resonance in the goals set out in ACE's ten-year strategy, 'Achieving Great Art for Everyone'.<sup>1</sup>

However, we regret that many grantees with whom we have ongoing relationships fared less well and will have to cope with reduced core funding from 2012/13. We also believe that Dance United and Youth Dance England, two organisations we have been close to for years and believe in, should have been awarded National Portfolio status as both achieve a lot in terms of sectoral impact.

The response to these complicated and still evolving issues is that organisations must be prepared to adapt and think outside the box. It is encouraging that, through our Open Grants scheme, some applicants are already doing this. Others are re-focusing on core values and activities to consolidate their position. We expect to see organisations restructuring in the coming months.

## Reduced applications

In 2010/11, we observed a significant decline in the number of initial applications to the Arts Open Grants scheme. This is in many ways unsurprising: a renewed application process has tightened the focus for applicants around our core criteria of innovation, participation and impact. It is also the case that, at times of crisis – like in 2007/08 at the start of the recession, for example – all independent funders usually notice a drop in the numbers of applications whilst arts organisations fire-fight to survive. Many organisations spent months in 2010 on their core funding submissions to Arts Councils and did not get round to applying to us until after the end of the financial year. However, alongside fewer first-stage applications, we have also noticed an increase in the numbers of applications that we are taking forward to second stage: we are consequently rejecting more applications at second stage than ever before.

Reflecting on the balance of types of grants that we have made during 2010/11, we would welcome more applications from outside London – particularly from Scotland, Wales and Northern Ireland, for example – and those which include an intergenerational element, particularly involving older people. We are also keen to award more 'continuation' funding grants to organisations with whom we are engaged in a successful relationship. The need for this type of ongoing support is particularly apparent in the current circumstances and, as a number of grants made since our new Arts Open Grants guidelines were launched in 2008 draw to a close, there should be opportunities for us to extend our impact.

**1 Innovation and impact.**  
These themes, along with participation, are central to all the Foundation's Open Grants schemes

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## Special Initiative developments

This year has seen a number of important developments in our Special Initiatives.<sup>2</sup>

We started work in earnest on ‘ArtWorks: Developing Practice in Participatory Settings’, after the initiative was approved in March 2010. Guided by Dr Susanne Burns (the project director) and a steering group, five grants were approved by the Arts Programme Committee to four regional projects – in Scotland, Wales, the North East and London – as well as to a partnership of national umbrella bodies working across the country (led by the Foundation for Community Dance). We are delighted to be developing this initiative in close collaboration with Creativity Culture and Education and the Arts and Humanities Research Council, whose valuable financial contribution – with that of Arts Council England – we acknowledge gratefully.

On museums and galleries, an area where we have steadily developed an initiative over the last three years or so, we commissioned a report based on the work of Dr Bernadette Lynch with 12 institutions across the UK. We published a summary report taken from this work, titled ‘Whose cake is in anyway?’ to reflect a line from an improvised scene enacted by museum staff and community partners. The metaphor is useful for describing the difficult balance of power between museums and their publics. We have also appointed Dr Piotr Bienkowski to lead the development of a larger intervention in this area.

During 2010/11, we have started a review of our Awards for Artists to help us understand the impact of this scheme. We have also begun evaluating the impacts and outcomes of grants made through the Breakthrough Fund. Throughout 2011/12, we will be looking at the strategic role of the Fund in the current climate and in the context of other comparable funding schemes in the UK and internationally. We will undertake the first of the formal evaluations with grantees who have completed their grants, updating the assessment of the Fund at regular milestones as further grants complete. Even though we have committed to a follow-up

evaluation for all grants two years after completion, we intend to prepare initial interim findings early in 2012 to inform board decisions about the possible future of the initiative.<sup>3</sup>

The Arts programme has as its aim to expand access to and enjoyment of the arts. This last year, there have been interesting responses – from individuals, artists and organisations – to the uncertainties and difficulties that our sector is facing. Amongst those, we supported the ‘Save the Arts’ campaign prior to the spending review, and also continued to fund and help steer the Cultural Learning Alliance, a collective voice and campaigning body working to ensure that all children and young people have meaningful access to culture. We believe that the Cultural Learning Alliance’s broad agenda in devising a national strategy will contextualise Darren Henley’s Review of Cultural Learning for the Department of Culture, Media and Sport and the Department for Education, due by the end of the year.

**“The Paul Hamlyn awards are an example of what philanthropy can do at its best. These awards give artists something irreplaceable: time and freedom.”**

**Charlotte Higgins, 2010 Awards for Artists announcement reception keynote speech**

<sup>2</sup> See pp.12–13 (overleaf) for Special Initiative information

<sup>3</sup> **Impact.** The range of evaluation activity in the programme reflects our wish to share what we are learning and help other organisations and the sector more widely

# Arts programme

## Special Initiatives

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### Breakthrough Fund

Support for exceptional cultural entrepreneurs

£93,760 in 2010/11

The Breakthrough Fund was set up in 2008 to support exceptional cultural entrepreneurs with a compelling vision and a strong track record of making things happen. After three consecutive years of grant-making, 2010/11 was the first time that the 15 grants were all under way – with funding ranging from £83,000 to £360,000 (with an average of £250,000) over periods from two to five years.

Some grants are supporting significant growth and innovation within an existing organisation's vision – such as Maria Balshaw at the Whitworth Art Gallery in Manchester and, in London, David Jubb and David Micklem at Battersea Arts Centre and Natalie Abrahami and Carrie Cracknell at the Gate Theatre. Others have allowed the start-up of new companies, such as Helen Cole's Inbetween Time Productions in Bristol and Stewart Laing's Untitled Productions in Glasgow. In Belfast, a grant has enabled Stuart Baillie to become the first ever employee and chief executive of Oh Yeah Music Centre.

In some cases, we supported a step-change within organisations. Simon Pearce established a small team for The Invisible Dot Ltd in London. Claire Doherty built capacity for Situations in Bristol. We secured the salaries of Felix Barrett and Colin Marsh at Punchdrunk over the last three years, whilst enabling the establishment of their Enrichment Programme for children. Tom Chivers, Sam Hawkins and Marie McPartlin have grown the London Word Festival to new levels in its recent fourth edition. Gavin Wade and his collaborators at Eastside Projects in Birmingham are building their exhibitions programme and establishing a new post.

In some cases, the Breakthrough Fund is supporting research. Matthew Peacock is re-thinking Streetwise Opera's artistic vision, and Nii Sackey, at Bigga Fish, is developing a radical new web-based platform for young people in urban music culture. Elsewhere, we have allowed the realisation of distinct projects. These include Gareth Evans and Di Robson's work on The Re-Enchantment, producing a series of artists' commissions over the past three years. Tony Butler has launched the Happy Museum initiative and has built the capacity of the Museum of East Anglian Life to engage with its local community.

As the first few grants conclude, we hope that the initiative will have a powerful legacy. We are also aware of the challenges some grantees will face to secure the longer-term momentum of what the Breakthrough Fund has begun.

### Awards for Artists

Support for individual artists

£408,341 in 2010/11

The Awards for Artists scheme helps individuals to develop their creative ideas by providing 'no strings' funding over three years. Each of the eight recipients receives £45,000, paid in three instalments. There are three Awards for Composers and five Awards for Visual Arts. The Awards are made on the basis of need, achievement and talent. Nominators, changing each year, put forward names and a panel of judges selects recipients.

The 2010 recipients were announced in November 2010 by Charlotte Higgins, chief arts writer at the Guardian, at a reception at the Royal Institute of British Architects. Her speech, in which she spoke about the impact of public funding of the arts, can be watched on the PHF website.

#### 2010 Composers

David Fennessy, Anna Meredith, Jason Yarde

#### 2010 Visual Arts

Angela de la Cruz, Luke Fowler, Christina Mackie, Ben Rivers, Lindsay Seers

The Foundation is currently undertaking a review of the Awards for Artists scheme, with the aim of gaining a clearer understanding about what impact receiving an Award has had upon previous recipients, what other funding exists to support UK-based visual artists and composers, and whether the current structure, processes, scale and focus of the Awards remain appropriate.



A telephone box at the 2010 Edinburgh Fringe, enabling callers to listen to short stories by writers, poets and comedians. Four such boxes were installed by The Invisible Dot Ltd, under the leadership of Breakthrough Fund recipient Simon Pearce

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## ArtWorks: Developing Practice in Participatory Settings

Building infrastructure in artists' training and development  
**£1,289,029 in 2010/11**

In March 2010, Trustees allocated £1.47m to fund a new Special Initiative seeking to explore and develop participatory practices in the arts. We are delighted that this attracted significant further funding from Creativity Culture and Education, the Arts and Humanities Research Council and the Cultural Leadership Programme – bringing the total budget for ArtWorks to over £2m.

After a call for proposals from across the sector, grants totalling £1,173,836 were made to five action-research programmes in Wales, Scotland and England. The five 'pathfinder partnerships' – led by Welsh National Opera, Creative Scotland, Barbican Guildhall, University of Sunderland and the Foundation for Community Dance – bring together arts organisations and education institutions to develop new approaches to training and continuous professional development in participatory arts. ArtWorks will support the selected partnerships to create better infrastructure for artists who facilitate this participatory work.

Participation in the arts is a central priority for the Arts programme, which has as its goal to increase access to and enjoyment of the arts. This work is usually led by artists from all art forms who work across a wide variety of participatory settings. Our research leading to the creation of this new initiative highlighted the lack of initial training for this work, a disparity in training and development across the art forms, issues around perception of value and quality, and disjointed provision across the UK. The aim of the ArtWorks initiative is to start a shift in the value and perception of the role of artists working in participatory settings.

Dr Susanne Burns was appointed project director in July 2010 and will lead the programme's development and implementation, working closely with the appointed evaluation team who are based at the University of Newcastle-upon-Tyne.

## Museums and Galleries

Ongoing research and development of a new Special Initiative  
**£44,127 in 2010/11**

Work continued throughout 2010/11 to develop an intervention around community engagement in the museums and galleries sector.

Dr Bernadette Lynch led research with 12 museums and galleries across the UK, together with their community partners, to gauge the real nature and effectiveness of their engagement practices. A confidential process built trust, allowing professionals and community partners to open up to dialogue and debate, and for very frank views to be exchanged and examined collaboratively. Dr Lynch's summary report has been published and can be read on the PHF website.

Building on the findings of the report, Dr Piotr Bienkowski was appointed in January 2010 to work with the Arts programme to develop a proposal for a new Special Initiative in this area, aimed at facilitating a process of development and organisational change within museums and galleries that are committed to active partnership with their communities.



'Whose cake is it anyway?', by Dr Bernadette Lynch, was published in June 2011

# Arts programme

## Open Grants scheme

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### Royal Scottish National Orchestra

RSNO musician Katy MacKintosh meets a resident of Rachel House as part of the Orchestra's 'Out and About' week activities in Perth and Kinross. Our three-year grant will underpin the first large-scale all-staff professional development programme in a UK performing arts organisation



### English Touring Opera

ETO's 'A House on the Moon' at the Wolverhampton Grand Theatre – a devised opera working with mixed communities in the West Midlands



### Welsh National Opera

Visitors to a day of free performances and workshops in Aberdare – the culmination of WNO's Street Songs programme in the South Wales Valleys. Our three-year grant to WNO MAX in Cardiff Bay and the Valleys finished in 2010/11

The Arts Open Grants scheme supports work that increases people's enjoyment, experience and involvement in the arts. Our grants aim to enable organisations to experiment with and develop new ways of engaging with audiences and participants. This might mean introducing more people to traditional cultural activities or ensuring that the widest range of people have a greater opportunity to shape their own experience of the arts and culture.

Within this theme, we support work for people of all ages, with an emphasis on inter-generational initiatives where young people are one of the groups involved.

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## Grants awarded in 2010/11

### Capsule

**£60,000 over two years**

Following an exhibition of Pre-Raphaelite drawings and watercolours, visitors to the Birmingham Museum and Art Gallery this summer will be confronted with Ozzy Osbourne posters, Led Zeppelin album covers and T-shirts emblazoned with Napalm Death.

The show is part of Home of Metal, a region-wide celebration of heavy metal's Black Country roots. It has been devised by Capsule, a small but energetic arts team curating and presenting alternative music events.

To test the project, back in 2007 Capsule organised a symposium of journalists, musicians, visual artists and fans to debate the influence of heavy rock music. The New Statesman subsequently declared: "It's time to stop sneering and celebrate this proud cultural heritage."

"We set up a series of 'antique roadshows' at galleries and museums across the region for metal fans to bring their memorabilia and have it recorded for our digital archive," explains Capsule co-director Lisa Meyer. This not only introduced a new audience to the region's cultural venues, but also confirmed to the curators there was a desire from the public to acknowledge the Black Country as the home of heavy metal and to celebrate something unique.

"The roadshows were crucial for our confidence," admits Toby Watley, head of interpretation and exhibitions at Birmingham Museum and Art Gallery. "We'd had in mind ageing rockers and yet these events were massive family days out: all ages came along and that was a real eye-opener."



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“Capsule has turned audience development on its head. We wouldn’t normally partner music promoters in this way, but Home of Metal has shown us what is possible by collaborating with different art forms.”

Impressed by Capsule’s David and Goliath approach – small team, big ambitions – the Foundation has provided funding over two years to span not only the Home of Metal programme, but also this year’s highly acclaimed annual Supersonic Festival. But, as Lisa acknowledges, the grant is less focused on projects than on Capsule’s development as an arts innovator. “It’s a holistic approach,” she says. “The Foundation is interested in the whole organisation and is keen to work with us to realise our ambitions. We have time to reflect on our direction and it’s given us a confidence we didn’t have before.”

**“The Foundation is interested in the whole organisation and is keen to work with us to realise our ambitions. We have time to reflect on our direction and it’s given us a confidence we didn’t have before.”**

**Lisa Meyer, Capsule co-director**

### **Timespan**

**£48,000 over two years**

Seventy miles north of Inverness, the Timespan Museum and Art Centre is in the largest but least-populated region of the Scottish Highlands. The only cultural venue in the coastal village of Helmsdale, it serves the county of Sutherland with a population of just 13,000.

“We started as a community run museum in 1986,” explains development director Nicola Henderson. “Since 2005 we have developed as a contemporary art gallery whose programming is focused on ‘bridging’ arts with local area/ community interests.”

Timespan’s part-time staff, dedicated volunteers and board members have had little access to contemporary art. The Foundation first supported an innovative and highly successful youth art curator/artist in residence post over two years. Through this second grant, PHF is funding a two-year development programme involving four artist residencies to put them at the sharp end of contemporary practice.

One of the artists, Warwickshire-based Jo Roberts, began her residency with one-to-one discussions. “Jo’s approach is centred on talking and communication,” says Nicola. “She met with each of the board, staff and key volunteers, discussed their roles, heard their honest views and, as a baseline for our project evaluation, gauged their understanding of contemporary art.”

Jo’s project was about the ‘creative geology’ of the area and she gave each of the stakeholders a cardboard box with a lid – their own personal gallery spaces – which they were to fill with whatever connected them with the local area. Most importantly, these ‘art pioneers’ had to pass more boxes to others unassociated with Timespan and explain the concept to them. The project then cascaded through the community and over 100 boxes of exhibits contributed to the final show.

As well as the box project, the stakeholders witnessed the artist delivering school workshops and spent a day in Orkney to see how the well-established Pier Arts Centre operates.

Lorna Jappy, Timespan’s part-time centre manager, was the local coordinator for each residency: “Watching the artists’ work develop from a germ of an idea to fill the gallery has been amazing. It’s given me much more confidence talking to visitors about the work in the gallery.”

But not all of the stakeholders have benefited as planned. “It’s a huge time commitment from board members in particular and we didn’t get 100 per cent buy-in,” reflects Nicola. “We had to admit that maybe we didn’t need all the board to completely engage and we had to satisfy ourselves that having more confident advocacy from the majority of the board was still a very good result.”

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## Ongoing grant

### Theatre Royal Stratford East

**£97,400 over 39 months**

The Theatre Royal Stratford East (TRSE) has a long tradition of engaging with its public. In the 50s the east London venue was dubbed 'A theatre of the people' and launched the cutting-edge Theatre Workshop, which continues as a hotbed for emerging talent.

Its latest collaborative venture is the PHF-funded Open Stage, where the diverse local community is being invited to curate six months of the theatre's production in the run-up to the Olympic Games.

"Whereas many people feel disengaged with the sporting spectacle on their doorstep, we want to offer positive consultation which has tangible, visible results," says Charlotte Handel, head of Open Stage.

The process began with an extensive period of research with case studies, advice and feedback drawn from over 50 organisations inside and outside the arts. There have been similar projects in the past, but none with the same breadth attempted by Open Stage. "We've learnt many things from our research, but having a clear, realistic purpose and being able to convey this to our public is paramount," says Charlotte. "We know too that we have to constantly revisit and review our plans. It's a dynamic process."

A core group of volunteers has been recruited and trained as ambassadors for the project. Together they have devised and tested a questionnaire to engage people on the street or in public spaces, and taken back to the volunteers' own communities. One volunteer encouraged all the members of her gospel choir to participate. Another, Shawab Iqbal, distributed questionnaires to friends and family: "Statistically, arts participation within the Pakistani community is quite low, but I've had good response," he says. "I've been surprised at some people's perception of the theatre. It's still seen by many as white middle class so we have some work to do to show it reflects all voices."

The public can also contribute through a website and on social networking sites, and theatre staff and volunteers have accompanied Newham's community engagement teams to events around the borough.

Consulting a potential audience that has little understanding of the performing arts can be challenging. "It's not a box-ticking exercise," says Charlotte. "Our volunteers spend time having genuine conversations with the respondents." As well as ideas for specific productions, the public are invited to suggest genres – comedy, musicals, drama – which will all feed into the 'people's season' in 2012.

**"I've been surprised at some people's perception of the theatre. It's still seen by many as white middle class so we have some work to do to show it reflects all voices."**

**Shawab Iqbal, volunteer at Theatre Royal Stratford East**

## Completed grants

### Candoco Dance Company

**£176,961 over three years**

Candoco is a contemporary dance company of disabled and non-disabled dancers. Its PHF-funded Moving Bodies project allowed the company to work more strategically in five parts of the UK, building an infrastructure for the development of inclusive dance. Candoco's head of learning and development, Luke Pell, explains: "Arts organisations like ours might typically drop in, deliver a workshop or performance and then leave. Now we can build partnerships and respond more closely to the needs of each area."

Over the grant period, Candoco has developed a four-strand programme, covering schools, youth, emerging artists and professional development. The aim is to take a joined-up approach to both collaboration and career progression.

Working with a group of 'hub' schools, Candoco has faced tight constraints – pressurised teachers and squeezed budgets – to offer inclusive dance opportunities to more children and challenge perceptions of what dance as art is and who can participate. A notable success has been in getting inclusive dance on the GCSE specification of the AQA examining board.

A mentoring and networking programme for youth dance practitioners has also seen some positive results. "One participant has set up her own Moving Bodies-inspired programme," says Luke. "Another has been teaching inclusive dance in Africa."

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Emerging professional dancers are supported long-term by the group, developing skills that can be recycled. Kimberley Harvey, 22, has worked as an 'artist associate' on the project: "Since becoming involved with Moving Bodies I've had the opportunity to co-teach around the UK. My aim has been to be braver and more confident as a performer and as a person and without Candoco's support I wouldn't have had the drive or the ambition to be a professional dancer." Kimberley is now an ambassador for Youth Dance England.

But Moving Bodies has been challenging too. "When I first devised the project it was massively ambitious", says Luke. "Early on we questioned if maybe we had spread ourselves too thinly. Four streams of activity in five regions is a substantial workload so we've benefitted from an incredibly supportive dialogue with the Foundation and we've adapted along the way."

The arts landscape has changed considerably since Moving Bodies began. "The regional partners we earmarked for continuing our work after the grant period are all in volatile situations and some have even folded," says Luke. "But we've made important strides and the project has made us consolidate our strategic thinking about Candoco's learning and development programme and our leadership role for the future."

**"Since becoming involved with Moving Bodies I've had the opportunity to co-teach around the UK. My aim has been to be braver and more confident as a performer and as a person and without Candoco's support I wouldn't have had the drive or the ambition to be a professional dancer."**

**Kimberley Harvey, 22, former artist associate on Moving Bodies, now an ambassador for Youth Dance England**

### **English Touring Opera £213,825 over three years**

By definition, English Touring Opera doesn't have a home. It is dependent on its partner venues across the country and, over the years, has built strong relationships with many of them. This grant, which came to an end in 2010, was to enable ETO to take a breath, unpack its suitcases and work more collaboratively in four specific places: Wolverhampton, Truro, Cambridge and Exeter. The aim was to not only deepen the relationship with receiving venues, but also to affirm a stronger ETO 'stamp' on these regions.

A development officer was recruited to create local networks and galvanise groups and communities through talks, meetings and support networks. "The grant allowed us to establish incredibly strong partnerships with local arts organisations, schools and local venues," says Tim Yealland, ETO's artistic associate – education.

In Cornwall, for example, this collaboration led to the staging in 2009 of a community opera – One Day Two Dawns – at Truro's Hall for Cornwall. The opera, developed over two years, included over 250 local people – disabled actors, children with special needs, local community musicians, dancers, even a male voice choir – and involved well over 90 workshops. It won the education category of the Royal Philharmonic Society Music Awards and the judges declared that it "had real educational and artistic substance... a flagship example of open-access musical celebration."

In Exeter, ETO worked on a completely different scale with an interpretation of King Lear with about 20 men at a prison. In Cambridge, PHF's support enabled consistent projects with schools to take place twice a year for the duration of the grant. In Wolverhampton, ETO built on a large participatory project that had taken place in 2006/07 and continued working intensively with the groups that had been involved on the stage of the Grand Theatre and in schools.

The support from PHF over three years has enabled ETO to work more closely with some venues that are crucial to the success of the company's annual tours. It has also been catalytic in leveraging lasting links with schools, community groups, and local partners. Participants of all ages have improved their confidence in their own creativity, as well as their practical artistic skills, through performance, making and working collaboratively. The project has brought together community members, teachers, young people and families.

Although large-scale projects along the lines of One Day Two Dawns are not possible without similar levels of funding, there are spin-offs that ETO had not anticipated – such as ongoing collaborations with Dartington Trust in Devon and with Miracle Theatre Company in Cornwall.

Over the three years of funding, PHF helped ETO grow local roots deep enough to produce wholly unexpected but healthy shoots.

# Arts programme

## Grants awarded in 2010/11

### Special Initiatives

#### ArtWorks: Developing Practice in Participatory Settings

ArtWorks Scotland (lead partner: Creative Scotland)  
This national programme will create relevant and high-quality skills development and support mechanisms to build connectivity, professionalism, identity, joined-up thinking and provision across Scotland for artists at all stages of their careers. £300,000

ArtWorks Wales (lead partner: Welsh National Opera)  
This national programme will use the connectivity between art forms, artists and organisations to develop a new sustainable training model. Wales-based artists will be brought together to work together across practices and to share and disseminate learning. £179,010

ArtWorks North East (lead partner: University of Sunderland)  
This programme is an enquiry-based approach that will bring together academics, arts practitioners and social care specialists to build on strong existing networks in the North East and develop progression routes for the training of artists in different settings (youth, community, health, etc.), through accredited flexible/modular courses, career seminars, jointly authored research and online teaching material. £247,016

ArtWorks London (lead partner: Barbican Guildhall)  
This programme will join up the best of existing provision and encourage new practice in the training and development of artists working in participatory settings, across undergraduate and postgraduate provision. Individual training plans will cover support to develop portfolio roles, artistic skills and reflective practice. £266,310

ArtWorks Navigator (lead partner: Foundation for Community Dance)  
This programme aims to add value to what the partners – national umbrella bodies and membership organisations with 24,000 members across the country – already achieve in terms of support for artists. It will develop a collective voice, an online resource for artists and employers, and a national quality assurance framework. £181,500

Six development grants to support the application process £14,500

Support costs and strategic commissioning £100,693

**£1,289,029**

#### Awards for Artists

Eight awards to individual artists of £45,000, payable over three years

Composers: David Fennessy, Anna Meredith and Jason Yarde £135,000

Visual arts: Angela de la Cruz, Luke Fowler, Christina Mackie, Ben Rivers and Lindsay Seers £225,000

Support costs £48,341

**£408,341**

#### Breakthrough Fund

Museum of East Anglian Life  
Additional Breakthrough Fund allocation to consolidate the grant awarded in 2009 £46,000

Punchdrunk  
Additional support for organisational development £20,000

Support costs £27,760

**£93,760**

#### Museums and Galleries

Support costs  
Research and development costs for a potential new Special Initiative, and for the publication of a report £44,127

### Jane Attenborough Dance in Education (JADE) Fellowship

Support costs £8,369  
Symposium costs and ongoing evaluation

**Special Initiatives total £1,843,626**

### Open Grants

20 Stories High  
To underpin the salaries of both the administrator/general manager and the participation coordinator for two years. £43,750

Anjali Dance Company  
To increase opportunities for participation, education and leadership for dancers with learning disabilities, primarily through the new post of associate director (education), to be filled by an experienced dancer with a learning disability. £40,500

Arts Services Grants Ltd  
To support new collaborative approaches to creative learning through a three-year programme of project-based co-learning and professional development for teachers, artists and young people. £25,000

ASF Shetland  
A three-year weaving development programme for local makers, students and amateur weavers, comprising provision of textiles support, access to equipment at ASF Shetland and training programmes in textiles. £43,000

Baltic Flour Mills Visual Arts Trust  
Core support over two years to underpin a training and development programme for staff, including audience development initiatives and a cultural exchange programme across other contemporary arts venues. £100,000

Bombastic Ltd  
Support towards a new piece of dance theatre for 7–11 year olds, integrating animation and new technologies and extending beyond the stage to schools and homes through workshops, live streaming in school hours and a computer game. £15,000

British Ceramics Biennial  
To underpin the development of a community and education programme over two years, supporting a Coordinator post, a series of public events and three commissions developed in collaboration with the local community. £84,000

Camden Arts Centre  
Research and feasibility study to explore how Get the Message, an artist-led programme working with young people with learning difficulties, can be developed and extended. £8,150

Capsule  
Two years of core support, to include Home of Metal and Supersonic in 2011 and the development of a five-year plan. £60,000

Cheltenham Festivals  
To underpin a programme of audience development initiatives and encourage Science Festival audiences to attend the Music Festival. £7,500

Children's Discovery Centre  
A pilot using storytellers and writers to introduce storytelling techniques to teachers as a way of developing children's writing skills. £55,000

Cultural Learning Alliance  
To commission independent research to consolidate the existing body of evidence for cultural learning, aggregating findings on impacts, outcomes and best practice. £10,000

Clore Cultural Leadership Programme  
Support of two new Arts Participation & Engagement Fellowships £60,000

Curve (Leicester Theatre Trust) A three-year project to support and train young people to research, plan and deliver entrepreneurial arts projects in their communities, leading to performances at Curve Theatre.	£120,000	PEER UK Ltd To support the development of a new three-year programme of work in partnership with artists, local community organisations, schools and community members.	£75,000
The Campaign for Drawing To train 16 workshop leaders to deliver courses that support a wide range of organisations to devise high-quality Big Draw and other drawing activities.	£26,340	Rajni Shah Projects Ltd To test, over two years, a new model for engaging with communities using public interventions and musical theatre.	£16,000
Feile an Phobail Supporting the salary of a youth arts coordinator for three years to deliver a range of arts programmes initiated and tailored by (and for) young people across these West Belfast festivals.	£97,712	Royal Scottish National Orchestra To support a three-year programme of activities designed to deliver personal and professional development to all 112 RSNO employees.	£212,725
Fevered Sleep To create a new UK touring model for performance work for young children aged 3–7 years, with related audience development and advocacy work.	£52,000	The Ruskin Glass Centre Ltd A pilot scheme exploring the expansion of glassmaking workshops, to culminate as part of the 2010 International Festival of Glass and Glass Biennale.	£7,910
Greenwich Council A programme of workshops for the residents of a Greenwich housing estate focused on gardening, sustainable crafts, cooking and community consultation.	£22,000	The Sage Gateshead Support over three years to set up an ensemble of musicians, working across the region and in the building as animateurs, teachers and performers.	£198,000
IKON Gallery To support a three-year partnership with British Waterways and a group of young people aged 15–19 to use a canal boat as a dedicated space for a youth group, developing collaborations with artists and staff, and arts activity.	£220,000	Scottish Poetry Library and Scottish Storytelling Centre To support a feasibility study into the potential for developing a national programme of work for older people.	£9,000
The James Menzies-Kitchin Memorial Trust To develop JMK's programme over two years, stabilise its financial position by building reserves and develop its fundraising strategy.	£70,000	The Showroom A two-year series of artists' projects exploring new forms of participation in the Church Street neighbourhood in Paddington, London, crossing between the fields of art, education and research.	£60,000
Lottolab Studio To develop an educational programme, in partnership with schools across London, for The Box, a new publicly accessible arts and science research studio based at the Science Museum and led by neuroscientist Beau Lotto.	£47,000	Solent Centre for Architecture and Design To develop and run an education and participation programme associated with the building of a temporary live/work space, over three years, for artists in the New Forest.	£42,000
Lyric Theatre Hammersmith Ltd To underpin a Young Associates pilot programme over two years to diversify the workforce as part of a change-management and capacity-building programme.	£145,000	The Sorrell Foundation To underpin, over three years, the establishment of a free National Art & Design Saturday Club for young people across the country at their local college or university, building on an existing pilot.	£149,873
Voices Now Core support towards a celebration of ensemble singing, bringing together the world's leading vocal groups with singers of all backgrounds and abilities at the Roundhouse in March 2011.	£10,000	Southbank Centre To continue to underpin Voicelab for a further three years, with a particular emphasis on widening participation and training voice animateurs.	£375,000
Making Music To develop a new strategy to recruit, train and retain a large and skilled volunteer force to represent and support more than 200,000 non-professional musicians across the UK.	£29,000	Save the Arts campaign To support the production of an animated film by artist David Shrigley to launch a campaign, with an associated online petition, about public funding of the arts.	£9,000
Manchester Camerata Ltd To underpin a programme of continuous professional development and integrated action research, aimed at freelance musicians.	£10,000	Timespan To support a two-year artist residency programme which aims to develop engagement in the contemporary arts from local groups in Helmsdale (Scottish Highlands), Timespan board members, staff and volunteers.	£48,000
Manchester International Festival To develop MIF Creative as a core part of the Manchester International Festival and provide opportunities for local people to work with leading international artists.	£150,000	Tinderbox Theatre Company Support of an outreach programme in Belfast over two years, that incorporates new writing, issue-based workshops and the creation of the city's first youth theatre ensemble.	£66,000
The National Youth Orchestra of Great Britain To underpin the organisational development work that NYO has started, supporting them through a period of change to achieve their vision and shape a socially responsible future for orchestral practice.	£120,000	Tyneside Cinema Support for Young Tyneside, a two-year project to explore new ways of working with young people and develop a new organisational model for Tyneside Cinema.	£94,000
Norfolk Dance Ltd Funding over two years to extend provision and practice towards people with learning difficulties and/or physical disabilities and develop a new delivery model across the county.	£70,000	WeDidThis To support the evaluation process of this new start-up crowd-funding website to improve its services.	£10,000
		<b>Open Grants total</b>	<b>£3,113,460</b>
		<b>Arts programme total</b>	<b>£4,957,086</b>

Two Year 8 boys take part in a describing exercise as part of My World, a Learning Futures programme at Matthew Moss School in Rochdale. Abdul describes an old family photograph in enough detail for his partner to be able to draw it. His investigations into his family's past revealed an uncle who founded a primary school in India and another relative who was general manager of Islamabad Railway Station.

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# Education and Learning programme

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# Education and Learning programme

## Report

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**The past year has seen a range of activity across the Education and Learning programme, seeking to address a number of prevailing issues that challenge teachers, learners and leaders within both formal and informal education settings.**

Our Musical Futures Special Initiative has continued to grow, as more schools embed the practices we have developed, increasing both teachers' and students' enthusiasm for school-based music education. We are delighted to be expanding the initiative into Scotland, Wales and Northern Ireland. We will also be working with partner organisations to advocate for the place of music in the school curriculum in England, in light of its exclusion from the approved English Baccalaureate subjects and its potential removal from the National Curriculum.

Learning Futures, a Special Initiative focused on young people's engagement with learning, has continued to strike a chord with teachers, school and sector-level leaders, both in the UK and internationally. The approaches we have developed to teaching and learning – and to whole-school organisation and ethos – have achieved real breakthroughs in young people's engagement with their learning.

We are hopeful that the models developed by our newest Special Initiative, Musical Bridges: Transforming Transition, will, like Learning Futures, have much to offer the wider curriculum. Musical Bridges has progressed this year from initial scoping and research to on-the-ground practice and professional development work with teachers in three pilot areas.

Learning Away is a Special Initiative that works with schools to strengthen their commitment to providing quality residential learning experiences. The initiative is tapping, and beginning to evidence, the huge potential of residential to enhance a wide range of outcomes, not just for pupils, but for the school as a whole. Schools are facing additional barriers in committing to residential for pupils (as well as many other curriculum-enhancing opportunities), owing to budgetary constraints linked to public sector cuts. Our Learning Away partners are

demonstrating a number of exemplary, low-cost residential models, where pupils and staff design and share ownership of the learning experience.

Within higher education, we are confident that the consensus that has emerged this year from the evaluation activities supported through our What Works? Student Retention and Success initiative will offer valuable insights to universities. We are learning about ways for higher education institutes to prevent students from dropping out and to ensure their successful participation. These findings will be particularly pertinent as universities face major challenges from teaching grant cuts, the introduction of higher tuition fees and the likelihood that students will become more assertive and discerning consumers.

Through our Open Grants scheme, we have awarded 38 grants totalling £3,269,219 across our three themes – Developing Speaking and Listening Skills for 11–19 year olds, Supplementary Education and Preventing Truancy and Exclusion.<sup>1</sup> Among our new grantees, together with those still delivering work funded in previous years, are many exciting and impactful examples of how to foster change, not just at the level of the individual beneficiaries, but at the level of communities and a wider field or educational sector.

We are concerned about the impact of public spending cuts on many of the charities, schools and other statutory organisations doing important work in these three priority areas.

They are likely to adversely affect young people, such as those attending supplementary schools, from more disadvantaged backgrounds.

In the coming year, we will be paying particular attention, through our Open Grants, to supporting partnership working and collaboration, professional development and sustainable approaches and interventions.

### Programme principles

We have this year developed a programme-wide strategy to enhance the wider impact of our work and more actively promote the learning generated from our Open Grants work, alongside the existing plans to disseminate findings and practice recommendations

<sup>1</sup> Case studies on Open Grants from each theme can be read on pp.27–29



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from our Special Initiatives. The strategy encompasses a set of core principles that we aim to see reflected across the programme.

Among these are a wish to help ensure the breadth of young people's education so that they can develop a range of skills, qualities and knowledge they will need for the future. The Speaking and Listening theme of our Open Grants scheme has stimulated a large volume of work to this end, much of which would not otherwise have taken place. Organisations such as the Geography Association, featured in the Open Grants section, are developing new programmes and resources that will help to ensure that young people develop the communication skills that will enable them to confidently contribute to the world of work, engage in democratic processes and become agents of change in their communities. Our Learning Away Special Initiative has also achieved significant outcomes for pupils through fostering a wide range of personal skills and aptitudes to complement subject-based learning.

As with the work of all the Foundation's UK programmes, participation lies at the heart of what we are doing – it is vital in the work we support that learners are active in shaping their own learning experiences. This is fundamental to our work within Learning Futures. Moving well beyond more common 'student voice' activities, our Learning Futures schools are aiming to achieve a 'learning commons', where the school becomes an open, shared space within which everyone – pupils and staff – can contribute to, and take responsibility for learning. The schools are working to establish three inter-related cultures: of collaborative enquiry, of genuine co-construction (of learning experiences) and of democratic community.<sup>2</sup> Participation is a key criterion for our Open Grants work and the Browsers project run by the Glasgow South East Regeneration Agency is just one of many examples of how young people, in their case those at risk of exclusion, can gain a new sense of ownership for and commitment to their learning.<sup>3</sup>

Another area of interest is to explore ways in which the different elements of the education

system can fit together better and offer a more coherent learning experience for children and young people. Through our Supplementary Schools Open Grants theme, we have funded this year several projects aiming to build stronger partnerships between mainstream and supplementary schools and this will remain a priority for the coming year. Our Musical Bridges: Transforming Transition Special Initiative is seeking to tackle the common disconnect between different phases of the education system, in particular through a focus on transition from primary to secondary school in relation to music education.

### Learning and development

During the coming year we will receive key evaluation reports on all five initiatives, including the synthesis of the evaluation work we have been funding in higher education to understand how universities can best ensure student retention and success, and final external evaluation reports on Musical Futures and Learning Futures. We will be producing a range of tools and materials designed to guide and help others to replicate the effective practices that we have developed and tested.

Within our Open Grants programme we will be commissioning some work to help ensure greater impact across our three themes for the relevant sectors and developing some new activities to facilitate sharing of learning and practice amongst our grantees.

Across all three Open Grants themes we have been disappointed during 2010/11 to receive very few applications from outside of England. We would therefore welcome in the coming year more applications under all themes from other parts of the UK.

The Education and Learning Committee has been bolstered this year with the appointment of Jennifer Izekor as a new advisor. Her experience of engaging and working with voluntary and community sector bodies, particularly with black and minority ethnic communities, has improved our understanding of current challenges facing supplementary schools and will help us to increase the impact of work in this area.

<sup>2</sup> **Participation and sharing knowledge.** The Learning Futures resources on engagement in schools can be found on the PHF website, [www.phf.org.uk](http://www.phf.org.uk)

<sup>3</sup> See p.28

# Education and Learning programme

## Special Initiatives

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### Musical Futures

Transforming music education in schools

£189,913 in 2010/11

Musical Futures has been running in schools for seven years now and has developed an approach to music teaching and learning that is followed in more than a third of English secondary schools. This approach aims to sustain engagement and participation in young people's music making by providing a range of strategies that make music learning relevant, realistic and enjoyable for young people. Musical Futures is a new way of thinking about music making in schools that brings non-formal teaching and informal learning approaches into the more formal context of schools.

The vision that guides the current phase of the initiative (to July 2012) is for Musical Futures to become embedded into at least half of secondary schools in England, for these schools, teachers and practitioners to feel supported and confident, and for Musical Futures to form a crucial, long-term part of music education policy and practice.

Work during 2010/11 focused on further embedding Musical Futures techniques into practice through a range of activities. Highlights include the launch of our Young Champions programme, engaging students as online mentors for other Musical Futures participants, increased input to initial teacher training courses, and the continuing development of our CPD offers for teachers (delivered by our Champion Schools). We have also developed a cross-phase project to help build on successful national programmes for music participation at primary level and create links to Musical Futures work at secondary schools. The project, based on the Iggy Pop song 'The Passenger', is designed to be accessible to non-specialist primary school teachers as well as specialist secondary music teachers, and can be used in schools with different levels of music facilities.

We have developed a film to encapsulate Musical Futures approaches and demonstrate its impact for teachers considering its use, or encountering it in their teacher training. We are contributing to an Olympics themed project led by the Youth Sports Trust, delivering Musical Futures workshops alongside Olympic athletes.

Over the coming year we will be contributing, alongside the Specialist Schools and Academies Trust and other partners, to a new nationwide music competition for young people, and piloting Musical Futures in Wales, Scotland and Northern Ireland.

### Learning Away

Achieving more through school residentials

£83,492 in 2010/11

Learning Away supports schools across the UK to enhance young people's learning, achievement and wellbeing by using residential experiences as an integral part of the curriculum. We want to achieve significant shifts, nationwide, in schools' commitment to high-quality residential learning experiences for their pupils.

This year we have developed the infrastructure of the initiative by appointing Peter Carne, previously national champion for Learning Outside the Classroom, as project leader, creating an online forum and organising national events to share and improve practice.

Around 2,000 children and young people, from the 61 schools acting as our Learning Away pilots, participated in residentials this year. The schools divide into 13 clusters, each with a different focus, such as curriculum development, community cohesion and inclusion, multi-agency and family support work, facilitating student transition, working with parents, improving student attainment, leadership and wellbeing.

Over the first year of activity, our evaluators from the Centre for the Use of Research and Evidence in Evaluation (CUREE) saw significant progress in many clusters.

The impact of schools' Learning Away programmes on students included increased knowledge and skills in different areas of learning, enhanced transferable skills and attributes, such as independence, and a number of affective benefits, such as increased self-confidence and resilience.

In many cases teachers emphasised that young people's levels of engagement in and enjoyment of their residential learning were higher than those seen at school. Increased student engagement and motivation are commonly seen as indicators and drivers of better future performance and are therefore likely to contribute to positive learning impacts for pupils. A priority for the coming and future years will be to gather more direct evidence of the impact on attainment.

Staff, children and their parents often linked the improvements in confidence and self-esteem with new experiences and the sense of independence and achievement that young people experienced while away. This was particularly true for pupils with special educational needs. Two primary clusters noticed that some of their learners became more resilient and willing to persevere in the face of initial difficulties. All clusters highlighted improvements in student relationships – with peers, staff, and family

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members – as an important outcome of their Learning Away programmes. Through working with partner schools on designing, delivering and evaluating their Learning Away programmes, staff benefited from opportunities to work collaboratively, reflect on their approach, develop research and evaluation skills and participate in project-specific continuing professional development.

We aim to embed residential learning experiences into school life so that they become integral to the curriculum and wider culture. By demonstrating the powerful impact residential learning can have on a wide range of outcomes for young people, including attendance, aspiration, achievement and cohesion, we hope to inspire other schools and policy makers to recognise residential learning as a highly effective means of fostering learner engagement and success.

Over the coming year we will be working closely with the clusters to understand in more depth their various ‘theories of change’ and link the processes and features of their residential interventions to the outcomes they are achieving. We are keen not just to evidence the impact achieved but to understand why residential learning experiences are often so powerful, and to explore whether these pedagogical practices and other features can be replicated in schools’ day-to-day activities.

“[He] was close to exclusion even though he is only Year 2. He was in my office three times a week for disciplinary reasons. Now he comes to see me at least once a week to show me his ‘excellent work’ badges. He has completely re-engaged with learning.”

A teacher from Newall Green High School, describing the impact of the school’s residential learning programme



Participants from Bullwell Education Action Zone, a group of schools in North Nottingham taking part in Learning Away, during an art workshop on a residential in Hartington village

## Learning Futures

Developing teaching and learning to achieve breakthroughs in learner engagement

£475,586 in 2010/11

Achieving deeper learner engagement such that learners become enthusiastic owners of their learning, and giving them vital ‘21st century skills’, such as collaboration, information literacy and adaptability, are major drivers for change within the education system.

Learning Futures has been working closely with seven schools to develop new approaches for developing deeper learner engagement. For us deep engagement is something much more than compliance in the classroom. It is a concept that has relevance not just for those who are visibly disengaged, but also children and young people who passively withdraw from their education, and those who could be characterised as disengaged achievers – those who perform well academically, keep out of trouble, but reject further and higher education and opportunities for lifelong learning.

We have produced a further publication this year examining learner engagement: ‘The Engaging School: Principles and Practice’. We are working closely with partner schools to develop a comprehensive set of materials and tools to guide and aid schools more widely in implementing change to build better engagement.

The initiative benefited from a visit in March 2010 to the group of High Tech High schools in San Diego, which are internationally recognised for their expertise in project-based learning approaches. A group of teachers from High Tech High will be making a return visit to work in the Learning Futures schools and help strengthen their pedagogical approaches.

The initiative will end at the end of 2011 and work is going into securing its legacy, to maximise the reach of the research and resources developed. Learning Futures has attracted attention from around the world and will be taken over by the Innovation Unit, which has partnered PHF in the development of the initiative.

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## What Works? Student retention and success

Learning how best to ensure student success in higher education

£57,148 in 2010/11

Over a three-year period (2008–11), we have been generating evidence to help universities learn how best to ensure high student continuation and completion rates, particularly for students from disadvantaged backgrounds. The initiative aims to build understanding through evaluation and transfer knowledge about effective practice, rather than to fund retention interventions directly.

Working with seven clusters of higher education institutions (22 HEIs in all) we have found that the key to higher retention rates lies in enhancing students' engagement in their higher education experience. The depth of understanding created by the initiative provides insights into how student engagement can be enhanced throughout the student lifecycle and across the academic, social and professional service spheres of the institution. This programme is particularly valuable in providing evidence about practical ways in which institutions can provide opportunities for student engagement, and it identifies the key features of interventions which facilitate student engagement. In addition, the conceptual model recognises the need for institutions to develop students' capacity to engage. This includes developing their knowledge and understanding about the benefits of engaging across the different institutional spheres, and expanding their skills to do so. The evidence from the initiative is that significant institutional transformation is often required to achieve this.

Work this year has focused on completing evaluation work across the seven clusters with a view to synthesising findings for wider dissemination over the coming year. An important output of the project in 2011 is the development of practical tools to enable colleagues across the HE sector to put into practice the learning from the programme. In the light of forthcoming higher tuition fees for students, the need for HEIs to ensure strong student engagement to increase student retention and success will become an even greater imperative. Looking ahead, we will need to ensure that our work is presented in such a way as to ensure its ready utilisation by institutions more widely to help them strengthen their practices to ensure student retention.

The What Works? initiative is jointly funded by the Higher Education Funding Council for England.

## Musical Bridges: Transforming Transition

Improving practice to support young people as they progress from primary to secondary music education

£100,084 in 2010/11

In its first full year of operation, Musical Bridges has embarked upon a range of activities to improve the process of transition between primary and secondary school and minimise its negative impact on children's musical education.

The initiative has developed several key strands of activity, including evidence gathering and research to better understand current practice, an innovative cross-phase teacher professional development programme and the development of an auditing tool to help schools assess their practice.

A cross-sector survey brought together views from primary and secondary schools, music services and other music education providers, culminating in the 'Sound Tracks' report, which can be read on the PHF website. The report emphasised many of the problems of transition and identified a healthy appetite among primary and secondary teachers for working together and sharing pedagogies.

The teacher development programme, developed in partnership with Trinity Guildhall and the Open University, is currently being piloted with around 30 schools in three locations across the country.

A longitudinal survey is also underway, tracking the experiences of a cohort of children as they make the transition from the final years of Key Stage 2 into the first years of Key Stage 3. An interim report, 'Changing Key', also available from the PHF website, provides evidence of some of the disconnects between primary and secondary music education.

The importance of transition to a child's musical development was noted by the Henley Review of Music Education. Musical Bridges was recognised for its work in this area and we will be working to influence the National Plan for Music Education that the Department for Education has promised along with the development of regional music hubs. A priority for the year ahead will be the scale-up of improved practice, particularly through working with the new regional hubs, and to raise awareness more widely of the problems often associated with transition to stimulate further breakthroughs in practice across the country.

# Education and Learning programme

## Open Grants scheme

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### National Literacy Trust

A local business volunteer works with pupils at Bishop David Brown School in Surrey as part of NLT's Words for Work programme, an innovative scheme to develop young people's speaking and listening skills through workplace visits and school-based activities



### Toynbee Hall

A drumming workshop at Toynbee Hall's Aspire programme in East London, which works with an often overlooked group of young people: those excluded within, rather than from, education



### Black Families Education Support Group

A student at a BFESG supplementary school session produces a piece of work on Marcus Garvey as part of a Black History assignment to research and present work on historical role models

The Education and Learning Open Grants scheme operates across three themes.

The Speaking and Listening theme supports activities, taking place in or outside of school, which develop the oral communication skills that all young people need to become effective, contributing members of society.

The Supplementary Education theme supports the work of supplementary schools (defined as schools which operate on a part-time basis, led by voluntary sector organisations and with the active support of parents and the local community) primarily for the benefit of children and young people from black and minority ethnic communities.

The Preventing Truancy and Exclusion theme aims to support preventative work that will reduce the chances of children and young people reaching the point of persistent absence or exclusion from school, by enabling those considered to be most at risk of this to achieve and progress alongside their peers.

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## Grants awarded in 2010/11

### The Geographical Association Speaking and Listening theme £91,500 over 18 months

Geography as a lever for social and political change? With its Making My Place in the World project the Geographical Association is not expecting to influence global change but is anticipating schoolchildren will see the bigger picture whilst investigating local issues.

An 18-month pilot, initially taking in two inner-city schools from Sheffield and Manchester, will boost the confidence of disengaged pupils as they discuss their localities with local planners, architects, politicians and policy-makers.

"Young people understand their own areas uniquely," says the Association's programme director, John Lyon. "They are very confident in their 'personal geographies' so it's a small step to encourage them to talk about these spaces and debate the issues with others."

Introducing young people to local decision-makers is nothing new but it hasn't been attempted in the context of geography before. "Pupils might not see this dialogue about the power and significance of space as geography but they will nevertheless be empowered by having their views heard."

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Working with community geographers – someone who will broker the relationship between the schools and the decision-makers – the Key Stage 4 pupils might at first use techniques such as walking interviews and audio diaries to develop their speaking and listening skills.

Early fears that schools might be under too much pressure to commit to such a project have proved unfounded. “It’s encouraging to find schools are still up for innovative and exciting projects despite demands on teachers and timetables,” says John.

“We will support teachers and encourage them to take on our ethos of letting the young people be experimental in their approach. That’s often a challenge for teachers locked in a target-driven system where learning can become heavily structured, restricting challenge and individuality.”

Following the pilot, the Geographical Association hopes many participants will become advocates – young community geographers themselves – not only for their local areas but for the project itself, even participating in workshops at national conferences.

Lessons learnt will be highlighted on a project website and debated in academic and teacher-led journals. The nuts and bolts of the project will be available as an online professional development package so geography teachers – the Association has 6,000 members – can run it for themselves. Following workshops, student geography teachers will also take mini versions into their training placements, further disseminating the project which has the potential to involve hundreds of schools and communities.

## Ongoing grants

### **Glasgow South East Regeneration Agency Preventing Truancy and Exclusion theme** £121,477 over two years

The Glasgow South East Regeneration Agency (GSERA), committed to improving employment prospects for local people, has received PHF funding since September 2009 to roll out a project targeting school pupils at risk of leaving school with few, if any, qualifications.

The Browsers School Project uses computer programs to motivate those young people who are disengaging from learning and likely to truant or be excluded. Originally piloted in one secondary school, the project now engages 11–16 year old pupils in the bottom sets of all South East Glasgow’s secondary schools.

Browsers uses off-the-shelf computer packages to teach aspects of the maths, English and modern languages

curricula over an initial six-week period. CrazyTalk, used in language lessons, is an animation program that requires none of the conventional techniques – model-making or repetitive drawing – but is based instead on easily imported digital images. The popular computer game *Neverwinter Nights*, published by Atari, has been developed to increase literacy and numeracy skills.

“The young people are much more confident expressing themselves in this way than through conventional learning techniques,” explains Browsers support officer, Brian Keegan. “Their teachers see them engaged and focused which improves sometimes strained relationships.”

Pupils’ own evaluation of the project has consistently reported increased confidence and school attendance and a greater commitment to learning, outcomes reiterated by the teachers themselves and commended by Her Majesty’s Inspectorate of Education.

“The Browsers Project has dramatically reduced disciplinary referrals and school exclusions, and contributed to a different attitude towards learning,” says Margaret Leyden, deputy head at Hollyrood Secondary School. “For example, Year 4 students who wouldn’t ordinarily be turned on to speaking French have spoken a pre-prepared script into the CrazyTalk program which has then been assessed. The whole group has achieved at least a Standard Grade pass, which would not have been possible without this approach.”

Inspired by the potential of technology, some students are now studying computer programming and gaming at college. Others have helped the Browsers team to deliver their high-tech lessons.

However, with PHF funding coming to an end and with a rationalisation of the regeneration agencies across the city, it is unclear how this successful project might be extended in a climate of financial constraint across all sectors.

### **Black Families Education Support Group Supplementary School theme** £108,260 over three years

Since it began back in 1993 the Black Families Education Support Group (BFESG) in Bath has moved on from simply advising concerned parents and popping into schools each November to deliver Black History Month workshops.

“Our emphasis now is on a complete programme of educational provision for young people,” says development manager, Jason Pegg. “We run a supplementary school, a mentoring scheme, after-school and residential activities and build links to further and higher education. PHF is supporting specific areas of that provision.”

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BFESG has extended the age range for its supplementary school pupils, now running sessions for 10–12 year olds as well as for 13–16 year olds. The tutors use film-making, photography, drama and poetry to energise a curriculum that includes a black and minority ethnic (BME) heritage qualification as well as English and maths. “You can learn stuff you don’t normally learn at school,” says one young participant. “I listen to people more and I’m more relaxed, I don’t get angry,” says another.

Recruitment and retention are difficult issues. “The supplementary school is on Saturday mornings and young people have busy lives,” says Jason. “One solution we are considering is to develop a virtual school that might look something like Facebook, where young people can download missed lessons, sign up for activities and update the site themselves.”

With the Foundation’s investment, BFESG’s relationship with schools has radically changed. Mainstream teachers are being encouraged to take an active role instead of just referring ‘bad lads’ to the school. “They’re now visiting us and taking some of our curriculum back to use in their own lessons,” says Jason.

“We also train BME peer mentors. Schools choose appropriate young people who we train specifically in BME issues, skills they take back into the mainstream.”

Parents are encouraged to become more aware of their children’s options. BFESG organises fact-finding visits to universities – for parents and children – and the links with higher education work in the other direction too. Student teachers from a nearby university have placements at the supplementary school, so they get an early understanding of the needs of all their future pupils.

Within the turmoil surrounding public service delivery BFESG sees itself potentially in a strong position. “If we can persuade schools that our programme has the potential to deliver specific outcomes, then we could become a commissioned alternative,” says Jason. “We’re in the right place and PHF has given us greater visibility.”

## Completed grant

**Kidscape Campaign for Children’s Safety  
Preventing Truancy and Exclusion theme  
£40,000 for one year**

Kidscape, a national charity committed to keeping children safe from abuse, says one in 12 children are bullied badly enough for it to affect their education, relationships and

even job prospects. Official government figures suggest approximately a dozen youth suicides each year are directly attributable to bullying.

Nowadays there is no respite for victims. Constant contact through social networking sites and mobile phones, so-called ‘cyber-bullying’, means children are tormented even at times when they should feel safe.

For several years Kidscape has been running workshops for the most vulnerable, often suicidal, young people whose parents have often turned to the charity as a last resort. The ‘ZAP’ one-day workshop builds self-confidence, equips victims with body language and verbal assertiveness skills, teaches relaxation and creates a support network.

“When the children arrive for the workshop they are unable to meet our eyes,” says ZAP manager, Linda Frost. “By the end of the day their confidence levels have soared. It’s like watering a flower.”

Kidscape has used a PHF grant to replicate the successful ZAP techniques. “We wanted to work with bullied children whose school attendance was already affected, and to pass on skills to the educational professionals who were able to support them,” says Linda,

Working with 20 schools in Lincoln, Durham, Norfolk and Buckinghamshire – chosen by the strength of the partners’ commitment rather than the prevalence of bullying – Kidscape ran their ZAP workshops with children whose attendance was less than 85 per cent. “Each area had to commit to monitor attendance for three months after the workshop,” says Linda. “Overall the attendance of the 800-plus participants increased by an average of 10 per cent.”

Teachers, education welfare officers and educational psychologists attended the workshops. “We had a package of support for up to 80 ‘participant-observers’, so best practice was embedded on the ground. One area went on to train an additional 80 staff in ZAP techniques.”

With a reduction in the number of educationalists able to support the most vulnerable pupils, Kidscape sees the need for earlier intervention. “If we can empower Year 6 children before they move to ‘big school’ it would have huge benefits,” says Linda. “A child’s life can be turned around in this one-day workshop: it gives them a different view on how to deal with an intractable situation.”

# Education and Learning programme

## Grants awarded in 2010/11

### Special Initiatives

#### Learning Futures

Biddenham International School and Sports College Development of Learning Futures resource: case study	£5,000
Birches Head High School A Learning Futures composite model school – grant enabled the school to extend and develop Learning Futures pedagogies	£10,000
Cramlington Learning Village A Learning Futures composite model school – grant enabled the school to extend and develop Learning Futures pedagogies	£10,000
Haybridge High School & Sixth Form A Learning Futures composite model school – grant enabled the school to extend and develop Learning Futures pedagogies	£10,000
Linton Village College Development of Language Futures model	£5,000
Matthew Moss High School A Learning Futures composite model school – grant enabled the school to extend and develop Learning Futures pedagogies	£10,000
Monkseaton High School Development of Spaced Learning tool	£10,000
Noadswood School Development of Learning Futures resource: coaching tool	£5,000
Noadswood School Proposal development	£10,000
Villiers High School A Learning Futures composite model school – grant enabled the school to extend and develop Learning Futures pedagogies	£10,000
Support costs Research, dissemination, website development and consultancy costs	£390,586
	<b>£475,586</b>

#### Learning Away

Support costs Development and evaluation, events and school support costs	£83,492
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#### Musical Bridges

Support costs Research and evaluation, advocacy and dissemination, events and consultancy costs	£100,084
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#### Musical Futures

Support costs Development, advocacy, dissemination, teacher CPD and school support costs	£189,913
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#### What Works?

Support costs Coordination, dissemination and evaluation costs	£57,148
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**Special Initiatives total** **£906,223**

### Open Grants

Argyll & Bute Council Through delivering a series of arts-based workshops in schools across the district, the Creative Arts in Schools Team will develop a learning environment that fosters communication through connection, respect and empowerment.	£43,670
ASDAN To develop a formal accreditation process and citizenship award to recognise citizenship learning in a faith-based context, initially with the Muslim community.	£39,000
Association of Northamptonshire Supplementary Schools To establish creative, mutually beneficial and developmental partnerships between supplementary and mainstream schools, incorporating joint study support accreditation and training.	£24,103
At Bristol Ltd Building on the success of Bright Sparks, Inspiring Interactions for BME primary educators focuses on a joint CPD and mentoring programme for supplementary and mainstream science teaching.	£48,640
Aune Head Arts Support for Speak Up!, a partnership project working to develop marginalised young people's speaking and listening skills and enable them to play a greater role in their communities through youth-led community radio.	£126,047
Bedlingtonshire Community High School To set up a youth transition team, led by youth workers working with families in middle schools, for target group work improving attendance and self-esteem within a federation of schools in Northumberland.	£106,435
Cal Aaj Education Partnership (CAEP) To develop a stronger business plan and model for sustainability within the supplementary education sector.	£10,000
The Cardigan Centre Working with young people to enable them to become confident communicators in all aspects of their lives.	£124,728
Chesterfield/North East Derbyshire Learning Community The Bridge Project will pilot a new approach to support young people with attachment disorder and provides a challenge in thinking for schools that have curriculum needs as a first priority.	£133,339
The Children's Society To develop Speaking and Listening as part of an intergenerational project for young people aged 11–18.	£79,493
ContinYou To scale up the independent, peer-assessed quality recognition scheme developed by The National Resource Centre, a national programme campaigning on behalf of supplementary education and based within ContinYou.	£150,000
Debate Mate Ltd To expand an innovative near-to-peer debating programme and follow-on leadership opportunities in three regional cities.	£122,038
Eastside Young Leaders' Academy To embed a comprehensive programme and central commitment to parental engagement to build an exemplary model that can inform practice in the wider supplementary school sector.	£33,000
Enfield Voluntary Action To achieve a step change in the nature of partnership working between mainstream and supplementary schools to improve pupil outcomes and influence local policy for the benefit of supplementary schools.	£38,000



<b>The Geographical Association</b> Support for My place, our city, our world, a project developing young people's understanding of place through speaking and listening to others in the community.	£91,500	<b>SpeakersBank Ltd</b> Environmentally Speaking: A feasibility study for a public-speaking training programme in which pupils in secondary education in the South West of England will champion a local environmental community cause.	£33,000
<b>I CAN</b> To complete the piloting of Secondary Talk in preparation for a national roll-out, and to undertake a three-year evaluation of impact.	£100,000	<b>SWIFT</b> To work therapeutically and systemically with families at risk, children at risk of exclusion and school partners in a cross-phase family support project.	£149,800
<b>Inspire – the Education Business Partnership for Hackney</b> Support for Mind the Gap, a two-year programme aiming to support students in transition from Key Stage 2 to 3 and identified as at risk of disengaging from mainstream education.	£135,000	<b>Talk Together London CIC</b> To develop and evaluate an innovative cross-cultural supplementary school model, boosting the attainment of bilingual young people through engaging parents and addressing cultural barriers to educational achievement.	£117,612
<b>Jobs Education and Training</b> To provide training in speaking and listening skills related to community tensions, conflict management and job search skills for BME secondary school students in Derby.	£127,132	<b>Teignmouth Community College</b> To develop school and family strategies to prevent exclusion.	£98,356
<b>LaneshawBridge Primary School</b> For the use of transcendental meditation with pupils, teachers, and parents/carers in three schools in Lancashire in order to increase engagement and reduce truancy and exclusion.	£63,000	<b>UCL Institute of Child Health</b> To evaluate the INCLUSIVE Project, a pilot randomised controlled study of the INCLUSIVE intervention. INCLUSIVE improves the school environment, institutes restorative justice approaches and delivers a social and emotional skills curriculum.	£30,000
<b>London Borough of Hammersmith and Fulham</b> To develop and evaluate Take Two, a speaking and listening programme for secondary pupils in Salford and London to equip them for the world of work.	£179,000	<b>The Village Storytelling Centre</b> Strengthening the Voices of Young People: Storytelling will be a tool for personal development, supporting speaking and listening skills. Young people will shape and share their stories, past present and future.	£26,850
<b>London Musicians' Collective (Resonance FM)</b> A pilot training programme for schools in which radio production and editing techniques are used within the National Curriculum to develop speaking and listening skills.	£9,880	<b>Wakefield Council</b> The School Exclusion Team aims to implement restorative practice across all 150 schools in the authority, supported by embedding RP modules in a range of training courses for new and existing teachers.	£100,000
<b>LSN</b> To work with FE colleges and work-based learning providers to develop the public speaking skills of Foundation Level learners through active citizenship projects.	£149,360	<b>Whole Education</b> To develop the core capabilities and capacities of the organisation to meet its key aims and achieve sustainability from September 2012.	£75,000
<b>Mounts Bay School</b> To support a new early intervention Student Support Service that will provide an individualised, therapeutic programme, combined with team and self-esteem building through sport, to address key issues leading to exclusion.	£79,838	<b>Whole Education</b> To develop and support a campaign to replace the English Baccalaureate with a better baccalaureate that will provide young people with a more rounded education.	£10,000
<b>NEAD</b> Global English: Focusing on current local/global issues to stimulate students' speaking and listening skills within the teaching of English in secondary schools.	£146,699	<b>Open Grants total</b>	<b>£3,269,219</b>
<b>Patcham High School</b> To develop the speaking, listening, reading and communication skills of pupils who are undeveloped in their social ability to communicate effectively.	£119,884	<b>Education and Learning programme total</b>	<b>£4,175,442</b>
<b>The Phoenix Group for Deaf Children</b> Support for Listen and Speak Up!, a project to address and develop listening and speaking skills for deaf young people to empower them and prepare them for the world of work	£80,490		
<b>Project Volume</b> Support for ARTiculate, an active research model designed for young people with severe learning disabilities to look at developing speaking and listening skills, through directing and being directed in dance.	£23,325		
<b>Rushmoor Education Improvement Partnership</b> To establish a nurture group setting to support vulnerable pupils who have emotional literacy needs, are identified as at risk of social exclusion and not on track to fulfil their potential.	£150,000		
<b>Sikh Community and Youth Service (SCYS)</b> To update and modernise current teaching methods and resources used in Punjabi supplementary schools in order to accelerate learning and increase uptake at GCSE.	£95,000		

A scene from Clean Break's 'Charged' at Soho Theatre in November 2010. Clean Break is a theatre, education and new writing company that uses drama to help women offenders improve their lives. The Corston Independent Funders' Coalition, of which the Paul Hamlyn Foundation is a member, has given funding to a further 22 organisations that support vulnerable women in the criminal justice system.

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# Social Justice programme

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# Social Justice programme

## Report

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### **The Social Justice programme helps the most marginalised and excluded young people in the UK to integrate into society.**

Over the last three years we have funded organisations from a range of sectors, all with a shared commitment to involving young people to shape solutions to the problems they face. That might be long-term unemployment, homelessness, social isolation, exploitation, dealing with stigma, or coming to terms with arriving as a migrant. We have particularly welcomed approaches where organisations are seeking to address complex problems in innovative ways, informed by their previous practice and research about what works.

Trusts and foundations cannot replace withdrawn statutory funding, but we can help effective organisations to try new approaches that may, in time, achieve more sustainable funding. The themes underpinning our Open Grants scheme – youth participation, supporting those during difficult transitions, building understanding and empathy between groups in society – are arguably even more important today. As the economic context worsens, the sources of support for young people are threatened.

### **Innovation and scale**

In 2010/11 we have continued to make awards that enable grassroots organisations to meet needs that are complex and difficult. For example, we made a second award to help Music and Change establish their pioneering approach to helping young people improve their wellbeing; Place2Be on the other hand is being supported by us to continue to scale up, making its service available in more schools in the UK, diversifying the funding support. Our award to Fight for Peace supports a programme to develop young leaders, in an organisation whose approach was shaped in the favelas of Rio.

At times of transition, young people often need a range of help – factual information, advice, support groups and so on. In anticipation of growing numbers of young people needing support, we were pleased to make a grant to YouthNet, to help it in its work to involve young people more directly in developing its online support services.

### **Support for sectors**

In the current economic context, we are mindful of the wider health of the sectors in which we fund, and that is why some of our grants this year assist those bodies that can support other organisations. Our support for Clinks<sup>1</sup> and the Law Centres Federation, both of which are concerned with developing other organisations in their sectors, reflects our view that this type of organisation will be increasingly important in the years ahead. They will also give their members a voice in influencing policy, and help them to prepare for the new funding environment they will face over the next few years.

We subscribed to the first Social Impact Bond – an innovative model which brings in external investors to fund preventative programmes, on the basis that the future savings in public expenditure are shared between the investors, the government and the voluntary and community sector organisations which deliver the programmes. The first Social Impact Bond aims to reduce re-offending among prisoners leaving HMP Peterborough. St Giles Trust and local voluntary sector organisations will provide intensive support to 3,000 short-term prisoners over a six-year period, both inside prison and after release to help them resettle into the community. The Social Impact Bond model has the potential to be applied to other preventative programmes in other areas of government-funded services, although this will be more complex where the parts of government (national and/or local) which incur the expenditure are different to those which benefit from the future cost-savings. Given our interest in preventative work we are keeping in close contact with this model and future developments.

<sup>1</sup> Clinks is featured as a case study on p.38

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We also continue to regard leadership as something that benefits entire sectors in the longer term. We are impressed by the many leaders we come across through our work and we often seek within grants to aid their development, for example with support for coaching and mentoring. Our grant to the Young Foundation's Uprising programme for young leaders and our continued support for the Clore Social Leadership Programme are two formal programmes of development. This year, we hope to begin to bring together leaders from among our grantees, to enable exchange and support.

### Help at the margins

The Social Justice programme currently operates two Special Initiatives – the Right Here mental health initiative, run jointly with the Mental Health Foundation, and a new initiative in support of young undocumented migrants (to be launched this year).

The ongoing work of Right Here is more relevant than ever. There is a strong likelihood of young people experiencing a greater level of emotional distress due to the additional hardships many are facing. New funding arrangements at local authority level make it even more necessary to explore new collaborative working practices to deliver more effective local support.

Following on from our research report 'No Right to Dream', which looked at the lives of young undocumented migrants in England, we have developed a new Special Initiative given over to this area. The young people our researchers met in compiling their report, and others like them, will experience many of the same problems and issues as their British peers. The critical difference is that the latter can access the help that is available to them without fear of getting into trouble. The undocumented are often unable to do this, and risk spiralling into destitution and hardship.

Our new Special Initiative is a partnership with US-based funder, Unbound Philanthropy. The Supported Options Fund will support innovative ways of ensuring that young people in this predicament are not abandoned without information and support. It will aim to allow

organisations to provide trusted, independent and reliable advice that helps young people to address issues around their status, and access support to stabilise their precarious lives.<sup>2</sup>

The fund has been developed through dialogue with a wide range of national and local organisations across the UK, identifying what was needed and what was possible to achieve.

### Grant-making priorities

As the two Special Initiatives exemplify, our programme priorities are to support young people at difficult times of transition. Transition can present particular problems for those with fewest material resources, social networks, skills and experience. Our view is that an effective intervention early on in a period of trouble for a young person can help prevent their problems becoming multiple and complex.<sup>3</sup>

We also seek to build understanding between groups, on the basis that prejudice and misunderstanding often blight the lives of the most vulnerable young people, and deny them the opportunities and support many others take for granted. We will continue to welcome applications with these aims.

In the coming year we will be developing a theme within our Open Grants scheme and a new Special Initiative relating to young people and criminal justice. Until these are launched, we are likely only to make a limited number of criminal justice awards, usually where there is the chance of a wider sector or national impact. Much of our attention over the last year has been on working as a member of the Corston Independent Funders' Coalition, which is concerned with women and girls in the criminal justice system. The Coalition has, over the last 18 months, overseen an unprecedented amount of funding (from charitable foundations and government) going to divert from custody all but the most serious female offenders.

We are fortunate in our work to benefit from the expertise of our committee of trustees and advisors. Tim Bunting has joined the Social Justice Committee this year and brings, through his background in venture capital, an expertise in funding talented entrepreneurs to scale up business.

<sup>2</sup> For full details of the Supported Options Fund see p.37

<sup>3</sup> Transition in a different context is explored in the Education and Learning programme's Musical Bridges: Transforming Transition Special Initiative. See p.26

# Social Justice programme

## Special Initiatives

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### Right Here

Mental Health Special Initiative in partnership with the Mental Health Foundation

£220,365 in 2010/11

Right Here is a £6m initiative run jointly with the Mental Health Foundation to radically change how we look after the mental health and wellbeing of young people aged 16–25 across the UK. By intervening early – before mental health problems become deep-rooted – the aim is to reduce the risk of young people’s lives being damaged in the long term.

There are four projects – based in Brighton and Hove, Newham in East London, Sheffield and Fermanagh, Northern Ireland – each with a lead charity and targeting specific groups of young people. All the projects are also working universally with young people in their areas to promote good mental health.

- Right Here Brighton and Hove, led by Sussex Central YMCA, is aiming to work with young people who are isolated (including lesbian, gay, bisexual, transgender young people and those estranged from their families), insecure (homeless or insecurely housed), bullied (and those who bully), or traumatised (refugees and asylum seekers and those who have experienced domestic violence).
- Right Here Newham, led by New Choices for Youth Trust, is working with black, Asian and minority ethnic men and women.
- Right Here Sheffield, led by Sheffield YMCA, is targeting young people who are not in education, employment or training, long-term unemployed young adults, teenage/young parents, and black, Asian and minority ethnic young people.
- Right Here Fermanagh, led by Youth Action Northern Ireland, has young people from disadvantaged communities, young parents, lesbian, gay, bisexual, transgender young people and young people from new ethnic communities amongst its target groups.

Each local partnership is developing new ways of providing support to those aged 16–25 and discovering what works, in the hope that approaches may influence policy and practice elsewhere.

The role of young people in shaping the work is an essential feature of the initiative. Through their membership of Right Here youth panels, young people are involved in raising mental health awareness locally and play a part in the governance and delivery of each project; they are involved at every stage and at every level of Right Here. This focus on participation has yielded some notable findings on the practice of participation. Lessons were shared with staff from across the Foundation’s programmes in a seminar at PHF’s offices in March 2011.

For further details see [www.right-here.org.uk](http://www.right-here.org.uk)

**“Right Here illustrates how different bodies can collaborate to help young people develop the resilience needed to lead fulfilling lives in the face of stress or other pressures which challenge their mental wellbeing. It is a timely initiative, building partnerships in the voluntary sector and with public services, notably in health, and using careful external evaluation to improve policy and practice. Above all, it is enabling young people themselves to express what they need to decision-makers and using their skills and understanding to help their own peers.”**

Tom Wylie, PHF trustee



Members of the Right Here youth panel discuss outcomes from the project at a meeting at Somerset House in May 2010

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## Supported Options Fund

Support for children and young undocumented migrants  
£11,790 in 2010/11 (including £4,390  
under Young Undocumented Migrants)

This year PHF trustees agreed to establish a Supported Options Fund for young people who become ‘undocumented’. This Special Initiative is a partnership with Unbound Philanthropy, who have contributed towards the fund. During the coming year, we will launch the initiative, which will aim to help organisations find innovative ways of empowering young people who, for various reasons, find themselves undocumented and unable to access help, advice and support to address their problems.

The initiative will support work that assists children and young people (up to the age of 30) who do not have regular immigration status in the UK.

Some of the stories of young people in this position were brought out by researchers at City University and the University of Oxford in ‘No Right to Dream’, research which we commissioned to deepen our understanding of these young people’s lives.

Many of these young people find themselves in this predicament through no fault of their own, and those who cannot readily return home face futures of uncertainty and anxiety, and vulnerability to problems such as destitution, criminal exploitation, poverty and poor physical and mental health. Critically, there are virtually no trusted and reliable means at present through which these young people are able to get information they need on their rights, entitlements and options, so they can reach sensible decisions for themselves about their futures, and be supported in implementing them.

This development will become increasingly significant. The number of young undocumented migrants in the UK is unlikely to diminish significantly, despite legislative and rule changes, since they have roots in global social and economic developments. The problems for those that are already here may also deepen.

Our hope is that, through the Fund, children and young people will be able to move their lives on – either by regularising their status, seeking advice, information and assistance to deal with immediate problems, or by gaining a clearer sense of the (limited) options they face, and how they might pursue them.

“You work 12 hours a day because you are undocumented and you have no voice. You cannot say anything. There a lot of unfairness but you cannot do anything about it. You cannot raise your voice against it. They crush you. I don’t get paid based on number of hours I work but I get wages. I work six days a week 12 hours per day and get £200 per week. That’s it... I feel like repressed. Then you say it will pass away. But it did not pass away for three years now. I feel like second-class citizen. Not even second, tenth maybe.”

Firat, 30 (Kurdish, from Turkey)

“It impacts on my self-esteem as a person and my ability to participate... this issue of not having papers makes me feel as though I am not human.”

Trish, 25 (Zimbabwean)

# Social Justice programme

## Open Grants scheme

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### Fight for Peace

Members of the youth council at Fight for Peace in Woolwich, South London



### West Scotland Regional Equality Council

Members of a pop band formed by participants of weekly Roma youth group meetings in Glasgow, organised by WSREC to support this highly marginalised group



### Project Art Works

Video still from a film featuring a participant in the In Transit project, which documents the lives of young people with learning disabilities in East Sussex

The Social Justice Open Grants scheme aims to help integrate marginalised individuals and communities. We see integration as a two-way process in which society at large and specific communities adapt, understand and benefit.

We want to support younger people up to the age of 30 who are at a time of transition because of their circumstances (such as leaving care or prison or settling into a new community) or changes to the cultural environment in which they live (such as established communities in refugee dispersal areas).

The Open Grants scheme focuses on arts and learning activities that enable marginalised young people to have their voices heard and ensure their fuller participation in society.

If possible, the outcomes of funded activities should also build strong relationships within and between communities, and foster respect for, and understanding of, the differences between communities.

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## Grants awarded in 2010/11

### Clinks

£300,000 over three years

Clinks is a national membership organisation that supports voluntary and community groups working with offenders. Their members are currently experiencing fundamental changes not just in new criminal justice policies but in the way these policies are delivered. PHF's grant for core funding and development work has come at an important time for director Clive Martin.

"There's a seismic shift in the sector at the moment," he says. "Having the stability of core funding is fantastically positive." Clinks will be able to substantially increase its membership base and help more small organisations working in the fast-moving sector.

For example, with the proposed election of police chief constables and the transfer of some responsibility towards re-offending onto police forces, there will be a totally new set of relationships for members to negotiate. "Each constabulary will be different, and so our members' needs will be different in each area," says Clive. "We'll need the capacity to understand these diverse needs before we can aim to support them."



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Developments in its marketing and IT infrastructures will further enhance Clinks' support for the sector. This has been specifically supported by additional funding from PHF that will strengthen the way in which Clinks develops its internal business systems. "Resources that enable us to develop more effective and robust business processes are very hard to come by, particularly during tight financial times when the focus is on service delivery," says Clive. "The Foundation has shown a real empathy and practical understanding of organisational needs by assisting us to do this. It's a very progressive and much needed view." More online services with greater interaction and discussion facilities will contribute to a better-informed voluntary sector primed to take full advantage of new opportunities.

"We'll also be taking a step back and formulating a sustainability plan, developing tailored packages of services that our members can buy from us," says Clive. "Certainly the support from PHF is critical now but it will also help us build a foundation for the future."

#### **New Philanthropy Capital** **£130,000 over two years**

Measuring factors such as educational attainment or jobs created is relatively straightforward, but measuring how an intervention has changed the 'softer' concepts of self-esteem, satisfaction and resilience is more complex. Such outcomes are, however, often the first steps towards more tangible life changes.

New Philanthropy Capital (NPC), a consultancy and think tank dedicated to helping funders and charities achieve greater impact, has created a new tool to measure the wellbeing of children and young people. PHF has funded the marketing and roll-out of this online resource that will benefit not only hundreds of charities but also the grant-giving organisations that support them.

"Measuring wellbeing has been around for decades but it's been researched by academic experts and languished in dusty journals," says John Copps, NPC's head of sector research. "We've built on what's already been done and made it practical for everyone to use."

NPC's measure is specifically aimed at analysing the effectiveness of interventions directed at 11–16 year olds. Results from the 15-minute, adaptable survey are automatically collated into a downloadable report. No statistical skills are required. The survey can be used as a one-off wellbeing measure, a 'before and after' analysis, or an ongoing guide to the long-term effectiveness of a project.

"We're through the development stage now, and have tested the measure on more than 2,000 young people," says John. "We've reviewed and amended the survey and now have a product that we know works."

Following a 'soft launch' with a small number of charities, users will be able to visit the site ([well-beingmeasure.com](http://well-beingmeasure.com)), buy credits and start a survey immediately. One credit will pay for one survey of up to 200 participants that can be assessed against a national baseline, although two credits are necessary to undertake a comparative test to investigate a change in wellbeing.

In time, the wellbeing measure should be financially self-sufficient, and the data collected will have a wider benefit. "We will anonymously collect data to give us a massive sample of wellbeing across the UK," says John. "It will help us all make links on a national level between wellbeing and hard outcomes."

#### **Ongoing grants**

##### **West of Scotland Regional Equality Council** **£74,927 over 38 months**

The West of Scotland Regional Equality Council (WSREC) is a voluntary organisation promoting positive community relations between increasingly diverse communities. Its research into the needs of Central and Eastern European immigrants identified that the European Roma people, historically persecuted wherever they settled, were particularly isolated and vulnerable in parts of Glasgow.

The subsequent PHF-funded Roma Youth Project aims to level the playing field for young people from this community and, as development officer Katarina Simonovicova explains, "help them realise they have many options in life".

The project began in 2009 with the WSREC partnering Culture and Sport Glasgow (now Glasgow Life) to run what is now an over-subscribed youth club used almost exclusively by 11–16 year old Roma youth. "I don't see it as a problem that the club is mostly Roma," says Katarina. "It's a safe base for these young people and once they feel confident then I encourage them on trips and activities to mix with their peers."

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Young people have promoted their own music group at diversity celebration events, made a video with the city's youth service and contributed to a 'myth-busting' campaign challenging prejudice. Participants are also supported in accessing language and training courses, not always with positive results. "I had encouraged one enthusiastic young man to enrol on a business course," says Katarina, "but on the first day, his father – who was supportive but unable to work himself – told me his son had to go out to work and support the family. It's frustrating but understandable."

Statutory service providers are encouraged by the development officer to engage more effectively with their Roma clients. After some 'hand-holding' many providers have found this a positive experience. A spin-off youth group for 5–12 year old Roma has now been established and has, in turn, led to a parent and toddler group, both run by the local authority.

"Part of my role is to support Roma parents to get involved in local decision-making," says Katarina. "In the first year I wasn't successful but since the adults have seen the progress we've made with their children, they are more willing. One man in particular might make a good local councillor but his English is not good and he says he is not interested in 'more school'. Education plays a key role for all ages."

**"I think PHF's willingness to engage and share learning with devolved governments, the statutory and voluntary sectors in different parts of the UK is an important aspect of its approach to being an intelligent funder."**

Maureen McGinn, advisor to the Social Justice programme

### Project Art Works

£150,000 over three years

The film opens with a young man yelping, arms flailing, his head bouncing from side to side as flashing coloured lights bounce off his wheelchair. It's unclear until a Beatles soundtrack kicks in and a smile appears across his face that 17 year old Josh is actually enjoying this sensory experience.

This 15-minute film, part of the In Transit project, is one of 36 personal profiles being produced by the visual arts organisation Project Art Works (PAW) to advocate for young people with complex needs at a time of transition between childhood and adult social care. Social workers make formal assessments about the future of these young people solely on the basis of dry, written reports, but Project Art Works recognises that there is more to say.

"The reports give no idea of the real person: what they enjoy, what they're able to communicate. There's nothing about their aspirations," explains PAW's deputy director, Alison Digance. "Our films, produced by established film-makers, give a more personal view and become a powerful advocacy tool for each individual to use at this critical time in their lives."

As the film progresses, the viewer learns more about Josh's love for music – from nursery rhymes to contemporary dance anthems – and much about his personality. "He knows when he wants contact and when he doesn't," says one of his teachers. "He's very good at communicating that: that's when his fingers go in his ears."

Assessments at the transition stage affect every aspect of the young person's future and it was important to ensure PAW's films had maximum impact. "The Foundation encouraged us to examine more closely how we might embed our film-making into the assessment process," recalls Alison.

"We're now working much more closely with the statutory services in East Sussex and by inviting social workers to nominate young people onto the project we've built in a mechanism for a significant commitment from the professionals we're trying to influence."

At first sceptical, Josh's social worker now concedes that his film has given her a 'completely different perspective' on Josh, whose behaviour she had once thought 'quite extreme'. She has since become a champion for In Transit, promoting the project amongst her colleagues.

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## Completed grants

### User Voice

£62,983 over six months

Do criminals have the right to be heard? The national charity, User Voice, has been founded on the belief that only by listening to ex-offenders can rehabilitation service providers develop effective policies to break the cycle of re-offending.

During 2010, User Voice's Excluded Youth Project received a PHF grant to conduct a nationwide consultation of marginalised young people, culminating in a policy discussion at Westminster timed to coincide with a Criminal Justice Green Paper.

"The fundamental difference to our approach to consultation is that all our frontline staff have first-hand experience of the criminal justice system," explains Daniel Hutt, head of policy at User Voice. "By disclosing personal, and sometimes intimate details, they build trust and motivate young people to participate."

Nearly 600 detailed questionnaires fed into 25 focus groups across the country from which 30 young 'reps' were peer-selected and subsequently trained in preparation for debate with practitioners and politicians.

After a full day's discussion ranging from education to employment and from probation to the police, John Drew, chief executive of the Youth Justice Board said: "You're constantly blown away with their insight, intelligence and sensitivity, which is at odds with how we tend to stereotype them." Heather Munro, who heads the London Probation Trust said: "It's not just moaning and groaning, they are really coming up with ideas for change." Ideas like an employment agency exclusively for ex-offenders; more support for families with a parent in prison; and criminal record slate-cleaning after three years.

"Clearly the young people expect quick fixes, so we've had to manage their expectations carefully," says Daniel. "We've since taken those reps on a bit of a journey, contributing to other discussions around the Green Paper." The idea is that some will take their involvement further, volunteer with User Voice and ultimately become paid staff. Others will take the skills they have learnt and head off in other directions.

User Voice has since been commissioned to facilitate more dialogue with different groups of young people but, as Daniel says: "We've shown service providers that this sort of participation is not only possible but highly effective. Although we are happy to be involved, they can be, and should be, routinely doing it for themselves."

## Criminal justice

This year we will develop a new Special Initiative on criminal justice.

This follows a recent review of our Open Grants funding in criminal justice, the evidence base for arts interventions in this area, and the changing policy landscape. We are considering options for supporting work that engages with vulnerable young people caught up in the criminal justice system.

During the review, we made a small number of grants which we see as of strategic value to the sector, developing practice and giving young people a voice. Two of these, Clinks and User Voice, feature as case studies on these pages.

To maximise our impact on practice and policy in relation to vulnerable women in contact with the criminal justice system, we have continued our collaboration with other trusts and foundations through membership of the Corston Independent Funders' Coalition. The Coalition's joint initiative with the Ministry of Justice, the Women's Diversionary Fund, has in the last year increased specialist, holistic community-based services (Women's Centres), built infrastructure to help develop these services, begun work on an evidence base for the value of this way of working with vulnerable young women, and secured commitment from the Ministry of Justice for specialist approaches to working with women.

While much has been achieved through the work of the Corston Coalition there remain areas where we feel our support can add real value. We also want to consider how the changing social and economic context requires organisations to think and work in different ways. With constrained resources and in the face of working with vulnerable young people who have multiple and complex problems, there is a real need for agencies to come together, collaborate and work more effectively in partnership with each other.

# Social Justice programme

## Grants awarded in 2010/11

### Special Initiatives

#### Right Here

##### Support costs

Salaries for programme leadership; research and evaluation fees to the Tavistock Institute; communications and marketing support, online media and public relations; governance costs including youth panel meetings and a residential in July 2010; capacity building through consultancy and mentoring of young people. £220,365

#### Supported Options Fund

##### Support costs

Development costs for a new Special Initiative £7,400

#### Young Undocumented Migrants Research

##### Support costs

Research and development costs £4,390

#### Reading & Libraries Challenge Fund

##### Support costs

Dissemination costs £234

#### Refugee and Asylum Seeker Fund

##### Support costs

Dissemination costs £417

**Special Initiatives total** **£232,806**

### Open Grants

#### The Action Group

For the extension, over three years, of an existing support service for BME learning-disabled young people, based in Edinburgh and the Lothians, to assist those who are over the age of 18. £193,930

#### Bolton Lads and Girls Club

To continue for three years a successful pilot funded by the Department for Education's Youth Sector Development Grant. The model – which targets intensive support to 14–16 year olds most at risk of ending up as long-term excluded from education, employment and training – will be adapted to intervene with young people from the age of 11–12. £150,000

#### Clinks

Funding for three years towards core costs enabling ongoing support, advocacy for and engagement of the third sector working in criminal justice in England and Wales. £300,000

#### Dennistoun Community Youth Project

Funding for two years to extend DCYP's existing services to deliver, in partnership with other local service providers, a programme of intensive one-to-one support to local young people, which enables them to access education and training and develop the skills and confidence to take advantage of emerging employment opportunities. £40,000

#### Diversity Films

Funding to cover a budget shortfall in Diversity Films' Starting Block initiative, a cross-community programme using film to promote community cohesion in Glasgow. £23,000

#### Diversity Films

Business development support for the Starting Block initiative. £10,000

#### Fight for Peace (UK)

Founded in Brazil, Fight for Peace (FFP) uses boxing and martial arts combined with personal development courses to realise the potential of young people in communities that suffer from crime and violence. In 2007 FFP was replicated in Newham, with the establishment of the FFP Academy in North Woolwich. This grant provides support to continue the delivery of this project, as well as complete the adaptation process of the intervention model for the UK, to reduce gang violence and antisocial behaviour in deprived communities through education, work training and support services. £75,000

#### Goldsmiths, University of London

For the delivery of a practitioner and academic conference on civil society and the arts. £5,000

#### Healing Our Past Experiences (Hope Group)

To support the creation of a local (Scarborough) and national service that focuses on reaching and supporting teenage victims of abuse and rape, including the development of a national helpline. £149,981

#### Hillingdon Refugee Support Group

A partnership between PHF, Hillingdon Refugee Support Group and Youthbank to support and train a group of young people to become grants assessors and administer their own grants fund. £2,120

#### Indefinite Films/Leave to Remain

To develop a campaign concept and produce a high-level campaigns strategy that can maximise use of the raised public awareness of the situation of undocumented asylum-seeking children, generated by a commercial feature film, to achieve change. £8,950

<b>The Institute for Social Change (University of Manchester)</b> Support for the development and delivery of an immigration module for the British Social Attitudes Survey conducted by the National Centre for Social Research. The survey will explore differences in attitudes towards immigration between subsections of the British population and understand how their attitudes to immigration relate to their wider social values and consumption of the mass media.	£50,000	<b>SignHealth</b> Two years' funding to pilot a domestic abuse service for young deaf people in the UK.	£120,000
<b>The Koestler Trust</b> To expand the Arts Mentoring for Released Prisoners project and support the UK-wide roll out of the Arts Award Scheme's exhibitions, curated by marginalised young people.	£180,000	<b>Social Impact Partnership</b> A contribution over eight years to a re-offending Social Impact Bond. A partnership of Foundations will fund third-sector organisations working to reduce the re-offending rates of short sentence male prisoners leaving Peterborough Prison.	£100,000
<b>The LankellyChase Foundation</b> Contribution to the Women's Diversionary Fund Round 2, a joint initiative between the Ministry of Justice and the Corston Independent Funders' Coalition, an alliance of 22 charitable trusts and foundations seeking to transform how vulnerable women are treated in the criminal justice system through implementation of recommendations in Baroness Corston's 2007 review.	£150,000	<b>WomenCentre Ltd</b> Two months of funding to support a consultation with women's centres and vulnerable women in contact with the criminal justice system to ensure there is a full, inclusive and well-coordinated women's sector response to the consultation on the Ministry of Justice Green Paper, Breaking the Cycle: Effective Punishment, Rehabilitation and Sentencing of Offenders.	£10,000
<b>Law Centres Federation</b> For the further development, over three years, of Law Centres in England and Wales to increase the number that are skilled in delivering youth-centred legal advice services, including housing, benefits, debt, education, discrimination, asylum and immigration.	£222,647	<b>The Young Foundation</b> Support for one year to conclude the pilot of a leadership programme in east London which identifies, recruits and supports young adults aged 19–25 from marginalised communities, to become the public leaders of the future and to reconnect Britain's institutions with the public.	£60,000
<b>Llamau</b> To support EMPHASIS for three years. Working across Caerphilly, Newport and Torfaen, EMPHASIS provides an intensive and assertive outreach programme to the most excluded and non-engaging 14–19 year olds, who are most at risk of homelessness.	£150,000	<b>Young People in Focus</b> A quarter of young men (18–24 years old) in custody are fathers or fathers-to-be. This funding, for work in Brighton over three years, aims to improve the parenting of young fathers who are in custody, at a time when they are motivated to change.	£169,984
<b>Music and Change</b> Funding for two years to support Music and Change to consolidate and grow an existing multi-agency project in London, which, through the creation of music, seeks to promote social inclusion and positive mental health to marginalised young people and influence mental health delivery and policy. This builds on a PHF-funded pilot.	£135,000	<b>YouthNet</b> Funding for two years to engage and work with marginalised young people to carry out a major redevelopment of TheSite.org, which provides online support for young people in the UK.	£147,441
<b>Music in Detention</b> Funding for three years to support a segment of Music in Detention's continued delivery of work in Immigration Removal Centres across the UK, expansion and development of their community exchange work and devolution of delivery to local partnerships.	£195,342	<b>Open Grants total</b>	<b>£3,152,454</b>
<b>New Philanthropy Capital</b> Core support for two years to enable NPC's online wellbeing measurement tool to benefit a wide range of organisations that work across the UK with children and young people.	£130,000	<b>Social Justice programme total</b>	<b>£3,385,260</b>
<b>OnSide North West</b> Capacity-building for volunteers who support participation of disabled young people in a new wave of youth facilities in north west England.	£62,810		
<b>The Place2Be</b> Three years of funding to provide accessible school-based mental health services to 90,000 at-risk children and families in 20 deprived areas across the UK by 2020.	£140,249		
<b>Reclaim Project Ltd</b> Core funding for 18 months to enable Reclaim Project, an award-winning leadership and mentoring project for young people, to set up as a new organisation in Manchester.	£150,000		
<b>The Runnymede Trust</b> Transition costs for six months to enable the Information Centre About Asylum to move to the Runnymede Trust.	£5,000		
<b>Scottish Adoption Association</b> Development of a child-centred adoption support service offering individual and group support.	£16,000		

Women work in a vermiculture cooperative at a village in the Panchmahals District of Gujarat. Worms quickly turn organic material into rich compost, some of which is used to fertilise the women's own land while the surplus is sold, providing a small income. The entitlements of women in this district to food, work, health, housing and social security are supported by Anandi, a voluntary organisation working in rural and tribal areas of Gujarat.

# India programme





# India programme

## Report

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### **Over the course of 2010/11 the India programme has supported 23 different social development initiatives with 18 different NGOs across the country.**

These were spread across development sectors in keeping with our philosophy of being open to supporting different types of activity, with most projects falling within the broad headlines of governance, education, health, and working against violence against women. We are particularly pleased that we are supporting interesting projects in eastern India – its poorest region – where we expect our presence to grow in the future.

Our efforts to move beyond project support and work with our NGO partners in improving governance and financial systems have led to the articulation of a set of expected standards. We have followed this up with a system of financial and governance audits, and have tried to walk the line between being exacting and being intrusive. We have combined this with support specifically for building capacity within our NGO partners – including support to organisation heads to attend management courses and update themselves on current thinking on governance, transparency, and accountability.

Staff from our Delhi office frequently travel to grantee organisations, as do consultants covering the east and west of India. However a larger delegation, including trustees Jane Hamlyn and Tim Bunting, and Director Robert Dufton, visited Gujarat on 8–10 March 2011 and celebrated International Women's Day with our NGO partner Anandi and over 1,200 tribal women from local districts. This provided a first-hand view of negotiations with the state to ensure that marginalised communities receive their statutory entitlements.

We are in the process of reviewing the India programme's performance over the past five years and have appointed New Philanthropy Capital to help us do this. We will also be looking at social development opportunities in the India of the future and how we can best support Indian NGOs in addressing them.

### **Note from Ajit Chaudhuri, Director – India**

I joined Paul Hamlyn Foundation in April 1999, and I move on in May 2011. In this time, India has changed considerably, as has PHF and the rest of the world. I am fortunate to have seen these changes – both physical change and change in development thinking – from many remote and underdeveloped backwaters within India and from the bright lights of New Delhi and London.

The most important change in thinking has been the realisation that NGOs are not the ultimate answer to the problems of the poor in India. It is only the state that has the resources, the mandate, and the reach and scale to bring about sustained social development. The India programme has tried to work to support activities that strengthen government development schemes, addressing gaps in them, and enabling poorer and more remote communities to access them. This has led to outcomes that are not directly attributable to our support, but are stronger and (we expect) will last longer. We have also invested in activities that build the capacity of NGOs to be a link between the state and its most impoverished citizens, and to link their aspirations to development policy. And, perhaps most importantly, we have built on opportunities afforded by the 73rd and 74th Constitution Amendments that devolve authority and responsibility for social development to local political institutions at village and municipal levels.

As a development-funding agency, are we right to support the process of democratic decentralisation in India? Or is this likely to leave the people we look to benefit, the very poorest, the most marginalised, worse off? I leave to study the link between devolution of power and social development in India, an interest that has developed over the past three years in my work with PHF.

And I would like to thank everyone for a wonderful 12 plus years.



# India programme

## Open Grants scheme

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The India Open Grants scheme works with non-governmental organisations that work to help the most vulnerable groups in India. Organisations supported within the India programme have to be local Indian NGOs with Foreign Contribution Regulation Act (FCRA) registration.

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### Grants awarded in 2010/11

#### Kolkata Sanved

**Rs. 1,294,049 (£17,254) for one year**

Women rescued from prostitution, trafficking, violence and abuse are usually housed in government shelter homes until a court allows them to be 'free'. The conditions in these homes are not conducive to effective rehabilitation – they are overcrowded, unhygienic, with freedoms curtailed and staff who see them as offenders.

This project looks to work with two government shelter homes for women, located in Murshidabad and Cooch Behar in the state of West Bengal, and introduce dance movement therapy as a means of enabling inmates to deal with trauma and work towards long-term rehabilitation.

Kolkata Sanved was set up in 2004 to enable the recovery and rehabilitation of victims of sexual violence and abuse using dance movement therapy. It has taken its work to NGOs, marginalised communities, mainstream schools and mental hospitals.

“Our experience is that dance movement therapy strengthens women and helps them to cope with and overcome trauma”, says Sohini Chakraborty, Kolkata Sanved's chief functionary. “This is the first such project in a state-run institution, and we feel that much can be done.”

PHF has committed support for one year, and hopes that the project will convert into a long and fruitful relationship with Kolkata Sanved.

#### Association for Rural Advancement through Voluntary Action and Local Involvement (Aravali)

**Rs. 13,493,400 (£179,912) over three years**

The western Indian state of Rajasthan is among the country's most developmentally backward, and no parts of the state better exemplify this than its south-eastern 'Hadot' region. A study undertaken by Aravali indicated that one of the reasons for this was the low quality of NGO activity. While there were many NGOs operating in the region, few had the skills or the scale to influence the development climate.

Aravali identified a role for itself in enabling NGOs to skill up, network more effectively with each other, link communities with development programmes, and advocate for better development services from the government. Towards this, it set up the Eastern Region Resource Centre (ERRC) for NGOs in 2009. Today, the ERRC is a nodal point for NGO activity, having made a space for itself in guiding and influencing the development discourse in the eight districts of eastern Rajasthan. It maintains contact with more than 100 NGOs in the region by providing a forum for meetings and discussion. It also maintains intense contact with 20 NGOs through fellowships and skills development programmes. According to Bharati Joshi, Aravali's Programme Director: “The results are beginning to show, with local governments gradually making space for NGOs in their plans.”

For Aravali, Paul Hamlyn Foundation's ability to see the grant as one towards building an institution rather than implementing a project has been an important factor in the progress so far.

Aravali is now looking to include local elected representatives from Panchayats and municipal bodies in its programmes in the future, and to work with them to enable better development outcomes in the region.

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## Ongoing grant

**Area Networking and Development Initiatives (Anandi)**  
**Rs. 1,592,000 (£18,729) for three years from 2007,**  
**and Rs. 4,677,920 (£58,474) for three years from 2010**

Anandi is a feminist organisation that works to strengthen democratic processes to favour women and to combat the forces of violence and injustice against women. Paul Hamlyn Foundation's initial grant to Anandi was to enable the effective implementation of the National Rural Employment Guarantee Act (NREGA) in six Gram Panchayats of Gujarat. This was implemented successfully, with Anandi using its skills and perspective to ensure basic facilities at NREGA worksites, to enable NREGA to reach particularly needy sections of the community such as pregnant women, the aged and the disabled, and to see that social audit processes were observed rigorously.

The Foundation is now supporting an effort to enable people to realise their entitlements from the state – such as housing, work, health, food and social security – and to access benefits from the state's social development schemes.

The current project extends to 120 villages in the districts of Panchmahals and Dahod in the western Indian state of Gujarat.

"Anandi sees its role as bringing a woman's perspective into large government programmes, and ensuring that they reach the most needy beneficiaries," says Neeta Hardikar, one of Anandi's founder directors.

A team from PHF visited Anandi in March 2011 and attended a women's day meeting at Gogamba, where more than 1,200 tribal women interacted with political functionaries and government servants.



### Anandi

Over 1,200 women, representing locally elected institutions and self-help groups in villages in rural Gujarat, take part in a 'mela' (gathering) on International Women's Day 2011

## Completed grant

**Central Himalayan Rural Action Group (Chirag)**  
**Rs. 4,495,798 (£56,200) over two years**

The Central Himalayan Rural Action Group, popularly known by the acronym Chirag, works on social development and livelihood issues in the mountainous Kumaon region of the northern Indian state of Uttarakhand. One of its activities was running a hospital that served the community's health requirements in a remote area with little access to trained medical care.

With the advent of the National Rural Health Mission (NRHM), a flagship government programme that recognised India's deplorable health indicators and aimed to make the public health system accessible, Chirag decided to enhance its role. With support from PHF, it took on the task of forming and training the community institutions formed under NRHM, such as Village Health and Sanitation Committees (VHSCs) and Accredited Social Health Activists (ASHAs) in 20 villages. It also enabled effective community monitoring of the public health system.

A recent review of Chirag's work, conducted three years after the project began, indicates significant progress. The community institutions formed are vibrant and effective, and the public health system's accountability to the community has increased. The review suggests that the work should continue at a larger scale to make a difference to the 'big picture', and that advocacy efforts with the state health department are needed to ensure that health functionaries' behaviour changes in places other than the project villages.

The Foundation is currently looking into the possibility of continued support.



### VAANI Deaf Children's Foundation

A deaf child is assessed for language development in the Pandua block of Hooghly district, West Bengal

# India programme

## Grants awarded in 2010/11

### Open Grants

Association for Rural Advancement through Voluntary Action and Local Involvement (Aravali) To build institutions that challenge poverty.	£179,912 Rs. 13,493,400
Baihar Nari Utthan Sewa Mahila Mandal (Nari Uthan) Support for a development initiative within the Baiga Tribal Community.	£59,948 Rs. 4,173,880
Bhagwan Mahaveer Viklang Sahayata Samiti Support to Jaipur Foot.	£140,000 Rs. 10,500,000
Bhoomika Vihar Social safety nets for girls in North Bihar.	£22,152 Rs. 1,661,400
Digdarshika, Institute of Rehabilitation and Research To create a model of comprehensive inclusive education for people with disabilities.	£8,676 Rs. 650,700
Gramin Mahila Vikas Sanstha (GMVS) To enhance Dalit women's role in development.	£11,509 Rs. 794,000
Gramin Mahila Vikas Sanstha (GMVS) To enhance Dalit women's role in development (continuation).	£11,645 Rs. 873,400
Janvikas Samajik Sanstha (JVSS) Education support to socially excluded children.	£55,272 Rs. 4,145,400
Kolkata Sanved To support the use of dance movement therapy for rehabilitation in government shelter homes.	£17,254 Rs. 1,294,049
National Institute of Women, Child and Youth Development (NIWCYD) Platform girls' care and protection.	£95,290 Rs. 6,637,800
Nirantar Trust To support a residential educational centre for tribal adolescent girls.	£26,008 Rs. 1,844,200
North East Research and Social Work Networking (NERSWN) To promote equitable healthcare in Kokrajhar.	£9,366 Rs. 702,415
Pradeepan Livelihood support in Betul District.	£13,256 Rs. 914,480
Pradeepan Livelihood support in Betul District (continuation).	£13,412 Rs. 1,005,928
Professional Assistance for Development Action (PRADAN) Livelihood support in Mayurbhanj.	£44,929 Rs. 3,099,533
Professional Assistance for Development Action (PRADAN) Livelihood support in Mayurbhanj (continuation).	£45,460 Rs. 3,409,486
Research Academy for Rural Enrichment A CBR programme for people with disabilities in Tarbha Block of Sonepur District, Odisha.	£24,487 Rs. 1,836,542
Samaj Vikas Sanstha (SVS) To organise women to address issues of violence in Osmanabad and Latur Districts.	£40,973 Rs. 3,073,000
Social Animation Towards United Liberative Action (SANTULAN) To organise mine workers in Maharashtra.	£12,506 Rs. 862,750
Social Animation Towards United Liberative Action (SANTULAN) To organise mine workers in Maharashtra (continuation).	£12,654 Rs. 949,025

Tomorrow's Foundation To provide educational and economic rehabilitation of children of Bastar.	£21,984 Rs. 1,648,800
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VAANI Deaf Children's Foundation To support deaf children's organisations in East India.	£32,740 Rs. 2,258,639
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VAANI Deaf Children's Foundation To support deaf children's organisations in East India (continuation).	£33,127 Rs. 2,484,503
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<b>Open Grants total</b>	<b>£932,560</b>
	<b>Rs. 68,313,330</b>

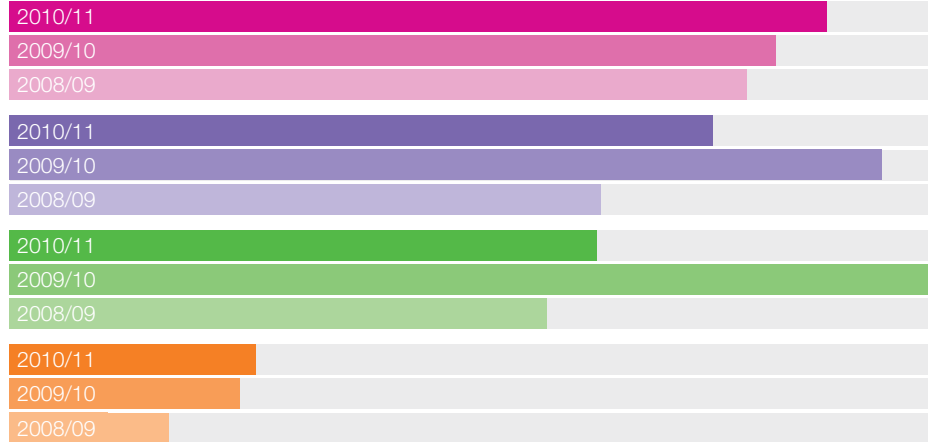
<b>Exchange rate adjustments</b>	<b>£113,672</b>
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<b>India programme total</b>	<b>£1,046,232</b>
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# Analysis of programme awards (excluding other awards)

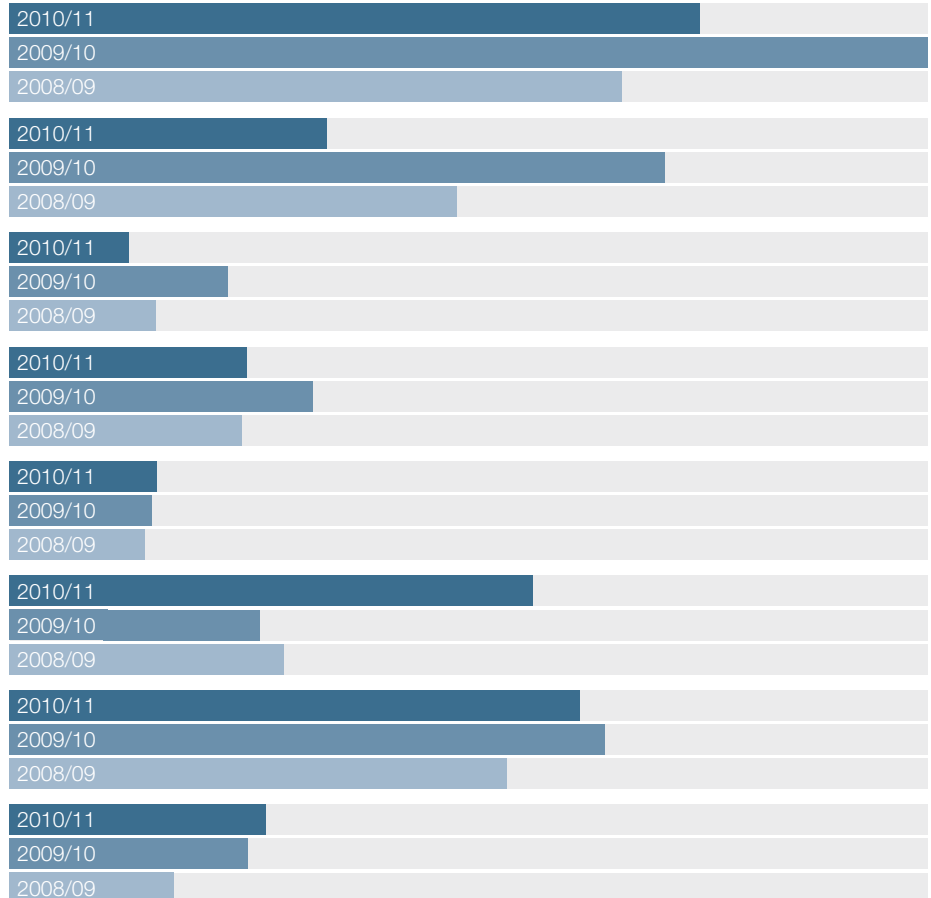
## Grant-making summary

	2008/09	2009/10	2010/11
<b>Arts</b>	£4,414,935	£4,608,918	<b>£4,957,086</b>
<b>Education and Learning</b>	£3,408,927	£5,330,979	<b>£4,175,442</b>
<b>Social Justice</b>	£3,039,722	£5,651,825	<b>£3,385,260</b>
<b>India</b>	£452,742	£931,996	<b>£1,046,232</b>
<b>Total</b>	<b>£11,316,326</b>	<b>£16,523,718</b>	<b>£13,564,020</b>



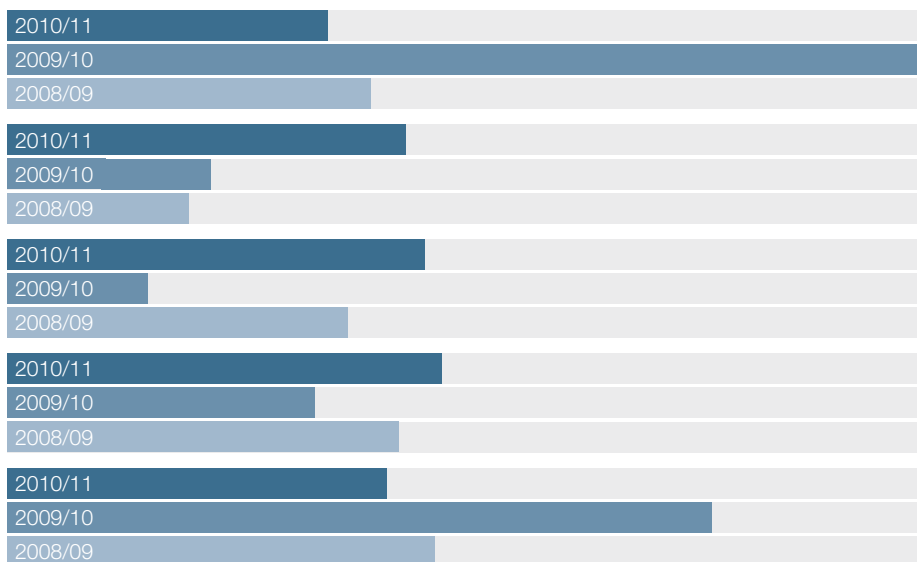
## Geographical area served

Area	2008/09	2009/10	2010/11
<b>England (outside London)</b>	£3,331,744	£5,297,806	<b>£3,835,052</b>
<b>London</b>	£2,269,643	£3,605,951	<b>£1,433,872</b>
<b>Northern Ireland</b>	£344,512	£800,000	<b>£163,712</b>
<b>Scotland</b>	£899,627	£1,343,799	<b>£923,175</b>
<b>Wales</b>	£265,468	£314,225	<b>£346,010</b>
<b>Multi-regional</b>	£1,157,507	£1,005,364	<b>£2,756,544</b>
<b>UK national</b>	£2,595,083	£3,224,577	<b>£3,059,423</b>
<b>India</b>	£452,742	£931,996	<b>£1,046,232</b>
<b>Total</b>	<b>£11,316,326</b>	<b>£16,523,718</b>	<b>£13,564,020</b>



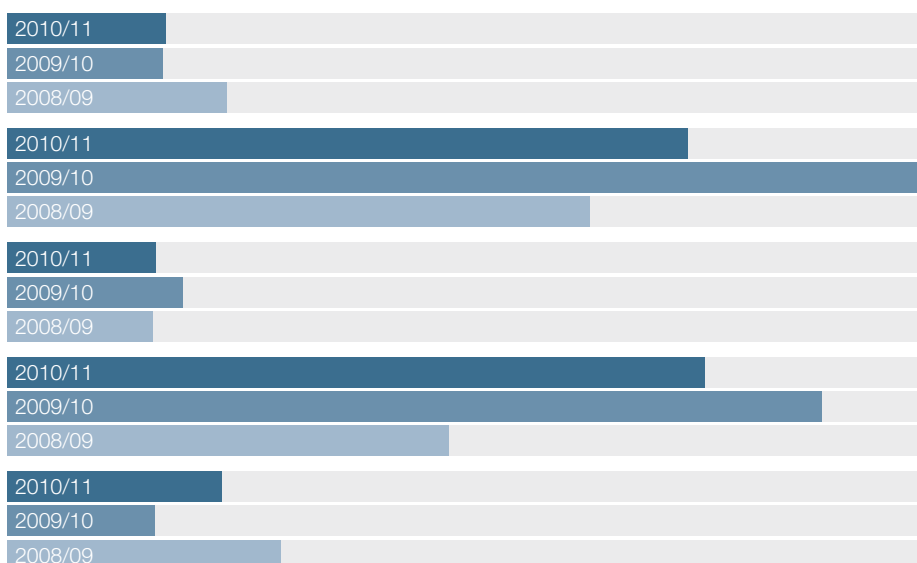
## Distribution of funding by focus

Focus	2008/09	2009/10	2010/11
Participation	£2,478,740	£7,546,805	<b>£2,070,752</b>
Professional development	£803,684	£1,009,445	<b>£2,796,603</b>
Service improvement	£2,258,684	£423,408	<b>£2,963,519</b>
Social inclusion	£2,722,344	£1,955,340	<b>£3,117,998</b>
Multiple/ other focus	£3,053,326	£5,588,720	<b>£2,615,148</b>
<b>Total</b>	<b>£11,316,326</b>	<b>£16,523,718</b>	<b>£13,564,020</b>



## Distribution of funding by age group

Age group	2008/09	2009/10	2010/11
Children (0-11)	£1,192,797	£583,146	<b>£613,918</b>
Young people (12-30)	£4,634,010	£7,820,906	<b>£5,564,741</b>
Adults (31-64)	£492,399	£776,669	<b>£519,029</b>
Multi-age groups	£3,296,957	£6,834,232	<b>£5,720,990</b>
All ages	£1,700,163	£508,765	<b>£1,145,342</b>
<b>Total</b>	<b>£11,316,326</b>	<b>£16,523,718</b>	<b>£13,564,020</b>



## Other grants

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### Helen Hamlyn Trust

£2,000,000

The Helen Hamlyn Trust is an independent grant-making Trust. Its focus is on the initiation of medium- and long-term projects linked to the shared interests of Lady Hamlyn and her late husband Lord Hamlyn. The Trust's core ethos is to develop innovative projects, which aim to effect lasting change, improve quality of life and create opportunity for the benefit of the public.

The Trust's grant-making is in the fields of medicine, arts and culture, education and welfare, healthy ageing, international humanitarian affairs, and heritage and conservation in India. Small grants are made to local and regional charities up to £10,000.

The Trust establishes lasting relationships with leading organisations and individuals to enable new areas of work by creating connections between organisations, and introducing new ideas. This year, among other partners, the Trust has continued its work with Imperial College London, the Royal Marsden hospital, the Helen Hamlyn Centre for Design at the Royal College of Art (now enshrined within the RCA's constitution in perpetuity), Moorfields Eye Hospital, London Symphony Orchestra, Royal Opera House and York University. In India it has worked with INTACH on restoration projects in Goa and Rajasthan, and continues to support Cultural Development at Nagaur Fort. In the USA it works with the Rochester Institute of Technology, New York.

New projects and developments this year include initiating the Setubal Music Festival, Portugal in partnership with the Municipality of Setubal – a festival programme bringing together young people from within the different ethnic communities through a music development programme.

Open Futures – askit, growit, cookit, filmit ([www.openfutures.com](http://www.openfutures.com)) is the Trust's flagship education programme. It is an effective skills- and enquiry-based learning programme for primary schools, and is having a significant effect in participating schools across England. This year The Open Futures Trust was established as a subsidiary Trust to support the programme's dissemination to more schools. Open Futures continues to work in partnership with SAPERE, the UK charity for Philosophy for Children, the Royal Horticultural Society, the Focus on Food Campaign, and Andy Cameron, Creative Director, Weiden & Kennedy.

Evaluation by the Research Centre for Learning and Teaching at Newcastle University clearly demonstrated the value of Open Futures' approach to learning as part of the primary curriculum. Currently the programme continues to develop across 16 local authority areas and will be established in four new areas from September 2011. Participating schools are working to embed Open Futures into their core curriculum. Filmit and askit continue to expand in India. Forty-six schools in Delhi, Chennai, Kolkata, Goa and Hyderabad are participating by sharing cultural heritage through joint participatory film projects and enquiries between schools in the UK and India.

### Pennies Foundation

£50,000

The Pennies Foundation channels money to charitable causes in the UK by collecting donations made from the rounded up pennies from consumers' card transactions. In 2010/11 it secured partners including Domino's Pizza and Travelodge, allowing for widespread, small-scale philanthropy through its 'electronic charity box'.

### Disasters Emergency Committee

£100,000

Large areas of Pakistan were stricken by flooding after an unusually severe monsoon in July 2010. Around 12 million people's homes were destroyed or damaged and 20 million were internally displaced. Returning survivors continue to be affected by the long-term consequences of standing water, saturated soil and silt, making reconstruction difficult. Our donation will help DEC to support some of the worst affected people to rebuild their lives and communities, through the provision of new homes, safe water supplies, agricultural tools and small grants for businesses.

### Other grants awarded in 2010/11:

Helen Hamlyn Trust	£2,000,000
Pennies Foundation	£50,000
Disasters Emergency Committee	£100,000
<b>Total other grants</b>	<b>£2,150,000</b>

# Financial review

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## Endowment Fund and investment portfolio

The Endowment Fund represents the original gifts by Paul Hamlyn, both in his lifetime and under the terms of his will, together with net gains from related investment assets. The Trustees have discretion to make disbursements from the Endowment Fund in circumstances they consider appropriate. Investment returns from the Endowment investment portfolio are used to finance grant-making and other work.

After the gains of the preceding financial year, 2010/11 was a period of continued recovery, although the increase in global inflation suggests greater caution may be appropriate in the coming months. Overall the Foundation made gains of £20.1m as the markets recovered. The total size of the fund rose to £574.8 million at 31 March 2011. The Endowment Fund received a small additional contribution during 2010/11 of £5.7m from the further winding up of the Paul Hamlyn estate.

The Foundation's investment policy is to:

- Maintain in the long run the real purchasing power of the Endowment Fund.
- Invest in a diverse range of assets which are most likely to give good total returns in the long term, in order to maximise the total real value of the amounts available for grant-making and other work.
- Manage volatility as far as possible, while accepting that a degree of volatility is concomitant with seeking high returns.

During the year under review, within the portfolio itself, the Finance and Investment Committee continued to pursue a relatively cautious stance. They continued the policy of diversification by increasing the breadth of investments with ongoing commitments to hedge funds, venture/private equity investments, specialist cash and currency management, as well as making additional specific commitments into equity markets and specialist bond markets.

Among the significant developments in the year:

- We sold our corporate bonds after having made a good return. In view of the likelihood of rising interest rates we moved the money into an 'unconstrained' bond strategy run by PIMCO with no implicit duration in its benchmark.
- We amended our global equity line-up by appointing Harding Loevner as a manager. Additionally we established a directly invested portfolio of the largest capitalisation global companies. We perceive that these have attractive total return characteristics.

- We moved our 'indirect' property exposure into a fund of funds run by Aviva, which provides both liquidity and a higher degree of active management. By the end of the year we had arranged to sell our last directly held UK property, a process of portfolio reorganisation we began the year before with the move of most assets into the Charity Property Fund.
- We continued to build out our exposure to hedge funds and venture, including exposure to Asia. We continue to benefit from advice from Cambridge Associates in structuring our alternatives portfolio.
- After reflection we decided to adopt a 50/50 sterling/non-sterling currency neutral position, around which, within guidelines, we manage currency exposures.

The main asset allocation changes to the Endowment Fund during the year were:

- Overall exposure to publicly quoted equities by year-end was 48%, little changed from the previous year. The main focus of the listed equity portfolio remains large capitalisation stocks with good dividends. Whilst these lagged the broad equity indices in 2010/11 the Investment Committee felt that in light of their cautious market outlook, such a policy was appropriate.
- Hedge fund and other absolute return type investments were increased, rising from 13% of assets to 15% by year-end.
- With a diversification of approaches within the fixed interest portfolio and addition to real assets and venture, cash and fixed interest overall was reduced from about 34% to 28%.

When adjusted by the amount spent on grants and costs in the year, the Foundation's Endowment investment portfolio rose by +6.1% for the financial year, making an overall advance before spend over the last three years of approximately +18.3%. At the end of the year the value of the Endowment was in advance of the trustees' target of preserving the real value of its purchasing power. This calculation is made by adjusting Paul Hamlyn's bequests over time for RPI, net of grants.

## Expenditure

Grants awarded before adjustments fell by 16% in 2010/11 when compared with 2009/10 as was anticipated in the Foundation's annual plan. The timing of major awards under several Special Initiatives, particularly in the Education and Learning and Social Justice programmes, means that expenditure has been phased to fall in later years.

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Consequently, Special Initiative expenditure as a percentage of grant expenditure (excluding Helen Hamlyn Trust) reduced to 22%. In keeping with our strategic plan, expenditure in India increased to over £1m.

Support cost expenditure has increased by 11% (£211,000) but the largest element of this increase has been the exceptional costs associated with the purchase and refurbishment of new premises. Costs of supporting grant operations have increased by £55,000, primarily due to the costs of the first full year of running the India office. Reductions in costs can be seen in the communications and governance areas where some one-off projects undertaken in 2009/10 have not been repeated.

### Financial risk

The Foundation's principal material financial risks, including foreign exchange exposures, relate to its investment portfolio and are in line with similar long-term endowment funds in the sector. Overall investment risk management is predicated on running a diversified portfolio of high-quality assets across a wide variety of asset classes and markets. The longer-term strategic asset mix is set by the Finance and Investment Committee, with input from Cambridge Associates and others. The trustees consider the Foundation's risk profile on a regular basis.

### Summarised financial statements

The summarised financial statements which follow are not the full annual report and financial statements but a summary of information derived from both the Foundation's Statement of Financial Activities and Balance Sheet. The summarised financial statements do not contain any additional information.

The full annual report and financial statements, from which the summarised financial statements are derived, were approved by the trustees on 5 July 2011 and copies have been filed with the Charity Commission and with the Registrar of Companies.

The independent auditors have issued an unqualified report on the full financial statements and on the consistency of the Director's report with those financial statements. The statement in the independent auditors' report, under section 496 of the Companies Act 2006, was unqualified. The full independent auditors' report contained no statement under sections 498(2)(a) and (b) or 498(3) of the Companies Act 2006.

The full annual report and financial statements are available from [www.phf.org.uk](http://www.phf.org.uk) or from the Company Secretary.

**Tim Bunting**  
Chairman, Finance and Investment Committee

### Independent auditors' statement to the members of Paul Hamlyn Foundation

We have examined the summarised financial statements which comprise the Summary Statement of Financial Activities, and the Summary Balance Sheet set out on page 55.

#### Respective responsibilities of directors and auditors

The directors are responsible for preparing the summarised annual financial statements in accordance with applicable United Kingdom law and the Statement of Recommended Practice: Accounting and Reporting for Charities (revised 2005).

Our responsibility is to report to you our opinion on the consistency of the summarised financial statements within the summarised annual financial statements with the full annual financial statements, and its compliance with the relevant requirements of section 427 of the Companies Act 2006 and the regulations made thereunder.

We also read the other information contained in the Yearbook and consider the implications for our statement if we become aware of any apparent misstatements or material inconsistencies with the summarised financial statements.

This statement, including the opinion, has been prepared for and only for the company's members as a body in accordance with section 427 of the Companies Act 2006 and for no other purpose. We do not, in giving this opinion, accept or assume responsibility for any other purpose or to any other person to whom this statement is shown or into whose hands it may come save where expressly agreed by our prior consent in writing.

We conducted our work in accordance with Bulletin 2008/3 issued by the Auditing Practices Board. Our report on the company's full annual financial statements describes the basis of our audit opinion on those financial statements and the Directors' report.

#### Opinion

In our opinion the summarised financial statements are consistent with the full annual financial statements of Paul Hamlyn Foundation for the year ended 31 March 2011 and comply with the applicable requirements of section 428 of the Companies Act 2006, and the regulations made thereunder.

PricewaterhouseCoopers LLP  
Chartered Accountants and Statutory Auditors  
London  
5 July 2011



# Summary financial statements

## Summary Statement of Financial Activities for the year ended 31 March 2011

	2011 Total £m	2010 Total £m
<b>Incoming resources from generated funds</b>		
Legacy income	5,709	0.252
Investment income	13,798	10.987
Grants receivable	0,265	–
<b>Total incoming resources</b>	<b>19,772</b>	<b>11,239</b>
<b>Resources expended</b>		
Investment management	3,812	2,955
Grant-making	17,684	20,390
Governance	0,046	0,051
<b>Total resources expended</b>	<b>21,542</b>	<b>23,396</b>
<b>Net (outgoing)/incoming resources and net income for the year</b>	<b>(1,770)</b>	<b>(12,157)</b>
<b>Other recognised gains and losses</b>		
Realised and unrealised gains (losses) on fixed asset investments	20,130	94,218
<b>Net movement in funds</b>	<b>18,360</b>	<b>82,061</b>
Funds at 1 April 2010	548,326	466,265
<b>Funds at 31 March 2011</b>	<b>566,686</b>	<b>548,326</b>

The Statement of Financial Activities includes the Income and Expenditure Account and the Statement of Total Recognised Gains and Losses

## Summary Balance Sheet at 31 March 2011

	2011 Total £m	2010 Total £m
<b>Fixed assets</b>		
Tangible assets	4,721	0,091
Investment assets	564,783	540,297
	<b>569,504</b>	<b>540,388</b>
<b>Current assets</b>		
Debtors	1,178	1,207
Other investments	10,026	23,307
Cash at bank and in hand	5,526	1,301
	<b>16,730</b>	<b>25,815</b>
<b>Creditors falling due within one year</b>	<b>(12,461)</b>	<b>(9,772)</b>
<b>Net current assets</b>	<b>4,269</b>	<b>16,043</b>
<b>Total assets less current liabilities</b>	<b>573,773</b>	<b>556,431</b>
Creditors falling due after more than one year	(7,087)	(8,105)
<b>Net assets</b>	<b>566,686</b>	<b>548,326</b>
<b>Funds at 31 March 2011</b>	<b>566,686</b>	<b>548,326</b>
Represented by:		
Unrestricted Funds	2,639	3,894
Restricted Funds	0,065	
Endowment Funds	563,982	544,432
<b>Total Funds</b>	<b>566,686</b>	<b>548,326</b>

# New offices

At the end of 2011 the Foundation will be moving to new offices near King's Cross in London.

The lease on our current offices is ending and so we have bought, and are developing, a building on Leeke Street. The new offices will provide additional facilities for meetings and events.

We currently allow partner organisations and grantees to use our offices at Queen Anne's Gate to hold meetings in our boardroom. But, as the Foundation has grown, our need for the room has increased and its availability to others reduced. Our new offices will be more flexible, allowing for smaller and larger groups than we can currently accommodate, and will provide a valuable resource for grantees needing meeting or event space in central London.

The new location in King's Cross, with rapid connections to all mainline stations, will also make the Foundation easier to access for organisations outside of London, and will make it easier for our staff to visit most parts of the UK.

Through the findings of the Grantee Perception Report last year, we were aware of the demand for and value of additional 'non-monetary' support, and for increased contact from us through the life of a grant. This can help organisations to sustain work beyond the duration of our support, and to increase the impact of work on the wider sector and community. Our new premises will help us to meet this demand.

Full details of the date of our move will be publicised on the PHF website in the coming year.



# Trustees, staff and advisors

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## Trustees

Jane Hamlyn (Chair)  
Tim Bunting  
Michael Hamlyn  
James Lingwood  
Estelle Morris  
Lord Moser  
Anthony Salz  
Peter Wilson Smith  
Tom Wylie

## Staff

Ushi Bagga	Grants Officer
Denise Barrows	Head of Education and Learning
Rob Bell	Head of Social Justice
Susan Blishen	Right Here Manager
Liz Cadogan	Grants Officer
Ajit Chaudhuri	Director, India
Régis Cochefert	Head of Arts
Richard Cooper	Communications Intern (August to December 2010)
Jo Dale	Education and Learning Special Initiatives Coordinator (September 2010 to January 2011)
	Information and Resources Officer
Tony Davey	Grants Officer
Sarah Jane Dooley	Finance Officer
Susan D'Sylva	Director
Robert Dufton	Chair and Director's Assistant
Maria Ferron	Grants Assistant
Gillian Goode	Grants Assistant
Lisa Howard	Grants Assistant (maternity cover)
Dorothee Irving	Housekeeper
Fatima Joaquim	Administration Officer
Maria Karska	Chair and Director's Assistant (maternity leave cover)
Lala Khan	Grants Assistant
Richard King	Grants Assistant (from August 2010)
Abigail Knipe	Grants Officer
Julia Mirkin	Communications Intern (to May 2010)
Mary Mbure	Finance and Resources Assistant
Marcello Moro	Chair and Director's Assistant (maternity leave cover)
Dawn Noble	Finance & Resources Director, Company Secretary
Lucy Palfreyman	Investment Director
Richard Robinson	Accounts and IT Officer
Liz Scott	Learning Futures Coordinator
Vicki Selby	Communications Intern (from January 2011)
Bethan Staton	Education and Learning Special Initiatives Coordinator (to September 2010)
Tracy Sacks	Grants Officer
	Communications Manager
Carrie Supple	Right Here Coordinator
Dan Watson	Administrator, India
Faye Williams	
Skalzang Youdon	

## Advisors

Bridgette Anderson	Social Justice
Robert Berkeley	Social Justice
Bob Boas	Investments
Professor Sir Tim Brighouse	Education and Learning
Kate Brindley	Arts
Lord Gavron	Investments
Roger Graef	Social Justice
Sushma Iyengar	India
Jennifer Izekor	Education and Learning
Maureen McGinn	Social Justice
Dr Donald Peck	India
Jonathan Reekie	Arts
Shankar Venkateshwaran	India
Claire Whitaker	Arts
Vanessa Wiseman	Education and Learning
Dr Paul Woolley	Investments

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