



# BUSINESS PLAN 2022-26



Pan Intercultural Arts  
Company Number: 2051893  
Charity Number: 295324  
Company Formed: 1986  
Registered Address: 32 O'Donnell Court,  
Brunswick Square, London WC1N1NX

# CONTENTS



1. Pan Intercultural Arts: an Overview	4
1.1. Pan in Covid-19 Lockdowns	6
2. Theory of Change and Our Core Programmes	8
3. Our Supporters	14
4. Strategic Objectives	16
5. Planned New Programmes	17
6. Fundraising	18
7. Marketing & Communications	21
8. A New Centre for Pan	23
9. Management and Governance	24
10. Financial Projections	26
11. Implementation Plan	28
12. Trustees and Patrons	30
Appendix 1: The Sector and Pan Intercultural Arts	32
Appendix 2: Fundraising Strategy	33
Appendix 3: Communications Strategy	35
Appendix 4: Pan Risk Register	37
Appendix 5: Brief History of Pan	38



This group is very interesting because we create our own stuff. We don't work on things created by others, we create our own stories.

– PARTICIPANT FROM FUTURE



# 1. PAN INTERCULTURAL ARTS: AN OVERVIEW

**P**an Intercultural Arts (Pan) works across ethnic, cultural and faith boundaries to encourage understanding, integration and empowerment throughout our diverse society. We run creative workshops, community programmes and public events for those who are often not heard in society and we achieve results through the sustained process of creativity rather than the production and presentation of performances. We work with people from all cultures and religions to encourage a world where we listen to, understand and respect each other's lives and experiences, discovering the possibilities of our rich society.

Due to their backgrounds and personal histories many of our participants experience anxiety and the effects of Post Traumatic Stress Disorder and our projects are very effective in coping with those and in imagining ways to more fulfilling futures.

Annually we deliver over 25,000 participant hours of workshops and events, engaging approximately 250 young people in creative development and leadership programmes and over 2000 audience members through performances.

By offering training opportunities to our participants we now have 50% of our paid artists who were once members of our projects.

Through mentions, interviews and articles in national daily newspapers, broadcasting channels and filmed content, we achieved an estimated reach of 4 million people in 2021 with more than 3,000 people actively engaging with our work through our social media channels and website.

We invest in participants over long periods of time so that they can become strong, independent individuals and leave us because they are ready to, not because the project ends.

**2000+**

AUDIENCE  
MEMBERS  
ANNUALLY

**3000+**

PEOPLE  
ACTIVELY  
ENGAGING  
WITH PAN

**4,000,000+**

ESTIMATED  
REACH

**50%**

PAID ARTISTS  
FORMER  
PROJECT  
MEMBERS

**25,000**

PARTICIPANT  
HOURS  
ANNUALLY

Deepen  
people's  
understanding  
of the role of  
the arts

1

Combat the  
destructive  
forces of  
racism &  
violence

2

Encourage  
people to find  
their own voice

3

Reinforce  
people's sense  
of pride in their  
community

4

Stimulate  
social vitality

5

Enhance the  
artistic quality  
of life in the  
UK and beyond

6

## PAN'S AIMS

**THIS IS 'ARTS FOR SOCIAL CHANGE' RATHER THAN 'ARTS FOR ART'S SAKE'**

**THE PARTICIPANTS IN OUR PROJECTS ARE CURRENTLY FROM THE FOLLOWING COMMUNITIES:**

Unaccompanied  
minor asylum  
seekers

Young adult refugees  
escaping torture,  
conflict, poverty and  
prejudice

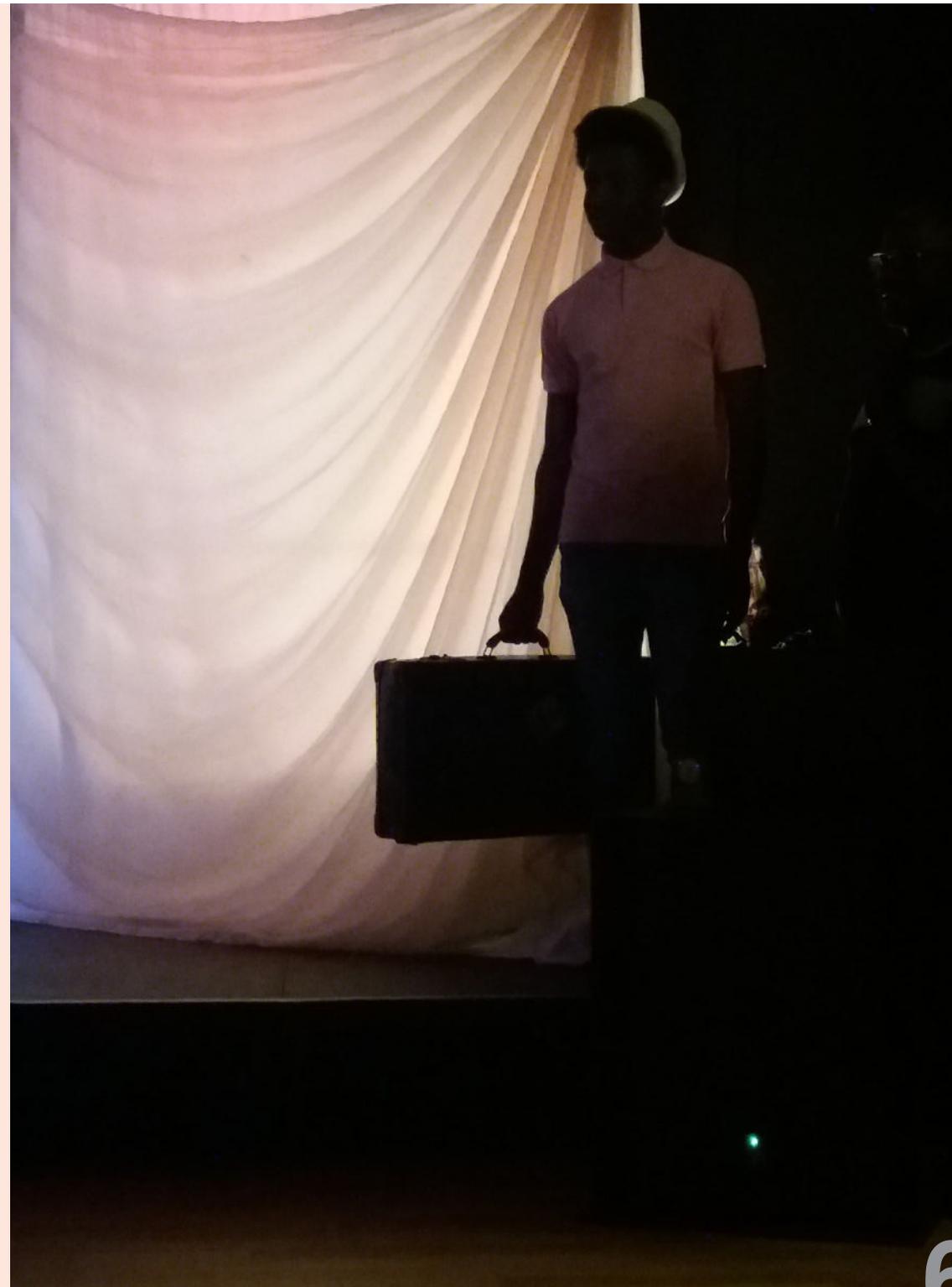
Female survivors of  
trafficking, recently  
freed from slavery

Young people close  
to criminality and  
violence, often in  
Pupil Referral Units

## 1.1. PAN IN COVID-19 LOCKDOWNS

It was necessary for Pan to transition to online delivery during the lockdown and we achieved this effectively. Within a week we had launched six of our regular ongoing projects through Zoom and only when working in institutions or schools, where GDPR prevented access to personal contact data, were we unable to continue. The Office Team, Trustees and support staff all transitioned to working remotely and Covid protocols were implemented if people came into the office for any reason.

Working online made us starkly aware of how the Digital Divide in society affected our participants. We were able to send out smartphones, wi-fi boosters, sim cards and to pay for data to redress this and keep everyone more able to remain in the sessions. Most participants adapted well with continued involvement although attendance dropped for some of our younger participants who were already being asked to attend school or college online. Pan observed that there were varying attitudes towards online sessions, for some it could be quite exposing and for others a contact in their isolation. Our staff managed the transition carefully and sensitively and were impressed by the participants and their creative achievements throughout this difficult time. Our staff are key to the success of the programmes and have vital experience of both the arts practice that we use and of the issues affecting participants.



## AS A RESULT:

VIDEOS WERE  
CREATED  
FOR  
REFUGEE  
WEEK

ONE CHOIR  
COMPOSED  
AND  
RECORDED A  
NEW SONG IN  
REACTION TO  
LOCKDOWN

ONE PROJECT,  
WHICH HAD  
BEEN DELAYED  
DUE TO  
LOCKDOWN,  
TOOK PLACE  
ALMOST  
ENTIRELY  
ONLINE

A NEW PROJECT WAS INITIATED,  
WHICH COULD ONLY OPERATE  
ONLINE, AND LINKED YOUNG  
PEOPLE IN DIFFERENT CITIES TO  
COMPARE THE ASPIRATIONS THEY  
HAVE AND THE OBSTACLES THEY  
EXPERIENCE. IT IS ONGOING AFTER  
LOCKDOWN AND HAS PLANS TO  
REACH INTERNATIONAL GROUPS OF  
YOUNG PEOPLE.

Financially, Pan was able to remain stable and was not adversely affected. We received some emergency funding and gained one-year extension funding for programmes at the end of their funding cycle. These financial measures enabled us to retain important consistency through a very difficult period for our participants and staff.

The adaptability shown in handling the ups and downs of the epidemic reflects the flexibility in our practice and business model, whereby we can pivot our approach to uphold our mission and continue the journey of our Theory of Change. We feel that we are well prepared, artistically and operationally, to meet any similar disruptive circumstances in the future.

## 2. THEORY OF CHANGE AND OUR CORE PROGRAMMES

### UNDERSTANDING OUR THEORY OF CHANGE

Our key participants come to Pan because our work is enjoyable, different to their everyday life, brings them confidence and self respect, allows them to reflect positively on their lives and gives them space for their creative imaginations to flourish - all elements largely missing in their lives. Our programmes are delivered through group workshops, creating theatre and performance material for sharing with others, although it is the process of creativity which is the most important.

Our participants tell us that involvement in our projects leads to increased confidence, increased communication, increased engagement in creative activities, improved connections and increased

hope and aspiration. These results go on to deliver short-term outcomes: empowering and helping individuals to consider positive narratives of their futures; bringing joy and enabling social harmony.

Pan's work contributes to participants having a positive self-identity and a sense of belonging, which ultimately aids social cohesion, integration and social harmony. It helps our participants to overcome prejudice and obstacles and see new life paths opening up.

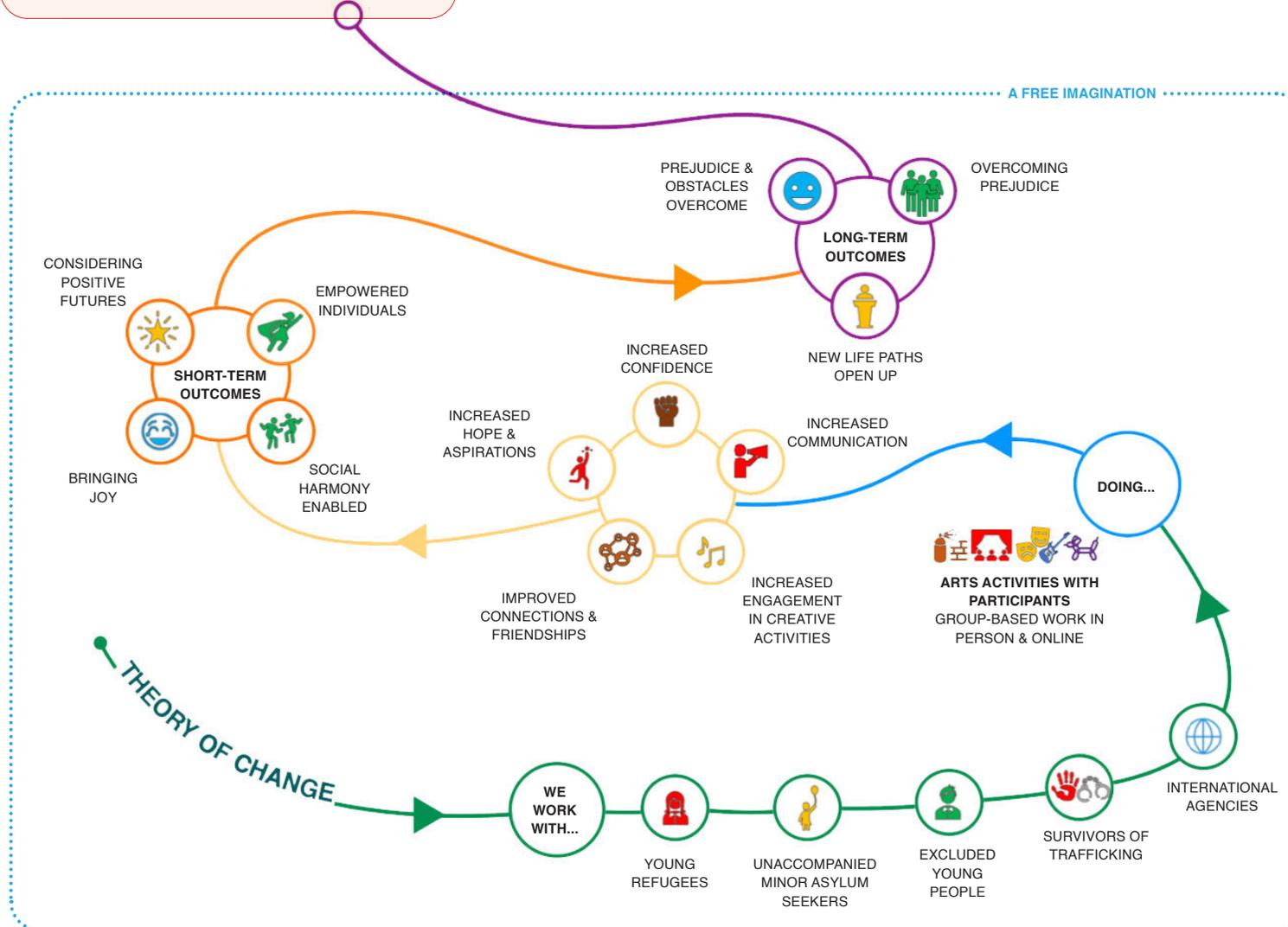
As long as there are people who need this type of intervention and as long as there are funds to enable it, Pan will continue to devote itself to continuing its work in Arts for Social Change.



# THEORY OF CHANGE

## CONTRIBUTING TOWARDS IMPACT-LEVEL CHANGES

- Participants have a positive self-identity & sense of belonging
- Which aids social cohesion, integration & harmony



## PRE-CONDITIONS

- Refugees, Asylum Seekers, Young People and Survivors of Trafficking want to work with Pan Arts
- Funders continue to support Pan Arts' plans
- Pan Arts is able to implement its extension plans
- Pan Arts is able to improve diversity and inclusion in its operation and governance

## ASSUMPTIONS

- Refugees, Asylum Seekers, Young People and Survivors of Trafficking continue to have access to Pan Arts' programmes
- Pan Arts is able to have ongoing partnerships that facilitate and drive its plans forwards: schools, referral agencies, etc.
- Pan Arts can continue to expand its key programmes both on-line and face-to-face
- Pan Arts has a robust monitoring and evaluation plan in place to confirm the outcomes it intends to work towards
- Pan Arts will continue to take on international projects to seed projects or train others

## OUR CORE PROGRAMMES

The current programmes we shall deliver to achieve the above Theory of Change are as follows:

### FUTURE



Working with unaccompanied minor asylum seekers, often newly arrived in the country and disoriented by their new surroundings; Future invites participants to create stories, scenes, lyrics and videos to give space and life to their ideas and imaginations so that their confidence grows and they can find their place in the community and their pathways for the future.

### FORTUNE



Working with young adult refugees, asylum seekers and migrants, all around the age when they will be viewed as adults with less automatic state support, Fortune invites participants to take part in drama games, rhythm and voice exercises, story telling, improvising and devising scenes from their imagination. As they grow in confidence and self expression they choose a theme around which to weave their ideas and finally present their ideas either in intimate settings for peers or, occasionally, for the wider public which can be empowering and link them closer to the host community.



### **AMIES LONDON**

Working with female survivors of trafficking who have escaped or been rescued from sexual or domestic slavery and are often in safe houses or sheltered accommodation, Amies London works to overcome their sense of isolation, anxiety and shame with a programme of activities to help them rediscover trust and friendships, playfulness and fun, and lead on to imagining possible paths to education, training and employment. These are then examined for what obstacles could emerge and roleplaying how to overcome them. Over 60% of participants are on such pathways to finding a place in society after a year.

### **AMIES FREEDOM CHOIR**

Working with similar survivors of modern day slavery, Amies Freedom Choir introduces the women to simple singing exercises, musical principles and the joy of singing together. Songs are taken from around the world and participants are invited both to bring their songs to the space and to create new lyrics to existing tunes. As they grow in confidence they record their singing and present an end of year concert to invited guests which is always moving and empowering *(NB. survivors of trafficking are often very nervous of performing in public, being filmed or photographed for fear of being recognised and re-enslaved)*

### **AMIES ALUMNAE CHOIR**

Working with those who have spent a year in the Amies Freedom Choir there is the possibility of moving into the Amies Alumnae Choir which concentrates more on developing repertoire and giving public performances. They are frequently invited to sing during Black History Month, Refugee Week, Anti-Slavery Week and have sung at the Old Bailey, Tate Britain and Southwark Cathedral. They have been featured on the BBC, in The Guardian and they received a Women of The Year (Community Spirit) Award in 2020.

### **AMIES KENT CHOIR**

Many women who have recently escaped slavery, especially those who are pregnant or with very small children, are housed in residential centres. Although they may not always spend a whole year in such centres and there may be a considerable turnover of participants, we have found that working with our Artists and Facilitators can be very beneficial to them and introduced this Amies Kent Choir to do so. Occasionally some women may be moved into accommodation in or near London and they can then join one of our two London based choirs.

## **WEAPON OF CHOICE RESIDENCIES (WOC)**

Working with students who normally have some kind of behavioural challenge, WOC Residencies are run by a team of Artists who all used to be participants in our early WOC projects, to regularly provide sessions in schools, exclusion streams or Pupil Referral Units/Alternative Provision Academies over a “residency” of 12-15 weeks to allow them to focus through drama games and play making on the issues in their lives.. As they find ways of dramatising their challenges they also invite their peers to suggest alternative behaviours which could result in better results.

## **WEAPON OF CHOICE THEATRE GROUP**

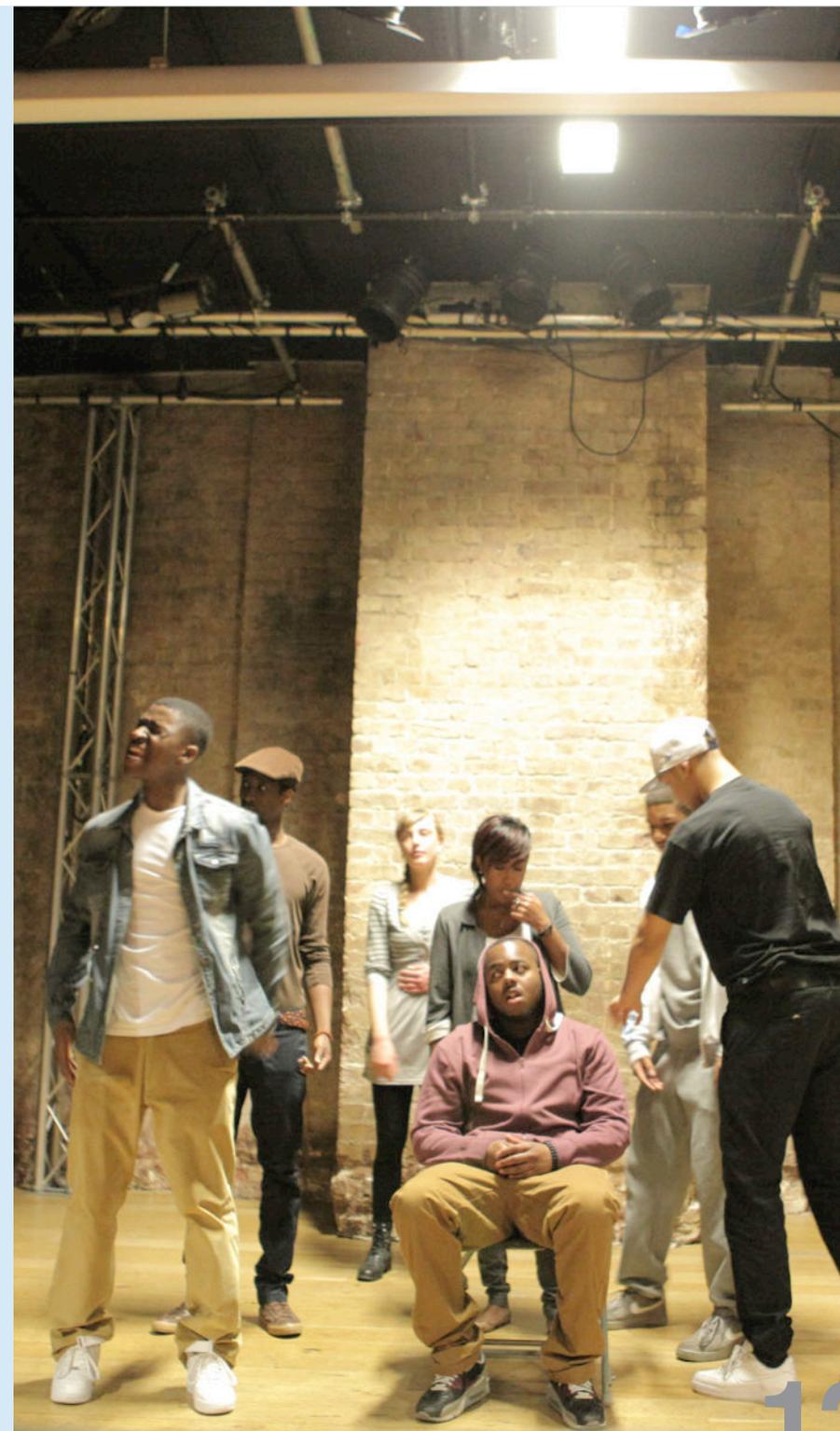
When participants have taken part in one of our residencies (above) or who come to us through local youth clubs, WoC Theatre Group gives them a chance to explore in out-of-school time how they can develop their playmaking abilities and performance skills. At the end of each year a public sharing is planned in a theatre space to give them what is often a breakthrough moment for them, presenting their own work and being praised for it.

## **WEAPON OF CHOICE YOUNG VOICES**

Using similar approaches as outlined above. WoC Young Voices gather young people from relatively disadvantaged backgrounds and give them space to reflect on what they aspire to and what blocks those aspirations. They are then given training in venue location, storyboarding and filming to make short films about those considerations, using whatever format and style they wish to use or develop.

## **WEAPON OF CHOICE INTERCITY CHOICES**

Born out of the Covid-19 Lockdown restrictions which forced us all to online platforms, WoC Intercity Choices uses Zoom not to replace real meetings but to enable meetings which would otherwise never happen. Young people from across the country meet onscreen to discuss issues which are important to them. They then find a way of presenting those to others in online forums with youth groups, leading to wider debate and airing of views.





Because of this choir, I go to my college.  
Because of this choir, I have confidence to  
stand and talk. I can face someone and talk.

– PARTICIPANT FROM AMIES CHOIR, 2021



## 3. OUR SUPPORTERS

We could not exist, nor continue our work, without the existence of our key groups of supporters:

Our Participants	Our Funders & Partners	Our Audiences
<p>These are the people who are represented on the Theory of Change diagram as moving along its route.</p> <p><b>They are:</b></p> <ul style="list-style-type: none"><li>– unaccompanied minor asylum seekers</li><li>– young adult refugees escaping torture, conflict, poverty and prejudice</li><li>– female survivors of trafficking, recently freed from slavery</li><li>– young people close to criminality and violence, often in Pupil Referral Units</li></ul> <p>We also respond to societal need and other groups in need of our work may be added within the four years of this business plan.</p> <p>Our participants are central to everything we do as an organisation and we engage with them through our creative workshop programmes. We invest in participants over long periods of time so that they can become strong, independent individuals and leave us because they are ready to, not because the project ends.</p> <p>The projects we run are often reactive to the current need and we are looking to pilot and launch new projects <b>in the next four years</b> to expand our participant network.</p>	<p>These are people or organisations who directly support the facilitation of our work whether financially, through disseminating our work, building our profile, or leading on fundraising initiatives.</p> <p><b>They are:</b></p> <ul style="list-style-type: none"><li>– Institutional Funders</li><li>– Trusts &amp; Foundations</li><li>– Philanthropists</li><li>– Individual Supporters/Donors</li><li>– Corporate Sponsors through their CSR or Impact departments</li><li>– Pan’s Development Committee of volunteer fundraising advisors</li><li>– Schools and universities where our facilitators work or who study our work</li><li>– Festivals/Annual Events, which invite us to participate</li><li>– International partners who invite us to give advice, to seed projects, or to train trainers</li></ul> <p><b>Over the next four years</b> we will continue to interact and cultivate relationships with our partners and funders, finding ways for them to continue supporting us and to raise awareness of our work with a view to encouraging our audiences to become donors.</p>	<p>Our Audiences go beyond a traditional view of audiences and include people connected to Pan who actively engage with us and our work.</p> <p><b>They are:</b></p> <ul style="list-style-type: none"><li>– Those who are close to our participants and attend sharings and performances: key workers, family members, teachers, peers.</li><li>– Those who visit our website, subscribe to our e-newsletter, follow us on social media or watch our content.</li><li>– People who attend the more public-facing performances by our participants because of their knowledge or interest in Pan’s work.</li><li>– People who attend fundraising events as there are elements of the events which appeal or because they like to support charities like ours.</li></ul> <p><b>Over the next four years</b> we will develop our audiences by creating and capturing more content telling the story of Pan whilst increasing representation of our participant groups where appropriate.</p> <p>This will be achieved through marketing and press and Pan events which also celebrate and disseminate our work in Arts for Social Change.</p>

To continue growing, cultivating and retaining our supporters we shall continue to:

Introduce new projects  
reacting to current  
needs in society

Join network organisations  
to promote our work in our  
geographical or thematic  
communities

Maximise our social media  
outreach to engage our  
audiences more closely

Give presentations  
about our work in  
universities and  
relevant conferences  
and forums

Continue to provide  
opportunities for those with  
lived experience or who have  
participated in our workshops to  
continue their work with Pan

Run introductory  
workshops for schools,  
community groups,  
businesses, and  
universities to increase  
interest and recruit  
participants

Through such links we shall actively seek new partners and collaborators for joint bids and joint activities.

## 4. STRATEGIC OBJECTIVES

In order to continue and develop our Theory of Change we have set the following Strategic Objectives for the period of this Business Plan:

Objective	Actions	Results
Increase engagement across Pan's activities	<ul style="list-style-type: none"> <li>- Grow participant numbers in core and short-term projects</li> <li>- Increase performance opportunities and attendance</li> <li>- Expand Pan's external events, talks, and masterclasses</li> </ul>	<ul style="list-style-type: none"> <li>- 10% annual increase in project attendees</li> <li>- 20% annual increase in performance attendance</li> <li>- 20% annual increase in public facing events</li> </ul>
Grow Pan's activity to reflect society's needs	<ul style="list-style-type: none"> <li>- Embed the Building Bridges project</li> <li>- Research and introduce a project for male survivors of trafficking</li> <li>- Create a training scheme for ex-participants to play a greater role in Pan</li> <li>- Implement a robust framework to be able to adeptly respond to changing circumstances</li> </ul>	<ul style="list-style-type: none"> <li>- Building Bridges embedded as a core project</li> <li>- Male survivors of trafficking project researched with potential funding identified</li> <li>- 10 ex-participants complete training scheme over the four years</li> <li>- 2 ex-participants offered a role within Pan annually</li> </ul>
Develop & celebrate the diversity across Pan	<ul style="list-style-type: none"> <li>- Complete an annual Diversity Audit throughout Pan</li> <li>- Introduce appropriate training in diversity awareness and unconscious bias</li> <li>- Identify ways to reflect diversity in all areas of Pan</li> <li>- Encourage those with lived experience to have a prominent voice in our decision making</li> </ul>	<ul style="list-style-type: none"> <li>- Recruitment processes follow best practice to avoid unconscious bias and encourage accessibility</li> <li>- Diversity Audits are done &amp; actions are implemented</li> <li>- Past participants recruited onto the Board</li> <li>- All projects run representative Steering Committees</li> </ul>
Communicate and promote Pan's impact more widely	<ul style="list-style-type: none"> <li>- Launch annual Impact Reports</li> <li>- Increase awareness for Pan's work through social media, press and public advocacy</li> <li>- Increase support for Pan's work through community mobilisation</li> <li>- Initiate opportunities for individual giving and donations</li> </ul>	<ul style="list-style-type: none"> <li>- 30% annual increase in social media followers and e-newsletter subscribers</li> <li>- 4 national press articles featuring Pan's work</li> <li>- Successful annual fundraising campaigns</li> <li>- 10% increase in regular donations</li> </ul>
Establish a new Centre for Pan's activities	<ul style="list-style-type: none"> <li>- Potential locations researched</li> <li>- Base located and lease arranged</li> <li>- Projects successfully relocated to new location</li> <li>- Fundraising campaign (if needed) implemented</li> </ul>	<ul style="list-style-type: none"> <li>- Most projects are held at Pan's base</li> <li>- All staff and freelancers regularly have a chance to work and meet together</li> <li>- Participants have a place they feel is safe for them and their creative ideas</li> <li>- Financial implications are managed and risk to programme disruptions are reduced</li> </ul>

## 5. PLANNED NEW PROGRAMMES

Part of artistically achieving the Strategic Objectives over the following four years includes growing Pan's activity to reflect society's current needs. With Pan's connections to key organisations which focus on social change, we can use our expertise and Theory of Change model to identify potential projects and source funds to make them happen. In addition to introducing new projects,

we are also looking at how we can improve and develop current programmes including finding opportunities for past participants to gain new skills and maintain a connection within our work. In 2022-2026 we aim to introduce these three new projects and a training scheme within our programmes which demonstrate and fulfil our strategic objectives:

### **BUILDING BRIDGES**

A 2020/21 pilot trialled working with two parallel groups, one of young refugees and the other of young "host community" peers. Working separately but with identical stimuli each group created reflections on the theme of 'Understanding Others' which they then presented to each other and subsequently to a whole secondary college. The trial showed remarkable commonalities between their views, and a lack of the antagonism which can so easily exist between these two groups. We shall seek to fine tune the methodology and apply it in similar circumstances wherever it may be needed.

### **MALE SURVIVORS OF TRAFFICKING**

With the success of our programmes with female survivors of trafficking we plan to work with an even larger group, boys and men who have survived trafficking, mostly into the labour market in construction, marijuana farming or agriculture. We shall work with charities who provide shelter for these men and work with them to find the best format to meet their needs.

### **STEERING COMMITTEES**

All projects will hold regular steering committee meetings of past and present participants to ensure that the voice of those with lived experience helps guide the activities of the work.

### **"PAPILLON" - YOUNG AFGHAN WOMEN'S GROUP**

Pan is at the centre of a settlement area for newly arrived Afghan refugees. While running taster sessions in ESOL colleges we met many female Afghan students who were in need of sessions to help them adapt and build confidence for their new lives. We shall run pilot projects with groups of them in a safe space when necessary and help other charities working in the hotels where they are staying.

### **TRAINING OF TRAINERS**

It has become a key feature of Pan's work that many (ca. 50%) of those who are our Artist Facilitators were once participants in our projects. They wanted to stay in a project and were given responsibilities as Volunteer Peer Mentors, then learned, in an apprentice-style mode, to help run the sessions as Peer Facilitators and finally could be employed as Artist Facilitators. They bring valuable lived experience to the delivery of sessions and are very empathetic to the lives our participants lead. Until now this has been done on an ad-hoc basis but we plan to formalise this into a year long Pan training including interaction with senior artists, attachment to a project and feedback workshops throughout the period. We hope that trainees can then either be employed by Pan or will be employable by other organisations needing similar skills.

## 6. FUNDRAISING

Pan's income has grown steadily over the last five years from £275,000 in 2016 to £347,000 in 2021, with the exception of 2020 where, during the pandemic, our income remained stable. We will resume a growth in income over the next four years in order to meet the increased delivery of our planned activities over that period. Trusts, Foundations and Institutional Funding, in combination, made up approximately 80% of our funding over the last five years

and will remain the focus of our fundraising strategy during this next period. Approximately 70% of our funds are multi-year awards while approximately 75% of our funders are repeat funders. We currently receive funding from approximately 80% of the large funders who share our beneficiary focus. In this respect good working relationships and on-going communication with our existing funders are key to the continuity of our projects and to the future developments that we have planned.

### OUR CORE FUNDRAISING PLAN WILL FOCUS ON:

- » Continuing to seek the majority of support from Trusts, Foundations and institutional funders, securing on-going support for our ten core programmes but also developing support, wherever possible, for core costs and new projects.
- » Prioritising excellent long-term working relationships, providing timely and regular reporting and updates. Where appropriate including funders in the development and presentation of our work.
- » Increasing income from corporate donations for restricted and unrestricted funding, by maintaining and growing existing relationships, sharing our work with their staff, and extending pro bono opportunities, particularly in communications.
- » Building up unrestricted funding sources which are key to the general development of Pan including the preliminary scoping of new programmes.
- » Developing our marketing reach to gain the attention of those funders who do not accept unsolicited applications, including Trusts and large corporates by creating and disseminating materials that illustrate the unique nature and impact of our work.
- » Clearly and consistently presenting Pan and our priorities to the sector, reviewing how we are presenting Pan to ensure a strong appeal, inclusivity, and clarity, for beneficiaries and potential supporters.

# ACHIEVING THE STRATEGIC OBJECTIVES

## **INCREASE ENGAGEMENT ACROSS PAN'S ACTIVITIES**

Growth in participation will have impacts on costs of each programme and will necessitate increased fundraising in response. Carefully managed budgeting to include priorities for higher participation numbers will, however, increase positive measurements for project growth and impact and illustrate our position of growth.

## **GROW PAN'S ACTIVITY TO REFLECT SOCIETY'S NEED**

Pan will prepare for these development projects through targeting those funders who are familiar with our work and are particularly interested in supporting projects that extend existing successes, utilise expertise, and that respond to gaps in provision thereby illustrating original and innovative work. We will approach funders who will support developing projects over a period of time extending to at least three years. We will seek funding from funders who are interested and supportive of, and throughout, the developmental period from inception to pilot and beyond.

## **DEVELOP & CELEBRATE THE DIVERSITY ACROSS PAN**

Pan will seek support funding to facilitate those findings from a company-wide, pro bono audit of our diversity which took place in August 2021, following the recommendations from this consultancy we seek to produce and provide high quality training, guidelines and best practice to all of Pan's staff, trustees and freelancers in order to become a centre of excellence. The funding will also cover any adjustments necessary to any materials, policies etc that are necessary as part of this review.

## **COMMUNICATE AND PROMOTE PAN'S IMPACT MORE WIDELY**

Impact measurement, presentation and circulation is key to our fundraising capability and will be reviewed and promoted in order to make sure it:- addresses a range of existing and new funders, meets criteria that are attractive to large funders, illustrates our work and its impacts with clarity and appropriate language/imagery. We seek to draw the attention of more funders as a result of this consideration and will ensure that it is consistent with, and complements, our other outward facing documentation about Pan, i.e. our Accounts, website, social media, applications. Pan will aim to use the short form version of this strategy to support any Case for Support, outlining our fundraising proposition and priorities for funders.

## **ESTABLISH A NEW CENTRE FOR PAN'S ACTIVITIES**

Pan will seek funding for this centre from grants and trusts which particularly favour capital projects. This will be a new direction for Pan and it will require additional fundraiser resources to secure the funding needed. Such a centre may also generate some income.

**For the full Fundraising Strategy please refer to "Appendix 2: Fundraising Strategy" on page 33.**



My highlight was just watching them take the lead... taking their initiative... seeing them all engaged and outside their comfort zone.

– LEARNING SUPPORT PROFESSIONAL FOR WOC



## 7. MARKETING & COMMUNICATIONS

Pan's communication activities have grown consistently over the past five years, thanks to increased activity on Twitter and Facebook, the creation of an Instagram account, and the establishment of a monthly newsletter. As of November 2021 Pan records 4162 followers, an increase of 24% compared to the same period in 2019. As a response to the constraints of lockdown, in 2020 Pan delivered two online fundraising campaigns, which worked as testing and learning opportunities for the communication team in

terms of ability to reach new audiences and to effectively use social media tools. A record number of Tweets impressions has been reached in 2020, with Pan's tweets being viewed 337,639 times. Pan acknowledges that some preparation and reviewing work needs to be done in order to unlock the potential of our communication tools. The Communication Strategy for 2022-2026 will follow a "back to basics" approach, focusing on strengthening and developing the following areas (which sometimes overlap):

**Overall:** setting up priorities (audience, messages, participants contributions etc)

- » Reviewing mission statements, categorisation and description of projects, language and keywords, target audience and messages
- » Facilitating the integration of the comms strategy with other work areas (example: fundraising)
- » Creating opportunities for participants to contribute and to inform the work

**Audience:** targeting new audiences and developing current relationships

- » Researching data about current audience (example: what do they like, what type of language they respond to, how do they find us?)
- » Defining our audiences and identifying how to reach them
- » Using current media (social media, regular newsletter, website etc.) to strengthen relationship with audience

**Storytelling:** improving how we communicate Pan's work

- » Improving consistency across communications and effectiveness in describing Pan's unique approach
- » Enriching content database with pictures, quotes and case studies
- » Refining language
- » Implementing/Improving strategies to advocate for participants?

**Website and Social Media:** focusing on language, consistency and user experience

- » Improving website navigation and users' experience when making donations
- » Looking at analytics data to improve ability to reach audience and to effectively share content
- » Implementing effective social media campaigns to promote Pan's events
- » Implementing opportunities for participants to contribute (example: social media takeover)

**PR:** developing contacts

- » Creating database of PR contacts
- » Utilising public opportunities such as profile raising events, public performances to raise profile

**Fundraising:** supporting fundraising goals and informing fundraising strategies

- » Improving Pan's ability to use social media tools for fundraising (example: donate button)
- » Implementing strategies to turn website/social media visitors into supporters and donors

# ACHIEVING THE STRATEGIC OBJECTIVES

## **INCREASE ENGAGEMENT ACROSS PAN'S ACTIVITIES**

Participants are recruited through referrals and taster sessions, and a consistent communication plan will support recruitment by promoting Pan as an authoritative and trustworthy organisation. In addition, by reaching out to a wider audience, Pan will expand its range of contacts, including potential partner organisations, funders, and individuals who can financially and logistically support the projects.

## **GROW PAN'S ACTIVITY TO REFLECT SOCIETY'S NEED**

Comms will support Pan's new projects by providing a platform to share information and case studies and to celebrate achievements. Pan's specific experience in the sector will inform the comms plan in safeguarding participants' identities and privacy, while using social media, blog posts and newsletters to enhance the projects' potential in storytelling and audience engagement, especially where the public would not otherwise have access to the work. This "open window" on Pan sessions strengthens funding applications and attracts new donors.

## **DEVELOP & CELEBRATE THE DIVERSITY ACROSS PAN**

Pan is aware of communication's prominent role in supporting equality and diversity across the organisation. There will be a specific focus on the language used on each platform (including a review of the information presented on our website) and on any other recommendations delivered by the consultancy which took place in August 2021. In addition, Pan will use its influence to support online organisations and campaigns who speak out and work against racism and discrimination. Comms will continue to prioritise Pan participants' voices, giving them the opportunity to inform the strategy and content shared. In the first stage, we plan for participants to contribute via social media takeovers.

## **COMMUNICATE AND PROMOTE PAN'S IMPACT MORE WIDELY**

Pan aims at strengthening current strategies in reaching new audiences and developing current relationships, so that any future plan is informed by a solid knowledge base and ability to use storytelling techniques, data and language which can be applied every time a project, a campaign or a cause needs to be supported. Pan is aware of the communicative potential of its work, especially in terms of increasing awareness and advocating for participants' rights, therefore specific effort will be put into researching the best techniques and use of influence to maximise positive impact.

## **ESTABLISH A NEW CENTRE FOR PAN'S ACTIVITIES**

A specific and effective communication plan will promote the Centre and attract further support.

**For the full Communications Strategy please refer to "Appendix 3: Communications Strategy" on page 35.**

## 8. A NEW CENTRE FOR PAN

**A place for our participants to feel their own**, where they can feel safe, make friends, gain confidence and allow their imaginations to flourish.

**A place for our administration to work close to our artists and participants**, meet them, plan with them, listen to them and enjoy their company.

**A place to store** our archives, our working equipment, props, projectors, recording and sound systems so that they can quickly and easily be used in the work.

**A place to invite** our supporters, our partners and friends to share in the work at suitable occasions.

**A place to perform.**



These are at the centre of Pan's plans to develop a base for the majority of its activities and interactions. And this is why:

For many years Pan has held its sessions in spaces which we rent or which we receive as in-kind contributions from partner organisations. This allowed us to use good spaces and to take our sessions close to where our participants live or with easy transport connections. This worked well and meant that we did not have to manage a larger space. But times change, and the changes have changed our focus.

- » Even before Covid spaces were more difficult to find and were expensive
- » During Covid our "partners" summarily told us we could no longer use spaces and even as restrictions eased some have not welcomed us back
- » Substitute spaces are subject to constant changes so that artists and participants are shunted from room to room if a richer client pays for the better rooms
- » As a result participants feel that they do not have a regular space for themselves and that they are less important than others
- » Work loses its consistency or is interrupted
- » All the above affect the work and the feeling of wellbeing we need in the work

We shall therefore research possibilities for such a new space, create a feasibility study and undertake necessary fundraising to establish and run it.

# 9. MANAGEMENT AND GOVERNANCE

Pan Intercultural Arts is a registered charity and a limited company. The objects for which Pan Intercultural Arts has been established are outlined in the charity's constitution (viewable in the Memorandum & Articles of Association document available on our website [www.pan-arts.net](http://www.pan-arts.net)).

Pan is governed by its Company Constitution and a Board of Trustees and a Company Secretary. The Board meets quarterly to oversee the charity's operations, finances and organisational running. The Board ensures the objectives are being met, oversees staffing/resource management and ensures the charity is being efficiently managed in line with Charity Commission recommendations.

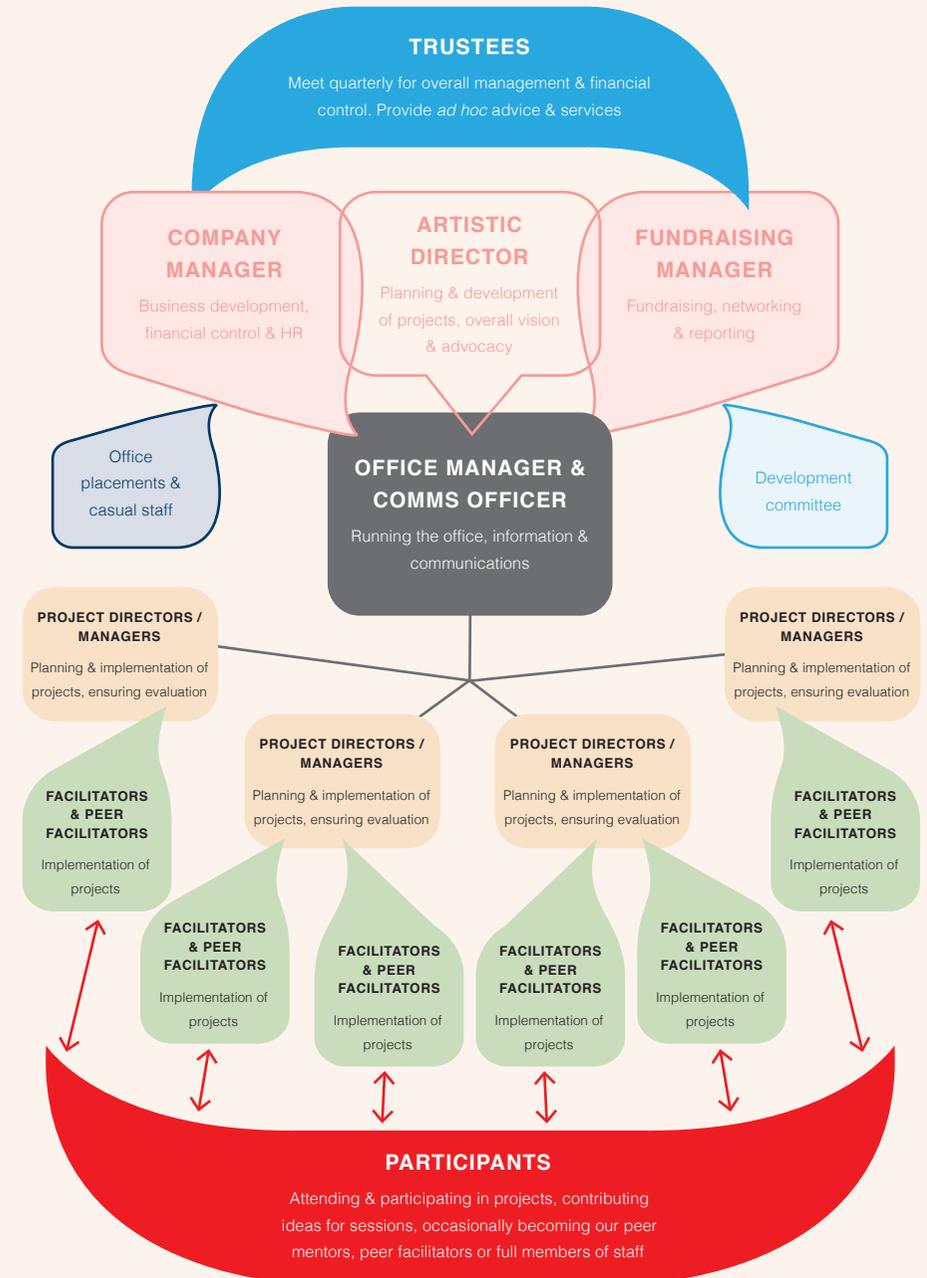
Given the nature of our participant groups we ensure that our policies on working with vulnerable children, vulnerable adults and survivors of modern slavery are in place, regularly updated and implemented throughout the organisation. All our policies are reviewed, updated and approved by Trustees annually or biennially.

This Business Plan will be delivered by Pan's employees, freelance staff, trainees and volunteers by working closely with our participant groups to ensure that their voices are heard and translated into the structure of programmes. Pan plans to use the next four years to develop and improve how we listen to and respond to the feedback from our participants. In 2020, Pan has created a Participant Alumni Committee where past participants are invited to advise Pan on their insights to help us improve our practice.

In 2021 Pan introduced its pilot evaluation plan where all participants will be invited to share their insights on areas for improvement for Pan. Pan will use the next four years to further amplify, celebrate and respond to participant voices across the organisation.

Our recruitment will continue to reach out to our target communities by working with organisations who provide help, advice and shelter to them, colleges and schools where they may be placed, and other areas where they may meet socially. Taster workshops, run by our artists, many of whom were once participants, will offer potential recruits to experience our work and join us if they wish.

## PAN'S ORGANISATIONAL STRUCTURE





This was really needed because I didn't have family, most friends had been in trouble. After leaving Pan the friends I had made are still my friends. We needed this to keep us out of trouble.

– A PAST PARTICIPANT



## 10. FINANCIAL PROJECTIONS

Pan predominantly operates financially through grants from trusts and foundations and corporate donations, covering a mix of restricted funding (to cover the project costs) and unrestricted funding to cover our core running costs and strategic development of the organisation and the result is an impressive social impact with our participants and supporters as referenced in our Theory of Change model.

The Strategic Objectives for 2022 - 2026 are dependent on a strong and growing base of core cost funding, which was highlighted as a high priority following the impact of the Covid-19 pandemic. An increase in core funding will allow us to improve our strategic planning, mitigate against risk, improve how we work with partners so that we can deepen our social impact, as well as continue to innovate within Pan.

### 4-YEAR BUDGET OVERVIEW:

	2022/23	2023/24	2024/25	2025/26
<b>Income</b>				
Institutional Grants	£ 107,000.00	£ 111,025.00	£ 115,050.00	£ 119,477.50
Trusts & Foundations	£ 367,000.00	£ 405,425.00	£ 423,850.00	£ 439,617.50
Individual Giving	£ 5,500.00	£ 6,050.00	£ 6,655.00	£ 7,320.50
Corporate Giving	£ 27,500.00	£ 28,000.00	£ 29,000.00	£ 30,000.00
Events & Fundraising	£ 20,000.00	£ 22,000.00	£ 23,000.00	£ 25,000.00
Earned Income	£ 2,000.00	£ 2,200.00	£ 2,420.00	£ 2,662.00
Other Income	£ 1,300.00	£ 1,300.00	£ 1,300.00	£ 1,300.00
<b>Total Income</b>	<b>£ 530,300.00</b>	<b>£ 576,000.00</b>	<b>£ 601,275.00</b>	<b>£ 625,377.50</b>
<b>Expenditure</b>				
Salaries	£ 130,793.47	£ 134,455.69	£ 138,220.45	£ 142,090.62
Direct Project Costs	£ 349,000.00	£ 386,450.00	£ 403,900.00	£ 424,095.00
Publicity & Marketing (direct costs)	£ 5,000.00	£ 5,500.00	£ 6,000.00	£ 7,000.00
Premises costs	£ 20,000.00	£ 20,000.00	£ 20,000.00	£ 20,000.00
Operational Costs	£ 15,000.00	£ 18,000.00	£ 19,000.00	£ 20,000.00
Accountancy & Independent Examination	£ 6,500.00	£ 6,500.00	£ 7,000.00	£ 7,000.00
<b>Total Expenditure</b>	<b>£ 526,293.47</b>	<b>£ 570,905.69</b>	<b>£ 594,120.45</b>	<b>£ 620,185.62</b>
<b>Net Surplus / Deficit</b>	<b>£ 4,006.53</b>	<b>£ 5,094.31</b>	<b>£ 7,154.55</b>	<b>£ 5,191.88</b>

## NOTES ON FINANCIAL PROJECTIONS

Currently this four year budget is based on the assumption that we will continue to operate as we have done, which means that projects are only run if the correct funding is in place for them. If there is an occasion where there is a slight shortfall (less than £5k) or we are confident that the funding will come at a later date, we have funds which have been allocated to the strategic development of the company which we can use to ensure that the projects continue to run. This strategic development fund is made up of individual giving, performance income and unrestricted funding and allows us to push the company forwards, offering training, professional development and adequate materials for our staff to work with. This area is something we are keen to develop to increase our resilience, resources, and adaptability. Currently, we have not budgeted for the move to a new venue as these costs are unknown.

The budget also includes:

- » 1 new project introduced in each year which will only happen if funding is secured (this will probably be Papillon, Building Bridges and our Male Survivors of Trafficking group)
- » a 10% annual increase in project attendees (so 5% increase in yearly project costs)
- » a 20% annual increase in public facing events (these will be ticketed events so we have grown the income accordingly)
- » a 20% annual increase in performance attendance (we anticipate that at least half of this will be free, ticketed events so we have only projected a 10% increase in earned income annually)
- » a budget line introduced for the new Training Scheme from Year 2 which will only happen if funding is secured
- » A 10% increase in regular individual donations

All budgets for staff and projects will take into account current inflation rates. Currently we are not expecting to increase our office staff numbers but this may be needed if activity increases and our resources become too limited.

# 11. IMPLEMENTATION PLAN

Strategic Objectives	Actions	2022				2023				2024				2025			
		Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4
Increase engagement across Pan activities <i>(Continue existing programmes)</i>	WoC Theatre Group	weekly sessions			workshare				workshare				workshare				workshare
	WoC Residencies	weekly sessions															
	WoC Expansion		weekly sessions				weekly sessions				weekly sessions				weekly sessions		
	Future	weekly sessions			workshare				workshare				workshare				workshare
	Fortune	weekly sessions			workshare				workshare				workshare				workshare
	Amies London+B3:B8:B11	weekly sessions															
	Amies Freedom Choir	weekly sessions			workshare				workshare				workshare				workshare
	Amies Alumnae Choir	weekly sessions															
	Amies Expansion Choir		weekly sessions						weekly sessions				weekly sessions				weekly sessions
Grow Pan's activity to reflect society's needs <i>(New projects)</i>	Papillon	weekly sessions			weekly sessions				weekly sessions				weekly sessions				weekly sessions
	Building Bridges Project			weekly sessions													
	Male survivors of trafficking Project			R&D				Pilot of project				weekly sessions					
	Training of Trainers					R&D		Training scheme launched									
Develop & celebrate the diversity across Pan	Annual Diversity Audit				Audit Published				Audit Published				Audit Published				Audit Published
	Continued diversity training	ongoing															
	Steering groups in all projects	ongoing															
	Patrons review & recruitment to reflect Pan's diversity											research/invite new patrons		new patrons appointed			
Communicate & promote Pan's impact more widely	Launch a company wide Impact Report							Annual Impact Report published				Research into "Why Arts for Social Change Works"		Publication of Pan's work			
	Social Media/Comms reach	ongoing			10% increase				10% increase				10% increase				10% increase
	On-going Fundraising							new corporate partner						new corporate partner			
	Special Fundraising Events	Trial & Error			DC event			Trial & Error				DC event		Trial & Error			DC event
	Initiating opportunities for Individual Giving & Donations				Giving Campaign				Giving Campaign				Giving Campaign				Giving Campaign
Establish a new centre for Pan's Activities	Establishing a new centre for Pan							research possibilities and viability				fundraise for new centre		new Pan centre with office and workspace			



I was new in the UK, young and isolated. This was a much needed group for my growth. It was a great social setting and growing my imagination helped me deal with issues in my life.

– A FORMER PARTICIPANT



## 12. TRUSTEES AND PATRONS

We are grateful for the invaluable support provided by our Board of Trustees and Patrons.

### TRUSTEES

Abubaker Haron, Alison Meyric-Hughes, Brian St. Louis, Charlotte Minvielle, Heather Fokerd, Jumoke Fasola, Rigvi Ramnauth, Rupa Begum, Sita Schutt, Susanna Rook, Taku Mukiwa, Tim Moloney

### PATRONS

Riel Karmy-Jones QC, Yasmin Alibhai Brown, Jennette Arnold OBE AM, Reeta Chakrabarti, Roger Graef, Nicholas Hytner, Anish Kapoor, Lord Mair, Lord Parekh, Jon Snow, Richard Stone, Sir David Wootton



## APPENDIX 1: THE SECTOR AND PAN INTERCULTURAL ARTS

Beyond the commercial theatre and the subsidised national, regional and experimental models of theatre and performance there is a substantial area of the performing arts which works in different areas of the community and whose goals are as much about the enrichment of those taking part as those who may see the work. Some of these areas are long established, like Theatre in Education, and others have developed over the last few decades. Pan has been a large part of that development, focusing on how accessing the arts and the richness of imagination which comes with that, can be of enormous benefit to those who are given the chance to participate.

This is why Pan defines its work as Arts for Social Change as opposed to Art for Art's Sake.

Using the Arts for Social Change is becoming a more established area of activity, largely due to the successes of Pan and other organisations. While it would be fair to say that no other organisation serves the communities that Pan does, there has been impressive work from organisations in parallel fields. For example also in the sector:

- » Cardboard Citizens works with those who are or have been homeless using Forum Theatre
- » Streetwise Opera works with a similar participant group offering opera as a means to find new possibilities
- » Clean Break Theatre works with women in prison and exiting prison life
- » Good Chance Theatre works with adult refugee artists
- » Counterpoint Arts organises festivals and commissions work from refugee artists
- » Kazzum Arts has one strand of work for young asylum seekers and refugees

All of these, and others, work to provide excellent opportunities for disadvantaged groups. From time to time we may interact with some of these groups or find ourselves on similar platforms.

Pan's work has distinctive participant groups and distinctive elements to how it carries out its work.

Our key areas of work and types of participants are:

- » Refugee Arts with
  - » Unaccompanied Minor Asylum Seekers
  - » Young Adult Refugees, Asylum Seekers and Migrants (and their peers in the host community)
- » Arts with Survivors of Trafficking
  - » Female Survivors of Modern Slavery
  - » Male Survivors of Modern Slavery (planned)
- » Young People who have not found ways to engage with education and who may stray into anti-social behaviour
- » Occasional overseas groups who request help to develop Arts for Social Change programmes, from slum groups in India to those likely to be trafficked in Vietnam

Pan's methods are not to impose scripts, styles of performance etc. onto participants but to create a space where participants' ideas can take root and grow. The outcomes are reflections of their wishes and ideas, not ours.

Pan's methods include having fun, as fun and playfulness build bridges and trust with other people and allow ideas to emerge without the inner censorship of self consciousness. This allows reflection and imagination about what is possible.

Pan's methods are to encourage growth in participants right up to the level of becoming paid artist facilitators and project directors in the company. Those with lived experience bring invaluable knowledge and understanding into the work

With these elements Pan holds a very special place in the sector.

## APPENDIX 2: FUNDRAISING STRATEGY

### FUNDRAISING REPORT

Pan's income has grown steadily over the last five years from £275,000 in 2016 to £347,000 in 2021, with the exception of 2020 where, during the Pandemic, our income remained stable at £347,000. We will resume a growth in income over the next 5 years in order to meet the increased delivery of our planned activities over that period. Trusts, Foundations and Institutional Funding, in combination, made up approximately 80% of our funding over the last five years and will remain the focus of our fundraising strategy during this next period. Approximately 70% of our funds are multi year awards while approximately 75% of our funders are repeat funders. We currently receive funding from approximately 80% of the large funders who share our beneficiary focus. In this respect good working relationships and on-going communication with our existing funders is key to the continuity of our projects and to the future developments that we have planned.

Pan has successfully increased income from corporate organisations by over 100% in the last 4 years, however, we only have a small number of corporate supporters. Corporate income represents approximately 20% of our income and has additional benefits of consultancy etc. We would like to grow corporate funding but would measure this contribution on income as well as audience reach. We would like to gain at least one new large corporate a year for the next few years.

Pan developed a fundraising Development Committee (DC) in 2018 which arranged a number of events that demonstrate creativity, novelty and events management skills. The publicity raised by these events has reached a profile audience appropriate to individual major donors, although, we have not developed our major donor programme further. In reviewing our events activities we have concluded that we would like to extend our reach to broader audiences, including younger and more diverse individuals, and to increase the return on investment of such events which is currently very low once running costs are accounted for. Due to our limited staff numbers, the voluntary nature of our DC is key to the creation and running of events and we really value this volunteer commitment. We would like to steer this element of event fundraising to raise higher returns on investment and to reach wider audiences, with a greater emphasis on using volunteers.

Pan acknowledges the significant impact that the Covid-19 pandemic has had on the charity sector. During 2020 we received small amounts of emergency funding from existing funders including Clarion and the Lloyds Bank Foundation, among others. Some funders redirected their funding to support emergency unrestricted funding, which although useful was not essential for the liquidity of Pan. Due to our sufficient reserves and secured funding, Pan has remained stable throughout the pandemic.

It is currently unclear if funders will continue to favour unrestricted awards beyond the summer of 2021. There is, however, a possibility that some charitable sectors will see an increased demand for their services as a result of post-pandemic economic and societal

changes, and that some larger funders will respond to this need with alterations to their funding priorities, e.g. focusing on issues such as mental health, food banks etc. This may mean that some funds are no longer such a good match for our work and it may affect both Trusts and Foundations and institutional funders. Pan plans to respond to the context within which we work, and to highlight our social benefit for disadvantaged and under-represented groups. Our work reflects contemporary challenges that will unfortunately remain prominent and pressing issues for many vulnerable people including survivors of trafficking, refugees and young people close to criminality and violence, for the foreseeable future.

Wherever possible we will work to maintain our relations with existing funders who can support our work for periods of 3-5 years, this approach enables us to focus on the development and continuity of our projects and provides security for our freelance artists. Pan practice professional fundraising, we follow best practice at all times and secure good and timely reporting to funders. Our policies reflect the value that we attribute to running a charity that exemplifies equal rights and safe practice. We will reach out for new relationships with those funders who have an interest in creativity, social benefit, disadvantaged young people and underrepresented groups: we recognise, however, that this pool is limited.

Pan's income strategy over the next five years is to :

- » Continue to seek the majority of support from Trusts, Foundations and institutional funders, securing on-going support for our ten core programmes but also developing support, wherever possible, for core costs and new projects.
- » Prioritise excellent long-term working relationships with funders, providing timely and regular reporting and updates. Where appropriate including funders in the development of our work.
- » Increase income from corporate donations by securing relationships with at least one new corporate a year for restricted and unrestricted funding. We will maintain and grow existing relationships working closely with existing corporates to grow income, to share our work with staff, and to extend pro bono opportunities, particularly communications.
- » Recognise that unrestricted funding is key to the general development of Pan including the preliminary scoping of new programmes. To secure unrestricted funding we may need to diversify our fundraising streams. Pan's work to date has not sought a systematic development of high net worth, individual, and regular donors. Development of this support base would be beneficial to our unrestricted income and the communication of our work and campaigns generally, however, this is a long term prospect that would need an additional resource to develop. We aim to review this issue in 2022, with the intention to begin a specific campaign in conjunction with our communications lead commencing 2023.

- » Communication is a vital part of the fundraising process. We would like to further develop our communications reach to gain the attention of those funders who do not accept unsolicited applications, including Trusts and large corporates. We would also like to develop more materials that illustrate the unique nature and impact of our work. These profiles will offer case study examples of our work and focus upon our participants, facilitators, peer mentors and artists, along with their unique stories.
- » Consistent presentation of Pan and our priorities. We are keen that all outward facing materials describe our work and our projects clearly and consistently. We will review how we are presenting Pan to ensure a strong appeal, inclusivity, and clarity, for beneficiaries and potential supporters.
- » Evaluation is key to fundraising and should remain a priority. It fulfills our commitment to our donors but also provides invaluable data for applications. All of our outcomes related data, including diversity data, should fully and accurately reflect the unique impacts of each programme
- » Fundraising will address each of the strategic objectives stated above in section 5, all details illustrated below.

#### **ACHIEVING THE STRATEGIC OBJECTIVES:**

**Increase engagement across Pan's activities** – Growth in participation will have impacts on costs of each programme and will necessitate increased fundraising in response. Carefully managed budgeting to include priorities for higher participation numbers will, however, increase positive measurements for project growth and impact and illustrate our position of growth.

**Grow Pan's activity to reflect society's need** – Pan will prepare for these development projects through targeting those funders who are familiar with our work and are particularly interested in supporting projects that extend existing successes, utilise expertise, and that respond to gaps in provision thereby illustrating original and innovative work. We will approach funders who will support developing projects over a period of time extending to at least 3 years We will seek funding from funders who are interested and supportive of, and throughout, the developmental period from inception to pilot and beyond.

**Develop & celebrate the diversity across Pan** – Pan will seek support funding to facilitate those findings from a company-wide, pro bono audit of our diversity which is taking place August 2021, following the recommendations from this consultancy we would seek to

produce and provide high quality training, guidelines and best practice to all of Pan's staff, trustees and freelancers in order to become a centre of excellence. The funding will also cover any adjustments necessary to any materials, policies etc that are necessary as part of this review.

**Communicate and promote Pan's impact more widely** – Impact measurement, presentation and circulation is key to our fundraising capability and will be reviewed and promoted in order to make sure it:- addresses a range of existing and new funders, meets criteria that is attractive to large funders, illustrates our work and its impacts with clarity and appropriate language/imagery. We seek to draw the attention of more funders as a result of this consideration and will ensure that it is consistent with, and complements, our other outward facing documentation about Pan, i.e. our Accounts, website, social media, applications. Pan will aim to use the short form version of this strategy to support any Case for Support, outlining our fundraising proposition and priorities for funders.

**Establish a new centre for Pan's activities** – Pan will seek funding for this centre from grants and trusts who particularly favour capital projects. This will be a new direction for Pan and it will require additional fundraiser resources to secure the funding needed.

#### **CURRENT FUNDERS:**

We are incredibly grateful for the support of our current funders (2021) who include (arranged alphabetically):

Aēsop Foundation	Leathersellers' Company Charitable Fund
Arts Council England	Lloyds Bank Foundation
BBC Children in Need	Maingot Charitable Trust
BNP Paribas	Moira Bradley Foundation
Bromley Trust	National Foundation for Youth Music
CEMEX	National Lottery Community Fund
City Bridge Trust	Nelumbo Foundation
Clarion Futures	People's Postcode Trust
Co-op Community Fund	Shared Endeavour Fund
Garfield Weston Foundation	Young Londoners Fund
Ipswich Borough Council	Young Westminster Foundation
John Lyon's Charity	
Lifelines International	

## APPENDIX 3: COMMUNICATIONS STRATEGY

Pan's communication activities have grown consistently over the past five years, thanks to increased activity on Twitter and Facebook, the creation of an Instagram account, and the establishment of a monthly newsletter. As of November 2021 Pan records 4162 followers<sup>1</sup>, an increase of 24% compared to the same period in 2019. An in kind consultation delivered by M&C Saatchi in 2019 provided Pan with in-depth analysis over messaging and communication style and a powerful short animated film explaining the benefits of Pan's work. Furthermore, an article about the Amies Freedom Choir published in the Guardian in December 2019 provided Pan with unprecedented media coverage, which resulted in further collaborations with other media organisations, including the BBC. As a response to the constraints of lockdown, in 2020 Pan delivered two online fundraising campaigns, which worked as testing and learning opportunities for the communication team in terms of ability to reach new audiences and to effectively use social media tools. A record number of Tweets impressions has been reached in 2020, with Pan's tweets being viewed 337,639 times. Pan acknowledges that some preparation and reviewing work needs to be done in order to unlock the potential of our communication tools. The Communication Strategy for 2022-2026 will follow a "back to basics" approach, focusing on strengthening and developing the following areas (which sometimes overlap):

**Overall** – setting up priorities (audience, messages, participants contributions etc)

- » Reviewing mission statements, categorisation and description of projects, language and keywords, target audience and messages
- » Facilitating the integration of the comms strategy with other work areas (example: fundraising)
- » Creating opportunities for participants to contribute and to inform the work

**Audience** – targeting new audiences and developing current relationships

- » Researching data about current audience (example: what do they like, what type of language they respond to, how do they find us?)
- » Defining our audiences and identifying how to reach them
- » Using current medium (social media, regular newsletter, website etc.) to strengthen relationship with audience

**Storytelling** – improving how we communicate Pan's work

- » Improving consistency across communications and effectiveness in describing Pan's unique approach

- » Enriching content database with pictures, quotes and case studies
- » Refining language
- » Implementing/Improving strategies to advocate for participants?

**Website and Social Media** – focusing on language, consistency and user experience

- » Improving website navigation and users experience when making donations
- » Looking at analytics data to improve ability to reach audience and to effectively share content
- » Implementing effective social media campaigns to promote Pan's events
- » Implementing opportunities for participants to contribute (example: social media takeover)

**PR** – developing contacts

- » Creating database of PR contacts
- » Utilising public opportunities such as profile raising events, public performances to raise profile

**Fundraising** – supporting fundraising goals and informing fundraising strategies

- » Improving Pan's ability to use social media tools for fundraising (example: donate button)
- » Implementing strategies to turn website/social media visitors into supporters and donors

### ACHIEVING THE STRATEGIC OBJECTIVES:

**Increase engagement across Pan's activities** – Participants are recruited through referrals and tasters sessions, and a consistent communication plan will support recruitment by promoting Pan as an authoritative and trustworthy organisation. In addition, by reaching out to a wider audience, Pan will expand its range of contacts, including potential partner organisations, funders, and individuals who can financially and logistically support the projects.

**Grow Pan's activity to reflect society's need** – Comms will support Pan's new projects by providing a platform to share information and case studies and to celebrate achievements. Pan's specific experience in the sector will inform the comms plan in safeguarding participants' identities and privacy, while using social media, blog posts and newsletters to enhance the projects' potential in storytelling and audience engagement, especially where the public would not otherwise have access to the work. This "open window" on Pan

<sup>1</sup> This includes followers on Instagram, Facebook, Twitter and newsletter subscribers

sessions strengthens funding applications and attracts new donors.

**Develop & celebrate the diversity across Pan** – Pan is aware of communication's prominent role in supporting equality and diversity across the organisation. There will be a specific focus on the language used on each platform (including a review of the information presented on our website) and on any other recommendations delivered by the consultancy which took place in August 2021. In addition, Pan will use its influence to support online organisations and campaigns who speak out and work against racism and discrimination. Comms will continue to prioritise Pan participants' voices, giving them the opportunity to inform the strategy and content shared. In the first stage, participants will directly contribute via social media takeovers.

**Communicate and promote Pan's impact more widely** – Pan aims at strengthening current strategies in reaching new audiences and developing current relationships, so that any future plan is informed by a solid knowledge base and ability to use storytelling techniques, data and language which can be applied every time a project, a campaign or a cause needs to be supported. Pan is aware of the communicative potential of its work, especially in terms of increasing awareness and advocating for participants' rights, therefore specific effort will be put into researching the best techniques and use of influence to maximise positive impact.

**Establish a new centre for Pan's activities** – A specific and effective communication plan will promote the Centre and attract further support.

## APPENDIX 4: PAN RISK REGISTER

Risk	Likelihood	Impact	Total Risk	Management/Control	Lead
Inability to raise sufficient funds to deliver activities and operational costs	M	H	H	<ul style="list-style-type: none"> <li>» Fundraising strategy designed and implemented</li> <li>» Ensure effective budgeting across projects</li> <li>» Minimise core costs where possible</li> <li>» Deliver activities based on funds available</li> </ul>	Board of Trustees Fundraising Manager Company Manager Artistic Director
Charitable Objectives not achieved	L	H	M	<ul style="list-style-type: none"> <li>» Trustees and staff to have in-depth understanding of participants' needs and the sector</li> <li>» Provide effective support, training and supervision to staff</li> <li>» Evaluate the effectiveness of each project and the organisation overall</li> </ul>	Trustees Artistic Director Company Manager Project Directors
Inadequate Governance	L	H	M	<ul style="list-style-type: none"> <li>» -Trustees to have appropriate range of skills and experience</li> <li>» -Trustees to have detailed knowledge of the sector and understanding of the needs and circumstances of our participants</li> <li>» Trustees to be trained and aware of best practice in relation to the Charity Commission</li> </ul>	Trustees
Lack of strategic and operational management	M	M	M	<ul style="list-style-type: none"> <li>» Operational capacity of the staff team to be reviewed each year</li> <li>» Planning for operational management has been outlined in Pan operational policies</li> <li>» Trustees to monitor delivery and performance</li> </ul>	Trustees
Lack of engagement with key stakeholders	M	M	M	<ul style="list-style-type: none"> <li>» Stakeholder analysis and key messages identified</li> <li>» Implementing Communications Strategy to engage with key stakeholders</li> </ul>	
Insufficient organisational or operational capacity	H	M	M/H	<ul style="list-style-type: none"> <li>» Organisational capacity</li> <li>» New staff appointed where needed</li> <li>» Freelance support and consultations to be utilised where needed to support staff</li> <li>» Trustees to systematically review capacity</li> <li>» Trustees and staff to schedule activities strategically to allow for staff to deliver work</li> </ul>	
Challenges surrounding which new work we develop	M	M	M	<ul style="list-style-type: none"> <li>» Remain connected and committed to the needs of our participants and potential participants</li> <li>» Only commit to new work which aligns with our missions and goals, assessing new projects alignment before committing</li> <li>» Only commit to new work when there is staff capacity to do so</li> <li>» Maintain a good network of partner organisations and contacts</li> </ul>	
Lack of profile within the sector	H	L	M	<ul style="list-style-type: none"> <li>» Develop advocacy opportunities as per the Communications strategy</li> <li>» Utilise support of Development Committee and Trustees</li> </ul>	

## APPENDIX 5: BRIEF HISTORY OF PAN

Pan was founded in 1986 in London by a group of artists from various cultural backgrounds who all shared the fascination in the process and product of creativity when different cultures meet. They worked together to create ensemble performances which celebrated the richness of our diverse society.

Through their work the group soon started to realise that the understanding and respect which came about from working creatively together, and the potential that this process could unlock, could be beneficial for the many different communities living side by side in London. They started to deliver workshops with different groups in the local area, developing participatory arts programmes which worked to increase community cohesion through positive investigation and celebration of the differences and similarities between different groups.

In fact Pan was the first company to use the term 'intercultural' in the UK arts world and its ethos; the forging of understanding through creativity when different cultures meet; lies at the heart of all Pan's work.

Over the years, with a core management team and a committed group of freelance artists, Pan has developed its expertise in theatre for development and now delivers a range of successful creative development and leadership programmes for disadvantaged young people across Greater London. These include a Refugee Arts Programme, Working with Survivors of Trafficking and an Arts Against Violence Programme which access over 4000 people every year through workshops, performances, festivals, lectures, conferences and online content.

Pan's work has also been recognised internationally as a beneficial tool in aiding the rehabilitation of those who have been affected by war, extreme poverty and natural disasters and works alongside the British Council and various other NGOs on humanitarian programmes.





## Pan Intercultural Arts

[www.pan-arts.net](http://www.pan-arts.net) • [f](#) [t](#) [v](#) @pan1986

A: 32 O'Donnell Court, Brunswick Square, London WC1N 1NX

T: +44 (0)20 7833 2111 | E: [post@pan-arts.net](mailto:post@pan-arts.net)

Registered Charity No. 295324 | Company No. 02051893

Business plan design: [www.AratiDevasher.com](http://www.AratiDevasher.com)