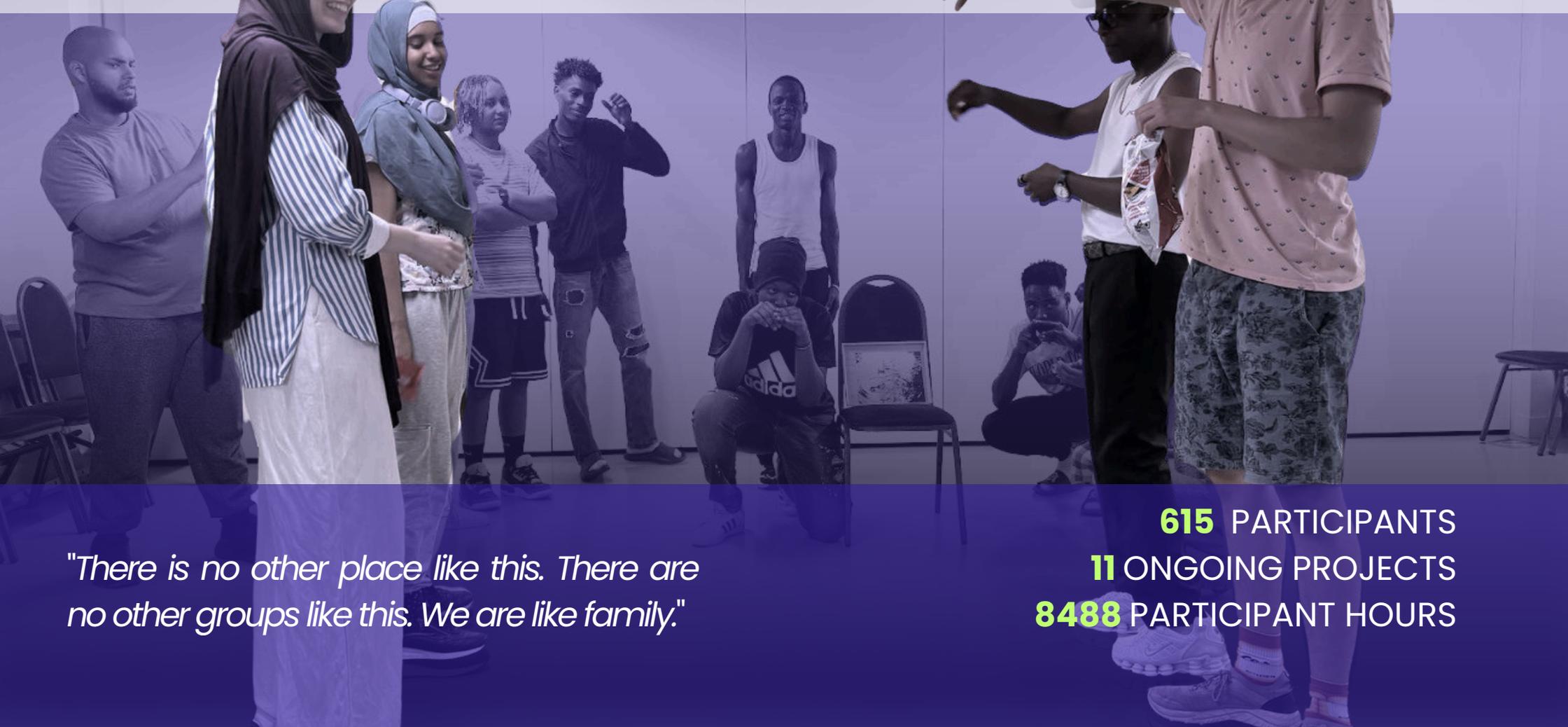




# IMPACT REPORT

SEPTEMBER- AUGUST  
2024 -2025

Arts for Social Change



*"There is no other place like this. There are no other groups like this. We are like family."*

**615** PARTICIPANTS  
**11** ONGOING PROJECTS  
**8488** PARTICIPANT HOURS

# REFLECTIONS ON BUILDING TO THE FUTURE

For some time we have known that there is an increasing need for the projects we create and offer. Sadly, divisiveness in politics and society risks making life much more difficult for our participants. We have decided to meet that need in whatever way we can and we have spent the year making sure our work is a strong base for future development.

Our projects with marginalised and vulnerable communities are, of course, tough and serious work. Our participants are refugees and asylum seekers, female survivors of trafficking and young people without a voice or at risk of the effects of crime and they face huge challenges in this increasingly difficult world.

The impact of our work, outlined in this report, takes time and dedication from our experienced artist-facilitators. Their methods are highly effective in achieving our outcomes, working through playfulness and creativity, encouraging people to step out of their everyday thoughts and bodies to imagine other ways of seeing the world, other ways of communicating and other ways of achieving their goals.

**These are the foundations of work which we shall soon carry into our new building where we can access more people and increase our provision to our communities.**

## The results of our work include:

- The impact on our participants to lead fulfilling lives, free of fear and limitations.
- The impact on our participants to find new careers as mentors, facilitators and directors at Pan and in similar organisations.
- The positive impact on the tensions and violence which endanger our, and their, lives.
- The impact on society at large as people find pathways to productive lives, away from isolation, anxiety and extremist thought.
- The impact on our society as our participants see that “others” are like themselves, that cooperation is better than division.

This report looks at the year ending in summer 2025 as our projects follow the academic year, so September is when we look back and review the progress and change.

**Our impact is not just over twelve months, we aim for medium and long term impact and believe that our work can activate change which lasts a lifetime. Including reports from previous participants or those engaged in our overseas projects, we aim to reflect all the impact we can.**

# PAN OVERVIEW A QUICK LOOK AT OUR IMPACT

In the year **September 2024 to August 2025**



# MEASURING IMPACT

## How do we measure impact?

This is an ever present debate within the arts-charity sector, and the real question is “How objective is it possible to be when measuring change in individuals”.

We trust our artists and our external evaluators to be as objective as possible but are aware this is very difficult. We are even beginning conversations with academic institutions to explore how AI might be able to help in this. Maybe it will be part of next year’s Impact Report!

Here you will find statistics illustrated with stories, and stories supported by statistics. Comments and quotes from participants, partners and practitioners help complete the picture of our activities.

Impact is measured by our artist facilitators who are excellent on-the-spot evaluators. At each session even small changes are registered, which immediately inform the practice. They also see ongoing progress and record this to share with external evaluators. This is collated to show short term and medium term impact.

## In all projects we measure:

- Increased Confidence.
- Increased Communication and Self Expression.
- Increased Engagement in Creative Activities.
- Any other outcomes required by our funders (employability, language skills etc).

## And we use some or all of the following:

- Weekly observational session notes through team discussions.
- Monthly observations by evaluators/project managers.
- Observational monitoring of participants’ progress against outcomes by Project Directors and Facilitators.
- Annual group reflection, self-evaluation activities and case study interviews.
- Non-written, creative reflections on progress.
- Ad-hoc discussions of impact with participants.
- Feedback from carers, teachers and peers.

This is logged on secure sites, transformed into infographics and used in annual project reports.

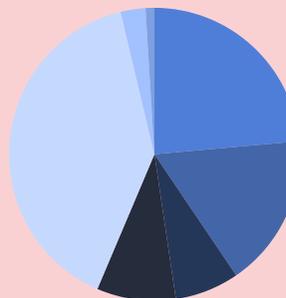
[The extended reports on individual projects can be accessed here.](#)

# IMPACT OVERVIEW

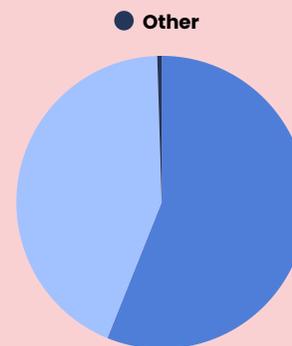
This is the combined evidence from all our projects.

More detailed infographics for individual projects are in the following pages.

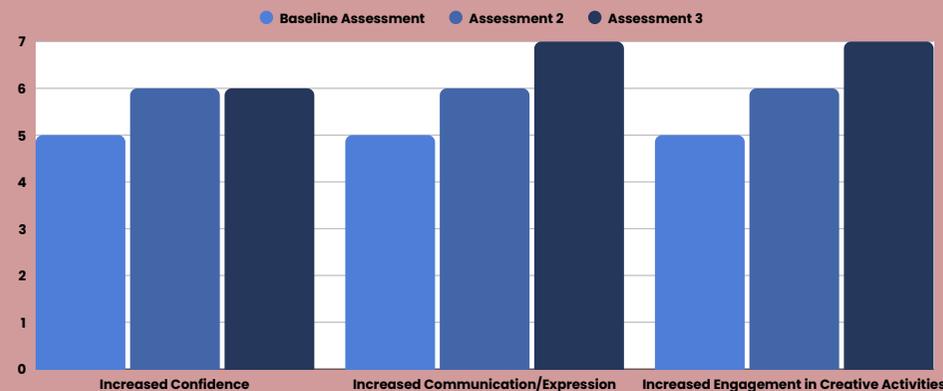
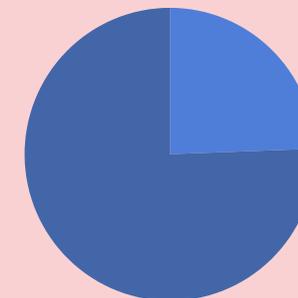
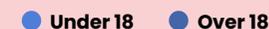
## PARTICIPANT ETHNICITY



## PARTICIPANT GENDER



## PARTICIPANT AGE



Pan has three main areas of activity in the UK, outlined in the following pages.

# REFUGEE ARTS

WORKING WITH  
ASYLUM  
SEEKERS,  
REFUGEES AND  
MIGRANTS



*"I come to the sessions so that I get to socialise with other kinds of cultures and people, so we can know a bit more about everyone."*

## PROJECT OVERVIEW

Our Refugee Arts programme has engaged with young people from many different backgrounds in a range of venues, helping them take the vital first steps into their new lives, enabling them to follow their aspirations.

**The groups are:**

**FORTUNE:** A drama project for young adult refugees, asylum seekers and migrants.

**FUTURE:** Two drama projects for unaccompanied minor asylum seekers in ESOL classes.

Total Sessions: **84**  
Total Participants: **79**

Events & Performances: **9**  
Participant Hours: **1839**

### CASE STUDY - T (ANONYMISED)

T joined midway through the year and appeared contained and confident, even aloof.

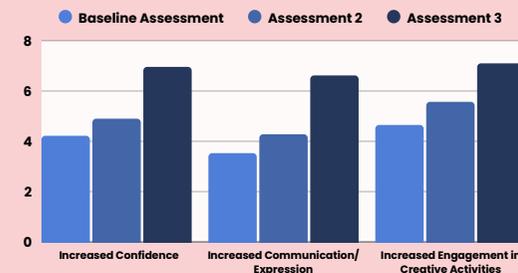
In her first session we were using emoji masks which had been enjoyed by everyone. She was hesitant and said "It's boring".

However as she made friends with the other girls, who enjoyed drama sessions, she seemed to like them more.

She progressed quickly, enjoying strong roles as characters, such as teachers and bosses, and by the end of the year was the conversation leader in her group when preparing a scene. A strong smile always erupted after scenes and improvisations.

In the evaluation she headed straight for the 'fantastic' area, to describe her feelings for the drama sessions.

### CHANGE IN CORE OUTCOMES



### ADDITIONAL IMPACT OBSERVATIONS

**IN FORTUNE:** Participants found new strength in sharing elements of their own cultures with each other. Working with a PhotoVoice project, gave them a new way of revealing inner thoughts and feelings to an invited audience by taking photos of their realities and narrating them.

**IN FUTURE:** Many of these younger participants have never been in a school situation and they find it difficult. We discovered that playful masks, some made of enlarged emojis, gave them a release to be playful.

[Click here for a video about our Refugee Arts projects](#)

# PATHWAYS THROUGH ARTS

FOR YOUNG PEOPLE NOT WELL SERVED BY SOCIETY AND AT RISK OF HARM FROM CRIME

WEAPON OF CHOICE (WoC) PROJECTS



*"It's like I'm a hatching egg and when I open up, I'm more comfortable."*

[Click here for a video about our WoC projects](#)

## PROJECT OVERVIEW

Those who are not well served by education or those who find that they don't have an easy voice in society find new pathways in these projects. The arts encourage the ability to imagine alternatives to negative narratives, a place to express their issues and move onto positive pathways.

**The groups are:**

**WoC THEATRE GROUP:** Creating scenes from life situations to reflect on alternatives.

**WoC RESIDENCIES, in Beachcroft Alternative Provision Academy:** Creativity sessions (in school). Leadership sessions (after school).

**BRADBY CLUB, RUGBY:** Providing creative opportunities for disaffected young people.

Total Sessions: **94** Events & Performances: **4**  
Total Participants: **110** Participant Hours: **947** Audience Numbers: **118**

### CASE STUDY - D (ANONYMISED)

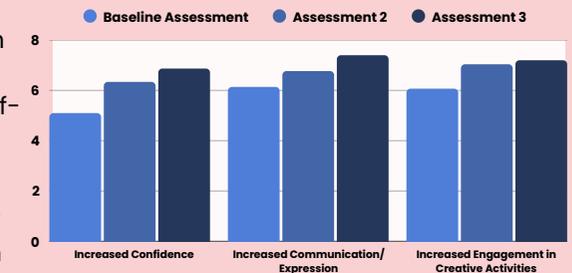
D used the project as a platform to explore deeply personal themes around body image, self-acceptance, and identity.

Through poetry and performance, she courageously articulated her experiences with scars and how they affect her self-perception, using her words to challenge societal norms and expectations around appearance.

D expressed a strong desire to inspire others, stating, "I want people like me to know that it's OK the way you look."

Her journey reflects the project's success in providing a safe and supportive space for authentic self-expression, empowerment, and the development of confidence.

### CHANGE IN CORE OUTCOMES



### ADDITIONAL IMPACT OBSERVATIONS

**IN THEATRE GROUP:** Working on how people use language to express or mask their feelings they presented 'The Mist Under The Standing' at Brixton House, a performance challenging us to examine how we use words in our relationships.

**IN BEACHCROFT AP ACADEMY:** Participants expressed that sessions gave them a safe and enjoyable space to be creative, build confidence, and connect with others. Many reported attending school only to attend our workshops.

**IN BRADBY CLUB, RUGBY:** The sessions are preparing participants for employability through active confidence raising.

# ARTS WITH SURVIVORS OF TRAFFICKING

WORKING WITH FEMALE SURVIVORS OF TRAFFICKING

## AMIES PROJECTS



*"The old me could not have done this. This is me now."*

[Click here for a video about our Amies projects](#)

## PROJECT OVERVIEW

Our work with female survivors of trafficking is at maximum capacity and a new group has started to meet the extra need. We have seen impressive growth in participants' confidence to develop and share ideas and in their ability to move into education, employment and training.

### The groups are:

**AMIES LONDON:** Drama and storytelling group to build confidence for stepping into a positive future.

**AMIES FREEDOM CHOIR:** For those who have rarely, if ever, sung together.

**AMIES ALUMNAE CHOIR:** Creating new songs and preparing to perform them in public.

**AMIES GRADUATE CHOIR:** An 'overflow group' for those not wanting to sing publicly.

Total Sessions: **128** Events & Performances: **10**  
Total Participants: **68** Participant Hours: **3,202** Audience Numbers: **1,745**

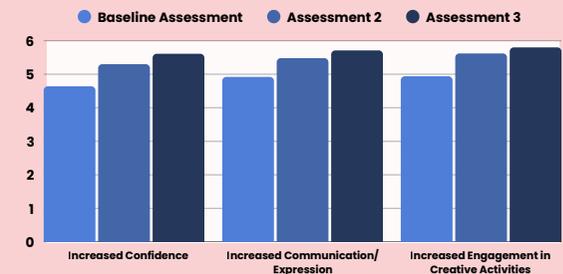
## CASE STUDY - T (ANONYMISED)

We invited T to join our Alumnae Choir a year ago and being in that choir has appeared to be transformational.

She is less abrasive, more considerate and she has developed a better understanding of others and how to be in a group without disrupting the group dynamic.

If joining the Alumnae Choir was transformational, being a volunteer has surpassed that and T has grown exponentially, developing strong relationships with the participants and other volunteers.

## CHANGE IN CORE OUTCOMES



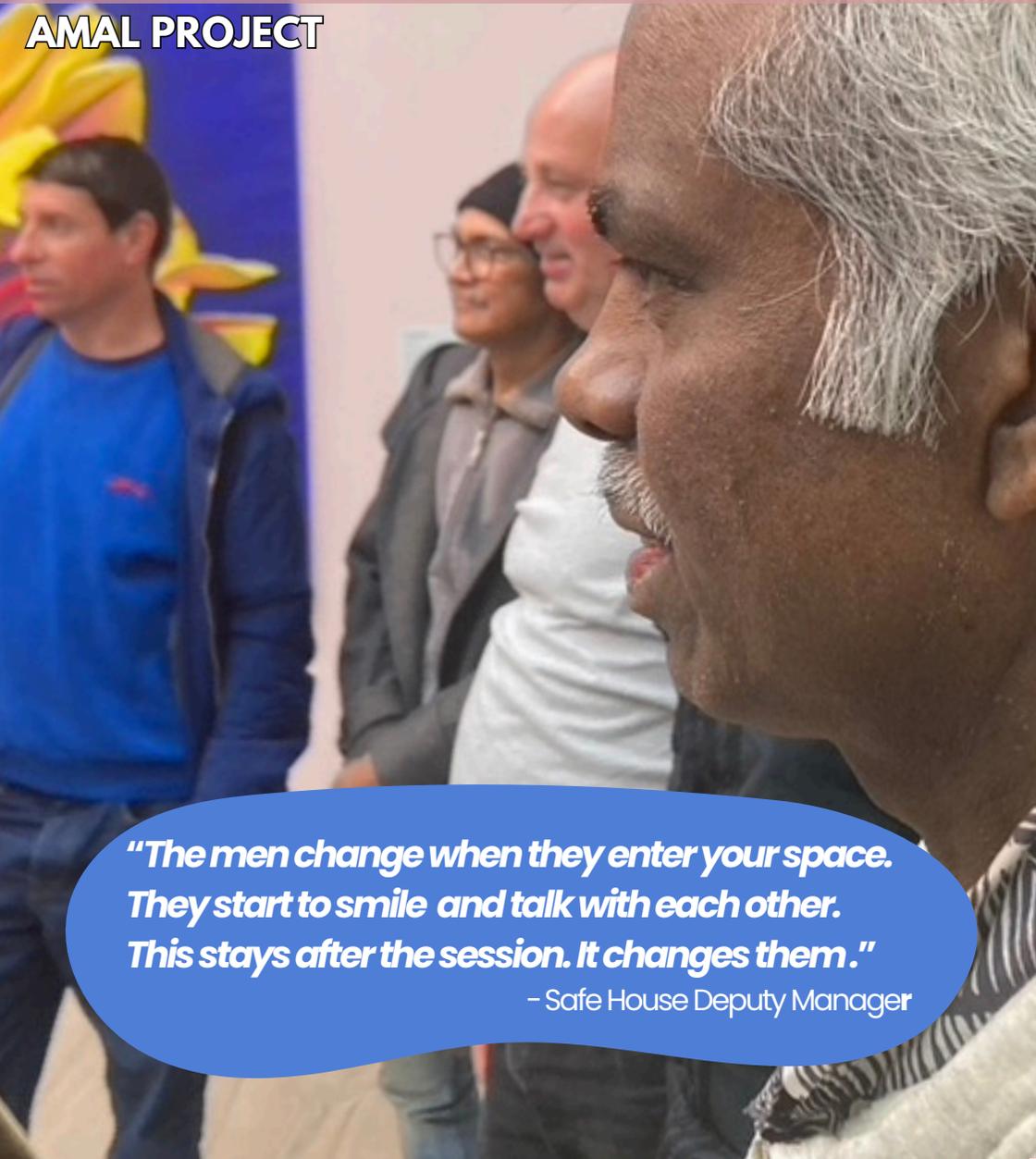
## ADDITIONAL IMPACT OBSERVATIONS

- Several participants described the choir as "medicine" or "therapy", noting how it helped with trauma, depression, or anxiety. One participant referred to it as being more effective than the GP in supporting her mental health.
- Southwark Cathedral put the choir centre stage for their Modern Slavery Awareness days for hundreds of people to enjoy.
- Three Amies members have increased in confidence so much that they have signed up for our 'Emerge' Training of Trainers scheme.

# ARTS WITH SURVIVORS OF TRAFFICKING

WORKING WITH MALE SURVIVORS OF TRAFFICKING

## AMAL PROJECT



***"The men change when they enter your space. They start to smile and talk with each other. This stays after the session. It changes them."***

*- Safe House Deputy Manager*

## PROJECT OVERVIEW

This was the first year of our groundbreaking project for male survivors of trafficking.

We found the needs of the participants to be very different from female survivors. They are more withdrawn and anxious and less likely to bond with each other in friendship groups. Working through art, song and drama we see real, if slow, positive change.

Although the groups are fluid, as men are moved around the country by the authorities, many stayed and were beginning to create rhythms, songs and image-based scenes about their lives, their hopes and their dreams.

Total Sessions: **36** Events & Performances: **4**

Total Participants: **36** Participant Hours: **510**

Audience Numbers: **61**

### CASE STUDY - J (ANONYMISED)

J is a big man from Afghanistan. He shuffled into the room about halfway through the year. His body showed signs of stiffness, unable to move easily, even to raise his arms or turn his neck. His face seemed similarly 'frozen', his eyes un-engaged. He had almost no language to communicate.

J's progress was by micro-stages. There was no great leap forward. We noticed the tiny changes, each one impressive in itself.

J did not progress to full confidence, full communication or easy creativity but the progress from his initial state was remarkable. The first time he smiled and said 'hello' was unforgettable. The first time he raised his arms above his shoulders was a breakthrough.

Sometimes it is the small steps and the slow progress which are the success.

### ADDITIONAL IMPACT OBSERVATIONS

- Members of the safe house staff normally took part in the sessions too. They uniformly reported not just enjoying it, but finding that it made them more confident, less stressed and 'refreshed'.
- The Metropolitan Police anti-trafficking unit have highly praised the project for helping its clients.
- Safehouse Staff report that they see the effects of our sessions long after we have left, especially in their socialising together.
- A visit to the Saatchi Gallery's 'Flowers' exhibition was an eye opener for the men. They moved from being overawed by the space to being absolutely fascinated in the way the artworks had been made.

*"Swami looked like a different person after the (trust) exercise. He looked like everything had been released."*

# INTERNATIONAL PROJECTS

## AN OVERVIEW

**Our overseas projects are only by invitation from within the host country or international organisations working there.**

Total Sessions: **26** Events & Performances: **18**  
Total Participants: **250** Participant Hours: **1,873**  
Audience Numbers: **1,729**

### VIETNAM

After our intensive Forum Theatre training in Ho Chi Minh City last year, the work has cascaded across the south of the country with workshops and performances in schools and universities.

But the most unexpected impact has been seen within the Catholic Church in Saigon. One trainee is in charge of training novice nuns and has used Forum Theatre to role play situations of sexual abuse they might face, and how to deal with it.

### PAKISTAN

Wagma Feroz, a trainee from over a decade ago, invited us to run a Zoom presentation for her new **Shezey** project looking at gender issues through theatre in the Peshawar area.

### KENYA

Another former trainee with Pan, Sami Gathii, contacted us. He runs an organisation Youth Arts, Development and Entrepreneurship Network (YADEN East Africa) and says *"There is always Pan's signature in my work"*.

*"The course brought significant positive impacts, helping participants transform their thoughts, emotions, and actions regarding the topic of 'Listening to the Body - Protecting Oneself'."*

– Sister Nguyen

## IMPACT ASSESSMENT

Because Pan's interaction with participants in international projects is very short term, sometimes a single session, we cannot evaluate impact in the normal way, through baseline assessments or regular observation.

When programmes will develop after our intervention we work with partners/collaborating organisations to track change during the subsequent period.

When sessions are a one-off we can only collect individual observations.

## OTHER AREAS OF IMPACT

Pan's work is not primarily public-facing as our participants are vulnerable and our projects work on the processes of growth rather than putting them in the spotlight. But when participants are ready we can share their work with friends, carers, youth workers and the public.

That is when our work impacts beyond the sessions This year we have 'gone public' with our work on many occasions, including:

- **THE AMIES CHOIRS** twice at Southwark Cathedral, International Women's Day.
- **WoC THEATRE GROUP** at Brixton House & New Diorama Theatre
- **THE FORTUNE GROUP** at the Old Diorama Arts Centre
- **THE FUTURE GROUP** at Croydon College Studio Theatre

**Integration Exploration:** Extending the idea of our annual Pan Talks event to reach out to greater circles of people, we took the opportunity to call a sector wide meeting during Refugee Week.

This morning networking session, called **'Bread & Bond'**, started with a great breakfast for 30 people, but then addressed how we could better work together to overcome obstacles to integration experienced by so many of our participants. The voices of those with lived experience was particularly useful.

**Care for Calais:** Although almost all of our work is through sustained workshop programmes, we were invited by Care for Calais to run a workshop for Syrian men in one of the many hotel accommodations in London. It was a joyous event and great to see how, even with just a few hours, our work can impact so many.

**Presentations:** Presentations about Pan's work have also been given to university audiences at Goldsmiths' College, SOAS and King's College London. As well as telling people about our history and our methodology, we are working to see if our techniques of drama games and creativity can be of use in tackling a widespread spike in anxiety and isolation amongst students.

**Emerge:** We have now launched a Training of Trainers programme so that 12 of our past and present participants can be apprenticed to our Project Directors and learn the skills of workshop facilitation. This will make them employable in so many sectors and possibly in Pan too.

**Publications:** Three of our staff co-authored a blog for KCL discussing dominant anti-immigration narratives and their impact on everyday life and mental health, and what can be done to improve integration and belonging.

[Click here for a video about our International projects](#)

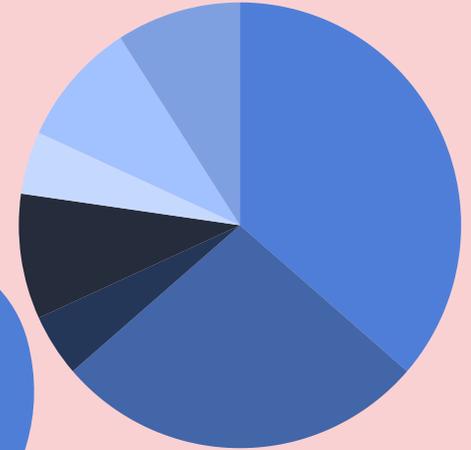


# WHO ARE WE AT PAN?

The long term impact of our intercultural identity and the recent focus on diversity, equity and inclusion show how the company structure matches its target communities.

## ALL STAFF ETHNICITY

- Black
- White
- South Asian
- Middle Eastern
- South East/East Asian
- Mixed
- South/Central American

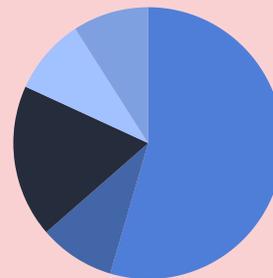


*"Before, I'm thinking 'who am I in London?' because I am isolated, I'm nothing, but I now realise that I'm somebody."*

## OUR FACILITATORS

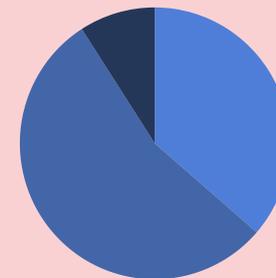
### ARTIST FACILITATOR ETHNICITY

- Black
- White
- Middle Eastern
- Mixed
- South/Central American



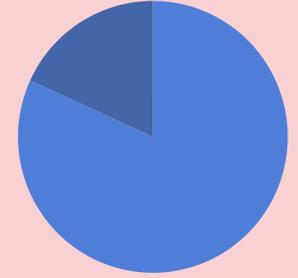
### ARTIST FACILITATOR GENDER

- Female
- Male
- Non Binary



### ARTIST FACILITATOR LIVED EXPERIENCE/ PAST PARTICIPANT?

- Yes
- No



*"It teaches me to turn negative situations into positive ones."*

# EXPANDING OUR IMPACT

## PLANS BEING ACTIVATED, PLANS IN GERMINATION

**Over the coming year our impact will have a different dimension:**

We are on the verge of moving into a new centre for Pan. This is the first time that most of our projects will happen under one roof and where participants from different projects can meet, interact and feel they have a safe space together in an increasingly hostile world.

This will not only have an effect on them but there will be impact for many more people.

**Over the coming years we shall have the space to substantially increase the number of projects we run and the number of participants who can benefit from our presence there. Our aim is to double them.**

We shall also have space for community projects, exhibitions, small performances, talks, concerts and conferences. It will be a very exciting time.

Meanwhile we shall continue to react wherever possible to new needs, wherever they may come from, and wherever we need to go.

*"Really impressed by the level of intellectual maturity in these scenes, a very subtle yet powerful message coming through, outstanding performances."*

*- Audience Member*



# LOOK AGAIN

## FORTY YEARS

**It is incredible that we are, as we publish this Impact Report, entering our 40th year.**

Just a few days ago we marked this milestone with a fundraising cycle ride from London to Brighton. We had 40 people cycling and backing them up. It was a great day but with many obstacles of punctures and storms, finishing cold and gale-battered, but really happy we had made it, and (almost) everyone keen for another one in the future.

That is a bit like Pan's history. We have been resilient and resourceful for decades, weathering storms (mostly financial ones) but surviving and pushing forward.

And on this wonderful journey we have impacted so many people along the way. In some cases by seeding new ideas for them to grow into their own projects in the UK and across the world. In other cases we really have changed lives. People have come back to us and told us that being with Pan got them off the streets, out of difficult situations, into new careers, able to solve social and personal problems through the spark which we gave them to see things more clearly.

It is all about imagination, that wonderful quality which makes us human and gives us a way of finding new solutions, new pathways, new behaviours, new possibilities, new voices, new futures.

The arts are, of course, all about imagination and creativity and at Pan we find enjoyable and appropriate ways of bringing this to our many participants. Working with those whose imaginations have been reduced by trauma or neglect, this can be a special gift; a window; a doorway to new horizons.

Refugees in the UK, slum dwellers in India, war survivors in Sri Lanka, natural disaster survivors in Myanmar, kids tempted by gangs in Ipswich, young people excluded from schools in London, victims of torture, survivors of trafficking; these are just some of the hundreds of thousands of people we have impacted in this journey.

Like many in the charity sector, much as we love our work, we wish we didn't have to do it, we wish the problems that lead to trauma did not exist, we wish the need was not there. But the need is there, and while it is there we at Pan will continue to answer it.

**The journey goes on.**

# ACKNOWLEDGEMENTS

Thanks to all the Project Directors, Project Managers, artists, office staff, volunteers and others who have helped create this document and for the ongoing excellent work they do for Pan.



## THANK YOU TO OUR

Generous donors, funders and supporters and to all the wonderful individuals who have supported us through our campaigns and events.

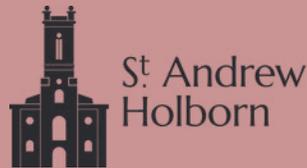
## FUNDERS



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**BNP PARIBAS**



**And thank you to all our monthly donors**

## IN KIND SUPPORT



and special thanks to



## SIGNIFICANT INDIVIDUAL SUPPORT

Matthias Kelly KC

Peter Carter

Riel Karmy-Jones KC

Simon Folley

Tariq Carrimjee

**Pan Intercultural Arts relies on the generosity of our donors to continue our vital work.  
Please support society's most vulnerable communities on their journey to joy.**

**Donate Here,  
Change Lives.**

***"He has really come out of his shell and has become a real team player, bringing a lot of positive energy into the space."***

**If you are interested in learning more about how you can support our work, please contact Katherine Sharp, Head of Philanthropy**  
**[k.sharp@pan-arts.net](mailto:k.sharp@pan-arts.net)**



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