



# IMPACT REPORT

AUGUST      JULY  
2022-2023

**984** PARTICIPANTS

**12** ONGOING PROJECTS

**9,152** PARTICIPANT HOURS

*"Pan gave me the spark I needed to continue my life."*

# REFLECTIONS ON PAN & IMPACT

Pan has had an intense and successful year, marking the full return to activity after the Covid pandemic and all its social consequences. We are therefore delighted to release this, our first, annual Impact Report. Unlike an activities report it looks at the effect our work has on the people it serves, covering all our work with marginalised and vulnerable communities; refugees and asylum seekers, female survivors of trafficking and young people at risk of the effects of crime.

At Pan we exist for the impact we have through our work. Our byline - **Arts for Social Change** - contains both the method and the change we work towards.

What is that impact? It is many faceted and includes:

- The impact on our participants so they can lead fulfilling lives, free of fear and limitations.
- The impact on our participants who find new careers as mentors, facilitators and directors in our work and in similar organisations.
- The impact on the tensions and violence which endanger our, and their, lives.
- The impact on our 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 primarily at the year ending in July 2023. Almost all of Pan’s projects follow the academic year, so August is when we look back and review the progress and change in all the factors above.

However we are aware that Pan’s impact is not just the change over twelve months, we aim for medium and long term impact and believe that our work can activate change which lasts a lifetime.

For this reason we have included some reflections from those who were participants several years ago. It is not easy to maintain contact with the thousands who have passed through our projects, but it is our wish to gather more such information for future reports.

*“There is no right and wrong here, everyone is heard. I am confident in what I am doing now.”*

a participant from our WoC project

# PAN OVERVIEW

## HOW WIDE WAS OUR IMPACT?

In the year August 2022 to July 2023 Pan delivered:

356

workshop sessions

to

984

participants

in

9,152

participant hours

through

12

ongoing projects

and

22

public/performance events

reaching

32,935

audience members

# MEASURING IMPACT

We follow the maxim 'No stats without stories, no stories without stats' to give scale and depth to our reporting. Here you will find both and some quotes from our participants.

Our artist facilitators are excellent evaluators. As they work through each session they register even small changes and progress and adjust their practice accordingly. They also see the longer term progress and notate these to share with external evaluators. Together they are then able to record the short term and medium term impact.

Across 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)

All this is achieved through some or all of these:

- Weekly observational session notes through staff and volunteer team discussions,
- Monthly observations by evaluator/ project manager
- Observational monitoring of participants' progress against outcomes by Project Directors and Artist Facilitators .
- Annual group reflection, self-evaluation activities and case study interviews
- Non written, creative reflections on progress
- Ad-hoc discussions of impact with participants

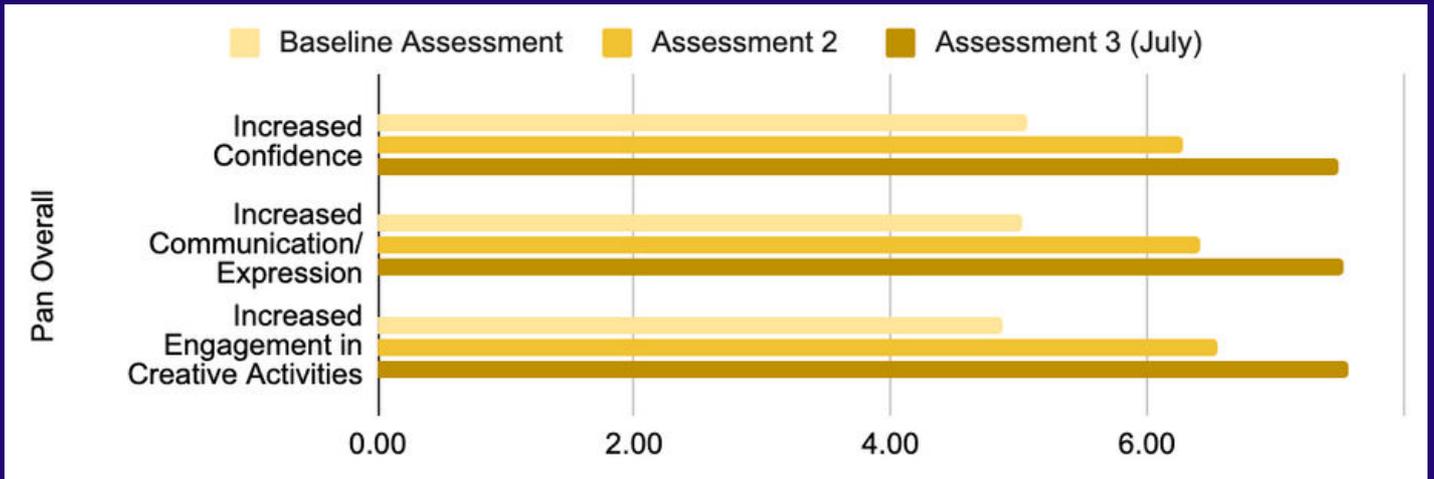
All these are logged on secure sites, transformed into infographics and used in annual project reports.

*“I was bad. I walked in and I walked out, it was not for me. But being here for years, I have genuinely found friendship, a sisterhood which cannot be broken. I suffer much with anxiety and if I’ve been tied down, I know who to call, I have sisters. And just being part of this choir has boosted my confidence, I’m going out there, doing things, I’m talking to you guys, before I wouldn’t. It’s brought me so much joy to sing and it makes me happy.”*

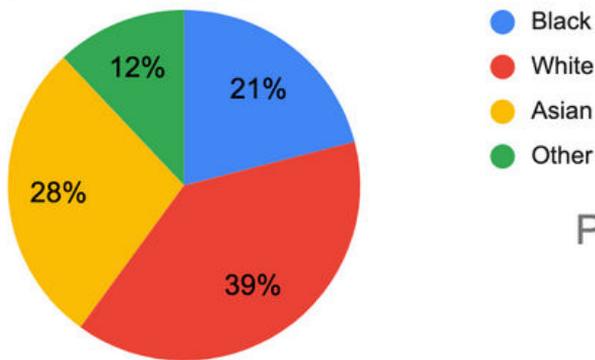
a participant from our Amies project

# HOW DEEP WAS OUR IMPACT?

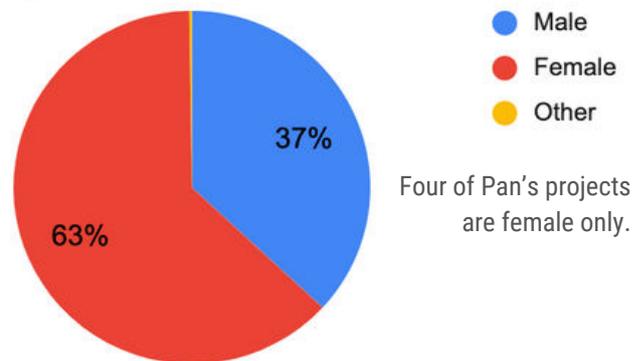
Across all our activities the changes in our key outcome areas have been collated here to give an overall impression of impact. More detailed infographics for individual work areas are to be found in the following pages.



## Participant Ethnicity Breakdown

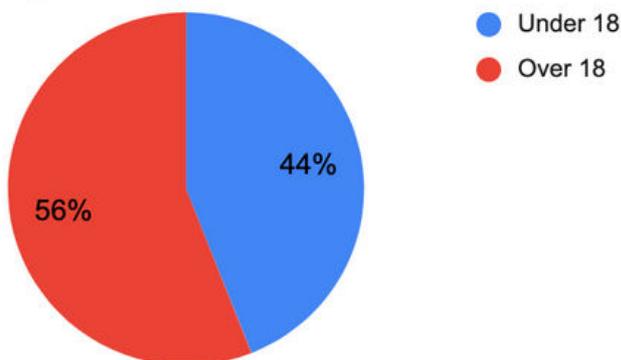


## Participant Gender Breakdown



Four of Pan's projects are female only.

## Participant Age Breakdown



Pan has three main areas of activity in the UK which follow in these pages



# REFUGEE ARTS

WORKING WITH ASYLUM SEEKERS, REFUGEES AND MIGRANTS.

This year we have continued to run:

**Future:** a drama based project for unaccompanied minor asylum seekers

**Fortune:** a drama based project for young adult refugees, asylum seekers and migrants

**Papillon:** drama and visual art project for young female refugees flown to the UK from Afghanistan in 2021

**Building Bridges:** bringing young people from refugee and host community groups together to explore commonalities and respect differences

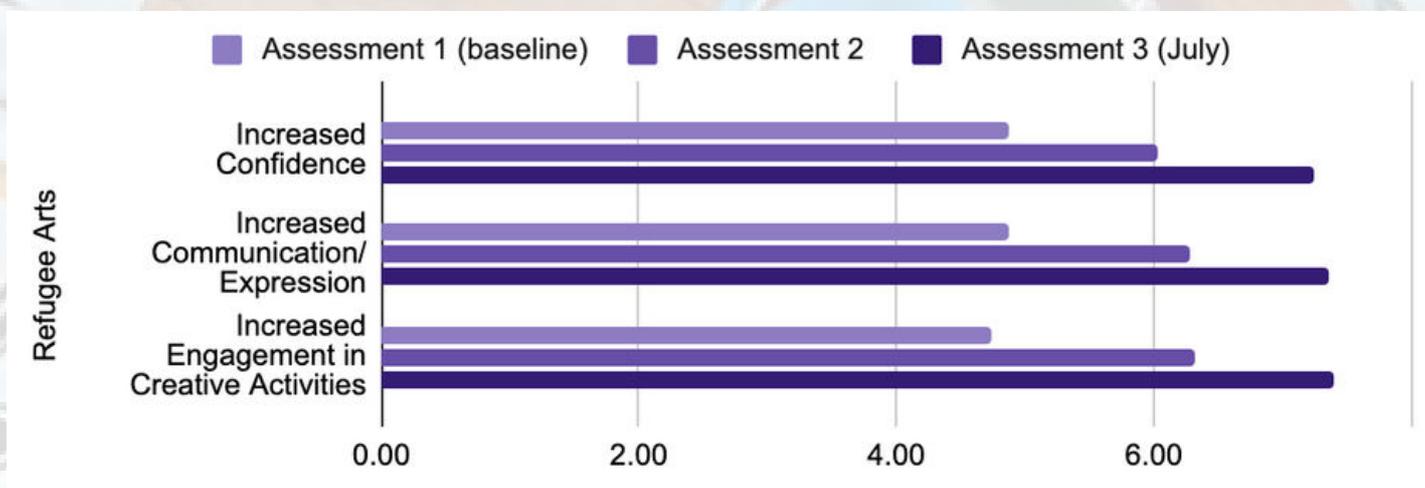
**Total Sessions:** 132

**Other Events & Performances:** 5

**Total Participants:** 148

**Participant Hours:** 2,678

## Change in Core Outcomes:



*"I love watching people grow, have fun with their creativity. It is a privilege to be here."*

# CASE STUDY

## RICARDO/FEDERICO

Ricardo is from Peru, and has been attending the group for over three years. At first his English was poor and his body language was stiff and withdrawn. Although he attended - even by Zoom during Covid - it was rare that he expressed an opinion, suggested an idea or led in an exercise. Progress was slow but the fact that he attended constantly showed he wanted to be with us.

This year we noticed a change. He became the first to arrive, he quietly told us he had been writing poetry, his body language relaxed and he became more expressive in face and gesture. In groups he started to bring new ideas and in a recent development he conceived a scene (a meeting of two poets; one open, one private) and performed in it. Although he has found an evening job he strives to get to sessions. More poems were written and these formed the base for Fortune's performance of "The Shape of Love" at the Little Angel Theatre. He published his poems in the programme and took his writer's name, Federico.

And he smiles, a lot.

## Additional Impact Observations

**In Fortune** we have noticed a considerable increase in the number of participants whose growing confidence has allowed them to enter employment, either part or full time. Employability is a natural consequence of our work.

**In Future** a young Sudanese refugee has not only risen to become a paid artist for us but has also gained a place to study at University.

**Papillon** has given young Afghan women refugees understanding of UK life so that they can enter education, employment and training. Even new mothers are joining us to acquire this confidence



*"When we started it was lots of playing games but we were not concentrated. Then a few months ago we started to work together really well. We built a team and managed to come together to make scenes and, look, we have made a performance and shown it to other people"*

a participant from our Refugee Arts project

# AMIES

## WORKING WITH FEMALE SURVIVORS OF TRAFFICKING.

Pan has continued to run its three core projects:

**Amies London:** using drama and storytelling to build confidence and imagination to prepare participants for stepping into a positive future.

**Amies Freedom Choir:** a group singing project for those who have rarely, if ever, sung together before.

**Amies Alumnae Choir:** for those having spent a year in the choir above, creating new songs and preparing to perform them in public.

Total Sessions: **105**

Other Events & Performances: **11**

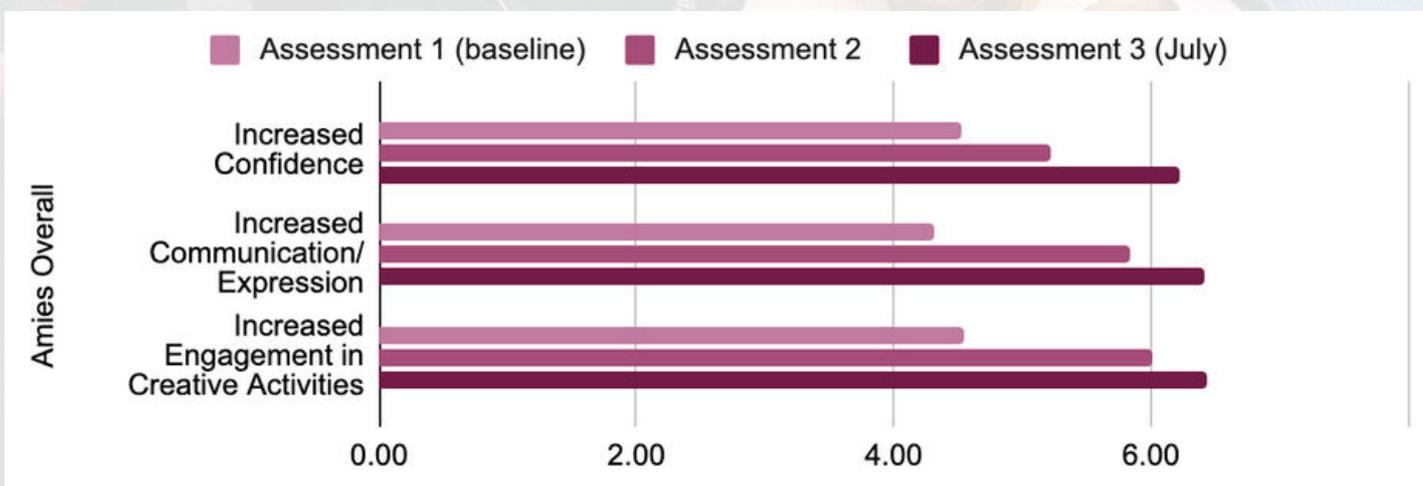
Total Participants: **74**

Participant Hours: **2,856**

Audience Numbers: **23,450**



### Change in Core Outcomes:



*"When I come here I'm happy, when I go home I'm so sad. The pain. You can imagine last week, my landlord was travelling, I was alone but then I come here, I see people, I talk, I forget my problems."*

a participant from our Amies project

# CASE STUDY

## PARTICIPANT 'F' (ANONYMISED)

When F arrived she was very withdrawn and seemed not to understand a lot of what was happening in sessions. Her processing seemed slow, and often she had difficulty connecting with those around her. Her spoken English was basic and she would lose the thread of what was going on. She was frustrated that she could not understand us and that we could not understand her.

Over time 'F' has really benefited from the creative games and movement exercises, increasing her confidence. Her ability to concentrate, focus, her processing, her reflexes and flexibility have all increased.

She is now a dedicated member of the group and is getting more and more engaged.

She is very proud of her newfound confidence in spoken English. She is attending ESOL college and tells staff that she has 4 English teachers (us) and she loves and appreciates the space to practise at Amies. Her manner has completely changed, she talks much more to staff, telling them about college and how she is getting on. Her timekeeping has improved. She also describes her sleep improving and her general feeling of physical and mental wellbeing increasing.

*"But when I joined, I was shy, I don't talk much, and I don't exercise much. Now I have joined Amies my body has changed and when we do the dancing and the singing, I feel like I don't want to go home. Since I joined here, I'm just happy every day."*

### Additional Impact Observations

**The Amies Alumnae Choir** has reached record numbers of people, bringing a positive image of survivors of trafficking to thousands of people, especially at the Hull Festival of Freedom.

**Members of Amies** have gone on to audition for other choirs and tv shows, while others have entered employment and education including a degree in accountancy and another in psychology. They are imagining and entering their chosen paths to move beyond their past experiences.



*"I felt proud to hear our voices. I'm intrigued that people are listening to our voices. I was looking at the people who came to visit it and listening, and I was thinking... I wonder if they know it's me. I wanted to tell everyone 'that's me, that's me!'"*

Amies Alumnae Choir participant after seeing the Sirens installation in Hull

# WEAPON OF CHOICE (WOC)

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

This year we have run the following projects:

**WoC Residencies**, in educational establishments, currently Ormiston Beachcroft Alternative Provision Academy, two projects:

- Creative writing sessions within the curriculum.
- Leadership sessions (after school) to take responsibility and build confidence.

**WoC Theatre Group**, creating scenes from life situations which are close to them and performing the resulting plays.

**Bradby Club Rugby**, providing creative opportunities for disaffected young people.

Total Sessions: 107

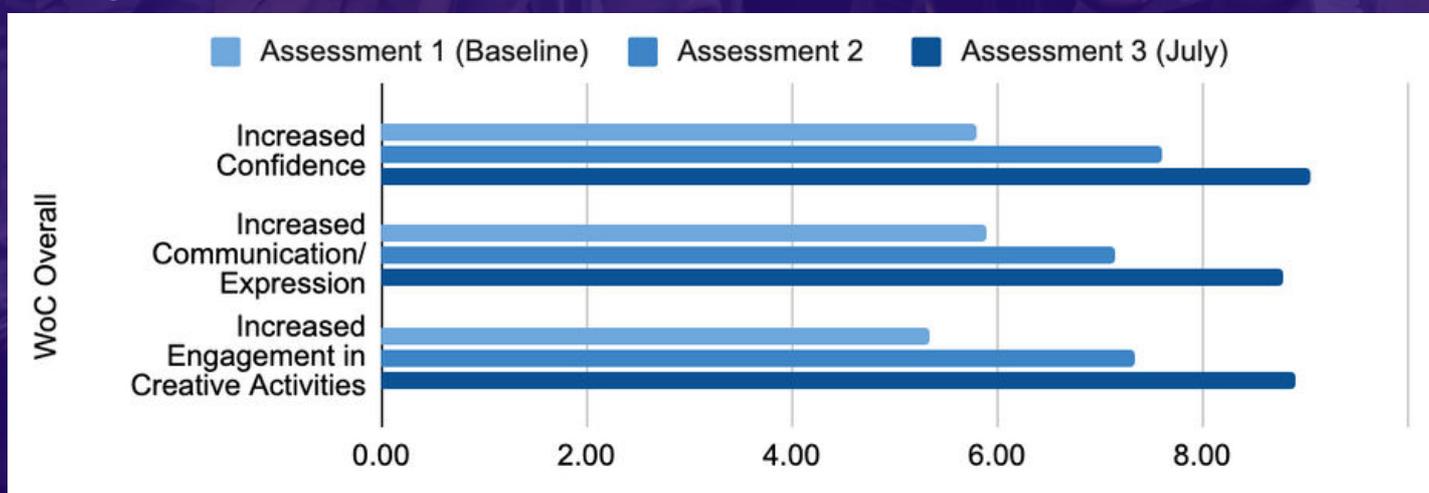
Total Participants: 74

Participant Hours: 1,457

Performance Events: 2



## Change in Core Outcomes:



*“Being part of this group has boosted my confidence in ways I never imagined. I’ve learned to embrace my uniqueness and showcase my talents without being scared of being judged.”*

a participant from our WoC project

# CASE STUDY

## PAIGE

In the first week, Paige was abrasive and wasn't really interested in drama. Although she showed some curiosity it wasn't enough to hold her attention, so we saw her 'try to give it a go' but this was more of a distraction because whenever she got nervous, she would leave the space and come back later.

By the third week Paige approached us as soon as we entered the Youth Club and exclaimed "I can't wait for us to do drama today, I'm coming and I'm bringing some friends and what are we going to do today?"

Paige really surprised us, both by showing major interest and by recruiting her peers who were hanging around the youth club. She went on to have an amazing session!

We couldn't believe this was the same young person who was so shy, timid and nonchalant just two weeks earlier. Paige's progress has led her to enjoy our sessions wholeheartedly instead of 'I want to enjoy it but I can't because everyone's looking' or 'what if what I'm doing is stupid or looks silly'. There is still work to be done but the progress so far has been nothing short of phenomenal.

## Additional Impact Observations

Weapon of Choice has had a fruitful year forming a new theatre group and doing ground-breaking work in an Alternative Provision academy.

Seeing young people who have not been well served by education and with behavioural challenges, overcome anxiety, stand proudly and read out their poetry and explore emotions, justice and their lives, was not just moving but showed how Pan's work has effected a major change in their lives which will reach into their futures.



*"Working with WoC has been amazing, these sessions have done wonders for the students. Especially during such a tragic time of losing one of our young people - working as a team really helped the students get through such a tragic loss- it also helped me. These students have become leaders in their own right. It has empowered them to step up, take charge, and contribute positively both in and outside the classroom."*

English teacher at the AP Academy

# INTERNATIONAL PROJECTS

PAN SEEDS PROJECTS OR PRESENTS ITS WORK BY INVITATION FROM THE HOST COUNTRY OR INTERNATIONAL ORGANISATIONS

This year Pan has responded to invitations to:

- Continue training of trainers to expand the practice of Forum Theatre in Vietnam, a collaboration with Life Art, Hanoi and funded by the British Council. Cascading continues across northern Vietnam.
- Run a workshop for arts academics and practitioners at the ELIA conference, Helsinki, exploring the value of playfulness.
- Present the work of the Amies Choirs at a conference on Voice in The Community in Prague



Total sessions: 13

total participants: 201

participant hours: 1,477

performance events: 2

## 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 collect individual observations.

Over time we may be able to follow up with individuals to log the impact of our interaction.

*"Now I know I can use Forum Theatre to allow people to fully explore their social problems"*

*"I am very inspired to do something for my community to have a real impact on their lives"*

*"This will be very useful to apply with my students"*

*participants in Hanoi training who are now developing social action plays for a forthcoming festival*

# 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 which has other pressures and anxieties.

However when participants are ready we are able to share their work with friends, carers, youth workers and the public. One performer proudly told us "Now I can give something back through my performance".

We also organise annual public events to inform audiences of our work. This year one of our artists curated a stand up poetry event which drew a full audience, many of whom knew little about Pan. Through radio interviews, good publicity and a wonderful atmosphere the richness of creative writing and performed poetry as an agent of change was celebrated.

## The Impact of Comms

Post-Covid there has been a shift in the way that charities engage with their stakeholders. The ongoing economic crisis has impacted negatively on many people and on sources of funding. This has led to a need within Pan to engage more effectively with our existing supporters and at the same time attract new audiences (and funding) to our projects. To address this, in 2022 we appointed our first part time Marketing and Communications Manager.

This has resulted in significantly improved presence on social media platforms, increasing our following and engagement on Facebook and Instagram by 10% in the former, and by many hundred on the latter.

We have also had a steady flow of PR activities including an interview on BBC Radio London, interview for the national 'i' News and one of our facilitators profiled in a magazine. We shared on Instagram our Artistic Director John Martin at a conference in Finland on playfulness and Adwoa Dickson, Director of the Amies Projects, at a conference in Prague.

Future emphasis will be on increasing our reach and engaging through social media and public relations to share Pan's values.

*"I used to think poetry and drama were boring, but now I can't wait for our sessions. It's like a space where I can be myself."*

# LOOKING BACK

Impact is also medium and long term. We have asked some people who joined Pan many years ago to reflect on the change it has made on their lives.

“I would not be the professional facilitator that I am if it wasn't for Pan, Pan has put me in a position where I can use my creativity to change lives.”

“Pan has helped me grow and I can see a big difference in myself. Because of Pan I got to recognise needs and vulnerabilities and Pan gave me the chance to take actions.”

“Being a Pan member had a profound positive impact on my confidence. It made me a lot more knowledgeable on different cultures as there were peers from different backgrounds. I was a very shy kid who wasn't the most confident and Pan helped bring that spark out of me.”

“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.”

“It gave a sense of community for people who had gone through the same experiences as me.”

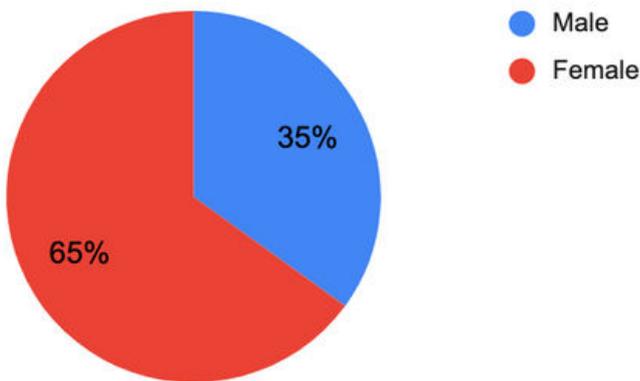
“Pan has given me patience. I used to get frustrated so quickly. It has helped me become more understanding of people who may be different from me.”

# WHO ARE WE AT PAN?

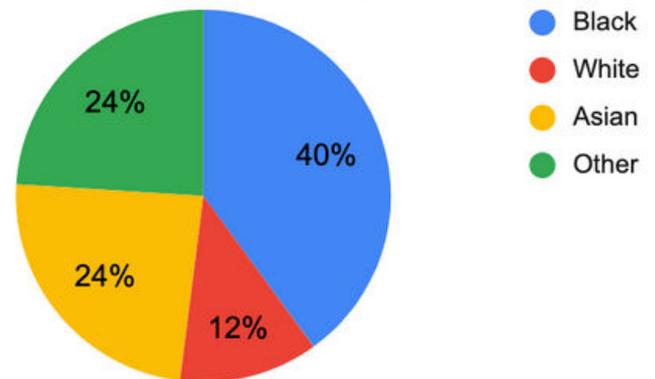
The long term impact of our intercultural identity and the recent consultancy on diversity, equity and inclusion show how the company structure matches its target communities.

## Facilitator Information:

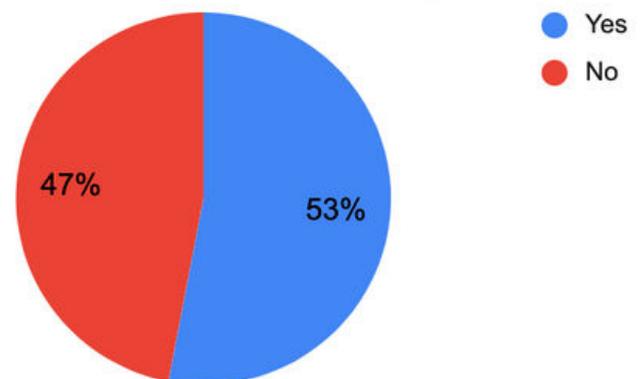
Artist Facilitator Gender Breakdown



Artist Facilitator Ethnicity Breakdown



Artist Facilitator Past Participants?



*“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”*

# EXPANDING OUR IMPACT

PLANS BEING ACTIVATED, PLANS IN GERMINATION.

Over the coming year we plan to have impact on:

- **Male Survivors of Trafficking** - through pilot sessions and then a permanent project for this very under-served group.
- **Participants' Skills and Employability** - through launching an apprentice-style training for participants to acquire skills in project planning and delivery, to work either with Pan or other organisation working with youth and the arts.
- **The Communities we Serve** - by identifying and opening a centre for our Arts for Social Change activities. This will allow not just more sessions for more participants but will give a centre for our often isolated and ignored communities to gather and feel that they have a space.
- **Any suddenly emerging needy groups who may benefit from our support.**

*"I'm sorry to say this, but I've been open with my mental health, I had low mood, depression, after that day, The following week I came 'I wouldn't, I shouldn't, I'm not supposed to be here', but I came in because I remembered what happened, the activities we had before, everything, so then I came back.. Ever since then, I barely missed any of the sessions. It's really really motivating and encouraging. When I meet people who are more in my shoes, sometimes you see people and you don't know whats in here [points to her heart], the pain they are going through. Now I can say I look forward to coming down here Tuesdays and Mondays."*

a participant on our Amies project

# VIDYA

## MASSIVE IMPACT OVER TWO DECADES



Over **20 years ago** Pan, with help from the National Lottery, founded a theatre group in **Ahmedabad, Gujarat, India**, to address the treatment of girl children in slum communities.

**16 slum members** were trained to deliver interactive plays based on real life stories of how girls were treated. After three years of funding from Pan, the company, **Vidya** (a girl's name meaning knowledge), became independent and has been running consistently to this day.

It has given over **1000 performances** in Ahmedabad and around the state. They have run over **500 community drama workshops** on gender issues and girl-child rights. Its audiences reached almost a million.

Founding member and director, Manisha Mehta, has seen the whole story and watched the lives of young women change. Some have started education, others have demanded health care, careers have been started and a rejection of domestic abuse and prejudice is central in their lives. She writes:

**“Vidya’s work involved using a theatre technique in a meaningful way to engage individuals and communities, resulting in long-lasting impacts on attitudes, behaviours, relationships, and societal structures.**

**The interactive and participatory nature of Vidya’s work encouraged active citizenship, as demonstrated by peer members who continued to engage with their community and initiate projects long after being inspired by Vidya’s process.**

**The benefits of this type of work extend beyond the initial project, as participants continue to reflect on and apply the skills and insights gained to positively contribute to their personal lives, communities, and society as a whole.**

**While these impacts are not immediate, they develop and deepen over time through sustained engagement and dialogue.**

**Theatre for Development is a transformative tool that influences choices, behaviours, and perspectives for years to come.”**



# ACKNOWLEDGEMENTS

Thanks to all the Project Directors, Project Managers, artists, office staff and others who have helped create this document and for the ongoing excellent work they do for the organisation. A particular thanks to Emmeline Holwell for being a statistics wonder.

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# THANK YOU ALL

## FOR YOUR CONTINUED SUPPORT FOR

# OUR PROGRAMMES

*“The Drama Youth Group has shown me the joy of creation. I now look for opportunities to infuse creativity into every aspect of my life.”*