



JOHN LYON'S CHARITY
PART OF THE HARROW SCHOOL FOUNDATION

Annual Report 2012

Creating

meaningful partnerships



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The Keepers and Governors of the Possessions Revenues and Goods of the Free Grammar School of John Lyon

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as at 31 March 2012

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About John Lyon's Charity

Who was John Lyon?

A yeoman farmer from Harrow who, in 1572 was granted a Royal Charter by Elizabeth I to found a free grammar school for boys: Harrow School. The Charter anticipated that John Lyon would establish a separate trust for the purpose of maintaining two roads from London to Harrow, now the Harrow and Edgware roads. In 1578 John Lyon provided an endowment in the form of a farm of some 48 acres in the area now known as Maida Vale for that purpose.

What is the Harrow School Foundation?

In 1876 The John Lyon School was established to provide education for boys from the local community. The Harrow School Foundation consists of the two schools and John Lyon's Charity. It is governed by the Keepers and Governors of the Free Grammar School of John Lyon, the Corporation that was established by the 1572 Charter.

Where does John Lyon's Charity fit in?

For several hundred years the income from the estate in Maida Vale went to the various authorities that were responsible for the upkeep of the roads. In 1991 a Charity Commission scheme came into effect giving the Governors of Harrow School discretion to apply the income for the benefit of the inhabitants of the boroughs of Barnet, Brent, Camden, Ealing, Hammersmith & Fulham, Harrow, Kensington & Chelsea and the Cities of London and Westminster – the boroughs served by the two roads.

Who governs the Charity?

The Governors of Harrow School are the Trustee of John Lyon's Charity. They have appointed a Grants Committee to oversee the grants programme and recommend awards for their approval. The Charity remains independent from the two schools.

What is the Charity's policy?

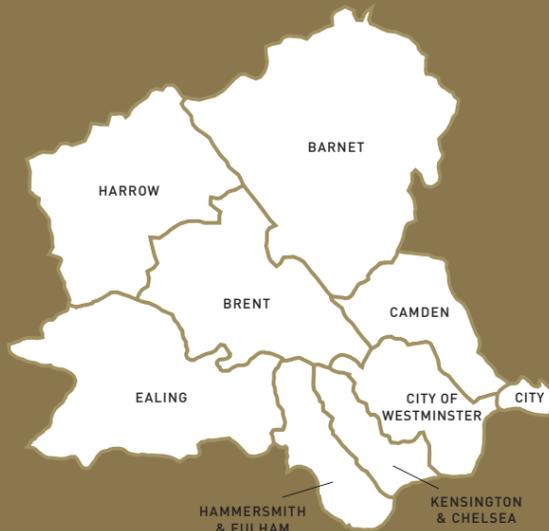
To promote the life-chances of children and young people through education.

The Charity gives grants to benefit children and young people up to the age of 25 who live in the Charity's nine boroughs in northwest London.

Since 1992 the Charity has distributed over £60 million to a range of services for young people, including youth clubs, arts projects, counselling initiatives, childcare and parental support schemes, sports programmes and academic bursaries.

Grants are awarded to registered charities and organisations with automatic charitable status. Occasionally grants are awarded to local authorities in the Charity's beneficial area who are working with voluntary sector partners. Recently the Charity has worked especially hard to develop closer relationships with the local authorities in the beneficial area and encourage them to work together. This is proving to be a vital asset. The relationship informs the Grants Team about current council work and priorities, helps avoid duplication and maximises the benefit of the grant spend in the beneficial area.

An information brochure setting out the grant-giving guidelines and details of the application procedure is available from the Charity office, or can be accessed through our website: www.johnlyonscharity.org.uk



Financial Highlights 2012

Grants awarded

Total number of grant requests	220
Total number of grants approved	144
Total number of grants approved for one year	65
Total number of ongoing grants (more than one year)	79
Total grants approved	£6,007,105

Breakdown by grants programme

MAIN GRANTS	85 grants	£4,845,650
SMALL GRANTS	39 grants	£143,945
ACCESS TO OPPORTUNITY	5 grants	£370,500
BURSARIES	7 grants	£643,560
ARTS FUND	8 grants	£3,450

These figures represent grants approved in 2011/12.

Total figures include grant payments approved for more than one year.

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Influencing

at the British Museum

We believe

in **transforming** the aspirations of children and young people

in the importance of **creating** opportunities for children and young people

in promoting partnerships and **collaborations** to have a greater impact on the lives of children and young people

in taking risks to support projects that **pioneer** new initiatives and ideas

it is our role as an independent funder to learn from our projects and seek to **influence** public policy

in the **value** of the voluntary sector



It has been another busy and productive year for John Lyon's Charity. We are very proud that in 2011/12 we were able to increase our funding support to charities and schools by a fifth. In a time of diminishing government funding, this support has been hugely valued. Much of the new funding has gone to support programmes for Children & Families, a key outcome of the Policy Review that the Charity's Grants Committee undertook in 2010. Other new funds supported a range of sporting projects in the lead-up to the Olympics and projects for young people with special needs, a reflection of the dwindling services available to them.

Highlights of the past year include an excellent conference, Access to the Arts, that brought together teachers and arts practitioners to discuss ways that schools can be assisted to engage with arts organisations more effectively and ways that arts organisations can ensure that their programmes are accessible to schools. Importantly, this event allowed practitioners to learn how other arts organisations succeed and where and how they fail - always of practical value. Feedback from the conference was terrific and fostered a range of new relationships.

One of the aspects I most admire about John Lyon's Charity is its proactive nature. In this regard, members of the Grants Team actively market the Charity's available funds to the local voluntary sector by holding 'Lyon's Den' events throughout the beneficial area. These 'Lyon's Dens' bring together individuals from relevant charities, schools, local authority departments and other organisations, to identify what they see as the key needs of the community, allowing these representatives the opportunity to brainstorm new and inventive ways to tackle issues. These groups are then invited to apply to John Lyon's Charity for funding for specific projects and in the past year this has led to 18 successful project applications from five of the Charity's boroughs.

Another major area of endeavour has been the Access to Opportunity grants programme that was launched in 2010. Five new grants were awarded this year bringing the total number of active projects to 14, involving 69 schools in the Charity's beneficial area with a total spend of £353,500. Interestingly, the majority of these requests are towards providing in-school therapeutic provision in the form of therapists or counsellors or for projects that support families and parents to engage with their children's learning. We know from evaluations how this provision makes an immense difference to children and their families. This work is especially important at a time when school budgets are slashed, as we can use our resources to encourage schools to work together to achieve targets across their borough. We definitely see this area of support as vital to these schools and their communities and we are committed to extending this support in the future.

In closing, I want to acknowledge the hard work, dedication and intelligence of the staff of John Lyon's Charity. Their knowledge of the individuals, institutions and organisations that serve the beneficial area is inspiring and their vision and commitment to help these groups improve the quality of life for so many young people and their families has made a huge difference to their well-being and will continue to do so.

Susan Whiddington
Chairman of the Grants Committee
John Lyon's Charity

4 SPECIAL INITIATIVES

In this Annual Report we are focussing on four grants awarded by the Charity in recent years. These grants reflect very different elements of the Charity's giving. Each of the projects, in their different ways, has had a significant impact on their beneficiaries, has challenged the ethos of their organisation and has provided a great amount of learning for the Charity's own grant-giving policies. It is for these reasons that we consider these projects to be among our 'Special Initiatives'. They are all very different but what unites them is their willingness to innovate, the need for the Charity to have taken a calculated risk in supporting them and the opportunities that they have afforded in the forging of new partnerships between the voluntary, education and public sectors.



PAGES 8-11 The Primary Shakespeare project is a school-led and devised initiative. It is managed and run by teachers who support their colleagues in different schools to participate in annual Shakespeare Festivals.



PAGES 12-15 The Talking Objects project at the British Museum has had a significant impact on the way that the Museum delivers creative learning.



PAGES 13-16 The Street Outreach Service is a pioneering and nationally significant programme. The Charity has been instrumental in its implementation in Hammersmith & Fulham in partnership with the local authority and the Metropolitan Police.



PAGES 17-20 The Unlocking the Future for Looked After Children initiative is a collaboration between the Virtual Schools in Brent, Ealing, Kensington & Chelsea, Hammersmith & Fulham and Westminster.



- 1 Barnet FC Community Trust
- 2 Stonebridge Boxing Club
- 3 Wormwood Scrubs Pony Centre
- 4 Camden Arts Centre
- 5 Chelsea Theatre

John Lyon's Charity gives grants to a wide variety of projects and initiatives throughout the beneficial area. Projects cater for children and young people from birth up to age 25 and provide opportunities for them to participate in activities or gain access to services that they might not otherwise be able to. These pages illustrate the variety of the Charity's grant-giving over the past three years.

BARNET EN5 LONDON BOROUGH OF BARNET **Barnet FC Community Trust** is the charitable arm of Barnet Football Club. They provide a variety of activities and services for young people throughout Barnet and Harrow. Using the hook of being associated with a professional football club, the Trust works with young people who do not engage with other activities, with the aim of creating routes into education, training and employment. John Lyon's Charity is currently supporting the 'Not Just Football' project which targets young people aged 12 to 18, providing a range of activities including topical workshops and sessions in street dance, basketball, cricket and cheerleading. There are also opportunities for young people to gain FA Level 1 qualifications and Junior Football Leaders awards.

BRENT NW10 LONDON BOROUGH OF BRENT **Stonebridge Boxing Club** grew out of the determination of two friends to provide positive activities for young men in the Stonebridge area of South Brent. The Club provides a real alternative to street gang culture and instils discipline and structure to young people who often live chaotic lives. From inauspicious beginnings, operating out of spare rooms, they now have a permanent venue and are consistently over-subscribed. The Club is run exclusively by local volunteers. John Lyon's Charity is contributing towards the Club's core running costs, without which this crucial community resource would struggle to stay open.

HAMMERSMITH & FULHAM W12 LONDON BOROUGH OF HAVINGHAM **Wormwood Scrubs Pony Centre** was established in 1989 to give children and young people with severe learning and physical disabilities the opportunity to learn to ride, particularly those who would not ordinarily have access to horse riding. Since then, the programme has grown to provide a programme of developmental and therapeutic activities and community involvement, in liaison with local schools, community groups, the voluntary sector and local paediatricians. Children and young people can join the Pony Club, an after school stable management club and a pony camp and are encouraged to work toward a variety of tests set by the Pony Club or the Association of British Riding Schools, Riding for the Disabled Association. The Centre runs Equine Studies courses and students work toward NVQ's and Association of British Riding School qualifications. John Lyon's Charity has granted the Pony Centre £172,000 since 1995.

CAMDEN NW3 LONDON BOROUGH OF CAMDEN **Camden Arts Centre** is a world class contemporary visual arts space dedicated to engaging with the highest calibre artists from across the international arts scene. Exhibitions and education programmes are developed with equal importance and are intrinsically connected. Camden Arts Centre was among the first organisations to receive support from John Lyon's Charity and has been granted over £260,000 since 1992. The current programme, "Experiments for Change", works with schools using contemporary arts practice to inspire innovative ways of supporting learning in classes where a high proportion of pupils have special educational needs and disabilities (SEND). Sessions take place in primary schools and at the Arts Centre, providing access to art and artists that they would not otherwise experience. Camden Arts Centre's education programme is rated as Outstanding by Ofsted.

KENSINGTON & CHELSEA SW10 LONDON BOROUGH OF KENSINGTON & CHELSEA Based on the World's End Estate, **Chelsea Theatre** is one of London's foremost venues for contemporary performance. As well as high quality artistic output, Chelsea Theatre is committed to engaging with their local community by providing arts activities for all and a space for local groups to use for their own purposes. Since 1999, John Lyon's Charity has awarded the Theatre grants totalling £162,000 towards their education outreach work. Their current @WE project builds on the Theatre's current work with children and young people who live or go to school around the World's End Estate. Programmes include summer holiday art projects, performances, internships, workshops and platforms for expression and training in all aspects of theatre, drama, visual arts, music and dance.



- 1 The Pirate Castle
- 2 Kids Cookery School
- 3 PESTS
- 4 Shepherd's Bush Families Project
- 5 Paddington Arts
- 6 Refugee Youth

CAMDEN NW1
LONDON BOROUGH OF CAMDEN

The Pirate Castle provides a variety of activities for children and young people in the local community from their base on Regent's Canal. They offer canal boat trips, canoeing and kayaking sessions for disadvantaged and disabled children, reaching c.500 children in 2012. Recent refurbishment to their centre means that they can now provide land-based activities as well as those on the canal. Their summer holiday programme is very popular, running throughout the six-week break. The Pirate Castle's new accessible canal boat was part of the Queen's Diamond Jubilee Flotilla and carried the Olympic torch on the last day of its journey down the Regent's Canal. The Pirate Castle received one of the Charity's first grants in 1992 and since that time has received grants of over £215,000.

EALING UB2
LONDON BOROUGH OF EALING

Since 1981, **PESTS** (Parents of Ealing Self Help Training Scheme) has been providing play sessions for children aged 0-5 who have a special need or disability and offering support to their parents. They also run fun days for children of all ages and their parents. They are the only dedicated special needs play group in Ealing and have good links with the local authority. They provide a vital lifeline for parents of children with additional needs, providing space for their children to play and support for each other. Since 2004, PESTS has received £102,000 from John Lyon's Charity as a contribution towards their core operating costs.

EALING W3
LONDON BOROUGH OF EALING

The Charity was among the first supporters of the **Kids' Cookery School (KCS)**, based in Ealing. KCS offers a range of cookery-based projects for children and their carers including after school clubs, courses for children with special needs and for refugee and asylum seeker families. Courses are available seven days a week, including evenings, from their premises in Acton. Their new 'KCS on Wheels' project transports a KCS chef and kitchen assistant, together with all the equipment needed to deliver a cookery lesson, to any venue in London for up to 15 students (mainly primary age). The Wheel's project is incredibly popular and can respond to schools that are reluctant to spend time travelling with their children across London, particularly if moving with children with special needs. Since 1999, KCS has received grants of £145,000 from John Lyon's Charity.

HAMMERSMITH & FULHAM W12
LONDON BOROUGH OF HAV

Since 1988, **Shepherd's Bush Families Project & Children's Centre (SBFP&CC)** has been working with families who have housing needs, to assist them in managing their lives in very difficult and wide-ranging circumstances. They provide after-school and holiday activities, homework support, a playgroup and awareness sessions for young people. Other services include drop-in parent and child play sessions, a toy and book library, cookery sessions, crèche facilities and cookery support. The families they work with are amongst the most socially excluded and disadvantaged including unsupported pregnant women, young lone parents, women affected by domestic violence, migrant and asylum seeking families. SBFP&CC has received £108,000 from John Lyon's Charity since 1998, most recently towards their Children and Young People's Service.

HARROW NW2
LONDON BOROUGH OF HARROW

Refugee Youth is a pioneering youth organisation that works with young refugees throughout London. They run a very successful youth club in Harrow, Mustaqbal, which was set up by a group of young Somali women to fill a gap in current provision. The group is now mixed, with membership from a range of communities. The Club provides a variety of activities including film and debate nights, healthy eating and nutrition and wrestling coaching by the only professional Somali WWF wrestler! Refugee Youth has also been working with Chalk Hill Youth Forum in Wembley, to set up a summer scheme project working with young people who live on the Chalk Hill Estate. They have been awarded £74,000 from the Charity since 2008.

WESTMINSTER W9
CITY OF WESTMINSTER

Established in 1987, **Paddington Arts** is a community youth arts organisation that provides a diverse participatory arts programme for young people aged 6-25. They aim to broaden access to the arts by giving young people a sense of ownership and direction. They have become a key part of the social and cultural life of the local area and their centre near Westbourne Park is always busy with local young people. Since 1995, the Charity has awarded Paddington Arts grants totalling £212,000. Every year an estimated 2000 young people take part in activities. For older users (16+), they offer a high standard of training and support, careers advice and guidance, including a network of referrals to potential employers and colleges, and unique opportunities to work with professional artists including choreographers, theatre and television directors, theatre designers and costume designers.

Since 2001, Holy Trinity & St Silas Primary School in Camden has dedicated Spring Term to the study of a Shakespeare play, culminating in an annual Shakespeare Week of performances across the school. Initially they began working with the National Theatre and participated in their Primary Classics programme, a comprehensive package of INSET for teachers and creative work around a Shakespeare play, followed by a short performance. Holy Trinity extended the National Theatre's scheme by staging a much fuller version of the selected play. The school had seen immense benefits to their children's confidence, literacy and understanding by participating in this project and through their own extension of it. In 2008, the school applied to John Lyon's Charity and were successfully awarded a grant to expand this concept to include six other local primary schools.



Above and main picture, the five schools that participated in the Westminster Shakespeare Festival in 2012

Creating meaningful partnerships

EVOLUTION OF THE SHAKESPEARE PROJECT

JOHN LYON'S CHARITY has been supporting Arts organisations to work with schools for many years; frequently projects are successful, but increasingly, Arts organisations have reported difficulties in encouraging schools to sign up to their activities. The Charity saw an opportunity to create an Arts programme, in conjunction with the National Theatre, that was entirely led and developed by schools.

In 2009, the Charity encouraged Annie Williams, the Head of Holy Trinity & St Silas Primary School and her drama specialist, Luke Williams, to develop an expanded version of their Shakespeare Project into four of the Charity's boroughs. Initially three primary schools (one from Barnet, one from Brent and one from Westminster) were selected to participate in Camden's Shakespeare Festival alongside the seven original Camden schools. In the second year, the new schools were each responsible for recruiting two local schools to put on their own mini-festivals. By the third year, each of the four boroughs would produce their own full-scale festivals involving up to five primaries in each borough. The Charity awarded Holy Trinity a grant of £60,000 over three years in order to achieve this goal.

This ambitious project came to fruition in 2012 with 20 schools participating in four Festivals across the four boroughs. Over the three years, the programme has been shaped and developed by the participating schools, ensuring that it works effectively for teachers.

PARTICIPATING SCHOOLS

2010
Twelfth Night
10 schools
7 Camden
1 Barnet
1 Brent
1 Westminster

2011
The Tempest
16 schools
7 Camden
3 Barnet
3 Brent
3 Westminster

2012
Winter's Tale
20 schools
6 Camden
4 Barnet
5 Brent
5 Westminster



Shakespeare's Globe

As well as supporting primary schools directly, the Charity also supports a number of well-established organisations that run education programmes bringing the works of the Bard to life. In particular, John Lyon's Charity has recently worked closely with Shakespeare's Globe to create a dedicated space for education close to the theatre on Bankside. The Charity contributed £250,000 towards the Ronnie Watkins Studio as part of the development project.



“Teachers are more prepared to listen to us because they know that we understand the position that they are in.”

Q&A with Luke Williams and Neil Carter of the Primary Shakespeare Company

Anna Clemenson from John Lyon's Charity discusses with Luke Williams and Neil Carter, the impact that their Shakespeare project has had on primary schools over the past three years.

AC: What was the initial drive behind the development of the Shakespeare Project?

LW After having worked at Holy Trinity for a number of years we could see how performance adds another dimension to children's learning. Performance gives you an end point, a purpose for learning that's really important to children so that everything they do has more meaning. When you're acting, you understand the play in a totally different way than when you're reading it.

NC That's what we've tried to get across through all of our workshops – experiential learning – investigating the themes of the play and physically acting them out. Having a performance gives a momentum to the project.

AC Is there a sense of competition between the schools to put on the best performance or reach a certain standard?

NC You've got to be realistic – every workshop leader says that theirs will definitely be the best. They are competitive!

LW But also children like to be competitive. In the Westminster Festival when we did the technical rehearsal, one or two of the classes saw one school that was of a very high standard – they all went away and made very good use of the hour before the real thing and noticeably upped their game for the final performance.

AC You have started to deliver INSET sessions using a class of children. Could you explain a little more about this?

NC This is the first time we did it this year and I think we'll always do that for any INSET we do, because it made a lasting

impression on them. You can run an INSET for teachers theoretically, with them acting as children, but seeing the children responding – and responding really well – showed a lot of them that they could go back to their schools and do it themselves. Usually INSETs aren't participatory – you listen to someone tell you how to do something...

LW ... you just saw at the end, the teachers saying – 'now I believe what you're saying because I've seen the evidence – I've seen the children's enthusiasm for Shakespeare.'

NC Another Head commented that in the past she had seen good warm ups but didn't know how to do them with 30 children – during our INSETs she could see that being done at the time. On the whole we're not working with drama specialists – it's teachers who would be quite scared of taking a theoretical idea of a warm up with children and then doing it themselves when they have no experience.

LW INSETs tend to happen when the children aren't there... it's just tradition. It does introduce a slightly chaotic element, because you can't guarantee or control your outcomes...

AC Do you think it's fair to say you are in a better position to be able to use a class because you are teachers yourselves?

LW Yes. But I also think that extends across the project – teachers are more prepared to listen to us because they know that we understand the position that they are in. We structured the training to take place at the end of the Spring Term because we knew that most teachers would do their medium term planning in the Easter holidays so it would be early enough for them to go away and include Shakespeare in their literacy and humanities plans.

NC I think it's become self evident over the last couple of years that the important thing to get this project to work is the integration into the curriculum.

LW This year the standard has improved – and that's part of it... teachers were integrating Shakespeare into their learning. They didn't see the sessions taking up time that they could be using to deliver the curriculum because they saw it as integrated. There were very few instances or moments when workshop leaders felt they were sitting at odds with the teachers.

NC The teachers also became more interested in it because it was helping their literacy – it worked both ways. If a professional practitioner is enhancing the classroom learning, there's a reason for the teacher to become more involved in the process of running the show because they dovetail together quite well. We gave them lots of lesson plans from teachers at Holy Trinity which some teachers used as a basis to plan further. This is the first year that this has been really successful – we've really pushed that at the INSET.

AC: How important is the headteacher to the way you work with schools?

NC The project works best with a headteacher that comes to the INSET, knows us and has been to performances before.

LW It does determine how the project runs in a school. If you've got the deputy or a member of the senior leadership team on board that's sort of enough...

NC ...it is, but you need to be dealing with decision makers if you want something to become part of the school ethos and be delivered across the entire school. In the schools where Heads

Luke Williams (left) and Neil Carter (right)

are behind the project it's really working.

LW Absolutely! But having said that, the class teacher with whom you're working also has to be really convinced of the value of the project and not feel it's been foisted on them.

NC Part of that is making the communications and the INSETs early enough for us to get them on board.

AC: What is your plan for the next phase of the project?

LW The most obvious plan is for expansion to include two further boroughs. We have had interest from two new boroughs that were not part of the initial project which proves that there is an appetite for the project in other areas who have seen what we have done.

NC Training is also going to become more and more important over the next three years – training to lead into sustainability. We are also thinking about how to broaden our funding base and look at how to make the core boroughs sustainable.

LW We feel that we have created something that people do really want and that's because it's been successful.

Influencing at the British Museum

In 2008, John Lyon's Charity granted support to the British Museum's Talking Objects programme, a three-year community engagement programme which placed the interaction between young people and museum objects at its core. The programme was very successful, not only in the way that it engaged with young people, but also in the way that it was embraced by the entire Museum. John Lyon's Charity has recently awarded the British Museum a further grant towards the next phase of the programme, Talking Objects Collective.



“Talking Objects gives its young participants the opportunity to respond in their own very different and articulate ways to objects, and to have those views really respected; and in some ways, just as I did, find out about themselves through talking about these objects.”

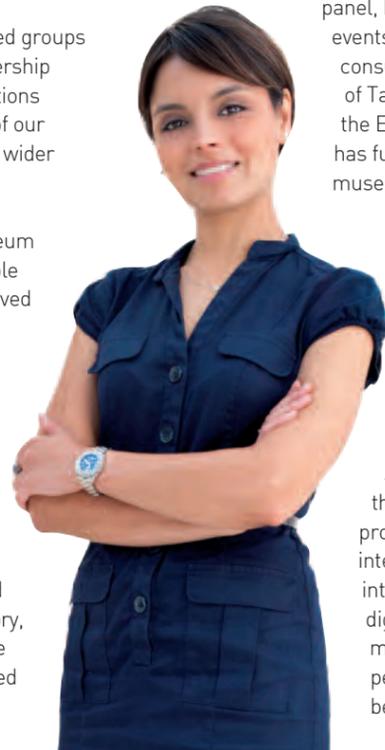
Chris Spring, Curator: Northeast, East and South Africa. Department of Africa, Oceania and the Americas.

How John Lyon's Charity has helped to unlock the potential of things DR EMMA POULTER EXPLAINS

As Project Manager of Talking Objects, the funding awarded by John Lyon's Charity gave me an exciting opportunity to create innovative methodologies that bring objects and young people together using participatory techniques. The key aims of Talking Objects are to:

- Empower young people to discuss and debate the meanings of museum objects and their relevance today
- Value the new perspective on the objects and the Museum that this provides
- Create new links with underrepresented groups from across London, working in partnership with key community and arts organisations
- Share the methodologies and results of our research with other museums and the wider arts and heritage sector.

For the Talking Objects: London Talking programme (2008-2011) the British Museum worked with fifteen groups of young people from across London. Many participants lived within thirty minutes of travel from the Museum, but had never visited it before. The programme brought these young people into a shared space with Museum staff, as well as invited experts and creative practitioners, and a key object from the collection. The young people identified aspects of the object that they considered relevant, as well as information they thought could be missing from the object's known history, and developed a creative response. At the end of each project, participants presented their opinions on the object and debated



its contemporary relevance with museum staff. Five-minute films produced through the project were then made available to view on the British Museum's website.

The Talking Objects programme has made a tangible impact on the British Museum. It has enabled curators to deepen their skills in communicating their knowledge to young people, and motivated them to think differently about objects. It created a dedicated team of former participants who became the basis for our first youth panel, BMuse, which meets once a month to help programme events for other young people and to act as a youth consultancy board for Museum staff. In addition, the success of Talking Objects led to it gaining additional support from the Esmée Fairbairn Foundation in 2010, which since 2010 has funded the programme to connect with six partner museums across the UK. In March 2012, I curated a major conference supported by John Lyon's Charity entitled 'Museums and Participation: Unlocking the Potential of Things', which showcased the Talking Objects methodology and provided examples of best practice in object-based engagement from the wider museum sector. Having the opportunity to develop and direct Talking Objects over the last four years has been a delight for me and a transformative experience for the participants. In 2011 John Lyon's Charity generously committed to support the British Museum in creating the next stage of the programme, Talking Objects Collective. This will interrogate how objects can be used to instigate new interactions within both the physical museum and the digital arena. It will also see the programme connect more closely with the accreditation needs of young people who are reengaging with learning, adding further benefits to participation.

“Over the past four years, the British Museum Talking Objects programme has engaged with a huge number of young people, opening their eyes to the importance of museum objects and the ways in which they connect with our past and present. It has been wonderful to see ideas about the multiple meanings of objects being debated and embraced by the young people involved. We are extremely grateful to John Lyon's Charity for giving this programme such substantial long-term support, and are so pleased to continue this partnership for Talking Objects Collective.”

NEIL MACGREGOR, DIRECTOR OF THE BRITISH MUSEUM

Q&A

with Jen, a Talking Objects participant

Did taking part in Talking Objects change your opinion of museums?

Talking Objects definitely changed my opinion of museums, which can often feel separate to us and our way of living or learning. Doing Talking Objects made the museum more familiar and welcoming, and allowed us to see the enthusiasm of staff and the way they wanted to share the objects with us.

What skills did you gain from taking part, and have these been useful since?

The skills I have gained have definitely been useful. I gained presentation skills and I improved in confidence. I developed better interpersonal skills, learning to adapt to each other and different ways of working and team work. I have never experienced that kind of thing before.

What made you want to become part of BMuse, the Museum's Youth Panel?

For me, being part of the British Museum and being a part of the panel is for my own spiritual development. Staying connected with history allows me to learn more about myself, make friends and the staff are so passionate. The awe and wonder, the atmosphere, the way you feel when you walk into the BM: it is exhilarating.

Is Talking Objects a good way for museums to reach out to young people?

Definitely, if you asked any of us, we would all say if it was not for Talking Objects we wouldn't have attended the BM and enjoyed it. My friends have asked about how to get involved; it should be promoted to more schools and other young people.



Viewpoint

Susan Brades, Visual Arts Adviser



NOT SO LONG AGO, museums and galleries were without departments dedicated to education, learning and outreach. When they emerged, they quickly became central to the arts activities of mainstream schools, but were frequently marginalised within the museums and galleries of which they were part. With time, outreach expanded to encompass a wide variety of learners and the wider benefits of the arts became understood and valued. Partnerships between arts organisations, schools and community groups, local authorities and arts practitioners came to the fore. Funding bodies looked for such markers and collaborations.

Today, most learning and curatorial departments invariably work on projects jointly, with the wholehearted support of their museums, but *Talking Objects* exceptionally extended to every level of the British Museum's institutional structure and public realm. Its effects were revelatory and have changed the Museum's approach to its collections, displays, staff and audience engagement.

Curators became an integral part of project sessions – as subject experts but sometimes also as learners themselves. The responses of the young people involved broadened curatorial thinking, brought curators closer to their wider community, and introduced new stories and contemporary interpretations.

British Museum Trustee, Bonnie Greer, facilitated a project just after last summer's riots and a British Museum Security Guard from Ghana became a museum expert in a project focusing on an Ife mask – full marks to the Museum for embracing his transfer of role. Debate sessions between young participants and curators attracted staff from across the Museum – as well as the Deputy Chair of the Trustees and the Mayor of Camden. Such "top down", hands-on interaction was something of a first.

Talking Objects became notably visible within the British Museum's mainstream programming. A group performance in the Great Court for a project in 2008 proved so appealing to visitors that the Museum committed to retaining a public element for all projects. In galleries, young people's interpretations of objects were juxtaposed with those of curators through the screening of their films alongside the objects which inspired them. The films are now permanently available on the Museum's website. Two special event days called 'Old Objects New Voices' were curated and programmed by the young people, and the drop-in gallery talks they provided led visitors to perceive the young people as seasoned tour guides. Behind the scenes young people contributed toward the Museum's planning for the Olympics and were included in a Museum interview panel for a new member of staff. *Talking Objects* uncovered the public's – and the Museum's – appetite for multiple voices and audience interpretations.

For many years, and rightly still, arts institutions and funders have focused on how the programmes they devise and support can profoundly change the lives of the people they engage. *Talking Objects* has achieved that superbly, but what it has also made abundantly clear – and what was likely not foreseen at the outset – is the way in which the creativity, opinions and input of young people can make the Museum more relevant, present and alive. *Talking Objects* has changed an institution and, by extension, all of us.

Unusually, the British Museum has received a further three year's funding from John Lyon's Charity to take *Talking Objects* to the next stage. There is every reason to trust that *Talking Objects Collective* will similarly inspire all those it touches, and stimulate others to aim as high.

In March 2007, a young boy, Kodjo Yenga, was fatally stabbed in Hammersmith. The attack sent shockwaves through the local community prompting the London Borough of Hammersmith & Fulham to look for innovative ways of dealing with young people involved in Serious Youth Violence. Based on the Boston Operation Ceasefire model, which combines a zero tolerance policy towards violence, the threat of tough enforcement tactics and a support network for young people at risk of joining gangs, the Council introduced the Street Outreach Service (SOS), which helps young people who want to change their lifestyle. The SOS is run by PC Doris Jessett and Charlie Rigby, a Senior Youth Worker, who work together to engage with young people involved in Serious Youth Violence and gangs. Over the past three years John Lyon's Charity has awarded £150,000 towards SOS, which has been fundamental in ensuring the project's success.

Pioneering the Street Outreach Service

PC Doris Jessett

PC Doris Jessett is the police officer on the project. Part of her role is intelligence gathering. Being part of SOS and working in this alternative way, she is party to information that would not otherwise be available to the police. This is then fed into the police intelligence system where it is discussed and risk assessed by senior police officers and acted upon in the most appropriate way, be it support or enforcement. 'Often young people are surprised just how much we know of what is going on on the streets.'



“THE WORK OF THE SOS IS HIGHLY THOUGHT OF BY THE POLICE. NOT JUST THE LOCAL BOROUGH POLICE FORCE, BUT SCOTLAND YARD AND THEIR OPERATION TRIDENT UNIT.”



Charlie Rigby Youth Worker

Charlie Rigby is a Senior Youth and Community Worker. Together, with PC Doris Jessett, he works to build strong, positive and trusting relationships with young people and their families. He spends a lot of time supporting young people to help them move towards a violence free life. He also works to de-escalate tensions when violence occurs and speaks to parents of their concerns if they feel their child is involved in a potentially serious situation.

“YOUNG PEOPLE ARE GENERALLY QUITE APPREHENSIVE WHEN WE FIRST MEET THEM. THEY HAVE SUSPICIONS THAT WE ARE UNDERCOVER POLICE TRYING TO CATCH THEM OUT. HOWEVER, OVER TIME TRUST IS BUILT AND IN MOST CASES LONG, SUSTAINED RELATIONSHIPS ARE FORMED.”

Ferell SOS Young Person

Ferell got mixed up with older known drug dealers from a young age, which gave him an identity, an income and a sense of belonging. He was also directly involved in criminal activity and was stabbed before his 14th birthday. This prompted involvement by the SOS team. Ferell has now turned his life around and is currently doing an apprenticeship in IT.



“IT'S BEEN A LONG JOURNEY SO FAR BUT WITH THE HELP OF SOS, MY LIFE IS NOW HEADING IN THE RIGHT DIRECTION.”



“Of the 68 young people seen by SOS in its first two years, 51 had been involved in violent offences, especially robbery; 46 were known to carry weapons, and 51 had known gang affiliations.”

Charlie Rigby, January 2012

Q&A with Charlie Rigby and PC Doris Jessett from the SOS Project

What do you see are the successes of the Street Outreach Service?

DJ How do you measure success? Fundamentally you cannot gauge how many violent incidents, let alone fatalities have been averted. Many of our young people have suffered tragedy or difficulty at some stage in their young lives, leaving them with many emotional and physical issues. SOS does not work from a level platform – we have to work hard at first establishing an element of trust before any real relationships can be built, this is where intelligence gathering comes into its own.

CR Serious Youth Violence related intelligence has improved vastly due to the existence of SOS. Timescales for intelligence have markedly reduced to an estimated six weeks (compared to six months previously). Another interesting statistic is that in the three years prior to the start of SOS there were three murders involving young people from Hammersmith & Fulham; there has been only one murder in the three years that SOS has been operating.

SOS has also increased the awareness of issues relating to Serious Youth Violence through its liaison with other services. We also facilitate training for Foster Carers and Social Workers.

DJ In another case where a young person was seriously injured by a gang, SOS assisted police in the speedy capture of all the suspects by helping with the background information to the feud and identifying those concerned, saving the police many man hours in searching for and bringing the culprits to justice. SOS are quick to spot any tensions that are brewing and get involved

with ongoing tensions between youths, alerting all other agencies to the potential threat in order that we all work together to safeguard our young people.

Who is involved in the project?

CR SOS brings together the local authority youth service and the police force. Each brings something different to the table: the dual emphasis of the project is stopping violence and providing support to young people, which necessitates two very different approaches and the need for Doris and I to work closely together. As well as building relationships with young people, we have built good relationships with other local agencies including the Anti-Social Behaviour Unit, Probation Service, prisons, locality services, social housing providers and Westfield West London. We have been able to intervene in some potentially serious violence issues with these agencies all working together.

The project itself is governed by a Steering Group made up of representatives from the local authority, police, voluntary sector, John Lyon's Charity and members of the community.

What is the view of the local authority and the police?

CR The Street Outreach Service is a much appreciated and valued part of Hammersmith and Fulham's response to Serious Youth Violence and gangs. For the local authority, having a Police Officer and Youth Worker available to visit people at home and in the community offers a dynamic response to a range of situations relating to Serious Youth Violence. It has also saved money – up

Lucy D'Orsi delivers the message

John Lyon's Charity is currently supporting the SOS project (Street Outreach Service) in Hammersmith & Fulham. This project actively supports young people at risk of joining gangs. The police and local authority are working together with partner agencies and the Charity and as a result have seen some extremely successful outcomes with our young people. Evaluation has shown that 75% of the young people in the programme have not re-offended, and none of the young people were involved in the disorder in London last summer.

The partnership helps to identify young people involved in gangs and develop an effective working relationship with them in the community. They deliver a loud and clear message that violence will not be tolerated, whilst engaging and supporting young people. This is an alternative approach that is proving to be nationally significant.

I am very proud of the work undertaken by PC Doris Jessett and her colleagues working on this project. The support that John Lyon's Charity has provided is essential in driving forward youth engagement and deterring young people from a life of crime. I would like to express my thanks to John Lyon's for their vision and continued support.

Lucy D'Orsi, Borough Commander Hammersmith & Fulham



SOS FACTS

£150k given by John Lyon's Charity over 3 years

75% of young people on the programme have not re-offended

0 SOS young people who participated in the London riots in 2011

to £500,000 in one case. Social workers and care workers seek advice from SOS about their young people being involved in gangs. SOS input is often requested at risk management and care meetings.

DJ The work is also highly thought of by the police. Not just the local borough police force, but Scotland Yard and their Operation Trident unit. Information gathered by SOS is valued as a way of keeping the police abreast and up to date of any potential violence brewing. I have recently received a police commendation for outstanding knowledge and professional ability whilst assisting in the investigation of a serious and sensitive assault. This was due to the work done whilst engaged on the SOS project.

How do the young people react to you?

CR Young people are generally quite apprehensive when we first meet them – they have suspicions that we are undercover police trying to catch them out. However, over time trust is built and in most cases long, sustained relationships are formed. Young people understand that the nature of our work means that we will carry out short, intensive pieces of work with them but have long term “as and when” relationships with them. This means that if they need us at some point in the future, they have the confidence to contact us out of the blue. This is in contrast to the statutory settings where once a piece of work is finished or court order completed, the case is closed.

DJ Everybody's approach and response is different. I have always maintained a gentle approach on first meeting someone no

matter what they have been involved in. I feel that this approach allows a young person to relax a little. I work out of uniform as I feel it creates a barrier between myself and the young person because all they see is the uniform and not me as a person. I feel that the young people see me as a mother figure, assisting them and helping them with routine tasks. I have heard it said that “you're alright for a police officer” I have also been asked “why couldn't you have been a nurse?”. I feel that I have struck up some good relationships with young people, still a little wary because they still see me as a ‘fed’ but never the less they often call me when they need something such as releasing their property from the police station or my input to help solve their housing situation, sometimes they even call because they want to report a crime. Charlie and I often visit young people in their homes and we are nearly always allowed inside, often sitting down and chatting with the whole family.

What next?

SOS has now been launched in Ealing where SOS Hammersmith has been contracted to give advice. It is hoped that by working alongside neighbouring boroughs such as Kensington and Chelsea and Westminster, they too will implement this model. SOS are also now initiating Serious Youth Violence meetings with other boroughs including Brent, Hounslow and Wandsworth.



“Looked After Children come in all shapes and sizes and come into care for all sorts of reasons but the one thing they have in common is the hope for a better future.”

Collaborating for Looked After Children

John Lyon's Charity has developed a partnership with five local authorities in the Charity's beneficial area to work out a way of effectively supporting Looked After Children. In 2010, the Charity committed £175,000 over three years to the 'Unlocking the Future for Looked After Children' initiative which has been designed by the Heads of Virtual Schools in Brent, Ealing, Hammersmith & Fulham, Kensington & Chelsea and Westminster, in conjunction with the Charity. The initiative seeks to provide activities and opportunities for Looked After Children.



Main picture and inset, young people from Brent participate in a puppetry workshop at the NT Studio, based on the NT's production of War Horse.

UNLOCKING THE FUTURE FOR LOOKED AFTER CHILDREN

It has been well reported that the educational attainment, qualifications and university access of 'Looked After Children' (LAC) remains poor, despite recent improvements and targeted initiatives. The Charity has been conscious of the need to work with LAC for many years, but apart from some targeted projects delivered by Arts institutions such as Tate, the vehicle and mechanism for creating a project to have a wider impact, has not been obvious.

In order to ensure that the Charity's funds were directed in the most suitable way, the Charity's advisor, Martyn Kempson, undertook a fact-finding mission in order to better understand the realities for LAC today. It was immediately clear that the Charity could not tackle the general issue of underachievement amongst LAC in its boroughs – there are other agencies, larger than the Charity, who should be working towards this goal. Where the Charity's funds could have a bigger impact on individual LAC, would be by providing opportunities for them to access the same kinds of experiences that other children take for granted.

WHAT WE DID

Working with the Heads of Virtual Schools from Brent, Ealing, Hammersmith & Fulham, Kensington & Chelsea and Westminster, the Charity floated the idea of developing joint projects between the different local authorities in order to share project ideas, management and to crucially help the funding to go further.

Initially, each borough was awarded a Small Grant of £5,000 with which they could trial project ideas with the intention they could be replicated elsewhere. Projects had to provide LAC with activities and opportunities that they did not normally have access to, have an impact on their educational attainment or confidence and have the potential to lead to larger interventions with other boroughs. Each borough presented very different plans, from drama projects, sports taster sessions, Duke of Edinburgh schemes and the development of a 'Culture Pass'.

Following the success of the pilot projects, it was clear that there was the potential for some to be continued and expanded across the boroughs participating in the initiative. John Lyon's Charity, in principle, awarded £50,000 per annum for up to three years across each of the boroughs to work collaboratively in this way.

SELECTION OF KEY THEMES

Three themes were identified to incorporate the most effective elements

of the original Small Grants projects:

1. Raising Literacy, 2. Access to Sport, Recreation and the Arts and 3. Expeditions and Residential Opportunities. Each of the themes were designed to raise the aspirations of LAC, encourage greater motivation to succeed in their learning and to afford them the same opportunities as other young people take for granted.

A NEW WAY OF WORKING

This is a demanding project in terms of management and delivery. To keep the administration of the project to a minimum, uncomplicated processes were agreed between the Charity and all those involved. Each Virtual Head takes the lead for one strand of the project. Its success so far can be attributed to the personalities of the people involved, who saw the potential



to build a unique project between different local authorities to share their knowledge, resources and ideas in order benefit their young people.

The Charity eagerly awaits the results from the first year of this project. The Charity's close working relationships with its local authorities have already deepened during the development of the initiative and the Grants Team are always on the lookout for projects that the LAC teams could become a part of. It will be interesting to see what the next few years will bring.

The Charity's advisor, Martyn Kempson, comments:

"This is an innovative, challenging and brave project. It is unlikely that every programme will meet its success criteria and it will undoubtedly be a demanding task for the participant boroughs in what are turbulent times for Children's Services and Local Government. However, the benefits and potential gains more than justify the risks and could lead to wholesale changes in the way Boroughs work with Looked After Children for future years. This would be a legacy well worth leaving."

"Our job in our team is to give these young people a future. We can't repair the past but we can give them a future."



Interview

with Maggie Taylor, Head of Virtual School, Brent EDLAC Team

What is a Looked After Child/Young Person?

A Looked After Child/Young Person is in care to the local authority. They are placed with foster carers, kinship carers (occasionally with parents on a special order) or are placed in residential care homes, all depending on their particular circumstances. The local authority acts as the Corporate Parent for each LAC.

What is a Virtual School?

Most boroughs have an Education for Looked After Children Team (EDLAC) which oversees the educational outcomes of LAC. They operate like a school, including the provision of Out of School Hours Learning. They provide a range of programmes including literacy projects, drama workshops, the Duke of Edinburgh programme and other residential courses.

Many of the children are placed outside their 'home' borough (usually with family or friends) and are located across the length and breadth of the country. As a result of this dispersal, the cohort of school-aged Looked After Children and young people is called a 'Virtual School'. The local authority and the local EDLAC team is responsible for improving the children's educational outcomes, wherever they live.

What is the statutory support specifically around education that is available for LAC?

The Utting Report (1997) highlighted the fact that LAC had the worst educational outcomes in the country. In 1999 Quality Protects funding enabled local authorities to employ staff (usually teachers) to improve the educational outcomes of a LAC. Over the past 12 years I have seen a huge growth in the statutory support around education for LAC. Legislation now exists making the Personal Education Plan (PEP) a statutory document (2004) and in 2006 a law was passed to ensure that LAC were offered priority admission to schools during the normal admission process.

How is the Unlocking the Future project funded by John Lyon's Charity increasing the opportunities available for LAC?

The funding has enabled the five participating boroughs to work collaboratively and cost-effectively to increase opportunities for young people. For example, the Brent EDLAC Team has set up a Duke of Edinburgh programme and we recently ran our first hike.

The funding enables us to plan ahead for special opportunities that would not otherwise be possible.

In practice, how have you worked with colleagues from other boroughs?

In London, due to their proximity and shared experience, different local authorities have a long history of working together. Now, with the support of funding from John Lyon's Charity, we have been able to truly tap into our shared experience and expertise and to realise the opportunities and the potential of working together. For example, when we were developing the Duke of Edinburgh programme, we were enthusiastic but unsure where to start – the programme was huge and daunting. Colleagues in Hammersmith & Fulham had already begun the process and shared their new-found expertise. The collaboration kick-started us into action; the JLC funding helped us with the staff training required and now we have our own DoE programme rolling out across the country. Similarly, the Brent EDLAC Team had experience in organising drama workshops with the Royal Shakespeare Company and the National Theatre. In October 2011, we collaborated with Ealing EDLAC team to present an improvised drama performance and workshop for a group of LAC from both boroughs. The get-together was a brilliant experience for all as well as being very cost-effective. In straightened times, we have found that collaboration is a great way forward and enables local authorities to produce innovative and exciting projects.

Hibo Nuur Abdi, left, Sahra Mahmoud Warsame and her brother Jibriil Faysal, opposite, have recently taken part in a hike as part of their Duke of Edinburgh programme organised by the Brent Virtual School



Financial Summary 2011/12

These summarised accounts are extracted from the Annual Accounts which were approved by the Trustee on 15 June 2012 and which have been submitted to the Charity Commissioners. They may not contain sufficient information to allow for a full understanding of the financial affairs of the Charity and the accounting policies adopted in their preparation. The full accounts comply with the Statement of Recommended Practice, Accounting and Reporting by Charities. For further information the full annual accounts, the Auditors' Report on those accounts and the Trustee's annual report should be consulted; copies can be obtained from The Clerk, 45 Cadogan Gardens London SW3 2TB.

STATEMENT OF FINANCIAL ACTIVITIES

Year ended 31 March 2012

	Unrestricted Fund £'000	Endowment Fund £'000	Total Funds 2011/12 £'000	Total Funds 2010/11 £'000
Incoming Resources				
Investment property income	3,963	-	3,963	3,844
Investment income	2,412	93	2,505	2,423
Bank and deposit income	11	-	11	10
Total Incoming Resources	6,386	93	6,479	6,277
Resources Expended				
Cost of generating incoming resources	705	147	852	851
Charitable activities	5,755	-	5,755	4,908
Governance costs	96	23	119	107
Total Resources Expended	6,556	170	6,726	5,866
Net Incoming/(Outgoing) Resources before other Recognised Gains and Losses and Applications	(170)	(77)	(247)	411
Statement of Total Recognised Gains and Losses				
Realised surplus on sale of investment properties	-	2,782	2,782	4,683
Unrealised surplus on investment properties	-	22,700	22,700	7,186
Realised(loss)/gain on sale of investments	-	(317)	(317)	143
Unrealised (loss)/gain on investments	-	(3,314)	(3,314)	5,543
Net Movement in Funds for the Year	(170)	21,774	21,604	17,966
Balance at beginning of year	2,523	218,762	221,285	203,319
Balance at end of year	£2,353	£240,536	£242,889	£221,285

There are no recognised gains or losses except as shown above and all income is derived from continuing activities.

BALANCE SHEET

At 31 March 2012

	2012 £'000	2011 £'000
Fixed Assets		
Investment properties	143,026	116,471
Investments	97,880	103,206
	240,906	219,677
Current Assets		
Debtors	1,447	406
Cash at bank	3,079	3,065
	4,526	3,471
Creditors: due within one year	(2,543)	(1,863)
Net current Assets	1,983	1,608
	242,889	221,285
Represented by:		
Endowment fund	240,536	218,762
Unrestricted fund	2,353	2,523
	242,889	221,285

These summarised accounts were approved by the Trustee on 15 June 2012 and signed on its behalf by S. Whiddington

Auditors' Statement

To the Trustee of John Lyon's Charity

We have examined the summarised financial statements set out above on pages 24 to 25 which comprises the Statement of Financial Activities and Balance Sheet.

Respective responsibilities of Trustee and auditors

The Trustee is responsible for preparing the summarised financial statements in accordance with the recommendations of the Statement of Recommended Practice, Accounting and Reporting by Charities. Our responsibility is to report to you our opinion on its consistency with the full financial statements and the Trustee's Report. We also read other information contained in the Annual Report and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the summarised financial statements.

Basis of opinion

We conducted our work in accordance with Bulletin 2008/3 "The Auditor's Statement on the Summary Financial Statement in the United Kingdom" issued by the Auditing Practices Board.

Opinion

In our opinion the summarised financial statements are consistent with the full financial statements and the Trustee's Report for the year ended 31 March 2012.

Littlejohn LLP
Statutory Auditor
1 Westferry Circus, Canary Wharf, London E14 4HD

31 July 2012

BOROUGH BREAKDOWNS

year ended 31 March	2012	2011
Barnet	306,592	393,710
Brent	798,737	556,177
Camden	583,850	603,895
City of London	-	18,750
Ealing	451,913	478,645
Hammersmith & Fulham	490,302	482,475
Harrow	350,875	405,602
Kensington & Chelsea	379,080	525,097
Westminster	592,000	398,951
Discretionary	675,600	145,700
Discretionary – Bursary	694,220	468,446
Total	£5,323,170	£4,477,448

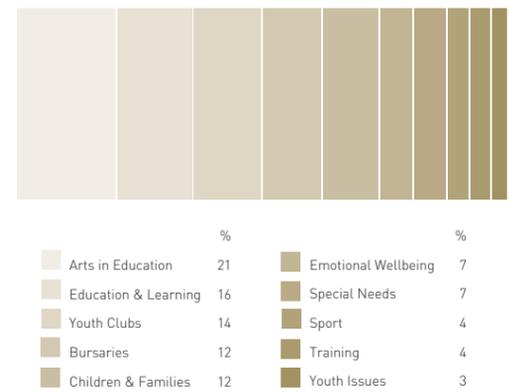
Borough breakdown %



PROGRAMME AREA

year ended 31 March	2012	2011
Arts in Education	1,108,655	913,700
Bursaries	654,520	541,946
Children & Families	625,600	469,500
Education & Learning	841,950	964,500
Emotional Wellbeing	358,100	243,100
Other	5,000	8,500
Special Needs	353,015	232,000
Sport	226,000	96,500
Training	221,230	97,902
Youth Clubs	761,100	857,800
Youth Issues	168,000	52,000
Total	£5,323,170	£4,477,448

Programme area %



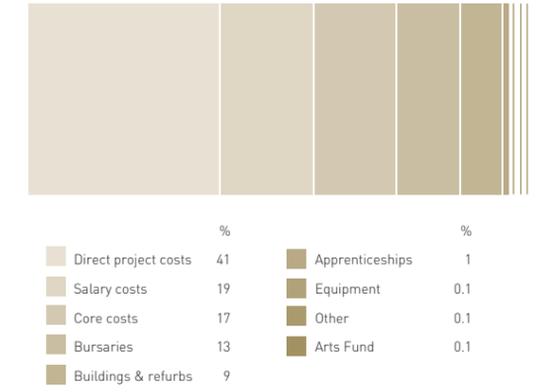
TOP 20 GRANTS PAID

year ended 31 March	£
London Sports Trust	70,000
Brent Play Association	70,000
Harrow Club W10	65,000
SkillForce	52,500
Donmar Warehouse Projects Ltd	50,000
HAFPAC	50,000
St Gregory's Catholic Science College	48,000
National Numeracy Trust	46,000
Royal Opera House	44,000
Carlton Primary School	38,500
HAFAD	36,000
Tricycle Theatre Company	35,000
Mousetrap Theatre Projects	35,000
Royal Institution of Great Britain	35,000
Drayton Green Primary School	34,000
London Borough of Ealing – Place2Be	30,000
Wigmore Hall	30,000
Brandon Centre	30,000
Tender	30,000
Local Employment Access Projects	30,000
Total	£859,000

TYPE OF SUPPORT

year ended 31 March	2012	2011
Apprenticeships	57,000	-
Arts Fund	3,450	3,150
Buildings & refurb	455,000	414,700
Bursaries	694,220	676,946
Core costs	914,115	783,700
Direct project costs	2,154,885	1,662,952
Equipment	3,000	1,600
Other	5,000	8,500
Salary costs	1,036,500	925,900
Total	£5,323,170	£4,477,448

Type of support %



2012 FACTS AND FIGURES

£5.3m

Total grants expenditure

19%

Increase in grant expenditure from 2011

134%

Increase in spending on Sports projects

£57k

Expenditure on Apprenticeship programmes

BURSARIES

year ended 31 March	£
Bloomfield Learning Centre	17,200
Girls Day School Trust*	11,655
Godolphin & Latymer	15,525
Harrow School	241,649
Heathfield School	25,000
Helena Kennedy Foundation	22,500
Royal National Children's Foundation	12,000
St James' Independent School for Senior Girls	24,000
St Paul's Girls School	24,000
The John Lyon School	288,299
University of the Arts, London	11,330
Westside School	10,000

*Notting Hill & Ealing

48%

Increase in bursary support

68

Individuals benefitted from bursary support in 2012

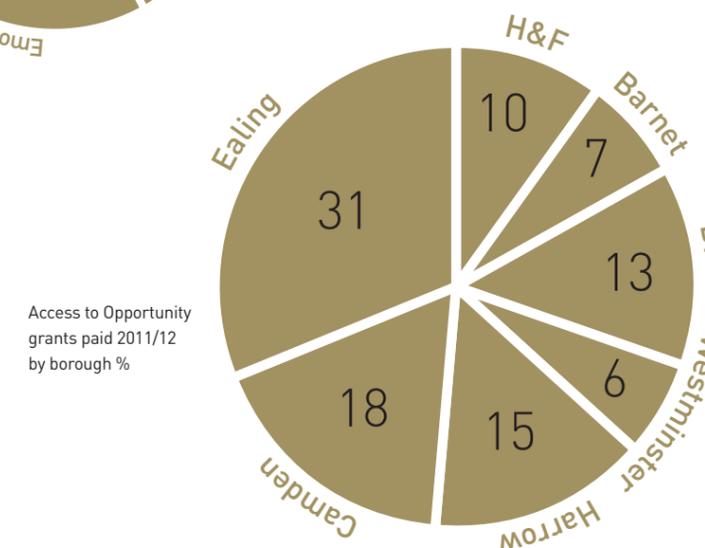
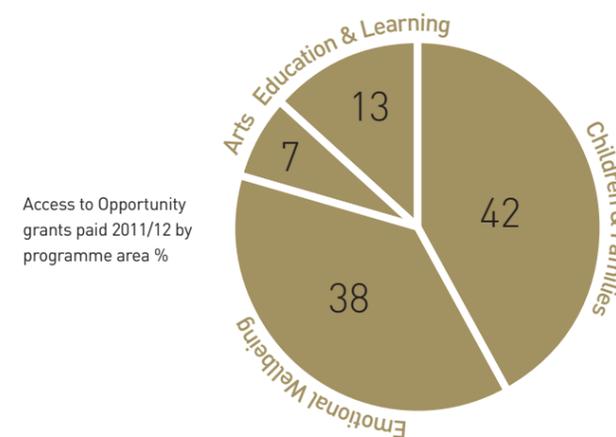
SMALL GRANTS APPROVED

year ended 31 March	£
3 Acres Community Play Project	4,500
All Souls Clubhouse	4,000
Barnet Community Projects	5,000
Barnet Refugee Service	4,500
Brent Indian Community Centre	5,000
Cara Trust	5,000
Carers Support Harrow	5,000
Childs Hill After School Club	1,000
Circle Sports	5,000
CSI Steelband	2,000
Doorstep Library Network	4,500
Drake Music	5,000
Ebony Steelband Trust	4,600
Foundations UK	5,000
Friends of Moat Mount Campsite	5,000
Graeae Theatre Company	3,000
Grove Toddlers	2,000
Hendon School	5,000
Icandance	4,000
Island Trust	1,900
Jacksons Lane	5,000
Muslim Youth Helpline	4,500
New Barnet Community Association	4,000
Orpheus Foundation Trust	2,000
Phoenix High School	1,000
Ragged School Museum	5,000
Royal Borough of K&C/Dance Showdown	5,000
SEAPIA	4,730
St John's CE Primary School	2,000
Stonegrove / Spur Road Youth Action Group	5,000
SWAY	5,000
Talacre Action Group Ltd	2,000
Tavaziva Dance	2,000
University College London	3,000
Volunteer Reading Help	5,000
West Euston Timebank	2,600
West Hampstead Women's Centre	1,500
West London YMCA	2,000
Wormwood Scrubs Pony Centre	1,615

Total £143,945

ACCESS TO OPPORTUNITY

Grants paid 2011/12	Amount £	Borough	Programme Area
Acton High School	25,000	Ealing	Children & Families
Brentside High School	25,000	Ealing	Children & Families
Carlton Primary School	38,500	Camden	Emotional Wellbeing
Children First Cluster of Schools	25,000	Harrow	Arts in Education
Christopher Hatton Primary School	24,000	Camden	Children & Families
Drayton Green Primary School	34,000	Ealing	Emotional Wellbeing
Edward Wilson Primary School	22,000	Westminster	Education & Learning
Featherstone High School	25,000	Ealing	Education & Learning
Glebe Primary School	27,000	Harrow	Children & Families
St Gregory's Catholic Science College	48,000	Brent	Children & Families
St Mary's Church of England High School	24,000	Barnet	Emotional Wellbeing
St Stephen's CE Primary School	16,000	H&F	Emotional Wellbeing
Wormholt Park Primary School	20,000	H&F	Emotional Wellbeing
Total	£353,500		



Main Grants approved 2011/12

ARTS IN EDUCATION

British Museum £100,000 over three years towards Talking Objects Collective

Cartoon Museum £8,000 pa for three years towards the Learning Programme

Chelsea Theatre £22,000 pa for three years towards the @WE project

Donmar Warehouse Projects Ltd £50,000 as capital towards the new education space

English National Opera £22,350 pa for three years towards Opera Squad

English Pocket Opera Company £25,000 towards the 'Ring Round the World' project

Guildhall School of Music and Drama Foundation £100,000 as capital towards the Milton Court building

Hampstead Theatre £25,000 towards the salary costs of a Creative learning practitioner

London Academy of Music and Dramatic Art £150,000 as capital towards the theatre and rehearsal studios extension

London Borough of Harrow £24,000 pa for three years towards the Harrow Arts Centre youth project

Lyric Theatre Hammersmith £150,000 as capital towards the Education Centre

Rambert Dance Company £13,000 pa for three years towards the Schools Engagement programme

Roundhouse Trust £20,000 pa for three years towards the Street Circus programme

S.P.I.D. Theatre Company £20,000 pa for three years towards the Living Film programme

Sadler's Wells Theatre £25,000 pa for two years towards the creative learning and community involvement programme, 'Compass'

Showroom Gallery £15,000 towards the Communal Knowledge programme

Soho Theatre £20,000 pa for three years towards the Soho Young Company

Victoria and Albert Museum £20,000 pa for three years towards the DesignLab project

Vocal Futures £20,000 towards the Young Ambassadors programme

Wallace Collection Education £20,000 pa for three years towards the Schools Programme

Westminster Abbey £20,000 towards the education programme

CHILDREN & FAMILIES

Abbey Community Centre £20,000 pa for three years towards salary costs

Brent Play £70,000 pa for three years towards core costs

British Afghan Women's Society £18,000 pa for two years towards the Afghani Women and Girls project

Calthorpe Project £15,000 pa for three years towards the Access to Nature project

Empowering Families £20,000 pa for three years towards family and parental support

Hestia £25,000 towards the Children and Families project in Brent and Ealing refugees

London Early Years Foundation £25,000 pa for three years towards the cost of a creche worker at Holcroft nursery

Newpin £20,000 pa for three years towards core costs

Shepherds Bush Families Project & Children's Centre £20,000 pa for two years towards the Children and Young People's service

Westminster Befriend a Family £20,000 pa for three years towards core costs

EDUCATION & LEARNING

Brent Play Association £25,000 pa for three years towards the Brent Supplementary School Partnership

English PEN £15,000 towards the "Big Writing for a Small World" project

National Numeracy Trust £154,600 over three years towards the Raising Achievement Initiative

Real Action £25,000 pa for three years towards core costs

Royal Borough of Kensington & Chelsea £15,000 pa for three years towards the Holland Park Ecology Centre Forest School

Springboard for Children £12,000 pa for three years towards St Matthew's School Literacy Centre

Unlocking the Future for Looked After Children £50,000 pa for three years for a joint initiative for Looked After Children with Brent, Ealing, Hammersmith & Fulham, Kensington & Chelsea and Westminster

Voluntary Action Westminster £25,000 pa for three years towards the Westminster Supplementary Schools Partnership

EMOTIONAL WELLBEING

Freedom from Torture £20,000 pa for three years towards Children and Family services

Fulham Primary School £17,500 pa for three years towards the Family Group Project in partnership with the School and Family Works organisation

Queens Park Community School £16,500 pa for three years towards therapeutic services

Red Balloon - NW London £12,000 pa for three years towards salary costs of a therapist

SPECIAL NEEDS & DISABILITY

ADHD & Autism Support Harrow £20,000 towards the Transition Project for young people with ADHD and Autism

Aspire £58,000 over three years towards the Multi-sports 4 All project

Bag Books £20,000 pa for three years towards core costs

Caxton Youth Organisation £23,000 pa for two years towards salary costs of a Junior Male Youth Worker

Contact a Family £15,000 pa for three years towards project costs

Harrow Association of Disabled People £20,000 pa for three years towards 'Transitions to Independence' project

Pursuing Independent Paths W9 £30,000 towards the Accreditation Project

SHAPE £8,500 pa for two years towards the Creative Transitions programme

Turtle Key Arts £8,000 pa for three years towards the Key Club

SPORT

African Physical Training Organisation £10,000 pa for three years towards core costs

Barnet FC Community Trust £20,000 pa for three years towards the Not Just Football! project

Capital City Academy £20,000 pa for three years towards the Table Tennis programme

QPR in the Community Trust £15,000 pa for three years towards developing the Kickz project in Brent

Stonebridge Boxing Club £30,000 pa for three years towards core costs

TRAINING

Institute of Contemporary Arts £58,000 over three years towards the ICA Academy Apprenticeships

Protégé DNA Ltd £30,000 pa for three years towards core costs

RAAD £20,000 pa for two years towards the Youth Media project

Resurgo £25,000 pa for three years towards the North Fulham Centre

Upper Room £10,000 pa for three years towards the UR4Driving project

YOUTH CLUBS & YOUTH ACTIVITIES

Access for Support & Development Centre £17,000 pa for three years towards Somali youth project

Barnet Carers Centre £7,000 pa for three years towards the Barnet Young Carers Centre

Castlehaven Community Association £20,000 pa for three years towards the Haven Youth Club

Coram's Fields £25,000 pa for three years towards the Music and Arts programme

Dalgarno Neighbourhood Trust £20,000 towards the youth project

Fitzrovia Youth in Action £20,000 pa for three years towards the salary costs of a youth participation worker

Harrow Club W10 £65,000 pa for three years towards core costs

Hornstars £25,000 pa for three years towards the salary costs of the youth coordinator

Kings Cross Brunswick Neighbourhood Association £25,000 pa for three years towards the Youth Programme

London Borough of Harrow £10,000 towards the Traveller Youth Group

Paddington Arts £20,000 pa for three years towards salary costs

Samuel Lithgow Youth Centre £25,000 pa for three years towards salary costs

Watford FC's Community Sports and Education Trust £25,000 pa for three years towards salary costs

Youth Action Alliance £20,000 pa for three years towards the 'Low Carbs' youth project

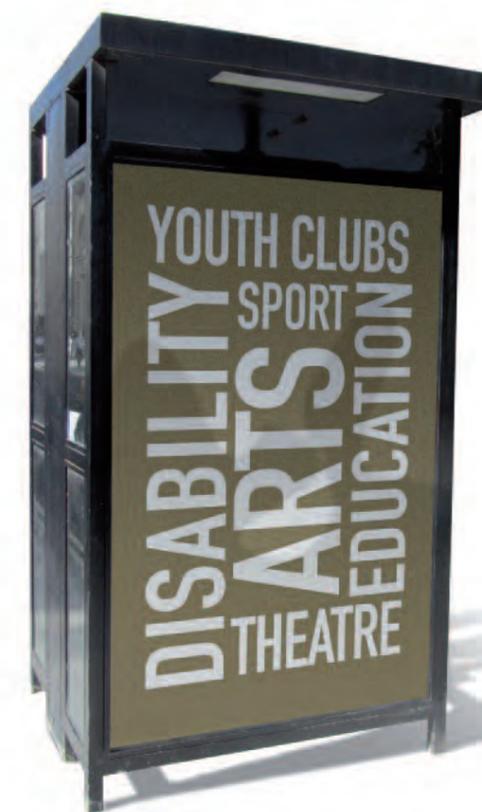
YOUTH ISSUES

Asian Women's Resource Centre £26,000 pa for three years towards the Young Women's Project

Egalitarian Trust £20,000 pa for two years towards the Theatre of Law project

Forward £20,000 pa for three years towards the London Young People Speak Out project

London Borough of Hammersmith & Fulham £50,000 towards the SOS project



1 yeoman farmer
2 roads
9 London boroughs
440 years
700,000 children
£65 million in grants

John Lyon, **1 yeoman farmer** from Harrow was granted a Royal Charter by Elizabeth I in 1572 to found a free grammar school for boys – Harrow School. The Charter anticipated that John Lyon would establish a separate trust for the purpose of maintaining **2 roads** from London to Harrow, now the Harrow and Edgware roads. In 1578 John Lyon provided an endowment in the form of a farm of some 48 acres in the area now known as Maida Vale for that purpose. Several hundred years later the income from the estate in Maida Vale continued to be paid to the various authorities that were responsible for the roads. In 1991 a Charity Commission scheme came into effect giving the Governors of Harrow School discretion to apply the income for the benefit of the inhabitants of **9 London boroughs** (Barnet, Brent, Camden, Ealing, Hammersmith & Fulham, Harrow, Kensington & Chelsea and the Cities of London and Westminster) – the boroughs served by the two roads. Now, **440 years** later we are proud to have supported **700,000 children** and supported them with **£65 million in grants**. John Lyon's Charity, Harrow School and The John Lyon School together make up the Harrow School Foundation governed by the Keepers and Governors of the Free Grammar School of John Lyon.



John Lyon's Charity is publishing a book, written by Nick Owen, Chairman of the Charity's Grants Committee (1991-95). The book tracks the increase in income generated by the estate and the transformation of the Charity into one of the major funders of activities for young people in West London. The Charity currently distributes income c£8million each year. The book will be published in May 2013. To register your interest please see the Charity's website www.johnlyonscharity.org.uk/news



Collaborating
 for Looked After Children



JOHN LYON'S CHARITY
PART OF THE HARROW SCHOOL FOUNDATION

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Registered Charity No. 237725

Pioneering

the Street Outreach Service

