

PAL

ANNUAL REPORT 2008/09

**CREATING
TIME AND
SPACE FOR
TALENTED
PEOPLE TO MAKE THE
BEST
WORK
OF THEIR LIVES**

The text is set against a dark blue background. The words 'CREATING', 'TIME AND', 'SPACE FOR', 'PEOPLE TO MAKE THE', and 'OF THEIR LIVES' are in white, while 'TALENTED', 'BEST', and 'WORK' are in a bright yellow-green. Silhouettes of people in various poses are scattered around the text, appearing to interact with it. For example, one person is sitting on the 'G' in 'CREATING', another is leaning against the 'T' in 'TIME', and others are standing or sitting near the bottom of the text.

PAL AND ITS WORK

**PAL researches, designs and delivers
Labs that are a catalyst for innovative
thinking and practice.**

We bring together talented and passionate professionals to address specific problems or gaps in development. We create the conditions in which people collaborate across disciplines, explore radical ideas, make new work and find new ways of working. Lab participants work together to challenge what they do and the contexts in which they work to produce long-lasting, tangible results.

All PAL Labs have artists at their heart. We offer artists opportunities to reflect on and extend their own creative practice by working in collaboration with people from disciplines, organisations and contexts they might not otherwise encounter. Time and time again, these collaborations have proved rewarding for all involved and produced rich and unexpected results.

Some of our Labs are the result of commissions. Some of them are our own programmes. We also undertake consultancy

and facilitation work for clients ranging from individual artists and companies to national and international agencies and research councils.

PAL was founded in 1989, initially to encourage new work with writers for theatre, opera, film and music theatre. Through this work, PAL developed a highly effective methodology that has made a substantial positive impact on individuals' practice. Following the success of this work in its first decade, the company created a series of Dance Labs in the UK, Multi-media Labs across Europe and Lab programmes in science and technology, in education and cultural policy. Details of all PAL's Labs to date can be found on our website. www.pallabs.org/portfolio/timeline

We are very proud of our substantial history of achievement, but we are not complacent. We continue to develop our work by seeking out new partners, new ways to make Labs and new people to make them with.

Based in London, PAL is a registered charity and company limited by guarantee and is an Arts Council England Regularly Funded Organisation.



In 2008/09
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109 artists, 73
of them new
to PAL

Siobhan Davies Studios,
photo by Peter Cook

**2008-09 was a busy year for us,
full of change and challenging work.**

After many years in central London, we moved to new office space in the delightful Siobhan Davies Studios in Southwark. It is a real pleasure to work in such creative surroundings – both the architecture and the company. Siobhan Davies Dance Company's strong links with the local community and locality are inspiring and we have started to explore how we might work together. We are already benefiting from the accessibility of the studios and meeting spaces and from the energy and artistic excellence and integrity of our fellow residents.

The office move was part of the continuing evolution of the company as a whole, driven by a new Business Plan, funded by ACE. It included redefining our team roles to make a stronger management structure. We also launched our new website, designed to explain our work and how to work with us with greater clarity and to open up conversations with PAL alumni and others.

The year was packed with Lab activity. Statistics don't reflect the depth and richness of our work but do, we think, show just how much we manage to make happen. We made ten residential Labs, with 215 participants from the UK, USA and Europe. In the Labs we worked with 109 artists, 73 of them new to PAL. We took UK artists to work in Germany

and the Netherlands and we collaborated with 24 partner organisations.

As always, the work we carried out opened new pathways for us. We are particularly proud of our Lab for Muslim artists who work in their communities to create resilience through a strengthened sense of identity. This introduced us to a whole new network of talented and dedicated artists and has already influenced our future work.

As well as designing and delivering Labs, we continued to research new Lab programmes. This involved many fascinating conversations with a whole range of individuals and organisations. Many seek us out, usually at the recommendation of someone who has experienced PAL's work first hand and we are terrier-like in hunting for people with whom we would like to work.

We are enormously grateful to all our adventurous and generous Lab participants, funders and commissioners in 2008-09, whose passion, talent and curiosity shaped each Lab and contributed to the onward journey of PAL.

The PAL Team:

Susan Benn, Founder Artistic Director
Cathy Bereznicki, Director Labs in Learning
Kathy Pimlott, General Manager



ARTISTS LEADING

Cultural Leadership programmes, which have been proliferating in recent years, tend to focus on management of the arts. Our take on cultural leadership is different and complementary. We are interested in exploring how artists can and should inform policymaking in all spheres of life through their practice. Our Artist as Leader Lab programme has already highlighted the fact that building professional understanding and trust between artists and policymakers needs to involve creative risk taking and experimentation. The continuing development of the programme includes making the dynamics of artists' engagement in policymaking through artistic practice better understood.

It's really a great privilege to get time to work with artists, literally, not just talk to them about their art or how they think they should be supported or how they can lead or influence policy. To work with them in creative ways probably helps answer all the foregoing.

Jim Tough, Acting Chief Executive, Scottish Arts Council:
participant, Artist as Leader Lab

Artist as Leader Review Lab

This Review Lab followed on from the first Artist as Leader Lab, held in Scotland in January 2008. Among the impressive, talented and challenging group of artists and policymakers were Roanne Dodds, then Director of the Jerwood Foundation; the poet Jackie Kay; three senior officers from the Scottish Government, including Jim Tough, the acting CEO of Scottish Arts Council; John Wallace, the Principal of the Royal Scottish Academy for Music & Drama and Chair of Conservatoires UK; and the Director of the International Futures Forum. The Review Lab took place at the RSAMD, Glasgow.

The Artist as Leader research team from Gray's School of Art, Robert Gordon University, has published its report, which contains new insights into artistic leadership, drawing on the experience of over 30 artists and policymakers. This can be downloaded from the PAL website: www.pallabs.org/portfolio/timeline/artist_as_leader_lab_08_01/

Pro-Active Communities Lab

PAL was commissioned to make a Lab primarily for Muslim artists, activists, cultural and youth policymakers. The participants responded to the UK government's controversial Prevent programme.

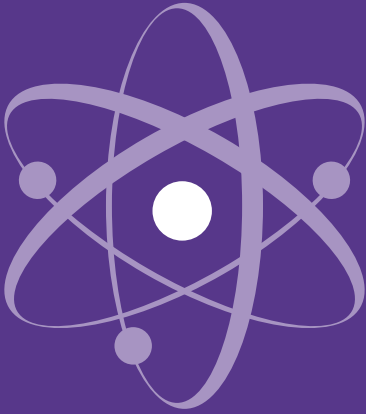
The Lab stimulated creative responses to questions and concerns voiced by the participants, most of whom had not worked together before, but who all work with young people. The Lab fostered new collaborations and a much-needed renewal of confidence and determination to engage the arts in community cohesion in imaginative ways.

This Lab was commissioned by Creativity Culture and Education with funding secured from the Office for Security and Counter Terrorism at the Home Office.

The colour and texture of the energy flow of the Lab... in which music, drama, storytelling, hands-on making and shaping, listening, thinking, crying and laughing created a three-dimensional experience that could be tasted, felt, heard, articulated, seen and remembered, was meaningful and life enhancing... we need to get beyond the largely superficial, sterile, fleeting and atomised exchanges and meetings that generally characterise the way in which we 'do business' and address issues, in favour of deeper, longer and more inclusive engagements and contemplations (like this).

Luqman Ali, Director Khayaal Theatre Company: Lab Director, Pro-Active Communities Lab





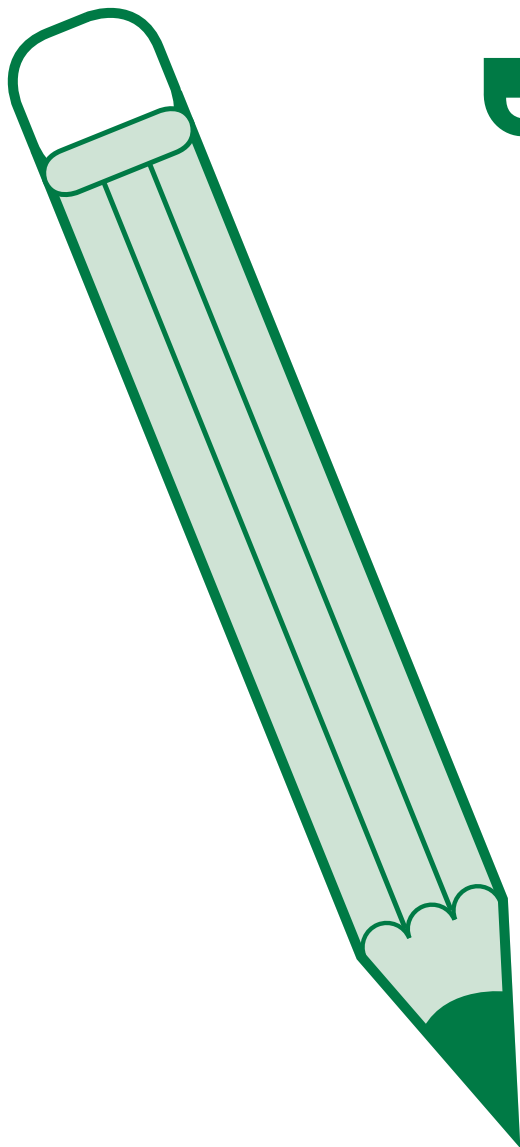
LABS IN LEARNING

Labs in Learning

Since 2001 PAL has produced 23 Labs in Learning, involving nearly 500 teachers, teacher-educators, policymakers in education and curriculum specialists. The Lab impact on teachers has been enduring: seven years on, those who took part in PAL's early Creative Science Teaching Labs still tell us of improved test results and inspections. Teachers who attend Labs go on to disseminate the work to their peers back in school.

In 2008-09, we continued to develop and diversify our work in education and learning, engaging artists, designers, architects and other creative specialists. We addressed national, regional and individual challenges in four commissioned Labs. Three of these Labs were focused on how to encourage young people to take up science, technology, engineering and maths (STEM) as courses of higher-level study.





This process generated enough ideas, concepts and paradigms to keep us going for another couple of years.

Cris Edgell, NCC Project Director: participant, STEM Fluency Lab

STEM Fluency Lab

We were asked by the Nuffield Curriculum Centre to design and deliver a Lab to kickstart the creative thinking for a new Key Stage 3 project embracing the STEM subjects. Teachers, inspirational artists and scientists, and curriculum developers worked, ate, argued and laughed together for five exhilarating and highly productive days. They developed prototype resources and approaches to encourage cross-curriculum, pupil-centred learning. The on-line collaborative resources are now being trialled in schools in the NCC network.

KICKSTARTING CREATIVE THINKING



TRANSFORMING CREATIVE CAPACITY

STEM Fluency Lab (East Midlands)

PAL was commissioned by Ignite working in collaboration with Creative Partnerships, to design and deliver part of a three-year programme. The programme, called Ignite, is funded by the East Midlands Development Agency. It aims to engage young people, as well as teachers, scientists and artists, to encourage creative thinking skills in relation to STEM and encourage and promote perceptions of STEM subjects and careers as diverse, creative and rewarding.

The PAL Labs are designed to transform teachers' capacity for creativity across their subject specialisms. The first of the three Labs was held in 2008 and provided an intense and multi-disciplinary experience. 17 teachers were joined by scientists, science communicators and artists for five days of enquiry, invention, devising and sharing outstanding practice. Following the Lab, participants were supported by structured co-mentoring. Over the three years, 60 teachers and 30 artists and scientists will take part in this inspiring programme.

The Difference Engine Lab

Creative Partnerships Manchester had been asked to produce a new learning experience and resource, based around theatre companies Walk the Plank and Thingumajig Theatre's play **The Difference Engine**, which premiered at the Manchester International Festival in July 2009. CP asked PAL to get the collaboration process between artists and teachers off to a flying start. Our three-day Lab gave them the confidence to work together to explore the themes of **The Difference Engine** and to develop ideas. Following the Lab, each of the six schools taking part in the collaboration designed and tested a creative learning project based on the performance and linked to the science, technology and maths curricula. These case studies, packaged with a DVD of the performance and advice, support and resources to enable teachers to run their own projects, were launched in November 2009.

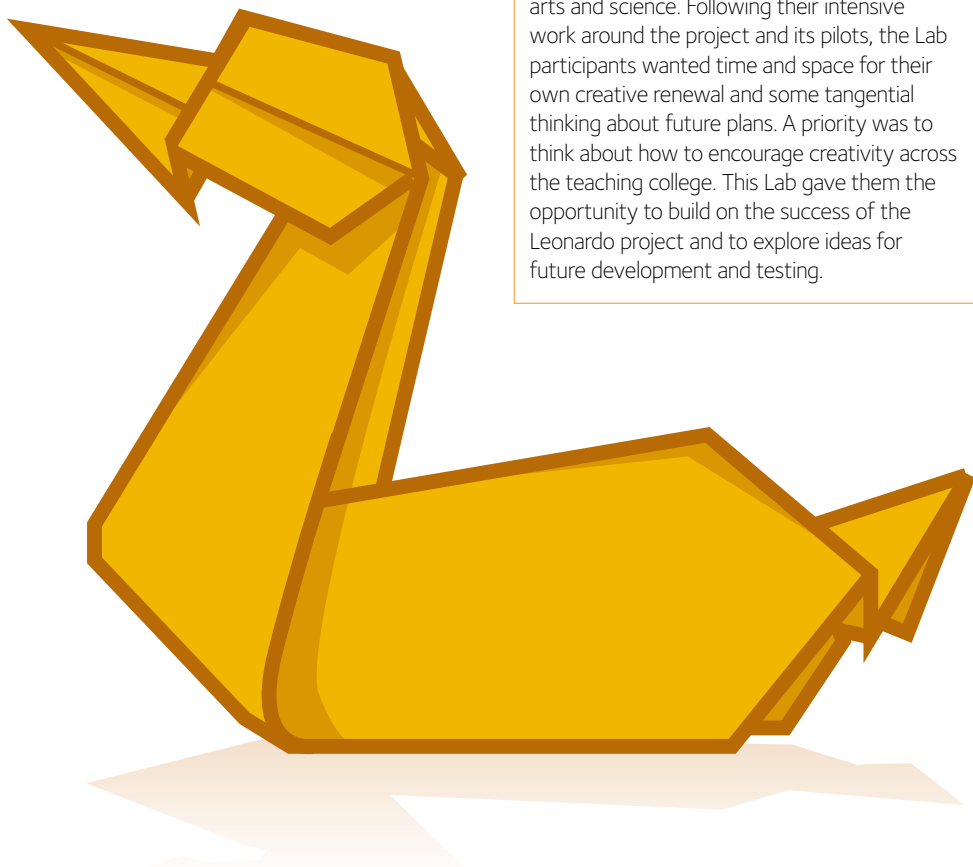
I'd lost something and now I've found it again. The Lab changed me as a person – ethically and philosophically. It has re-sourced me.
Teacher: participant,
The Difference Engine Lab

COLLABORATIVE LEARNING EXPERIENCES

ENCOURAGING AND EXPLORING NEW IDEAS

Creative Exploration Lab

This Lab took place in Belfast, with lecturers from Queen Mary's and teachers from three schools in Belfast, Renfrew and Swansea. They had all been involved in the Leonardo Effect project, a new form of interdisciplinary teaching, recognizing commonalities between arts and science. Following their intensive work around the project and its pilots, the Lab participants wanted time and space for their own creative renewal and some tangential thinking about future plans. A priority was to think about how to encourage creativity across the teaching college. This Lab gave them the opportunity to build on the success of the Leonardo project and to explore ideas for future development and testing.



SCREEN LABS FOR PROFESSIONAL WRITERS

Screen Labs

Since 1990, PAL has been producing screenwriting and script development Labs for talented professional writers. This work continues and attracts commissions from film schools and production companies. In addition, PAL has pioneered the development of high quality cross-platform media for young people in the UK and overseas through the European Pygmalion Programme.

The results of the Lab are already very impressive but I am sure that this week will inform the writers' practice over the whole course and possibly over their whole careers.

Dee Meaden,
Programme Manager,
Met Film School

Pygmalion Plus

This was the sixth year that PAL delivered the European Pygmalion Plus programme. Pygmalion Plus is the only programme for children's cross-platform media in Europe. It is a complex organisational challenge, particularly in marshalling committed European partners who, for this year, were Primehouse (Germany), Cinekid (Netherlands), Katapult Film (Hungary), and BUFF (Sweden). The annual programme comprises two Labs, which were held in Germany and Amsterdam. Both Labs featured internationally respected sector mentors and a fine company of British actors working with the 17 participants from across Europe on developing their film, tv, animation and cross-platform media projects. Exciting developments begun this year include a Lab in India for Indian screenwriters writing for children.



In 2008/09, we also developed plans to take Pygmalion to India in 2009/10, with the support of the MEDIA International Fund. We were delighted to receive the endorsement of Simon Beaufoy, the Oscar-winning screenwriter of **Slumdog Millionaire**:

I have always been a huge supporter of the PAL Screen Labs. I have taken part in them as writer, tutor, and visiting speaker and cannot speak highly enough of a process that both refines the script and the screenwriter in equal measure.

The guiding principles of PAL Screen Labs mean that the writer not only walks away with a much clearer vision of their project, but most importantly, also with a vision of how they can pursue their life and their writing career. PAL doesn't just improve a single script, it nurtures the writer for the next script and the one after that. I was so excited when I heard that PAL was setting up a new Lab programme in India. There are a million new Indian stories to tell and just as many ways to tell them. This is an incredible opportunity to make films that reach beyond the ambitions of Bollywood, to tell real stories about real people that can still move, provoke debate – and make money at the box office! I can think of nobody better to nurture this amazing potential than PAL.

New Writers Lab

The Met Film School commissioned this Lab as part of their New Writers Scheme, funded by Skillset. The scheme offered comprehensive support to emerging talented writers to develop scripts over a period of 12 months. Ten projects were chosen by open competition.

The Met turned to PAL to design and deliver an intensive residential script development Lab for all the writers. PAL brought together internationally respected mentors and a troupe of experienced and talented actors to work with the writers over seven immensely productive days. The whole scheme is now complete and one of the projects has already been optioned for production.

PAL Accounts

			Total	
	Unrestricted Funds	Restricted Funds	Year ending 31 March 2009	Year ending 31 March 2008
	£	£	£	£
Income				
Donations, grants and similar incoming resources	127,267	266,223	393,490	364,652
Activities for generating funds	16,271	–	16,271	21,805
Investment income	4,434	–	4,434	4,666
Total	147,972	266,223	414,195	391,123
Resources Expended				
Charitable activities	130,880	266,704	397,584	393,469
Governance costs	3,239	–	3,239	3,111
Total	134,119	266,704	400,823	396,580
Net incoming/(outgoing) resources	13,853	(481)	13,372	(5,457)
Balance Sheet				
			2009	2008
Tangible Fixed Assets			288	3,088
Current Assets				
Debtors			47,496	72,471
Cash at Bank and in Hand			133,973	75,924
Total Current Assets			181,469	148,395
Creditors: Amounts falling due within one year			87,204	70,302
Net Current Assets			94,265	78,093
Total Assets Less Current Liabilities			94,553	81,181
Funds				
Unrestricted Funds			93,858	79,748
Restricted Funds			695	1,433
Total Funds			94,553	81,181

The figures represented here relate to the financial year ending 31 March 2009. A copy of the full Audited Accounts can be obtained from the PAL office.

From the Chair of the Board of Trustees

This year sees the 20th anniversary of the establishment of PAL, a considerable achievement indeed. Our anniversary coincides with an exceptional year for PAL, with many new Labs and commissions being developed. Our work and partnerships go from strength to strength and the tireless work of the team in seeking out the best creative talent across the UK and beyond continues to be inspirational. PAL's work changes the creative and artistic lives of those engaging with the organisation.

Our move to the amazing Siobhan Davies Studios signals a new phase for PAL's development and promises a great start to the next 20 years.

I would like to thank my fellow trustees for their advice and encouragement and for their stalwart support of PAL.

Clare Lovett

PAL Board of Trustees 2008-09

Nick Bingham
Hilary Hodgson
Bob Lockyer
Clare Lovett (Chair)
Paul Newman
Mark Phillips
Joanna Reesby
Mahlet Getachew Zimeta

PAL Team

Susan Benn, Founder Artistic Director
Cathy Bereznicki, Director Labs in Learning
Kathy Pimlott, General Manager
Jenny Wang, Finance Manager

PAL Lab Directors 2008-09

Luqman Ali
Helen Clare
Anne Douglas
Ray Mathias
Steve Measure
Tim Nunn
Eugene Skeef
Jenny Thompson
Zoe van Zwanenberg

We are very grateful for the support of our funders and commissioners in 2008-09

Arts Council England, Cultural Leadership Programme
Arts Council England, London
BUFF (Sweden)
Cinekid (Netherlands)
Creative Partnerships Manchester
Creative Partnerships Nottingham
Creativity Culture and Education
East Midlands Development Agency
European MEDIA programme
Film I Skane (Sweden)
Ignite Futures
Jerwood Foundation
Katapult Film (Hungary)
Met Film School
MFG-Baden Württemberg (Germany)
Nuffield Curriculum Centre
Primehouse (Germany)
Queen Mary's College, Belfast
Scottish Arts Council
Skillset
UK Film Council
University College London
Wellcome Trust



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