

# The City Bridge Trust

## Bridging Divides: Application for a grant



### About your organisation

#### Organisation Details

Name of your organisation: <b>Headway East London</b>	
If your organisation is part of a larger organisation, what is its name?	
In which London Borough is your organisation based? <b>Hackney</b>	
Contact person: <b>Mr Ben Mills</b>	Position: <b>Director of Development</b>
Website: <b><a href="http://www.headwayeastlondon.org">http://www.headwayeastlondon.org</a></b>	Social Media Accounts:
What Quality Marks does your organisation currently hold?	

#### Legal Status

Legal status of organisation: <b>Registered Charity</b>			
Charity Number: <b>1083910</b>	Company Number: <b>3998925</b>	CIC Number:	Bencom Number:
When was your organisation established? <b>19/02/1997</b>			
<b>Aims of your organisation:</b> Our Mission is to support people affected by brain injury. Our Vision is building a society where people with brain injury are valued, respected and able to fulfil their potential to lead full, active lives. Under these broad umbrellas, we have established a set of services that offer support from the earliest stages (while survivors are still in hospital) and over the long term (because brain injury is a long-term condition and there is a lack of alternative support). Beyond the provision of support, we aim to demonstrate the immense value represented by people with brain injuries and disabled people in general. Through our cultural and occupational projects we aim to find opportunities for our members to demonstrate their skills, wisdom and talent, and to challenge the stigma attached to neurological disability. We aim to show brain injury as a culturally and socially valuable experience - a source of learning and creativity with implications for our understanding of human nature.			

**Main activities of your organisation:**

We currently run a community centre at our headquarters in Hackney which hosts c.150 brain injury survivors every week with an emphasis on supporting engagement with cultural, creative and community-building projects. These include our art studio (Submit to Love Studios), our kitchen (Headway Eats), and our life stories project (Who Are You Now?) and music projects. As part of the day service we offer a range of optional therapies as well as advice and advocacy provided on a one-to-one basis by our Coordinator team. Our Case Work Team supports a further c.500 people per year who are not members of the Day Service through our Lottery-funded early Intervention programme at local hospitals and in the wider community. Our Support Work Service is available to people who need support in their homes, both those who are members of our Day Service and those who aren't.

**Your Staff & Volunteers**

Full-time:	Part-time:	Trustee/Board members:	Active volunteers:
<b>19</b>	<b>21</b>	<b>12</b>	<b>47</b>

Do you have a Safeguarding policy? **Yes**

**Are the following people in your organisation subject to DBS checks?**

Paid Staff <b>Yes</b>	Volunteers <b>Yes</b>	Trustees / Management Committee Members <b>No</b>
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**Property occupied by your organisation**

Is the main property owned, leased or rented by your organisation?	If leased/rented, how long is the outstanding agreement?
<b>Leased</b>	<b>2028</b>

**Environmental Impact****What action have you taken in the past year to progress environmentally sustainability principles and practice?**

Our centre kitchen uses surplus supermarket ingredients supplied by Fare Share that would otherwise go to waste. Cooking for everyone in-house reduces carbon footprint by eliminating additional deliveries. All of our staff use public transport and many of them cycle to work. Our clients either use public transport or group transport from a local provider. We re-use equipment and furniture routinely, and find responsible ways of disposing of unwanted items wherever possible (our area is well served by second-hand shops). We understand that one of the most effective ways to address carbon emissions is to inquire after divestment possibilities with our pensions provider. We use stakeholder pensions with the option of ethical investments but since our policy provider was bought-out last year we will be inquiring about any changes to their approach. We bank with Unity Trust and the Charity Bank, both self-described ethical providers.

## Finance Details

### Organisation Finances

	Year of most recent audited / examined accounts	Current financial year forecast	Next financial year budget
End of financial year date	31/03/2018	31/03/2019	
Grants & donations:	£502,893	£368,536	£0
Earned income:	£1,370,317	£1,438,698	£0
Other income:	£31,967	£0	£0
<b>Total income:</b>	<b>1,905,177</b>	<b>£1,832,234</b>	<b>£0</b>
Charitable activity costs:	£1,679,174	£1,862,316	£0
Cost of raising funds:	£51,095	£51,169	£0
Other costs:	£0	£0	£0
<b>Total expenditure:</b>	<b>£1,730,269</b>	<b>£1,913,485</b>	<b>£0</b>
Free unrestricted reserves held at year end:	£594,252	£546,919	£0

#### **What is your organisation's reserves policy?**

The trustees' policy is to maintain unrestricted reserves at a level that allows for:

- Efficient management
- A buffer for interrupted services
- Possible future relocation
- Service development
- Winding-up costs in the event of significant loss of income/increases in costs.

The charity's approach in the event of significant income reduction/cost escalation would be to continue to provide a service to as many people as possible by modifying services in a planned way to meet the new situation, while at the same time seeking alternative funding.

For your most recent financial year, what % of your income was from statutory sources?

**71-80%**

#### **Organisational changes**

Describe any significant organisational changes to your structure, financial position or core activities since the date of your most recent accounts.

**We have recruited a new Chair of our Board of Trustees.**

## Grant Request

Which of the Trust's programmes and priority areas will your application deliver?  
**Connecting the Capital/Arts, sports, health and/or well-being projects for disabled people**

Which of the programme outcome(s) does your application aim to achieve?

Please describe the purpose of your funding request in one sentence.

**To continue the ground-breaking work of Headway's art studios, Submit to Love Studios for a further two years.**

When will the funding be required? **01/04/2019**

Is this request to continue work that is currently funded or has been funded in the last year by:

City Bridge Trust?

Another funder? (if so which)

**Yes**

How much funding are you requesting?

Year 1:	Year 2:	Year 3:	Year 4:	Year 5:
<b>£58,571</b>	<b>£60,579</b>	<b>£0</b>	<b>£0</b>	<b>£0</b>

**Total Requested: £119,151**

**What 3 main differences or outcomes do you want to achieve through your funding proposal?**

Increased wellbeing (self-esteem and mood) for 70 artists: evidenced by self-report in questionnaires and interviews; also demonstrated by participation in the studio, expansion of individual portfolios, public speaking. (Reducing Inequalities).

Increased exposure and professional development for 70 artists: 60 artists will be exhibited at public venues in London; 4 artists will hold residencies at partner studios; 10 artists will be featured in the national press and/or industry publications; sales revenue will total £30k over 2 years. (Enabling voice and representation).

Increased public awareness: 8,000 people will see work by the artists online, in print, on merchandise or at gallery exhibits. Members of the public will report increased understanding of disability, brain injury and the contribution of artists with disabilities. (Enabling voice and representation).

**What are the main activities or outputs you will deliver to achieve these differences?**

Art making: 70 people with brain injuries will access the art studio every week; 40 will attend at least one full day every fortnight; the programme will include painting, drawing, sculpture, print making, rug making, ceramics, textiles, poetry and writing, and a range of outings to art galleries and museums.

Professional development: 6 artists will take part in professional development workshops at Autograph ABP gallery; 2 will hold residencies at Could Be Good studio in Deptford; 4 artists from mainstream backgrounds will run workshops at Submit To Love Studios, introducing new techniques and supporting skill development.

Exhibitions and public engagement: 12 artists will be exhibited/run public workshops at Hart Club, the Barbican, South Bank Centre or Wellcome Collection; 15 will feature in our arts magazine, Matter; 30 will be featured in It's Nice That magazine or other industry publications; 10 will have work developed into merchandise.

## You and your grant request

### **What, specifically, are you applying for (your project)?**

We are requesting £119,151 To extend the support offered by CBT to our art studio, Submit To Love for a further two years. The requested funds include contributions to the salaries and fees of:

- The staff and volunteers who support the artists in the studio
- The Director of Development who oversees the project
- The Communications Manager and the Communications and Fundraising Assistant who help to promote the work
- Our new Public Engagement Officer whose focus will be on finding new audiences and establishing relationships with new organisational partners
- Designers and consultants who will help us with develop new merchandise

The funding would allow us to extend the benefits of this project and consolidate its impact on beneficiaries, with an emphasis on increased exposure for the artists, enhanced collaboration with partner organisations and more ambitious public engagement.

### **How will the project described achieve your stated outcomes?**

This project supports BI survivors to rebuild wellbeing through practical, creative, community-embedded activity. It links quality of life with identity, confidence, friendship, and creative occupation (an approach supported by extensive research e.g. Steadman-Pare et al, 2001; Fergus et al, 2008; Ylvisaker et al, 2008; Gracey & Ownsworth, 2008; Levack, 2014; and by our own surveys in 2016 and 2018). The project also directly empowers its participants by giving them the opportunity to adopt roles, build capacity as professionals, and establish new streams of income ? all contributors to wellbeing. Finally, the project places the artists at the centre of HEL?s communications and development strategy, aligning wider goals with their talents and ambitions ? an approach that has helped secure a wide audience during the first three years of CBT funding.

### **How do you know there's a need for this work?**

BI survivors need to be engaged in communities where their wellbeing is secured and their vulnerability and exclusion are mitigated. 20% of HEL clients live in isolation due to family breakdown; 68% present with social and financial problems (homelessness, debt, victimisation); 100% are long-term unemployed. Given the high rates of social stigma attached to BI (Ralph and Derbyshire, Brain Injury, 2013), the hostile political narrative about disability and the fact that disabled people represent just 2% of the arts workforce (Arts Council 2015), there is an urgent need for projects that challenge negative public perceptions and remove barriers to the arts. There is also a political need for more projects using an inclusive arts approach because they can ??help us to re-vision how we see the world, how we value people and what we understand as intelligence? (Fox and McPherson 2015).

**How will the work be delivered - specifically, what will you do?**

We will continue to open the art studio every weekday with support from three existing staff members and a team of volunteers. We will undertake a number of projects, supported by existing staff, that further the original funded activity:

- A merchandise development project (involving external designers)
- A promotions project with a series of articles in a popular arts magazine (supported by Communications Staff)
- Exhibitions with large gallery partners

Our new Public Engagement Officer will offer additional facilitation and support where existing studio staff cannot, connecting beneficiaries with new audiences and supporting them to take up more opportunities outside the studio:

- A sequence of professional development workshops
- Individual artist residencies at partner studios

We will approach our institutional contacts about promoting, selling and exhibiting work ? including the Wellcome Collection, the South Bank Centre, and the Barbican.

**Why are you the right organisation to do this work?**

We have a 20-year track record supporting people with brain injuries to rebuild their identities through occupation. 100% of HEL's art studio participants say it improves their mood and 91% say it improves their confidence (2016 survey), two factors strongly associated with good outcome after BI (Whitnall et al 2006; McMillan et al 2014). In a broader survey of our clients, 94% say that Headway helps them do something they are good at, and 39% spontaneously name art as the thing they are good at. We also have established contacts in the art world including Autograph ABP gallery, Hart Club Gallery, Could Be Good Studio and It's Nice That Magazine, all of whom have agreed to partner with us on the project. Our greatest asset is our community of artists who nurture, enhance and communicate the culture of creativity and collaboration that is at the heart of the studio's success.

**How does your work complement and not duplicate other services within your area?**

The other Headway group that does exist in our catchment does not offer regular hours, a dedicated venue or a consistent art programme. Aside from this one other small non-profit group, there are no other organisations offering long-term, holistic support to the brain injury client group in inner London. We place an emphasis on being accessible to people with traumatic brain injuries (as well as e.g. stroke), a group known to be typically harder to reach and accommodate. We have also shown success in attracting and retaining younger clients ? again, usually harder to reach. This makes our service unique not only in its offer but in its success in reflecting the diversity of the population of brain injury survivors in the community.

**How will you ensure that your project will hear and represent the views and needs of disadvantaged people and/or diverse communities?**

As a visual arts project, the studio creates a range of accessible channels for self-expression and is inclusive of people with a great variety of support needs, including those with no verbal communication and very limited movement. It is also culturally inclusive, with artists from ethnic, social and economic backgrounds that reflect the diversity of the boroughs in our catchment. We are committed to our coproduction practice, incorporating beneficiaries into all aspects of the organisation and treating them as partners in its progress. Our monthly creative planning meetings include staff, volunteers and artists and our new Public Engagement Officer supports the artists to take a central role in our development strategy, seeking opportunities for them to exhibit and speak publicly about their work with wide audiences and at high-profile venues.

**How does your project engage and empower individuals and/or communities to come together on this issue? Will you be working with people who are particularly excluded?**

Survivors of brain injuries are among the most disadvantaged people in the community with a high incidence of secondary mental and physical illness and a significant rate of social and economic exclusion. Over 60% of our clients come to us at referral in the midst of social or economic crisis (e.g. homelessness, debt, family break-down) and 100% are excluded from formal employment in the long term. Six of the boroughs in our catchment are in the lowest 33% nationwide for adult engagement in the arts (Arts Council, 2016). Through our partnership with Hart Club and others, we also hope to promote greater collaboration between our own studio and other studios supporting disabled artists in London something we feel could be of huge value in the promotion of the rights, talents and needs of people with disabilities.

**Is the focus of your project meeting an already identifiable need (acute or otherwise) or are there elements which are preventative and/or incorporate early action?**

This project is lowering barriers to participation in arts and culture, helping survivors develop new roles and positive identities, and embedding them in a supportive community, all of which help to prevent the development of secondary mental and physical health problems. It has been developed from a view of BI survivors as whole people, rejecting the idea that their problems can be solved through time-limited treatments and focussing instead on sustainable, real-life, practical transformations. The project helps to lessen the impact of already-identified challenges, helping BI survivors recover from anxiety and depression and gain hope for the future.

**Who might you need to work closely with in delivering this project - whether before, during or afterwards?**

The project will rely on a number of partnerships for its success:

- The professional development workshops with Autograph ABP and the artists residencies at Could Be Good will help artists build capacity
- Hart Club and Could Be Good will help develop and sell merchandise that will promote the studio and raise income
- It's Nice That Magazine will provide coverage and exposure

We also plan to maintain and build upon our relations with large cultural partners. We have committed to running the public workshop at the Barbican Gallery's Public View evening in January 2019 (an evening showing of the current Modern Couples exhibit) and hope to develop further collaborations with the Gallery. We are in contact with a curator at the Wellcome Collection who has said they would like to feature at least one of our artists at an exhibition planned for 2020.

**Our aim as a funder is to help people move positively between any of the four stages of Surviving, Coping, Adapting and Thriving. For your project at which of these stages will most people begin their journey?**

The majority of the artists working in the studio are somewhere between the stages of Coping, Adapting and Thriving, using their creative work as the driver of transition between these stages. Some are engaged in the work primarily as a form of therapy, helping to improve mood and reduce anxiety, and to help stabilise an otherwise chaotic and disrupted sense of self. Others are practicing art with an audience in mind: building followings and starting to earn supplementary income from the sale of their work. For a large proportion, their motives combine the therapeutic (Coping) and the occupational (Adapting/thriving).

**Will there be any elements of this project that will help you or your beneficiaries to reduce your environmental footprint?**

The art studio has a policy of recycling and reusing materials. A majority of our art is made using waste card and paper from a local framer and print shop. When we can't use donated material, we find responsible ways of disposing of it ? e.g. this year we passed on a donation of 2 pallets of unsuitable art equipment to a organisation that distributed it to schools in Ghana. This year we also collaborated with Cell Projects on an artwork made entirely out of litter collected from the local area. The lunches eaten by the artists every day are cooked by our kitchen project using surplus supermarket food distributed by Fare Share. We intend to ask the transport company that brings our clients to the centre for their emissions-reduction strategy ? an area where significant carbon savings could be made.



## Funding required for the project

### What is the total cost of the proposed activity/project?

Expenditure heading	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Studio manager salary (4 days/week)	31,226	32,369	0	0	0	63,595
Studio coordinator salary (21 hrs/week)	17,608	18,255	0	0	0	35,863
Studio coordinator salary (28 hrs/week)	18,023	18,693	0	0	0	36,716
Merchandise designer (8 days at £250/day)	2,000	2,000	0	0	0	4,000
Project management (10% of Director of Development salary)	2,479	2,557	0	0	0	5,036
Public Engagement and Marketing costs (inc salaries)	18,935	19,576	0	0	0	38,510
Visiting artists residencies and workshops	2,400	2,400	0	0	0	4,800
Website, IT, art materials and exhibitions	14,000	14,000	0	0	0	28,000
Premises rental costs	17,500	17,500	0	0	0	35,000
<b>TOTAL:</b>	<b>124,171</b>	<b>127,349</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>251,520</b>

### What income has already been raised?

Source	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Art sales and workshop fees	18,000	20,000	0	0	0	0
Worshipful Company of Art Scholars	3,000	3,000	0	0	0	0
<b>TOTAL:</b>	<b>21,000</b>	<b>23,000</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>

### What other funders are currently considering the proposal?

Source	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Network Rail Charitable Trust	7,913	0	0			7,913
Green Hall Foundation	4,700	4,700	0			9,400
<b>TOTAL:</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>

### How much is requested from the Trust?

Expenditure heading	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Studio Manager (3 days/week)	23,419	24,277	0	0	0	47,696
Studio Coordinator (2 days/week)	11,739	12,170	0	0	0	23,909
Director of Development (10% salary)	2,479	2,557	0	0	0	5,036
Communications Manager (10% salary)	3,155	3,254	0	0	0	6,409
Communications Assistant (20% salary)	4,506	4,673	0	0	0	9,179
Public Engagement Officer (30% salary)	10,274	10,649	0	0	0	20,922
Public engagement and marketing materials	1,000	1,000	0	0	0	2,000
Merchandise designer fees	2,000	2,000	0	0	0	4,000
<b>TOTAL:</b>	<b>58,571</b>	<b>60,579</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>119,151</b>

## Who will benefit?

How many people will directly benefit from the grant per year?

**90**

In which Greater London borough(s) or areas of London will your beneficiaries live?

**London-wide**

Does this project specifically target any groups or communities?

**Yes - please enter details below**

This project will specifically work with the following age groups:

**16-24/25-44/45-64/65-74/75 and over**

This project will specifically work with the following gender groups:

This project will specifically work with the following ethnic groups:

**Mixed / Multiple ethnic groups**

If Other ethnic group, please give details:

This project will specifically work with Deaf and disabled people:

**Yes**

This project will specifically work with LGBTQI groups:

**No**

This project will specifically work with other groups or communities:

How will you target the groups/communities you have identified? What is your expertise in providing services for these groups?

**We have a 20 year track record of working closely with survivors of brain injury and strong links with statutory referrers.**

Are there any groups or communities you think your organisation will find hard to include through this project?

**Yes - please specify**

If yes, please specify which groups or communities? Where possible using the categories listed above.

**LGBTQIA. We have recently committed ourselves to examining and improving our accessibility to this group who are affected by discrimination on the basis of gender and/or sexuality. We know anecdotally that some of the cultural norms of our wider client group make our community less inclusive for LGBTQIA people.**

If yes, what steps will you take to make your services accessible to and meet the needs of the groups/communities you have identified?

**We are at the beginning of planning a range of interventions to safely open dialogue and promote an LGBTQIA+ culture. We would happily update CBT when we have made more progress on this!**

### Declaration

I confirm that, to the best of my knowledge, all the information I have provided in this application form is correct. I fully understand that City Bridge Trust has zero tolerance towards fraud and will seek to prosecute and recover funds in every instance.

Please confirm: Yes      Full Name: **Ben Mills**

Role within                      **Director of Development**  
Organisation: