

# 2021–2022 Annual Review

**The National Saturday Club** gives 13–16-year-olds nationwide a unique opportunity to study subjects they love for free, on a Saturday at their local university, college or cultural institution.

Supported using public funding by

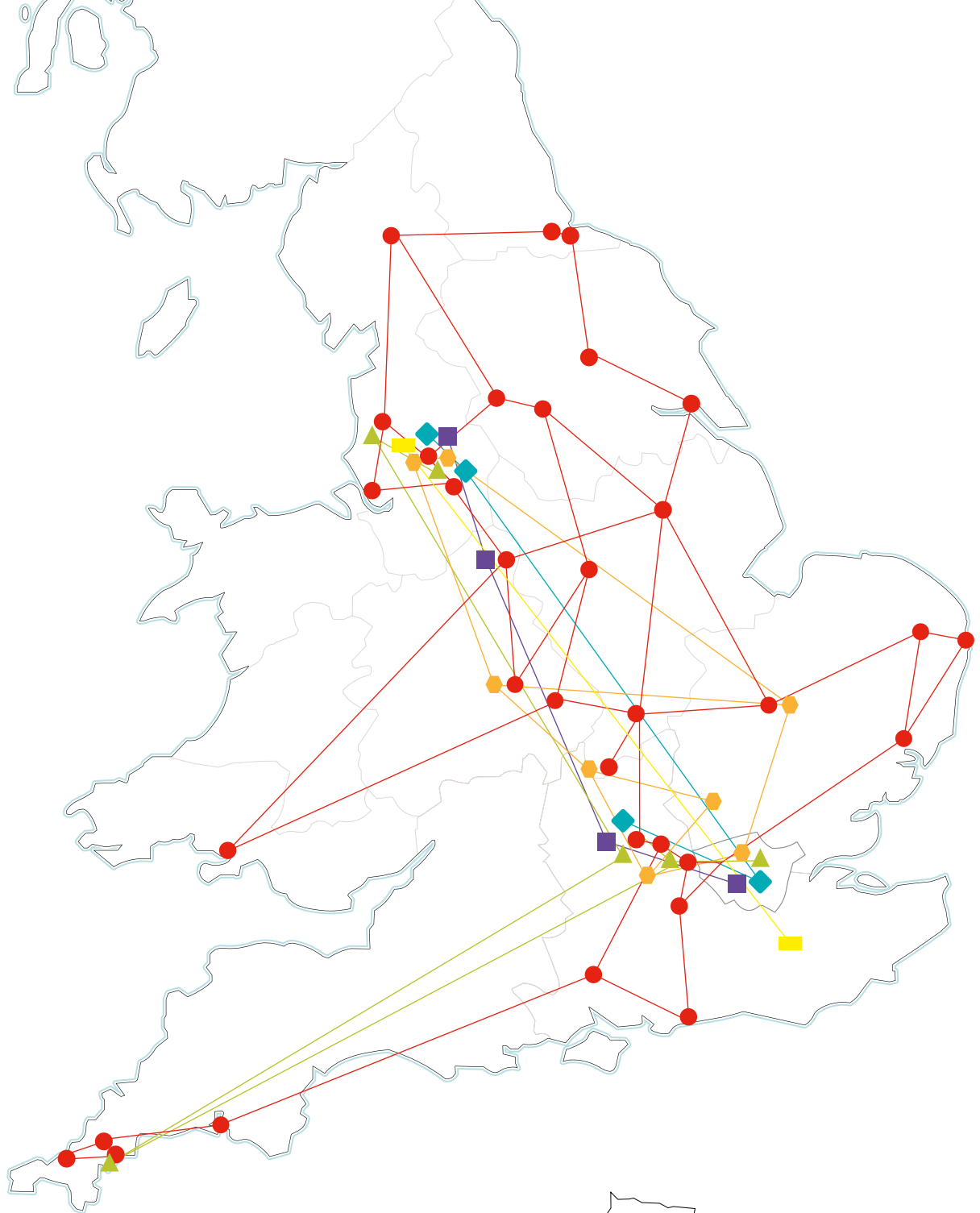
**National Saturday Club** members attend weekly Saturday classes led by expert tutors in their local community, and take part in national events throughout the year including visits to leading cultural institutions; Masterclasses with industry; a Summer Show exhibition of all Club members' work; and a Graduation Ceremony. A remarkable national network of further education, higher education, the cultural sector, and industry works together in partnership to deliver these enriching extracurricular activities.

With a particular focus on engaging young people from disadvantaged backgrounds and underrepresented communities, the National Saturday Club's established model has proven impact. The programme offers a transformational opportunity to build versatile and creative skills, develop confidence and discover pathways to further study and future careers.

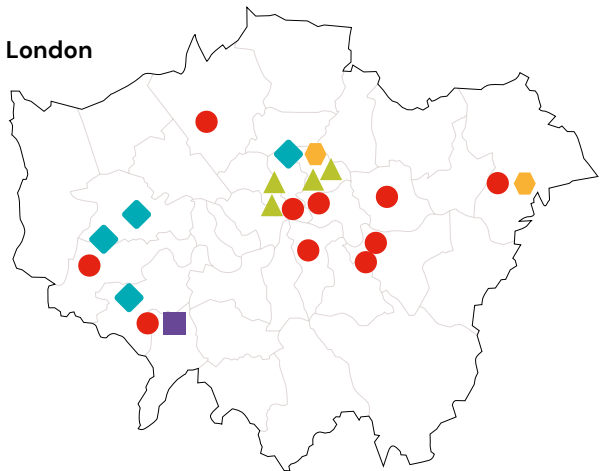
**“Just imagine if every  
13–16 year old in the country  
had the opportunity to attend  
free Saturday classes”**

**John and Frances Sorrell, Founders**

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London



# A National Network

- Art&Design
- Science&Engineering
- ▲ Fashion&Business
- Society&Change
- ◆ Film&Media
- ◆ Writing&Talking

# Foreword from Sir Nigel Carrington

Chair of the Saturday Club Trust, Board of Trustees

Sir John and Lady Sorrell, through The Sorrell Foundation, launched the Saturday Club initiative in 2009 to fill a huge gap in the life opportunities of thousands of young people. In those early days they were not only passionate advocates but also, crucially, personal funders of the charity, building on their own knowledge, passion and understanding of the power of creativity to empower young people to make life choices that would not otherwise have been open to them. Some years later, as the results of the initiative became more widely known across education and government, the Saturday Club Trust was formed to take over and drive forward the work with generous support from Arts Council England and an increasingly broad range of partners and philanthropic supporters.

As Vice-Chancellor of University of the Arts London, I had seen at first hand the power of Saturday Clubs to engage and enthuse young people in ways that simply cannot happen through a crowded school curriculum. And I had seen the particular impact of participation in the Clubs on young people from less advantaged communities. So, following my retirement from UAL, I was delighted to be asked to Chair the Saturday Club Trust and to help the Board and executive team to continue its development and expansion across the country.

Since joining the Board and becoming its Chair, I have been particularly struck by two things: the huge achievements of the very small, cohesive and effective executive team led by Lucy Kennedy, and the enormous support given to that team in so many ways by a Board which is passionately committed to the growth of the network across an increasingly wide range of creative disciplines. And I am particularly delighted that both John and Frances Sorrell remain hugely energetic and committed members of the Board.

The National Saturday Club's key strength lies in its robust partnerships. Each of our partners supports the growth of the network through a deep belief in the power of creativity to engage young people, particularly those from underrepresented and disadvantaged backgrounds,

and enhance their understanding of the life opportunities open to them. As our work has expanded, we have been delighted to win the support of the British Fashion Council, the British Film Institute, and Chatham House. The breadth of subjects on offer now includes Art&Design, Fashion&Business, Film&Media, Writing&Talking, Society&Change and Science&Engineering, with a common to all approach which embraces creativity, critical thinking and transdisciplinary learning.

We remain absolutely focused on expanding the National Saturday Club's reach and influence, particularly in parts of the country which have fewer opportunities available to young people. The last year of recovery from the impacts of Covid has been challenging but we maintained our momentum throughout lockdown and are forecasting our highest ever number of participating institutions and Clubs from the commencement of the 2022–23 academic year.

As we grow, we continue to ensure that the voices and experiences of our wonderful Club tutors, members, and alumni are central to our strategy and inform our governance. The last year has seen the launch of an energetic Tutors Advisory Group and in autumn 2022 we shall be launching a new Youth Board which will ensure that our already robust Board governance takes full account of the views and ambitions of the young people for whom we exist. All of these developments are a cause for celebration and for the great optimism we feel for the future of the National Saturday Club.



# Executive Summary

Lucy Kennedy, Chief Executive

**Across the UK the National Saturday Club has been working with our partners to deliver real action in local communities for over 13 years. Every Saturday during term time, young people take part in an expansive and inspirational creative education programme which helps them to look beyond school. Lives are being transformed and the programme has tremendous potential for further expansion.**

## Emerging Stronger from the Pandemic

Nurtured by its Founders Sir John and Lady Sorrell, the National Saturday Club has steadily expanded from four Clubs in 2009 to 74 Clubs in 2022. Since joining the National Saturday Club as Chief Executive in 2018 I have looked to build on this achievement and significantly expand the programme to reach even more young people. Looking to the 2022-23 academic year, it is all credit to the National Saturday Club team and our national network of partners, that we commence this year with over 90 Clubs – our highest number to date. Our partners' commitment to the programme has been evident throughout the challenges of the pandemic, not only in continuing to deliver the programme but, together with the team here, achieving a permanent legacy of digital delivery. Whilst the pandemic may have briefly slowed our growth, we have emerged from this period stronger, and better prepared for the future.

## Meeting Talent with Opportunity

I have become profoundly aware in my time as Chief Executive that, whilst talent and curiosity abound in young people, opportunities to explore those talents and interests are often lacking, both within formal education and outside of it, particularly for those from underrepresented communities and disadvantaged backgrounds. We see young people who have never been introduced to the vast array of career opportunities open to them, nor understood the breadth of future study options they could pursue. We see young people who lack confidence and self-belief, and who feel that certain pathways are simply not open to them.

Through the provision of free extracurricular activity, the National Saturday Club model is proven to build young people's confidence, develop their skills and introduce them to future study and career possibilities. The programme has a transformational impact on the young people who take part. 91% say they have grown in confidence, 93% that their passion for the subject has increased, and 96% that the Club has influenced their future plans. With this impact so powerfully evidenced, we must continue to expand our reach so that even more

*“What you have done is you have built a village, and I encourage all of us here to use whatever resource we have – be it energy, be it love, be it heart, be it financial – to extend this village, to build on this village, so that the young people today can be the leading figures of tomorrow, teaching us who and what we are”*

**Kwame Kwei-Armah**, Artistic Director, Young Vic, speaking at the National Saturday Club Summer Show 2022

young people across the country can say “It was one of the greatest experiences of my life and I wouldn’t be where I am without it.”<sup>1</sup>

### Articulating Outcomes

Building on the legacy of The Sorrell Foundation’s 23 years of work, we have looked to articulate how the creative pedagogy and unique opportunities that the National Saturday Club programme provides, create a breadth of positive outcomes for the young people who take part and remove barriers to participation. Working collaboratively with the network we have progressively increased access, ensuring the programme reaches those who would most benefit. This has resulted in a substantial increase in young people from widening participation backgrounds taking part, from 46% in 2018 to 81% in 2022. Importantly, we have worked with the network to share this knowledge and best practice to enact change across the wider sector.

Collectively, as a national network, we want to see a country in which young people are not limited by the location or circumstances of their birth, their economic, educational, or ethnic background. Looking around at the breadth of work, imagination, ideas, hopes and creativity that was on display in the annual National Saturday Club Summer Show at Somerset House in June this year, one felt assured that with these young people there is certainly reason to be optimistic for the future. As Kwame Kwei-Armah, Artistic Director of London’s Young Vic said in his opening speech “What you have done is you have built a village, and I encourage all of us here to use whatever resource we have – be it energy, be it love, be it heart, be it financial – to extend this village, to build on this village, so that the young people today can be the leading figures of tomorrow, teaching us who and what we are.”

I am therefore delighted to be able to present this first National Saturday Club Annual Review, which reflects the extraordinary work and learnings of the national network of expert tutors, further and higher education institutions, industry partners and cultural organisations as well the National Saturday Club team, our dedicated

Co-Founders, Chair and Board of Trustees, and our many supporters. I would particularly like to note the contributions by Sarah Burton OBE, Tristram Carfrae RDI, Eliza Easton, Yvonne Kelly, Krishna Maroo, Professor Nona McDuff OBE, Dr David Parker and our newly formed Youth Board, along with Rachael Moloney’s editorial expertise in bringing these voices together. Thank you all for your tremendous and invaluable contribution to this publication and unwavering support of our mission. I hope this will serve to support and inform the practices and approaches of not only our own network but the wider cultural, creative and educational sectors.

### Looking to Future Growth

Over the coming years, the National Saturday Club’s focus will be on reaching even more 13–16-year-olds nationwide. Our bold ambition is for every further education, higher education and appropriate cultural institution across the UK to offer young people in their local community the opportunity to take part in a Saturday Club. Through a strategic plan for growth, we aim to more than double the number of Clubs by 2026.

This is not something which can be achieved in isolation. We can only fulfil our ambitions if government, foundations, other philanthropic supporters, the creative industries, further and higher education and the cultural sector develop their support for this initiative, working together to communicate the importance of creative and cultural education, not just for young people’s wellbeing and their future success, but for the future of the UK economy. Integral to achieving our vision, is a powerful network-wide commitment to putting the next generation at the heart of our work, not only supporting the holistic personal development of young people nationwide, but also to the benefit of the future of industry and society for the long-term.







# Club Subjects

In 2021–22 the National Saturday Club offered six subjects: Art&Design, Fashion&Business, Film&Media, Science&Engineering, Society&Change, and Writing&Talking.



## Art&Design

Art&Design Saturday Clubs provide members with an array of transferable skills that are greatly sought after by employers in the UK's thriving creative sector and beyond. Through the exploration of practices such as printmaking, architecture, sculpture and painting, Club members problem-solve, collaborate and experiment, preparing them for exciting future pathways. The combination of imaginative thinking and technical skills that is at the heart of every programme is the foundation for a diverse range of careers, spanning animation, architecture, photography, illustration, graphics, fine art, and more.



## Fashion&Business

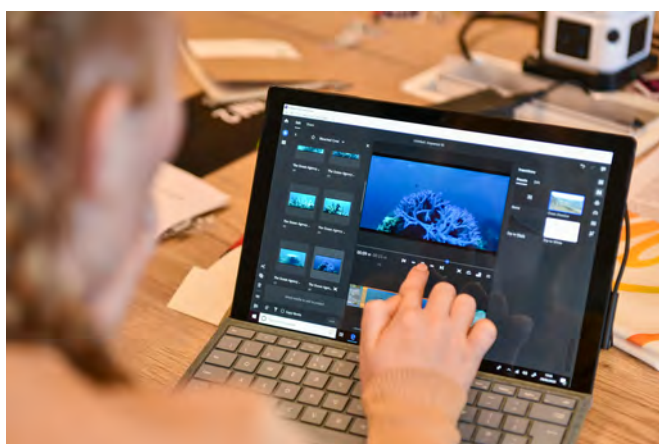
In partnership with the British Fashion Council, the Fashion&Business Saturday Club introduces young people to the latest industry thinking and the breadth of opportunities available in the dynamic fashion sector. In addition to considering themes such as self-expression and sustainability, Club members explore wide-ranging topics including trend-forecasting, embroidery, visual merchandising, pattern-cutting, and styling. Throughout the programme, Club members develop practical skills and key transferable attributes, such as creative problem-solving and business acumen.

*"Being able to support upcoming creative talent is one of the most important missions of the British Fashion Council. Our aim is to provide Saturday Club members visibility on the multitude of career opportunities within the fashion industry and opportunities to go on to further education in their chosen field. We recognise it can be difficult to be exposed to the fashion industry outside of the UK's biggest cities, this is why the work of the Saturday Clubs is so important and aligns with the British Fashion Council's mission to make sure young people from all backgrounds everywhere in the country have equal opportunities"*

**Caroline Rush**, Chief Executive, British Fashion Council

*“Supporting National Saturday Club with BFI National Lottery funding, provided new and fun ways for young people up and down the UK to engage with film through extended Film&Media Clubs. We are always seeking to work with partners who can reach and inspire young people from all backgrounds, to help them foster a lifelong relationship with film. Early engagement in screen culture can have such a positive impact in so many ways, from broadening minds, through to providing a dynamic medium to develop creativity, it can also open up a world of exciting career opportunities. We look forward to continuing to work with the National Saturday Club throughout 2022-23”*

**Leigh Adams**, Director of Education and Learning, British Film Institute



## Film&Media

The Film&Media Saturday Club, supported by the BFI with National Lottery funding, celebrates and introduces the breadth of elements involved the film and screen sectors, from production, editing and sound design to VFX, scripting and animation. At the Club, members gain practical and technical insights and explore the future landscape of film and the moving image. The Club provides the perfect space for young people to discover the many career opportunities across this rapidly growing sector of the UK economy.

## Science&Engineering

As we enter the fourth industrial revolution, it is vital for us to support a generation of creative and innovative scientists and engineers. Engaging with topics such as climate change, urban engineering, and drone technology, the Science&Engineering Saturday Club introduces the latest industry thinking and technologies, encouraging members to develop practical and analytical skills. Through hands-on learning and real-life applications, Club members gain the confidence to explore the industries that quite literally shape the world around us.

*“Chatham House is more than one hundred years old. As an institute, we try to provoke, encourage and facilitate debate and dialogue, to bring together different perspectives and a diversity of views. Engaging with a younger cohort is part of our educational mandate. We need the energy of young people to help us identify new ideas, tools and approaches to try and find solutions to global problems”*

**Renata Dwan**, former Deputy Director and Senior Executive Officer, Chatham House



## Society&Change

Newly launched in 2022, in partnership with Chatham House, the Society&Change Saturday Club provides a unique opportunity for young people to explore and discuss the issues that are shaping the world today and into the future. The Club introduces a range of jobs and careers that could shape our futures across foreign policy and diplomacy, journalistic reporting, global supply chains, and the work of international humanitarian and development charities. From climate change and conflict to new technologies and taking action, Club members are able to listen, share their opinions, and consider how they have a voice to influence some of the most important topics impacting our world today.

## Writing&Talking

The Writing&Talking Saturday Club imparts valuable and versatile skills that build confidence and provide pathways into a vast range of careers including journalism, creative writing, advertising, publishing, communications and marketing. Club members explore how to articulate their ideas, communicate vision and present new concepts. Generating new and exciting work, the Club is a forum for young people to develop their critical thinking, curiosity and communication skills. Every year a diverse cohort of Club members are building their confidence and finding their voice. We can't wait to hear what they have to say.

# Annual Programme

Club members attend local classes every Saturday, at their local university, college or cultural institution. All Saturday Clubs are free and there are no exams. The National Saturday Club brings everyone in the network together for shared national events – The Visit and the Summer Show – and organises a Masterclass for each Club, giving members a vital link to the professional world.

## Weekly Classes

At the heart of the National Saturday Club are the weekly classes. Here, for up to 30-weeks a year, young people have the chance to work with experienced and inspiring tutors from the host institution, exploring their curiosity for the subject, trying out new techniques and materials, and using specialist equipment that is not always available to them in schools.

## National Events

### The Visit

The Visit gives Club members an opportunity to come together as a national network. They attend a welcome event and see their self-portraits on display, before going on specially arranged visits to some of the country's major cultural destinations. For some Club members, this is their first experience of a gallery or museum.

### Masterclasses

Each Club takes part in a Masterclass delivered by leading industry professionals, giving Club members and tutors rare access to some of the UK's most inspiring minds. Each Masterclass draws on the Masterclass giver's expertise and experience, showcasing how skills developed at a Saturday Club can be applied in the real world.

### Summer Show

The culmination of the Saturday Club year is a public exhibition of Club members' work. It is a joyous celebration of the year's achievements. Clubs curate their own section of the exhibition with every young person represented. Families are invited to a Private View where each member takes part in a Graduation Ceremony and receives a certificate.

**“There's a whole framework set up for you, so why wouldn't you just grab it and use it? It's just amazing”**

**Professor Steven Spier**, Vice-Chancellor,  
Kingston University London





# Research and Evaluation

Liz Cowley, Research and Evaluation Manager

**“When young people are given opportunities they shine and exceed all expectations”**

Deborah Latouche, Creative Director, SABIRAH

Since its inception in 2009, the National Saturday Club programme has been evaluated to better understand the positive outcomes experienced by the young people taking part as well as the beneficial impacts for Club tutors and host institutions.

Findings have demonstrated consistent and long-term positive impacts on Club members, with these outcomes felt even more acutely by young people from widening participation<sup>1</sup> backgrounds. In addition, across the national network of educators there has been an upward spiral of best practice sharing which continues to improve and develop practitioners' skills.

The National Saturday Club places an open and reflective approach to learning, tracking progress and refining practice, at the heart of its programme development. Through our evaluation processes, we invite feedback from all key stakeholders including the young people, the tutors and host institutions, as well as our cultural and industry partners. It is through this approach to listening and iteratively responding to feedback that we continually refine and develop the programme to improve quality and output, honing a delivery framework that is informed by our beneficiaries and expert partners.

As well as providing opportunities for 13–16-year-olds to learn new skills and gain practical experience, the Saturday Club cultivates long-term holistic benefits for its members that range from improved self-confidence, to developing independent thinking and the ability to express ideas – attributes that will become more and more essential for the future success and resilience of all young people.

The next generation will encounter tremendous global challenges which require problem-solving and innovative thinking. Their career prospects will demand versatile and creative capacities and skills, such as imagination, inquisitiveness, collaboration, persistence and discipline, all of which the National Saturday Club programme successfully imparts.

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1. The National Saturday Club identifies young people to be from a widening participation (WP) background who: have received free school meals in the past 5 years; have experience of the care system; speak English as an additional language; experience disability; have parents or guardians who have not been to university; are refugees or asylum seekers; are young carers; are from a military family; are from an underrepresented ethnic background; have special educational needs (SEN); live in the 30% most deprived areas [Index of Multiple Deprivation; IMD].





Tree of Hope at the National Saturday Club Summer Show

# Club Year in Numbers 2021–22

## Year in numbers

**1,400** young people

**74** Clubs

**56** locations

**250** tutors

**150** student assistants

**300+** industry partners

## Club members' experience

**96%** found the Club fulfilled their expectations

**99%** experienced a broad range of activities

**94%** developed practical skills

**93%** say their passion for the subject has increased

**82%** know more about further study options

**96%** say the Club has influenced their future plans

**97%** agree that meeting industry professionals at the Masterclass was inspiring

**99%** said the Tutors were supportive and approachable

**97%** found the programme engaging

**91%** said they had grown in confidence.



**“My daughter has made good friends, had fantastic experiences and has grown socially, emotionally, and academically as a result of the Saturday Club”**

Parent

## Parent and guardian observations

**100%** said the Club has been a positive experience for their child

**88%** said their child is now more confident

**77%** said their child's wellbeing has improved because of the Club

## Gender

**69%** identify as female

**27%** identify as male

**4%** identify as non-binary or any other gender

## Widening participation

**81%** of Club members are from a widening participation background (+9% from last year)

**33%** do not have a parent or guardian who has been to university

**23%** received free school meals in the past 5 years

**31%** of Club members live in the 30% most deprived areas (Index of Multiple Deprivation)

**9%** have a disability

**10%** have special educational needs

**4%** have experience of local authority care

**9%** speak English as an additional language

**5%** have caring responsibilities (are a young carer)

**3%** are from a military family

## Historic

**11,500** young people have taken part since the programme launched in 2009



# 1. Cultivating Creativity and Critical Thinking

**Dr David Parker**, our Special Advisor on Research and Evaluation, considers the National Saturday's Club's pedagogical approach at a time when, in the view of many in education and industry, the need to develop creativity, critical thinking and agency in young people has never been more vital

A running theme in research carried out in the arts and culture sector is the way in which different domains – art, design, craft, literature – offer young people chances to develop valuable capacities and skills they may not access through their formal education. Much of this investigation, carried out in partnership with university departments and specialist bodies, such as the National Foundation for Educational Research (NFER) and Organisation for Economic Co-operation and Development (OECD), comes to share a common focus: how creative and critical capabilities can be encouraged.

When I began working with the National Saturday Club in 2019, I immediately saw resonances. Listening to tutors talk about how they approached their Saturday Clubs – how they recruited members, co-created session content, shared outcomes and reflected on learning – it was clear there were multiple commonalities in their mobilising of teaching and learning. The Club tutors' pedagogical methods, discussed at regular meetings and networking sessions, were also, our evaluation would show, demonstrating numerous positive impacts on Club members. Across the course of a year-long Club programme, young people's confidence increased, as did their ability to relate to and collaborate with fellow Club members from diverse backgrounds. Their application of creative and critical thinking to shared project-based work was also developed, as well as their enthusiasm for further study and careers in the subject area that they found inspiring.

The design of the National Saturday Club programme, underpinned by a partnership structure, is integral to its pedagogical impact. Drawn from nationwide higher education (HE) and further education (FE) institutions, and cultural organisations, Saturday Club tutors are able to apply a set of pedagogical methods that take advantage of the locale in which they are teaching: they are able to utilise the advanced facilities of their institution and create an environment that is distinct from young people's formal educational experience. In this more relaxed learning atmosphere, young people address tutors by their first names and work with student



Scale Rule Masterclass at Tate Exchange

1. Teaching Creative Thinking: Developing Learners Who Generate Ideas and Can Think Critically (Pedagogy for a Changing World), Crown House, 2018

assistants from the host institution; experimentation and collaboration are encouraged, allowing young people to explore their capabilities and skills; and they are able to expand their potential without the imposition of any form of testing. These factors have engendered positive outcomes for both the young people engaging with Saturday Clubs and the tutors, who exchange information about the teaching practices they implement across the National Saturday Club network.

The National Saturday Club's approach to evaluating its pedagogy sets out a range of pre- and post- questions related to five capacities identified in a model of creative development conceived by Bill Lucas, Ellen Spencer and Guy Claxton<sup>1</sup>. The model (opposite) illustrates how attributes associated with imagination, inquisitiveness, persistence, collaboration and discipline need to be in play and nurtured if young people are to evolve their creative and critical skills. The questions posed to Club members are designed to identify the degree of perceived competence that young people feel they acquire by attending a Saturday Club. The data so far shows us that their experience in the Club environment is an effective seedbed for them to develop key capabilities.

An important component of this outcome is the way in which tutors share ownership of their programme of activities, steering sessions toward young people's interests and building their sense of engagement and agency. The young people thereby feel empowered to explore issues they care about, using methods that exercise their creativity and critical thinking. Tutors report progress in a number of key areas, and that the two years of online programming due to the Covid pandemic presented many opportunities for learning as well as challenges.

Commenting on her year of teaching in 2020–21, **Eleanor Harrison, Science&Engineering Saturday Club tutor at Staffordshire University**, says:

*"We often used hypothesis testing prior to experiments, which helped with inquisitiveness, and in the second*

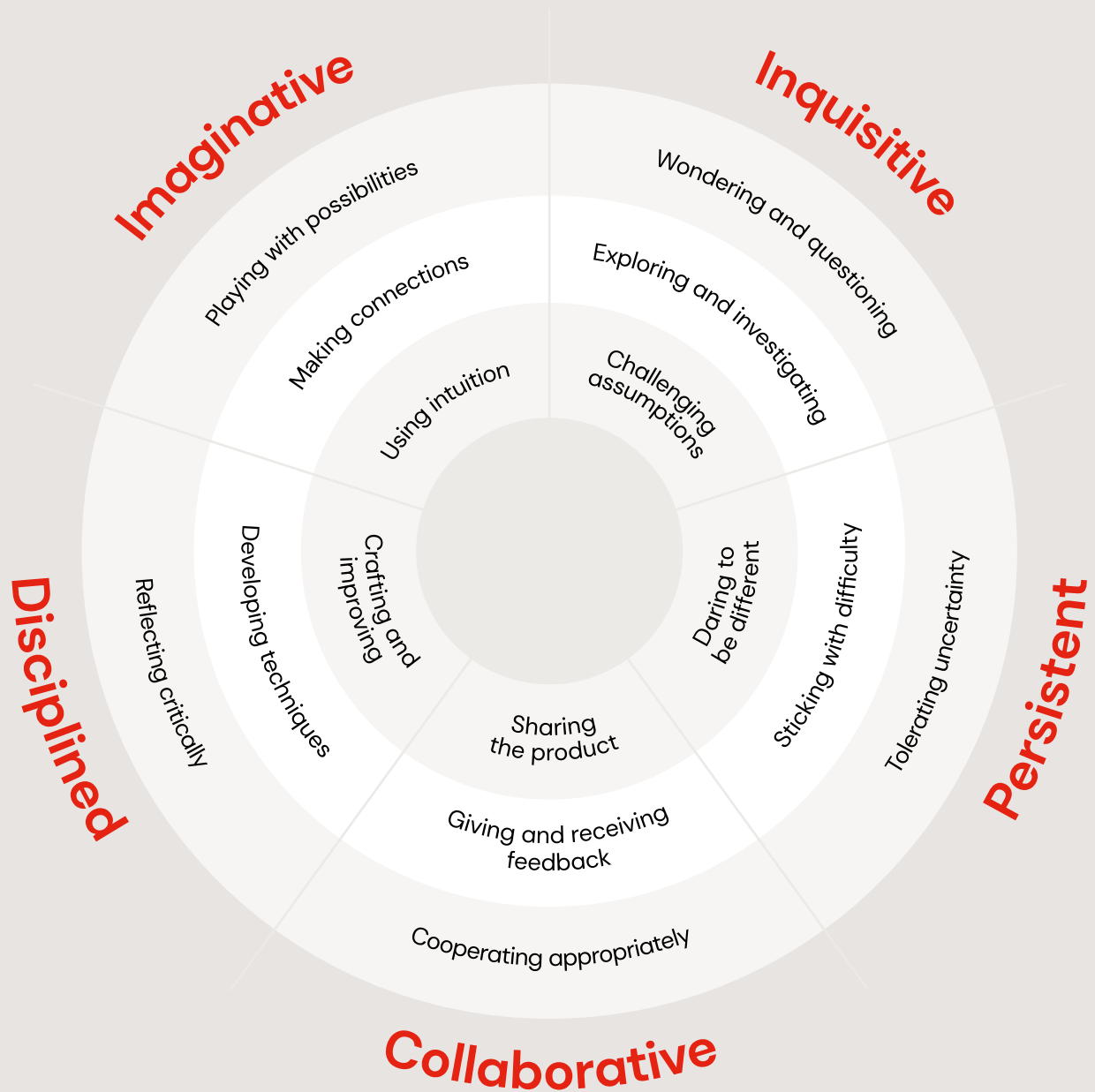
*semester we started having students challenge each other's ideas to improve this skill. As sessions this year were conducted online, collaboration was imperative in order to use technologies such as Sketchup and Sway effectively to produce pieces of work.*

*"We built Rube-Goldberg machines in the first semester of the Club, which helped build persistence, as when things went wrong we went through a gradual process of fixing problems. We have worked across multiple subject areas this year, so Club members have developed discipline expertise. Our learners have blown us away with how imaginative they have been. Even though the Club was virtual, they always came up with interesting ideas."*

The evaluation method employed by the National Saturday Club, integrating Lucas, Spencer and Claxton's model, has two crucial advantages. First, it articulates a repertoire of shared practices deployed by tutors, showing how Clubs operate in an integrated and coherent way. Second, as the range of Club subjects continues to grow – Film&Media and Society&Change are two recent additions – using the development of versatile skills and a creative and critical disposition as a connecting thread between them means greater diversity of the National Saturday Club programme need not imply loss of focus.

*"Even if our young people find careers in other areas, practising art and design can be a fantastic preparation for any career by teaching life skills such as creative thinking, problem-solving, motor skills, presentation, an eye for aesthetics, organisation, people skills and project management,"* says **Claire Corbey, Art&Design Saturday Club tutor at Coventry University**.

*"Our Club members have really shown their resilience, dedication and community spirit this year,"* she continues, *"and have been exceptional in the work that they have produced. The world needs thinkers, designers, explorers, makers, problem-solvers, leaders, those who question and those who 'just go for it'. We have all those people in our Saturday Club."*



## Creative Habits of Mind

Lucas, Spencer and Claxton's model distills creativity to five capacities: imagination, inquisitiveness, persistence, collaboration and discipline



Visit to Yorkshire Sculpture Park

2. *Fostering Students' Creativity and Critical Thinking: What it Means in School*, Foreword, page 3, OECD

As the National Saturday Club network and programme grow, and as evaluation data builds, it will become possible to identify more precisely those elements of tutor pedagogy that are integral to encouraging adaptable skills and thinking in young people. We already know that Club tutors deploy a set of signature teaching methods, which run across all subjects. These include: taking risks and making mistakes in order to learn; working at the edge of comfort zones; using language that highlights the provisionality of competence – “I can’t do this yet”; allowing time ‘off task’ for thoughts to evolve; and valuing testing and playfulness as much as final products.

It is evident that Club tutors operate in ways that give learners space to become co-creators of their own experiences, and this deepens learners’ engagement leading to stronger outcomes. Creative and analytic capacities are teachable, but ultimately are actualised by the sense of agency that young people develop around their own practice. Young people must own their creative and critical capabilities and make them part of their personal learning process. Saturday Clubs help them to do this. Looking forward, the National Saturday Club will do further evaluative work to consider and understand other positive outcomes for Club members, such as the impact that the Saturday Club environment has on young people’s sense of wellbeing and confidence; and how local ecologies of support can help augment their learning experience.

Of course, there are broader reasons to consider fostering versatile skills and capacities as desirable. The need for original, inventive and imaginative approaches to tasks and problems is recognised globally by educators and industry alike. **Andreas Schleicher**, OECD’s Director of Education and Skills, asserts that we

*“...need to nurture...creativity and critical thinking, help [young people] look at things from different perspectives, understand the limits of theirs or others’ views, and help transform their ideas into innovative solutions: inquire, imagine, do and reflect, as our OECD rubrics on creativity and critical thinking put it.”<sup>2</sup>*

Reviewing their experience of teaching a Club, and the impact of its members interacting with industry professionals through the National Saturday Club’s Masterclass initiative, **Mor Schwartz Foulser and Jordan Fergusson**, *Fashion&Business* lead tutors at **Manchester Metropolitan University**, commented:

*“While some Club members were very target-oriented, looking to develop their fashion design skills further, others were less clear about their motivation. The most significant change occurred after the Saturday Club Masterclass. They then understood that fashion crosses with other fields like animation, and that the best creative approach is to go with your intuition and not be afraid of the unknown. Their view on fashion changed, and they understood that it was all about inspiration and exploration.*

*“That is when we introduced more complex concepts, such as speculative design, and challenged the standard class set-up by turning presentations into a supportive, reflective chat. We worked and talked in circles, where every voice was equal and collaborations happened naturally.”*

A pedagogical approach that places an emphasis on learning by investigation and exposure to a spectrum of creative and thought-provoking activities would seem to indicate numerous positive benefits. Not only are these important to facilitate better quality learning – the difference between really knowing something and merely retaining information for tests – they will also be vitally important in the future world of work. There is growing appreciation therefore that education needs to prioritise the principles of learning as much as it does the content of a curriculum. As educators and employers deem creative and critical capabilities more and more significant and desirable, learning experiences such as those offered by the National Saturday Club will only gain in importance and relevancy for young people.

**“Because of National Saturday Club, I have found ways to broaden my creative horizons, make new friends and be proud of myself for what I can achieve”**

**Club member**, Cornwall College Art&Design

## **After attending the Saturday Club**

**99%** of Club members reported an increase in at least one of the creative capacities in the Creative Habits of Mind model (see page 19)

**96%** said that they now feel more able to try new things

**82%** found that they enjoy working with other people more than before starting the Club

**84%** said they are now better at communicating their ideas

**91%** said that attending a Club had made them more confident

*The above impacts were felt more acutely by Club members from widening participation backgrounds, particularly those who receive free school meals, are from an underrepresented ethnic background, or are from the most deprived areas (IMD).*



## 2. Widening Participation: Outreach and Inclusion

### In Conversation with Nona McDuff OBE and Krishna Maroo

**Professor Nona McDuff OBE**, Pro Vice-Chancellor of Solent University and National Saturday Club Special Advisor, is a nationally recognised expert on widening participation, diversity and inclusion. **Krishna Maroo**, Outreach Manager at the University of West London, has been a Club tutor for six years and became a Trustee of the Saturday Club Trust in 2022. Here they talk to **Rachael Moloney** about how the Club is working to increase access and widen participation, and the significant potential of the programme to reach even more young people

**Rachael Moloney (RM):** Nona and Krishna, thank you for joining me to talk about this fundamental remit of the National Saturday Club. Krishna, could you tell us about your experience running Saturday Clubs within the context of widening access and participation?

**Krishna Maroo (KM):** At the University of West London, we have purely widening access criteria for our Saturday Clubs and have embedded them into our Access and Participation Plan. That is the case for a growing number of Clubs across the country. We run ours in this way to engage young people who we would traditionally find hard to reach. We love that Saturday Clubs are free to join, and we also cover food and travel costs for our members.

Saturday Clubs put in place a programme that is designed to be experiential and to offer members activities they cannot access at school. For us, a Saturday Club is about opening doors and saying to young people: 'You absolutely have the right to be involved in this kind of project – come and learn something new with us.' It's about encouraging young people to think wider and to take up a space that is not usually available to them.

**RM:** Nona, how do you feel the National Saturday Club's objectives in this respect reflect the bigger picture nationally?

**Nona McDuff (NM):** First, I would like to talk about what widening participation is. From my perspective in higher education, it's about ensuring that all those who have the ability have the opportunity to benefit, irrespective of their background. You can see in the data that some groups of students are not entering higher education because they don't have the choices to do so. 18-year-olds from the most advantaged groups remain 2.4 times<sup>1</sup> more likely to enter university than their most disadvantaged peers. And they are 6.3 times<sup>1</sup> more likely to attend one of the most selective institutions in the UK. Widening participation is about widening access as well as participation, and success on leaving. If you look at it in terms of the whole journey, from children through to young people, students and graduates, and look at choice to do the things you

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1. *Working in Partnership: Enabling Social Mobility in Higher Education – the final report of the Social Mobility Group*, Universities UK, 2016



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The National Saturday Club identifies young people to be from a widening participation (WP) background who: have received free school meals in the past 5 years; have experience of the care system; speak English as an additional language; experience disability; have parents or guardians who have not been to university; are refugees or asylum seekers; are young carers; are from a military family; are from an underrepresented ethnic background; have special educational needs (SEN); live in the 30% most deprived areas [Index of Multiple Deprivation; IMD].

**“Widening participation is about widening access as well as participation, and success on leaving. If you look at it in terms of the whole journey, from children through to young people, students and graduates, and look at choice to do the things you want, we are really talking about a definition of social mobility”**

Professor Nona McDuff OBE,  
National Saturday Club Special Advisor

want, we are really talking about a definition of social mobility. Having graduated from university, students from disadvantaged backgrounds are less likely to go into professional jobs and they are more likely to be paid less. Somewhere along the line, we have to look at where hope, aspiration and self-belief in your ability to step onto the next rung of the ladder builds.

I feel the focus needs to be earlier on in the educational journey, giving young people the opportunity to engage with things they would not have engaged with at school. This helps them gain confidence to start and finish something; to make friends; to access higher education spaces and to feel they have understood what a higher-education environment looks like. Then, when they start their higher education – remember it’s about access and carrying through – they are more likely to have a sense of belonging and to feel they matter. Therefore, they are more likely to stay, to understand the short cuts in studying and to start thinking about jobs.

**RM: The points you make about young people having this very rounded experience early on, which is necessary to change minds and raise aspirations, would you say these are inbuilt in the National Saturday Club’s ethos and programme?**

**NM:** Yes, because if you look at the hallmarks of good engagement – offering genuine and authentic opportunities, where young people are able to engage in a meaningful way – they are there. In the Saturday Club programme, young people experience learning by doing, making friends by doing, developing their confidence by doing. If you consider universities that run transition programmes with care leavers, they bring the care leavers in early and start creating a sense of understanding with them about how the rules work. You can see these students are more likely to succeed and stay on the programme if they’ve had that experience. That’s what I see the National Saturday Club providing – a good foundation to make young people feel, in a practical way, that they can see themselves in those spaces and feel comfortable, because they’ve already worked with tutors.



Visit to Tate Modern

That really starts to break down the barriers they may face, like feeling disconnected from this world of privilege.

And, importantly, in a Saturday Club, they learn to form relationships with other young people. Going back to Krishna's point, the Saturday Club is also free for them. If it were paid for, some students would not be able to take part.

**KM:** Nona, I want to pick up on a couple of your points. I think we often underestimate how powerful it is for young people to be around inspiring, engaging professionals, or adults who aren't their parents or teachers; and to come into a different kind of learning environment. Some of the young people I work with in Clubs have 45–50 minutes of a lesson where they are exploring something their school simply doesn't have the capacity to support. We know creative learning in schools is often on the firing line and that's also why Saturday Clubs are powerful. I would love to see a Saturday Club in every area in the country because the model works.

**RM:** Nona, what would your comment be on the current widening participation impact of the National Saturday Club, and its ambitions within the context of national government policy?

**NM:** The National Saturday Club is doing something right, because they've increased their percentage of young people from widening participation backgrounds from 46% to 81% in four years. That's impressive. They have been asking partner institutions to actively diversify their pool of people and get greater widening participation, and I see that strategy playing out in the numbers. Within the widening participation sub-categories, I know the evaluation identifies where improvements have been made, such as an increase in members with a disability and those who receive free school meals.

I would challenge where the National Saturday Club needs to go in terms of recruiting more black and male students. For 2021–22, there are 27% of Club members identifying as male. I'd like to see more young white males

from lower socio-economic backgrounds being engaged. Black males are traditionally underrepresented in higher education, and those who do go on to higher education are not doing as well as their white counterparts. I think the work needs to start earlier on, in a programme like the National Saturday Club. Its ethos of opening doors and raising aspirations is incredibly important, especially for the ethnic and gender groups who are underrepresented, according to the statistics.

I have talked about social mobility deliberately because the UK has very poor statistics around this compared with Europe. The UK's industrial strategy is that by diversifying the workforce we will have better think-tanks, which are being drained here at the moment. In terms of the Levelling Up agenda, where Saturday Clubs are held will be key. Are they in locations where Levelling Up is needed?

**RM:** The National Saturday Club's subject offering is expanding; two Clubs added recently are Film&Media and Society&Change, which are being delivered in partnership with the British Film Institute and Chatham House respectively. Is that pointing in the right direction, in terms of reaching more young people and different educational and industry sectors?

**KM:** It's given the National Saturday Club a breadth it didn't have before. I believe the scope of a subject like Society&Change gives us the opportunity to collaborate with more local organisations, and to look at issues like sustainability – a subject linked to many types of learning. The output may be 'creative', but the scope of the subject means we'll attract a wider pool of Club members.

'Change' really speaks to a lot of young people. They've been through a lot in the past few years. The issues around what the world is going to look like in future are issues they have faced since they were small. It's going to be up to them to opt in and say, 'I love having my say'; 'I love getting involved'; 'I love contributing to something bigger.' And then it's up to us to match that with our creative and academic offer. I think this new Club will be a good leveller and I'm hopeful we'll see more Clubs engage with it.



Tejumola Butler Adenuga plaster casting Masterclass

**“I would love to see a Saturday Club in every area in the country because the model works”**

Krishna Maroo, Saturday Club Trustee

**RM:** Nona, would you agree that, for potential partner institutions, stressing the National Saturday Club’s learning model advocates a creative and critical approach to numerous subjects is a strong point, with regard to widening access?

**NM:** Most professions now need creative skills, so creativity is highly valued: the new idea, the new adaptation, the new way of thinking. For example, as AI is integrated into all industries we will need employees to come from a background where they have been thinking about creativity in their field from dot.

I am so glad this has come up, because I think everybody is creative. I also believe the Club curriculum should be about developing critical thinking. This will benefit young people because it will give them useful tools, beyond the ability to question fake news or to challenge information they’re getting. And this needs to start very young.

**KM:** A key point is that for over half of Saturday Club participants from a widening participation background, this is their only extra-curricular activity. For us to be able to give them a sense of agency when they’re with us, which they can take back to school and apply, or take outside the classroom, is incredibly valuable.

**NM:** I agree. It goes back to the aims of the National Saturday Club. For me, it’s about adding value on a journey, a journey that is different for everyone. When people discuss social mobility, it’s often about the big steps, such as a dustman’s daughter becoming a lawyer. Actually, social mobility is sometimes about little steps, but they are very meaningful steps for the person and very meaningful for their communities.

**KM:** I agree. I am very interested in the ‘What next?’. I’ve met many young people who have gone on to do amazing things after being involved in a Saturday Club. We need to tell their stories, because they will be carrying through a creative-thinking and creative-learning approach to working.





Fernando Casasempere clay sculpture Masterclass at the Victoria and Albert Museum

## “I think the National Saturday Club is equipping students to take their place in society and to have meaningful, informed conversations”

Professor Nona McDuff OBE, National Saturday Club Special Advisor

**RM: Where do you both place the widening access and participation aims of the National Saturday Club in the broader context of your respective sectors?**

**KM:** The National Saturday Club is a golden ticket for widening participation practitioners. There are lots of institutions where some staff don't have project management experience. If they are asked to look at a project for 13–16-year-olds and there is a ready-made format that you can put your own institutional spin on, with all the programming and scaffolding ideas you need in place, that is a hugely valuable opportunity.

For me, the more people we empower to understand the National Saturday Club, and that includes institutions, and the communities and the families that we engage with, the more young people we can help with their next steps. Non-school achievement is life-changing for so many young people.

**NM:** In higher education, we know the direction in which we want to go, we just don't know how to get there sometimes. As a well-constructed programme that you can lift off the shelf and adapt to the nuances of your own institution, and the targets and measures you want to demonstrate success in, the National Saturday Club is a good fit. As Krishna said, it's really powerful to have a project that's been planned and managed for you. I think in higher education that is exactly what we need. We are not all project managers. Here you have a framework that guides you through it, and gives the people who are delivering it the personal development they need. You are set up for success.

**RM: What personal reflections do you have on your involvement with the National Saturday Club, and its widening access and participation achievements?**

**KM:** I don't think I would have become Outreach Manager in a team if I hadn't had this evidence base of impactful widening participation work, through projects such as the National Saturday Club. I think my institution takes me more seriously, because I am now recognised externally

as someone who advocates for widening participation in the creative arts – so much so that I am now on different boards, and have become a Trustee of the Saturday Club Trust. In terms of personal development, the National Saturday Club has been vital work for me.

**RM: Looking forward, what do you see as key to the National Saturday Club helping more young people aspire to and achieve a fulfilling education and career?**

**KM:** Widening access and participation work is something I am passionate about, and we could all be doing much more, nationally, to reach more young people. My intention at the National Saturday Club is to really push the great progress that has already been made.

**NM:** The National Saturday Club is a very good way to deliver the government's agenda around access to higher education. I also think its activities are key because it is now engaging young people in broader issues such as politics and economic recovery. This creates engaged people, and that is what we want to benefit society as a whole. The point Krishna made about dealing with big issues like sustainability, equality and diversity is crucial, as these are globally significant topics.

I think the National Saturday Club is equipping students to take their place in society and to have meaningful, informed conversations. That's why I stress it's about young people feeling important enough; important enough to have those conversations. That is something we should celebrate.

# Our 2021–22 data shows:

## Characteristics of WP Club members:

**33%** do not have a parent or guardian who has been to university

**23%** received free school meals in the past 5 years

**31%** of Club members live in the 30% most deprived areas (IMD)

**9%** have a disability

**10%** have special educational needs

**4%** have experience of local authority care (92% said they hadn't experienced local authority care and 4% preferred not to say)

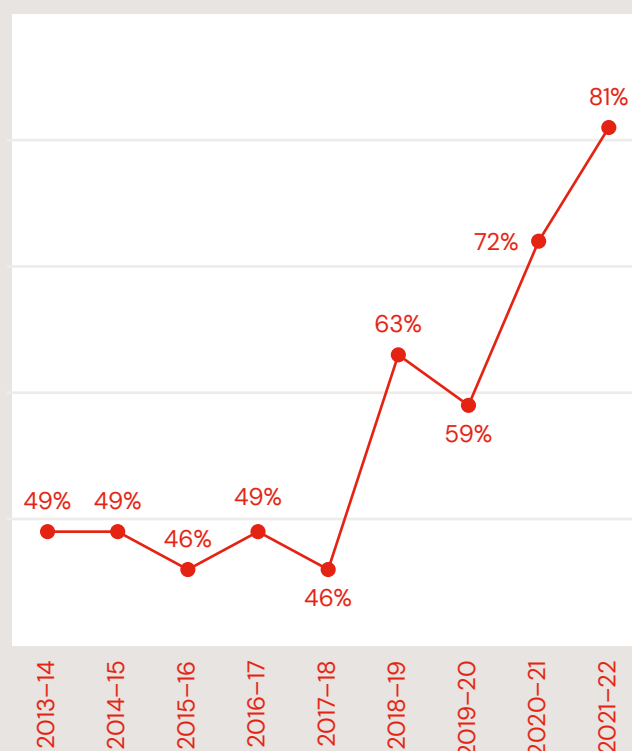
**9%** speak English as an additional language

**5%** have caring responsibilities (are a young carer)

**3%** are from a military family

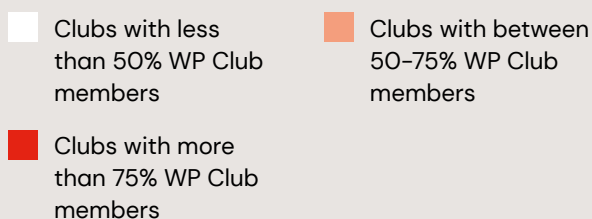
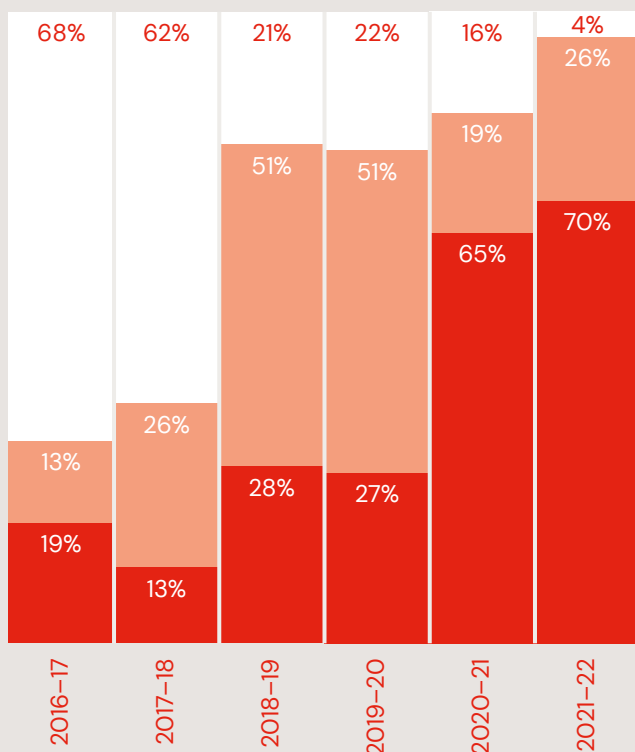
## National percentage of WP Club members

Over the past 4 years, the percentage of young people engaging in the programme from WP backgrounds has increased from 46% to 81%.



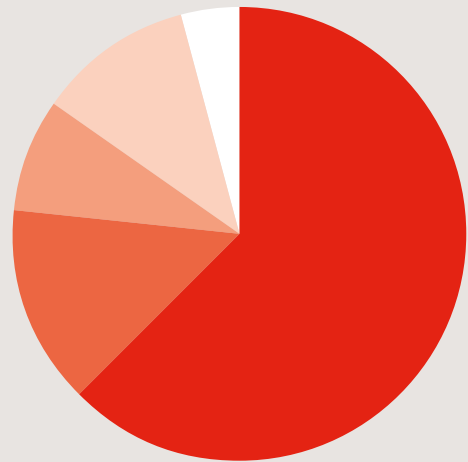
## Distribution of Clubs by percentage of WP Club members

Since 2016–17, the number of Clubs with more than 75% of Club members with WP characteristics has increased from 19% to 70%.



## Ethnic background of Club members

This distribution is broadly in line with national averages of the total population of 10–17-year-olds in England and Wales (according to the 2011 Census). Where it differs, the National Saturday Club has higher representation of underrepresented ethnic groups.



**62% White and/or White British**  
 51% White British  
 1% White Irish  
 10% Any other White background

**8% Black and/or Black British**  
 6% African  
 1% Caribbean  
 1% Any other Black background

**14% Asian and/or Asian British**  
 4% Indian  
 3% Pakistani  
 2% Chinese  
 1% Bangladeshi  
 4% Any other Asian background

**11% Mixed heritage**  
 2% White and Black Caribbean  
 2% White and Asian  
 2% White and Black African  
 5% Any other mixed heritage background

**4% Any other ethnic group**  
 1% Arab and/or Arab British

# 3. Opening Doors to Further Study

## In Conversation with Sir Nigel Carrington and Yvonne Kelly

**Sir Nigel Carrington** talks to **Yvonne Kelly**, Principal and CEO of Barking & Dagenham College, about the Further Education and Higher Education partnerships that underpin the National Saturday Club programme and enable young people to make informed choices about further education

**Nigel Carrington (NC):** Yvonne, the National Saturday Club has been proud to partner with Barking & Dagenham College since 2015 and you recently ran the pilot for one of our newest Clubs, Film&Media. Have you found Saturday Clubs an effective tool for engaging with young people, and do they inform their choices regarding further education?

**Yvonne Kelly (YK):** Our Saturday Clubs have been another opportunity for us to collaborate with our school partners in the borough. It's been great to observe the young people learning, and hear feedback from, and meet, their parents or guardians. I think all this engagement is about access and the ways in which we can demystify further education, break down barriers and open up opportunities for young people. A programme like this allows for a more seamless transition for learners who want to progress to further study.

There are a number of issues to address in our borough, such as deprivation and ongoing regeneration. How you engage with young people before the age of 16 is key. The Clubs are a vehicle for a college like ours, which has a phenomenal history, fantastic facilities and expert tutors, to broaden young people's horizons and expose them to a number of technical and vocational areas.

**NC: Reflecting on our experience of running Saturday Clubs at University of the Arts London, it struck us that simply having young people, and their parents or guardians, physically in the space of a university or college was transformative. Would you agree?**

**YK:** Yes, I think it's about changing perceptions. In our borough, many people have a strong traditional approach, particularly within some ethnic groups. There's often an expectation that you go to school, then university. It can be quite a narrow view, in terms of aspirations and parents wanting their children to work in very specific roles. Part of our task is making parents aware that there are now numerous options and pathways for progressing into an incredible range of jobs, many of which they will never have considered.



## “Saturday Clubs are a crucial investment for us because they are part of our strategy to support our wider community and to open up opportunities for young people to access technical and vocational education and training”

**Yvonne Kelly, Principal, Barking & Dagenham College**

For the young people, being in a college environment offers them a safe space where they can do something creative, produce takeaway work using our facilities, and develop their confidence and communication skills.

**NC:** The HE regulator, the Office for Students, requires universities to ring-fence part of every student's fee for specific access and participation activities. FE colleges don't have any ring-fenced monies and are even more poorly funded than universities. We are conscious of this at the National Saturday Club and have seen some great initiatives where FE colleges link up with their local communities and sponsors to aid with funding. One of our aims as a charity is to find other national or regional supporters who might help our partners, particularly FE colleges, run a Club.

**YK:** Relationship-building is vital, but it can be hard and take a long time. At the college, our relationships work at various levels – some are advisory; some are strategic – but everything we do is focused on leveraging those relationships to support the ambitions of learners. We don't go into any partnership without that critical aim.

In terms of funding, yes, it's challenging, but we have no choice. Initiatives like Saturday Clubs are a crucial investment for us because they are part of our strategy to support our wider community and to open up opportunities for young people to access technical and vocational education and training.

**NC:** One of my best experiences this year was the National Saturday Club Summer Show and seeing parents and their children looking at the graduation work in a fabulous public space. So many young people are disadvantaged by a restrictive school curriculum, and the Saturday Club programme really makes a difference. It offers young people ways of developing talents that perhaps their parents have not fully recognised; talents that can be used in the world of work as well as being life-enhancing in the broadest sense.

**YK:** I think there are two angles here. Firstly, young people can develop their skills and career choices. Secondly, this kind of activity can make a contribution to their wider development. As well as the aim of getting a job, it's about developing people as people.

**NC:** In a speech earlier this year, John Blake, the Office for Students' Director for Fair Access and Participation, stressed how vital it is that we engage as early as possible with young people, as a means of encouraging progression into further and higher education. Would you say that the National Saturday Club is pivotal as part of your wider outreach work?

**YK:** Yes, I think we are all aware that the opportunities for young people have declined and so offering programmes like the National Saturday Club is critical. Particularly post-Covid, we all have concerns that what they are currently being offered early on is insufficient to meet their needs. As John [Sorrell] stressed when he and Frances [Sorrell] launched the programme, a key aspect is that the young people are not forced to come to a Saturday Club – it's a choice. The Clubs provide a place where they can play as well as learn. That word play is so important. Another thing we don't always recognise is the value of peer-to-peer learning for young people.

**NC:** Teaching in Saturday Clubs also provides enrichment for the tutors. Our University of the Arts staff who ran Clubs often commented that they learn an enormous amount from watching how 13–16-year-olds approach life and learning. The Trust also organises a network for tutors, hosting regular meetings where they can share their experiences and meet professionals in other FE and HE institutions. Tutors can learn, informally, from one other.

**YK:** Yes, these are key points. For me, continual professional development is critical for our teaching workforce. I spoke to an apprentice teacher recently and advised her that to broaden her tutor horizons she needs to expose herself to pre-16-year-olds, whether it's secondary-school or primary students. That is how you will get your toolkit as a teacher



**“I feel that I have learned so many new skills,  
and now I know what it’s going to be like  
when I go to college or university”**

**Club member**

– a pedagogy that evolves as you see how learners transition through the different stages. It’s important, as you said, to understand who is coming to you and how you deal with those learners in the early stages of education. Next year, we are bringing more staff into our Saturday Club programme because we think it will help them as well.

**NC:** Saturday Clubs nurture young people’s talents at an early stage, whatever those talents may be. Do you find the breadth of subjects the National Saturday Club is currently offering to be a good match for an FE college such as yours? The programme has expanded recently into Film&Media. And our new Society&Change Club, in partnership with Chatham House, is an exciting development for us.

**YK:** Yes, all the subjects have an element where learners can be practical, hands-on and have an interactive experience. There is also an element in the learning environment that subtly challenges young people and encourages them to take risks. That is a really good experience when it’s safe, because it takes their development to the next level. There are many young people involved who would never have been exposed to that type of experience, and they embrace and relish it. It also builds their knowledge about where they can go next with their education.

We have an approach at the college that is very much about collaborative project-based learning, because we know there are very few tasks within industry, and even within a college environment, that you do on your own – you have to engage with others. Industry is evolving, and so the National Saturday Club will need to evolve with it. And, of course, participation in the Club programme helps schools to understand the direction in which the world of work is heading.

**NC:** If we’re looking at the issue of progression and social mobility, how do you think a programme like the National Saturday Club can be developed to ensure that we continue to meet the needs of participating FE colleges?

**YK:** I believe it’s about continuing to develop a highly collaborative network. Engagement with colleges is about finding those points in the community where young people already have a voice and are engaged. In the borough of Barking and Dagenham, we have a very strong youth strategy, and I know they have a similarly strong strategy in Manchester. How can you help us to work more on a regional and national basis? We need to work together to extend the network and develop partnerships that are mutually enriching.

I think using alumni as role models can also be very important. Again, it’s a way of raising the aspirations of young people; if they see somebody who looks like them and hear what incredible things they have done, it will inspire them to progress. We know there are so many young people who have been through some horrible experiences and come out of it and do incredibly well, in various ways. That’s another key question to ask going forward: what does success mean? It isn’t necessarily what the government or certain institutions define as success.

So we should emphasise to government the ways in which FE colleges are key to young people’s progression and are helping them to be part of the workforce of the future. The National Saturday Club plays an important part in demonstrating how quickly the world of employment is changing and how the need for the creative and collaborative skills it helps develop is increasing.

In Barking and Dagenham, it is absolutely critical that as a college we are immersed in, and supportive of, our wider community, because we have to help transform the borough.



# Our 2021–22 data shows:

“When I’m older, I want to be an architect. I discovered this through the National Saturday Club, because they offer you so many experiences that you just can’t have in school”

Club member

## Before attending the Saturday Club

**56%** had not visited a college or university before attending a Saturday Club

**85%** had not visited their Saturday Club location before

**33%** of Club members do not have a parent or guardian who has been to university

## After attending the Saturday Club

**96%** said attending a Saturday Club has influenced their future plans

**82%** said they know more now about further study options

**39%** said they plan to apply to the college or university where they attended the Club

**78%** said they are considering studying at a sixth form or college (a 7% increase from the beginning of the programme)

**57%** said they are considering studying at university (a 4% increase from the beginning of the programme)

# Case Study

## Shona Roberts, Club member, University of Brighton, 2013–14

**“I never imagined that one of my children would get into university. I don’t think Shona would have gone if it hadn’t been for the Saturday Club. She was very shy and it gave her the encouragement that she needed”**

Denise, Shona’s mother

When Shona joined her local Saturday Club, she had never considered further study after school and had never encountered a university environment. Her experience at the Club transformed her aspirations about her educational journey and a subject that came to inspire her.

*“The Saturday Club was the first time I had ever studied fashion or textiles. At school we didn’t do any of that, only art,” says Shona, speaking in an alumni interview in 2022. “Everything I learned in the Club was from scratch... and it was the building block to show that I could launch myself into something and get a lot out of it. Being on stage for my Club’s final Fashion Show and showing what I had produced...was such a big accomplishment for me, as was exhibiting my work at the National Saturday Club’s Summer Show at Somerset House in London. I was so proud.”*

Shona went on to study Textile Design at De Montfort University and has just completed a Master’s at the university in Fashion and Textiles. Now specialising in printed textiles and design for a multidisciplinary market, Shona has based her Master’s work around wellbeing and mental health.

Reflecting on her daughter’s journey and achievements, Denise, Shona’s mother, says *“I never imagined that one of my children would get into university. I don’t think Shona would have gone if it hadn’t been for the Saturday Club. She was very shy and it gave her the encouragement that she needed.”*

## 4. Elevating Young Voices

# Welcome to our Youth Board

**The National Saturday Club Youth Board is a new initiative bringing together 11 current and former Club members from across the country. Its aim is to invite young people to express their views and help shape the future of the programme. Here we meet four founding Youth Board members to talk about their individual experiences and what they want to share with Club members of the future**

### **Yusra Ahsan, 16**

**Science&Engineering Club  
Staffordshire University, 2020–21**

I was introduced to the National Saturday Club through my school. I instantly began to enjoy the meetings we would have on Microsoft Teams. Although we weren't able to meet on the campus of Staffordshire University, due to the pandemic, it was an experience to remember! I had the opportunity to learn so much about science and engineering, to try out new things and meet new people. I also learned a lot about university in general and what kind of experience that would be, which encouraged me to want to apply to university to study law when the time comes. I have just completed my GCSEs and will be attending sixth-form college.

#### **Why did you want to join the Youth Board?**

My experience as a member of a Saturday Club was so exhilarating. I wanted to join the Youth Board because I believe the world can often underestimate young people. I believe every voice should be heard, no matter what their age. I would like to improve the world for the sake of young people and improve their experiences. I would be honoured to give back to the National Saturday Club so that others can benefit from it in the same way that I did.

### **Betsy Ballisch, 19**

**Art&Design and Fashion&Business Clubs  
University of Wolverhampton, 2017–19**

I joined my local Art&Design Club first, then transferred to Fashion&Business. I finished the programme three years ago. I went on to take a fashion course at Shrewsbury College and I've just got a place at Nottingham Trent University to study Fashion Knitwear Design. I've suffered from anxiety and ADHD my whole life and this forced me to drop out of school in Year 7. Being home-schooled was the best thing for my mental health at the time, but it was incredibly lonely. I'm a very creative and curious person, and the boost of confidence I got from attending

**“A Club is so accepting of people  
and gives them a safe space to be themselves  
without the worry of being judged”**

**Liam Thompson**, Youth Board member

a Saturday Club was life-changing. I had no hope or desire to attend university before, yet I left with these big ambitions.

**Why did you want to join the Youth Board?**

I consider myself a success story of National Saturday Club. To be given the chance to help other people like me discover their passions would be so rewarding. I want to use my place on the Youth Board to give back to future members of the Club what it gave me.

**Rishaan Shaik, 15**

**Science&Engineering Club**  
**Kingston University, 2021–22**

I joined the Science&Engineering Club at Kingston last year. I'm an international student from the US. In the beginning, I regretted the move to the UK, but once I realised the advantages of being here I was truly amazed. Joining a Saturday Club was a great experience, especially the interaction among our group. The tutors and assistants were incredible and really made the Club interesting. My future plan is to attend university and get Bachelor's and Master's degrees in computer-science engineering. I love technology and I'm fascinated by how things work.

**Why did you want to join the Youth Board?**

Attending a Saturday Club made a big difference to me. I believe I've made real progress in social aspects and how I communicate, which will help me in future in a work situation where people may be from a different country. A lot of people at my school didn't want to join the Saturday Club because they didn't know what it would be like. They thought, 'Oh, this is science and engineering. It's going to be too much pressure or too much work.' I want to show other people that it's not like that. I would truly like to give back to the National Saturday Club, to stay connected and help future participants have the brilliant experience that I am currently having.

**Liam Thompson, 16**

**Art&Design Club**  
**Cornwall College, 2018–22**

I was in the Cornwall College Art&Design Club for four years. Now I'm 16, I can't be a member anymore, so I'm volunteering at the Club to help the tutor run sessions. I'm planning to go on to my local sixth-form college to study further maths, maybe computer science and product design. I come from a military family and am a carer for my parents. I suffer from anxiety but really enjoy being creative and experimenting with others. I loved every moment of attending my Saturday Club, which helped me in so many ways.

**Why did you want to join the Youth Board?**

I will greatly miss being a Club member and wanted to remain part of the National Saturday Club. I also think it's important that everyone's voice is heard, especially those from minorities and those who can speak from experience. I'm a very chatty person and so I can easily talk to people and find out their opinions about the Club – what they like and don't like. It's important that everyone has an equal voice and should be able to express their opinion, in a polite and respectful way, whether you agree with it or not. Being on the Youth Board will be amazing for me, as I love talking about topics that many people may find uncomfortable.

**“The opportunities I had were amazing, like having my work displayed at Somerset House in London. It was a once-in-a-lifetime chance. The workshops you do in a Club are brilliant because it’s something different every week”**

**Betsy Ballisch**, Youth Board member

## **Our Voice, Our Views**

**What are the top three benefits of joining a Club?**

**Yusra:** One of the things I valued most was the experiments we did every week. They were really fun and helped me learn more about science and engineering. There was a forensic science session where we were looking at thumbprints. It was so interesting. After that, I looked into forensic science and the idea of studying law. As a member of the National Saturday Club, I was able to attend a Young Professionals event last year in Reading, where I spoke to international law firms and universities that offer law degrees. That helped me map out my future based on the advice I was given. So one of the main benefits for me was a change in perspective. I am more open now to different situations and experiences, and people from different places.

**Liam:** I'd say the biggest benefit is the sense of community. Everyone at my Club was very supportive and helped each other. A Club is like a social group and Club members feel comfortable with each other. You also have the chance to go to London for free – a lot of people wouldn't get that opportunity otherwise. And a Saturday Club is very creative. None of us know how something will turn out, but the experimenting is fun.

**Rishaan:** I think the social communication is definitely a big benefit. As a group, we all hated leaving our Club this year. We didn't know each other previously, but by the last session the whole group knew each other and I made friends who I will stay in contact with. One of the other benefits is having the opportunity to learn. I built up experience in a subject, science and engineering, which I want to study in future.

**Betsy (pictured opposite):** I would agree with all the points Yusra, Liam and Rishaan made. I wasn't able to socialise much when I was home-schooled, so being able to hang out with people who have similar interests and creativity to me on a Saturday was really important.





Betsy Ballisch with shoes she designed at a Masterclass with Pentland Brands and Kickers, 2018

**“I am more confident about speaking to people now and trying new things. My family has definitely noticed a change in the way I do things”**

**Yusra Ahsan**, Youth Board member

The opportunities I had were amazing, like having my work displayed at Somerset House in London. It was a once-in-a-lifetime chance. The workshops you do in a Club are brilliant because it's something different every week. And the Masterclass I did with Kickers was incredible. My design was one of five picked to be manufactured into a real pair of toddler's shoes. I also had the chance to tour Pentland, Kickers' parent brand. I still can't believe I did all that.

**What skills and abilities did your Club experience give you?**

**Rishaan:** I'm more on the introvert side, so being in a group and communicating is a bit harder for me. Over time in the Club, I got a lot more comfortable talking to people. Also the ability to try new things and explore something you haven't done before is really important for your confidence. At Kingston, and on a visit to Roehampton College, we had access to some amazing aerospace equipment. That was really exciting – to see it for real and not just a video.

**Betsy:** Trying a new medium or skill every week really helped me, because I didn't know what I wanted to do after school or at college. It was good to find out what I liked – to explore my creativity. The fact I tried two different Clubs, art and fashion, was also helpful. We did a lot of printmaking and that stuck with me. In the Fashion&Business Club, we did a styling workshop, which was very cool. That was new to me and it was when I thought, yes, this could be a career option.

**Liam:** I agree with all the points everyone has made, especially the social aspect. I became more confident going to a Club. I felt like I could be myself around the other people there, which isn't something I always feel at school. I've also been able to experiment – I did some sessions on Japanese manga and ended up drawing koi fish using inks and pastels. We also had a Masterclass in a big warehouse space in Plymouth, and made huge tunnels you could climb through using an inflatable material. I don't think any of us would have imagined doing something like that – it was really fun and enjoyable.

**Yusra:** I learned a lot of practical skills in my Club. Also, how to talk to different people in different ways. I've learned how to read a person better, because I met so many different people in the Club.

**Has the Saturday Club affected your future plans?**

**Betsy:** Before, I didn't feel I could go to university. Attending a Saturday Club and studying art, something I'm interested in, showed me that, oh, yes, I can do it. I did go on to college to study art and fashion, so it has really helped me because now I am off to university. I credit the Saturday Club majorly in giving me that confidence boost.

**Liam:** I've always been quite set on the idea of doing something in computer science, probably like cyber security or ethical hacking. Skill-wise, the Saturday Club has helped me majorly too, including in things like management and working with other people. Getting my ideas across is a lot easier now because I became used to explaining my ideas in the Club. It's not necessarily about the subject you study in a Club, but about the kind of skills you learn and interests you discover.

**Rishaan:** Definitely. I want to become a computer-science engineer and joining my Club was a kind of test, to see if that is correct for me. This year our Club topic was climate change. I love geography, so the Club has contributed to me pushing myself more towards the goal of working in technology to improve things like pollution and renewable energy.

**What are the main issues you think are affecting young people today? Did joining a Saturday Club impact these at all?**

**Yusra:** Children who come from poverty-stricken places really don't tend to think about higher education and university. Since the National Saturday Club targets those young people, that helps. It was an issue that I faced and now I can think about taking my education further. Joining a Club makes you better informed about the options that are available when it comes to education.





Liam Thompson collecting his Certificate of Achievement at the Summer Show Graduation Ceremony in 2022

**Liam:** For me, it's the sense that a lot of young people don't feel comfortable with their identity. They don't feel like they can be themselves around others. There's a lot of peer pressure to be someone you're not. Everyone in a Saturday Club is usually like-minded, so people accept others more easily. In wider society, people are often less accepting of those who don't fit into the 'social norm' like ethnic minorities or those who are a part of the LGBTQ+ community. There's a lot of hate crime and that really affects our mental health. A Club is so accepting of people and gives them a safe space to be themselves without the worry of being judged. The fact everyone there has shared interests really makes a difference. I think, generally speaking, creative people are more accepting of others.

**Betsy:** I think Liam made a really good point there. The Club was a safe space where you didn't feel judged. In schools, creative subjects are the last to get funded, but in our Club the tutors and organisers were constantly trying to give us new experiences, like in the Masterclasses. To go from being told, art and creative subjects aren't viable as a career path, and then to have the Club experience where you see you all the creative things and experiments you can, is so interesting. It's important, because it's a big issue for young people to understand what job roles exist and what is viable for them individually. Society and some parents think academic roles are more valuable. I think the Covid pandemic showed that's not really true.

**Rishaan:** I already mentioned climate change is a big issue the whole world is facing right now. I also think that competition and rising pressure are issues for young people. There's always the pressure of studying, but at the same time you have the parental pressure of 'you've got to study harder'. Obviously parents care about us and that's why they want to push us more.

**Would you be a different person if you hadn't joined a Saturday Club?**

**Yusra:** I didn't think I wanted to go to university because I don't know anyone else who has gone, including my

parents. Through the Saturday Club we were introduced to people who did go to university and that changed my perspective. Also, all the other Club members who were there with me were planning on studying different things, so it opened my eyes to different courses and degrees. I am more confident about speaking to people now and trying new things. My family has definitely noticed a change in the way I do things.

**Rishaan:** Before, I was more about managing things, but the Club made me get more into practical work. Our project last year was to build a climate change-proof house and I got very involved in that, building and taking measurements. Due to the Covid lockdown, a lot of stuff was on the computer, so having the chance to be hands-on with something will help me with a job in, say, electrical or mechanical engineering.

**Betsy:** I probably would still have studied art, but I don't think I would have enjoyed it as much. I would never have made the move to study fashion and then gone on to university. My Saturday Club tutors knew I was being home-schooled and they were very kind. They linked me to some people at the university who I could talk to. I only have two GCSEs, but they said 'That's ok, you can still apply to go'. I included my Saturday Club work in my personal statement and that definitely helped with my application.

**Liam:** I used to hate art lessons, because in school it felt like you were told you have to work like this, or be inspired by these artists. I think my creativity was being restrained. Now I can be given an assignment and feel able to express my own view. Before attending Saturday Club, I didn't like working with other people, especially in group projects. I just wanted to work on my own. Now I enjoy working with other people. It can be more fluid and you can brainwave off each other and come up with ideas you would not have thought of before.



Self-portrait by a Club member at Reading College

# 5. Mapping the Future World of Work

Industry partners are essential to the success of the National Saturday Club and its Masterclasses programme. We ask **Sarah Burton OBE** of Alexander McQueen, **Tristram Carfrae RDI** and **Ed Clark** at Arup, and **Eliza Easton** of NESTA to give their perspective on the skills and mindset that will empower young people to pursue a career that is both rewarding and productive

How does the National Saturday Club help young people prepare for the future world of work, and what will employers be looking for in the employees of tomorrow? A pivotal element of the Club programme is its Masterclass series. These take place in the Spring Term and connect Club members with industry experts, providing unique opportunities for young people to engage with professional practitioners and to glimpse the inspiring breadth of future career possibilities open to them.

Over the years, the network has had the privilege to work with leading industry figures across a broad range of sectors, introducing young people nationwide to the individuals and teams behind some of the world's most well-known and forward-thinking brands and businesses. Many Masterclass givers have also reflected on their experience of taking part in the programme, commenting that the young people they have worked with at the Saturday Club have given them a new perspective on their own work.

Our industry partners' commitment to supporting the National Saturday Club programme year-on-year is a powerful testament to the vital importance of nurturing young talent, and ensuring that we imbue the next generation with the skills and capacities demanded by the future world of work.

## 2021-22 data shows:

**97%** enjoyed the Masterclass and found meeting industry professionals inspiring

**81%** know more about careers

**96%** said attending the Club has influenced their future plans



**“It’s made me realise that this is  
what I want to do with my life.  
The fashion industry is where I belong”**

**Istituto Marangoni Fashion&Business Club member,  
at a Masterclass with Alexander McQueen**

## **Sarah Burton OBE, Creative Director, Alexander McQueen, on the qualities that will help young people find the right path**

### **A creative and curious mindset**

For me, a creative and curious mindset is essential, and challenging yourself and pushing your own boundaries is one of the most valuable things to practise. The world we live and work in is changing so fast that, as we look to the future, curiosity will help us adapt and enable us to create in ever-changing environments. I think it’s important to stay open and challenge yourself to find inspiration anywhere and everywhere.

### **Confidence in your vision**

I think it’s really important for young people to have confidence in their own authentic path and to find what it is they feel passionate about. The National Saturday Club is brilliant at enabling them to try different skills for so many industries, and to see what they connect with. I believe that if you feel an emotional connection to what you do, it will always help you stand out.

### **Adaptability and an open mind**

I think it’s amazing how adaptable people can be. Many people in my team have come in with different skill sets and this helps nurture creativity and innovation. I think learning the skills you connect with and feel passionate about, then keeping an open mind as to how you apply them can lead you in interesting directions.

### **Preparing for the future**

Getting experience within a team is incredibly valuable. In a creative business, working together in a community and sharing ideas are essential, so I would advise young people to experience as much teamwork as possible. Even if the context isn’t the same, the skill is transferable.

For the creative industries, and particularly fashion, it’s helpful to explore as much as possible and to experience new things, but also to challenge yourself to find inspiration in the immediate world around you. Sometimes ideas for our collections have come from something seemingly quite simple: something in the street or beauty found in nature, for example.

Above all, imagination, drive, hard work and an enquiring mind all enhance wellbeing and will open up horizons and career paths.



Alexander McQueen embroidery and animated puppetry Masterclasses



**“I’ve been inspired by them... I’m certain that they will be the next generation of designers”**

**Steve Fernandez**, Director, Arup



## **Tristram Carfrae RDI, Deputy Chair, Arup, on navigating the challenges ahead**

### **Maximising our potential**

At Arup, we are increasingly focused on sustainability; on ensuring a future, ideally a better future, for our children and their children – minimising climate change, increasing resilience, creating social value, and eventually restoring a balance between human consumption and the ability of the planet to regenerate. We need to harness the rapidly increasing potential of new technologies to enable us to meet these extraordinary challenges.

### **Timeless skills**

It is hard to predict the precise skills and capabilities that we will need to meet these challenges, but a few basic, timeless skills stand out: listening; investigation; curiosity; imagination; ideation; collaboration; working across disciplines; agility; and continuous learning. These will all help us frame the issues and start to explore possible solutions. They will help us adapt to both the changing issues, and the possibilities brought about by new technologies, particularly in the digital and data areas.

### **Building a better future**

The National Saturday Club programme introduces young people to design; to the notion of trying to establish a brief and then responding to it using the skills set out above – these are vital skills if we are to create a better future for ourselves, for all species, and for the planet.

*“I’ve hugely enjoyed overseeing the Arup Masterclasses we’ve run since 2013. It’s been exciting to see the Saturday Club programme diversify and go from strength to strength, and also to reflect on our own journey as we’ve evolved our approach to delivering the Masterclasses.”*

*“In the early years, we focused more on building excitement around core engineering skills by designing, building and testing different types of structure. Great fun! More recently, the importance of holistic thinking around sustainability and climate action has been a stronger emphasis. We’ve also embraced digitisation and new ways of exploring design, delivering one Masterclass entirely virtually during the pandemic, and using these new ways of working to deliver the first ever digital/in-person hybrid Masterclass this year, with members from seven Clubs visiting six Arup offices across the UK.”*

*“One constant theme throughout all our Masterclasses has been the engagement and creativity of the young people, matched by the enthusiasm of my Arup colleagues who have helped to curate and deliver each workshop. I’m hugely indebted to all of them.”*

**Ed Clark**, Director, Arup





**“The best part was when we talked about how we can take the UN’s Sustainable Development Goals into action”**

**Cranford Community College Club member at a Masterclass with Arup**



Arup urban engineering and built environment Masterclasses

**“The world needs thinkers, designers, explorers, makers, problem-solvers, leaders, those who question and those who ‘just go for it’. We have all those people in our Saturday Club”**

**Claire Corbey**, Club tutor, Coventry University

**Eliza Easton, Deputy Director, Creative Industries Policy and Evidence Centre, Nesta,**  
on the jobs that young people will encounter

The future of work will hopefully be one where people can do meaningful, and uniquely human jobs alongside machines. These are jobs requiring caring skills, problem-solving and group work. Simply knowing how to use a spreadsheet is unlikely to be enough by 2030 – employees will need to be able to create the software that makes it, or to be creative with it.

It is not only jobs in technology that are likely to be in increasing demand. In fact, there are many jobs that Nesta and Creative Industries Policy and Evidence Centre research has shown have buoyant prospects that don't currently need many digital skills, such as teachers and chefs. And where digital skills are needed, our research has found they are noticeably different in jobs likely to grow and jobs likely to decline.

All of this is why programmes like the National Saturday Club are critical. Some Saturday Clubs respond to specific societal needs; for example, the UK has a skills gap in design, while design and technology courses are being cut in schools across the country. Yet across the board, they teach what all the jobs of the future will require – empathy, teamwork, and creativity.

*“I see the moment in their eyes when they realise their creativity can turn into a career. A Masterclass is a brilliant way to connect with energised young talents who have the greatest ideas and bring fresh perspectives to design challenges”*

**Katie Greenyer**, Trustee, Saturday Club Trust and Creative Director, Pentland Brands  
(Masterclass pictured opposite)





Pentland and Speedo Masterclass (above) and Yorkshire Sculpture Park nature inspired art Masterclass (below)



# Saturday Club Trust

**“We believe that every 13–16–year–old should have the opportunity to study a subject they love for free at their local Saturday Club”**

## Trustees

Sir Nigel Carrington, Chair  
 Katie Greenyer  
 Caroline Hargrove CBE  
 Russell Lloyd  
 Krishna Maroo  
 Patrick Reid  
 Sim Scavazza  
 Frances Sorrell OBE, Founder  
 Sir John Sorrell CBE, Founder  
 Philip Watkins  
 Cecilia Weckström  
 Professor Julius Weinberg

The Saturday Club Trust is an independent charity set up in 2016 to take over the development of the National Saturday Club network from The Sorrell Foundation.

Established in 2009 by Sir John and Lady Sorrell, the National Saturday Club works with a shared purpose – bringing further education, higher education, industry and the cultural sector together – to deliver a transformational programme for 13–16–year–olds nationwide.

By making all Saturday Clubs free with no exams, the year-long programme encourages young people from all backgrounds to get involved in a unique and exceptional process of discovery and learning that works alongside the school curriculum. Through weekly classes and national events, young people are connected with a national network of educators and industry professionals giving them invaluable insight into the pathways to further study and rewarding careers.

The Board of Trustees and the Saturday Club Trust are ambitious and focused on ensuring that young people from all backgrounds and communities have access to the programme. Through the establishment of new Club locations, and by continually reviewing and removing barriers to participation, the Trust will continue to develop the National Saturday Club programme to offer this opportunity to more young people across the UK.

*The Saturday Club Trust receives public funding from the Department for Education and the National Lottery through Arts Council England. It is also supported by the British Film Institute, British Fashion Council, Chatham House, and industry partners.*



# Tutors' Programme



**Tutors' meeting, March 2022**

At the heart of the National Saturday Club are the tutors and coordinators who run the weekly Saturday classes and are inspiring a generation of young people. It is as a direct result of their commitment and expertise, their knowledge of widening participation, their dynamic pedagogical approaches, and their experience of youth engagement, that Club members grow in confidence, build their skills, and broaden their understanding of the breadth of future pathways open to them.

The National Saturday Club programme has been developed and informed by listening to and sharing the experiences and best practices of the tutors' network. The annual Tutors' Programme brings Club tutors and coordinators together for quarterly meetings to share knowledge, hear from expert speakers, and feedback their experiences directly to the National Saturday Club's team, to the benefit of the broader network, the programme's long-term development and the young people who take part.

**Georgia de Buriatte**

Saturday Club Tutor & Coordinator,  
and Outreach & Engagement Tutor,  
Winchester School of Art

**Asbjorg Dunker**

Senior Lecturer,  
Istituto Marangoni

**Jayne Elwell**

Lecturer in Art and Design,  
Northern School of Art

**Charlotte Gaughan**

Senior Widening Participation Officer,  
London Metropolitan University

**Jacoob Kimmie**

College Outreach Practitioner,  
University of the Arts London

**Rosemary MacLennan-Crump**

Saturday Club Coordinator and Lead Tutor,  
Nottingham Trent University

**Krishna Maroo**

Outreach Manager,  
University of West London

**Sarah Harvey Richardson**

Outreach and Saturday Club Project Officer,  
University of Leeds



## Tutors Advisory Group Summary Report 2021–22

In 2021, the National Saturday Club Tutors Advisory Group was initiated to bring the voice of the network to the forefront of programme development. Formed as a group of National Saturday Club tutors and coordinators drawn from across the country and with a breadth of subject specialisms, educational expertise and backgrounds, the Tutors Advisory Group meets quarterly to explore key issues and topics central to the evolution of the programme.

Together, the Tutors Advisory Group members act as advocates for the programme, inform creative pedagogy and widening participation practices, and help inform decision-making at organisational and operational levels. Krishna Maroo, as a member of the Tutors Advisory Group, also sits on the Board of Trustees, elevating the voice of the tutors' network to the heart of the organisation's governance.

The collaborative, solution-oriented discussion process and the expertise of the Tutors Advisory Group members has brought new perspectives and thinking to the fore, informing existing initiatives such as the development of a new young person recruitment strategy to further widen participation and remove barriers to access; programme planning for national events; improving local and network wide collaboration between partners; and further development of evaluation and reporting processes.

In addition, new concepts which have been progressed as a result of discussions include a new peer-to-peer tutor scheme allowing the network to collaborate and support each other where needed through mentoring and best practice sharing; exploring options for a shared platform for tutors to exchange ideas across the network; and identifying new opportunities within the existing framework of national events to facilitate cross-Club collaboration.

# Financial Overview

Caroline Lloyd, Finance Director

**The National Saturday Club has a robust and streamlined financial framework for programme delivery which encompasses year-round planning, monitoring and reporting. Budgets are set in advance of each academic year and are strongly adhered to with the Chief Executive and Finance Director reporting quarterly to the Board of Trustees to ensure value for money and cost-effective decision making.**

## Match-funded model<sup>1</sup>

The programme is delivered through a unique match-funded business model with 50% of programme costs covered by the individual host institutions (universities, colleges and cultural institutions) and 50% covered by the Saturday Club Trust charity. This enables the National Saturday Club to be completely free for its beneficiaries at the point of delivery, removing barriers to access – which is a cornerstone of its mission and ethos. It is through this partnership model with HE, FE and Cultural sectors collaboratively supporting extracurricular education and cultural access, that the National Saturday Club and its partners can deliver the programme economically.

The National Saturday Club is responsible for delivering the growth strategy and running the national network, the programme framework, research and evaluation, and the delivery of national network events including the London Visit, Masterclasses, Summer Show, and Tutors' Programme.

Host institution costs comprise tutors' fees and materials for the weekly classes, and transport for Club members where required. The cost per Club per annum to each host institution ranges from approximately £6,750 to £13,650<sup>2</sup> with an average of £11,000 per Club per annum and varies dependent on the resource allocated to the delivery of weekly classes and the range of activities offered.

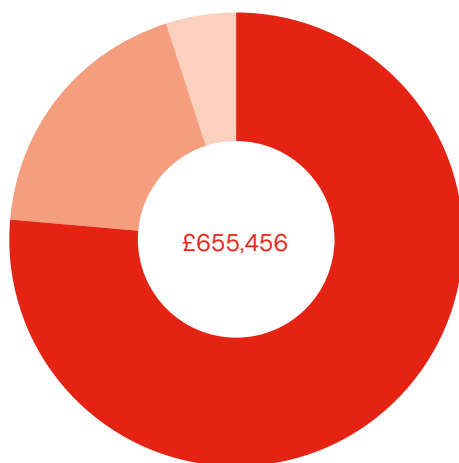
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1. Data taken from year end results, pending Independent Examiner's Review

2. This is an estimate based on a small sample of host institutions' Club budgets

## Saturday Club Trust income for 2021–22

The support we received:



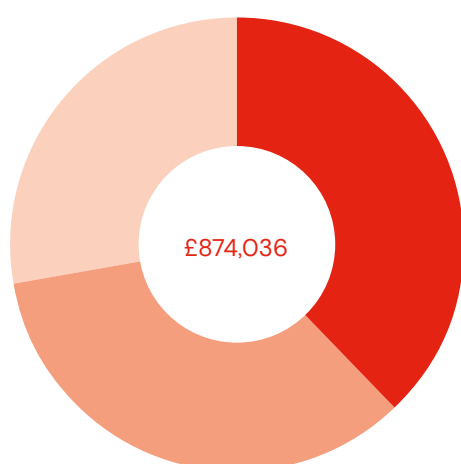
- **Arts Council England £500,000 (76.4%)**  
 Development grant income  
 (£430,000 in 2021, 65.2%)
- **Industry partnerships £121,500 (18.6%)**  
 Income from partnerships with the British Fashion Council, British Film Institute and Chatham House  
 (£91,000 in 2021, 13.8%)
- **Other income £33,956 (5%)**  
 Income from individual and industry benefactors and from philanthropic donations  
 (£138,425 in 2021, 21%)

The National Saturday Club has been core funded by public funding from the Department for Education and the National Lottery through Arts Council England since 2012. The current Arts Council England grant funds a significant proportion of the annual programme. The British Fashion Council supports the Fashion&Business programme and in 2021–22 pilot programmes for new subjects were introduced with the British Film Institute, supporting Film&Media, and Chatham House, supporting Society&Change. The remainder of the Trust's annual income is made up by additional smaller grants, partnerships, and philanthropy, together with in-kind support.

This excludes the significant in-kind support received from our generous supporters. Over the years, the Trust has established partnerships with many individuals and organisations who provide services free of charge or at cost. The value of these services has been estimated at over £500,000 per annum and includes venue costs, legal costs, digital, design, and Masterclass givers' fees.

## Saturday Club Trust spending for 2021-22

The costs of running the programme:



- **Programme expenditure £311,023 (35.6%)**  
 Delivery of annual programme of events  
 (£127,912 in 2021, 22.5%)
- **Staff costs £324,504 (37.1%)**  
 Support team costs – staff cost & training  
 (£273,475 in 2021, 48.1%)
- **Administration costs £238,509 (27.3%)**  
 Property costs, IT, governance  
 (£166,965 in 2021, 29.4%)

The National Saturday Club's central role is to run the national network and programme framework; to support the host institutions, tutors and partners; to deliver exceptional national events for the young people; and to invest in the long-term, sustainable growth and development of the programme. We have maintained stability and predictability for our annual spending plans in line with the growth in Club numbers.

In 2021-22, the total cost of delivering the national programme for the Saturday Club Trust was £876,061 for 74 Clubs across 56 locations in the UK with 1400 Club members plus a total investment by the university, college and cultural sectors of over £814,000.

### Cost per Club

Cost to Saturday Club Trust: **£11,811**

Total match-funded cost: **£22,811**

### Cost per Club member

Cost to Saturday Club Trust: **£624**

Total match-funded cost: **£1,206**

### Cost per weekly class

Match-funded cost per class per member: **£40**  
 (based on a 30-week programme)



## Reserves

The Trust aims to build reserves of unrestricted funds to a level equivalent to six month's expenditure which in the current economic climate has been budgeted at £300k. Reserves at this level will be sufficient to cover short term changes in financial circumstances without damaging the Trust's charitable activities. The increase in reserves has been sufficiently strong to enable funding to support investment in the following areas:

- Expansion of staff team with critical roles in network growth
- Digitalisation of operations and the development of a CRM system
- Implementation of the case for support and fundraising research

## Funding Network Growth

The National Saturday Club has been in operation for 13 years and as the network has steadily grown, the cost of delivering the programme and supporting the network's development has increased. However, through economies of scale, as the number of Saturday Clubs increase over the next few years, the cost per Club is predicted to decrease. Financial forecasts for growth show long-term value for money.

As we look to the future, we will seek new partnerships with grants, foundations, industry partners and philanthropic donors to support our ambitious growth strategy. We plan to diversify the Trust's income, increasing from four core funding streams in 2021–22 to ten core funding streams by 2024–25. It is as a direct result of this support that the National Saturday Club will be able to reach more young people, develop research and best practice sharing for the wider sector, and expand the programme's transformational impact.



# Host Institutions 2021–22

This year, **74 Saturday Clubs** were hosted by an incredibly committed national network of universities, colleges, and cultural institutions. By running the programme, these institutions are providing invaluable extracurricular opportunities for young people in their local communities.

Anglia Ruskin University  
Arts University Plymouth  
Banbury and Bicester College  
Barking & Dagenham College  
Bradford College  
Buckinghamshire New University  
Central Saint Martins  
City of Oxford College  
Coleg Sir Gâr  
Cornwall College  
Coventry University  
Cranford Community College  
Escape Studios  
Falmouth University  
Fashion Retail Academy  
Ferens Art Gallery  
Guildford College  
Hull College  
Istituto Marangoni  
Kingston University London  
London College of Fashion  
London Metropolitan University  
London Screen Academy  
Manchester Metropolitan University  
Middlesex University  
MIMA, Teesside University  
National Maritime Museum  
Northbrook MET  
Norwich University of the Arts

Nottingham Trent University  
Oxford University Museum  
of Natural History  
Ravensbourne University London  
Reading College  
Royal Cornwall Museum  
St Mary's University Twickenham  
Staffordshire University  
Suffolk New College  
The City of Liverpool College  
The Northern School of Art  
The Oxford School of Drama  
at Wychwood  
The Studio Morland  
Time and Tide Museum  
University of Bedfordshire  
University of Bolton  
University of Central Lancashire  
University of Leeds  
University of Lincoln  
University of Northampton  
University of Salford  
University of Sussex  
University of the Arts London  
University of West London  
University of Wolverhampton  
Winchester School of Art  
York College

# Masterclass Givers 2021–22

This year, Masterclasses have been generously led by a wide range of inspirational individuals and dynamic teams across a breadth of industry sectors. Engaging with professional practitioners provides Club members with an exceptional opportunity to gain insight into career pathways and possibilities for their future.

## Allford Hall Monaghan Morris

**Francesco Draisci, Roisin Fogarty, Claire Pollock, Corinne Wint, Shruti Borundia, Ruby Johnson, Akif Rahman, Ali Savas**

Francesco Draisci is an Associate at Allford Hall Monaghan Morris where he has worked on projects including Television Centre and proposals for a temporary House of Commons. Before joining AHMM, as Draisci Studio, Francesco worked for cultural institutions such as the V&A and Venice Biennale and brands including Nike and Peroni.

## Alexander McQueen

**Plum Ayloff, Daisy May Collingridge, Rosie D'Ercole, Isabel Garrett, Cavan McPherson, Arianne Scott**

Alexander McQueen is a modern British fashion house driven by uncompromising craftsmanship and unparalleled creative vision. Founded by Lee Alexander McQueen in 1993, since his death in 2010, Sarah Burton, who arrived at the house in 1996 and worked alongside him, has been the creative director of women's and men's ready-to-wear and accessories.

## Arup

**Illia Afifuddin, Likhitha Ala, Cherry Beaumont, Sarah Bousquet, Natasha Chandra, Ed Clark, Gabriella Cunningham, Owen Davies, Cormac Deavy, Jo Dicken, Jen Elsam, Caitlin Ferguson, Steve Fernandez, Greg Hardie, Michael Harrison, Rachel Harvey, Natalia Harvey, Matt Jackson, Ashley Leong, Kyle Li, Matt Lovell, Peter Marji, Peter Mason, Laurie Mentiplay, Tom Moore, Charlotte Mulvey, Laura O'Leary, Niall Pearce, Hannah Powell, Selina Rai, Sophia Rawlins, Antonio Rocha, Nicola Rose, Pushpa Sanders, Daniel Silva, Russell Smith, Lewis Triggs, Lisa Walker, Ellie Walton, Alice Warbrick, San Yau**

Dedicated to sustainable development, Arup is a collective of designers, advisors and experts working across 140 countries. Founded to strive for humanity and excellence in everything that they do, Arup collaborate with their clients and partners, using imagination, technology and rigour to shape a better world.

## Barnaby Barford

Looking at the world through the lens of the Apple, London-based artist Barnaby Barford works across drawing, sculpture, film, installation and painting to explore the fundamental questions driving human nature and, especially, our incessant need for More. Barford is represented by David Gill Gallery, London. His work has been exhibited internationally and is part of many public and private collections.

## Bond + Coyne

**Mike Bond, Ben Borst, Laura Brown-Little, James Marshall, Cynthia Porta**

Bond and Coyne is a creative strategic brand studio in London. They work with ambitious organisations to turn knowledge into brand power. Their mission is to celebrate education in all its forms, opening up knowledge and opportunity to everyone, no matter who they are.

## Bonhams

**Helen Bateman, Simone Bell, Oliver Morris-Jones, Charlotte Redman, Irene Sieberger, Anna Smith, Celia You, Cassi Young**

Bonhams, founded in 1793, is one of the world's largest and most renowned auctioneers, offering fine art and antiques, motor cars and luxury. The main salerooms are in London, New York, Los Angeles and Hong Kong, with auctions also held in Knightsbridge, Edinburgh, Paris, San Francisco and Sydney.

## Caroline Pedler

Caroline Pedler is an Illustrator, artist and educator. Having illustrated over 50 children's picture books and worked with a variety of international clients over the past 20 years, Caroline is predominantly a co-edition illustrator, with her books selling all over the world.

**Cullinan Studio**

**Karla Bonner, Carol Costello, Tia Duong, Cai Hall, Beccy Waite**

Cullinan Studio's driving purpose is to reconnect people with nature. They believe the design of buildings is a social act which needs the involvement of all types of people to make good places for communities and nature to thrive. Through the National Saturday Club they hope to broaden the horizons of young people to consider a career in architecture.

**Deborah Latouche**

British born Creative Director and stylist Deborah Latouche defines her style as elegance with an edge. Two years ago Deborah launched the luxury, sustainably conscious modest wear brand SABIRAH.

**Ed Burnside**

Ed Burnside is currently Senior Rehearsal Director of the RSC's production of Matilda The Musical in London. In 2021, Ed was invited to direct Nicholas Lloyd Webber and James D. Reid's musical adaptation of The Little Prince at the Institute for Contemporary Theatre. Ed was Children's Director on Netflix series The Crown (Season 3 – "Aberfan") working alongside director Benjamin Caron. He was Deputy Associate Director of the Japanese and Korean productions of Stephen Daldry's Billy Elliot The Musical. He was also the Resident Director for the first UK and Ireland Tour of Billy Elliot The Musical.

**Ella Doran**

Award-winning designer Ella Doran first set up her homewares business in the late 90s, quickly winning fans and plaudits for her pioneering application of photography-based images and patterns onto functional, household products.

**English National Opera**

**Megan Bearup, Anya Chomacki, Poppy Harrison, Karen Hopkinson, Bernadette Roberts**

ENO, believe that opera is a living art form able to connect to people from all parts of our society. They collaborate with a range of artists and art forms to deliver different aspects of the repertoire, from baroque to contemporary, as well as commissioning new works as part of their commitment to the future of the art form.

**Flight Crowd**

**Marsha Ilina, Mariya Tarabanovska**

Flight Crowd is an open Urban Air Mobility (UAM) community. They are a not-for-profit bringing together enthusiasts and experts both to educate and grow the wider public interest in the mobility industry. They ensure that UAM is built on inclusivity, accessibility, and transparency, while the general public is empowered to shape the future of flight.

**Helen Kirkum**

Helen Kirkum is a London-based artist and designer. Kirkum's artisanship has garnered international acclaim. Each pair of sneakers she makes is unique, weaving together the memories of the components that make it. She is widely considered a pioneer of the hacked and deconstructed aesthetic within the sneaker industry, and in the vanguard of the sustainable footwear movement.

**Ian Pike**

A full-time writer of scripts and published children's books with nearly 30 years' experience. Ian Pike was born in Zimbabwe and trained as an actor before going on to work in animation, comedy and drama in primetime television and for children, as well as leading workshops around the world.



### Imagination x Sliced Studio

**Alex Beazley-Long, Jiri Bures, Will Burgass, Alex Graham**

Imagination is a Global Experience Design Company. Imagination are a unique combination of creative disciplines, independent for 50 years. They create experiences that change the status quo. They are an EMEA Brand Experience Agency of the Year 2020. Clients include Samsung, Turkish Airlines, Ford, Major League Baseball, Shell, Jaguar Land Rover, IKEA, HSBC and Canon. Sliced Studio is a London based creative studio and production company. Sliced was formed in 2021 by a group of Producers, Directors, Editors and Animators who set out to create bold content as a collective. They have worked with Nike, GQ, Adidas, Singapore Airlines, Lurpak, Flora and Trivago.

### Jason Bruges Studio

**Jason Bruges, Gavin Jones, Joel Luther-Braun, Jon Skeritt**

Jason Bruges is a multidisciplinary artist, based in London. He is internationally renowned as a pioneer of the hybrid space between art, architecture, and technology. A master of light and kinetic art, he uses a high-tech, mixed-media palette to explore spectacle, time-based interventions, and dynamic immersive experiences.

### Jeremy Hutchison

Jeremy Hutchison is a British artist based in London. Working across video, sculpture, drawing and performance, he seeks to intervene in systems and structures: queering power, disordering norms, producing crises. Embedded in his work's subversive logic is a challenge to the tyranny of common sense. A belief that other worlds are possible. And a zealous conviction that art can bring them into being.

### Jim Le Fevre

Jim Le Fevre is an award winning animation director having worked in the commercial world since 1999. As interested in short form films as he is in experimenting with the process of animation, Jim discovered the Phonotrope process in 2006 and has since toured the world giving workshops and lecturing internationally.

### Kaushik Velendra

**Kaushik Velendra, Richa Kirpalani, Luke Cowman, Cesar Fonseca, Kyle Johal, Samuel Cook**  
**Guest Appearances: Raj Ghatak, Daniel Lismore, David Kappo, Danny Lee Wynter, Noma Dumezweni**

Kaushik Velendra is a London based menswear designer with an instinctive appreciation for impactful clothing, whose trailblazing collections are reshaping modern menswear. Forging a new paradigm of traditional tailoring combined with innovative construction, Velendra continues to showcase a refreshing and inclusive vision. 'Power dressing for the people and tailoring for the future' is how Velendra describes his brand's DNA.

### Marianne Shillingford

Marianne Shillingford is the Creative Director of Akzonobel Dulux UK & Ireland and the founder of the Colour in Design Awards. With over 30 years experience in the colour and decorating industry she is passionate about helping young people unlock the power of creativity so they can enjoy fulfilled and happy lives on their chosen career paths.

### Mines Advisory Group

**Jon Brown, Adam Komorowski, Jessica Pelham**

The Mines Advisory Group (MAG) is a global humanitarian and advocacy organisation that finds, removes and destroys landmines, cluster munitions and unexploded bombs from places affected by conflict.

**Nabil Nayal**

Dr Nabil El-Nayal is a Syrian-British fashion designer and educator. His work has received support from the LVMH Prize and the British Fashion Council's Fashion Trust Award. Nabil sits on the British Council advisory group and leads the Fashion Design Technology Womenswear MA at the London College of Fashion.

**Paul Rennie**

Paul Rennie is subject leader in Contexts for Graphic and Communication Design at Central Saint Martins, London. He is an enthusiastic collector of posters and graphic ephemera and has published several books about mid-century graphic design in Britain. His most recent book is about the poster designer Tom Eckersley, published by Batsford.

**Pearlfisher**

**Dan Bowstead, David Jenkinson**

Pearlfisher is an independent brand design agency in London and New York. Made up of a visionary group of Futurists, Strategists, Designers and Realisers, they understand, imagine and express change to create simpler, lighter, more desirable ideas for the future. They design for life.

**Pentland Brands x Berghaus**

**Kate Ablett, Margaret Ablett, Laura Bromley, Henry Davison, Rosie Dobby, Katie Greenyer, Julie Husband, Andrea Wood**

Pentland Brands is the name behind some of the world's best-loved sports, outdoor and lifestyle brands. They own Speedo, Berghaus and ellesse, among others. They're also the UK footwear licensee for Kickers. They're passionate about nurturing creative talent and have run their unique Design Pool programme for 20 years, providing up-and-coming designers with the opportunity to flourish in a competitive industry.

**Price and Myers**

**Tim Lucas**

Tim Lucas is a Partner at Price & Myers, a consulting civil and structural engineering practice established in London in 1978. Their aim is to work with good imaginative architects, to make excellent buildings. They have studios in London, Nottingham, Oxford, and Manchester and became a Limited Liability Partnership (LLP) in 2003.

**Rob Unett**

Rob Unett is a process-driven artist for whom outcome is unimportant and discovery everything. He is well-known for his solitary figures normally captured in unusual poses. Rob has been featured in numerous publications and journals, including Vogue. He has also been featured in group exhibitions and events and works with well-known luxury companies such as Liberty London, BMW and Selfridges.

**Sean Taylor**

Sean Taylor is a poet, a teacher and the award-winning author of over 60 books for young readers. His picture books include Hoot Owl Master of Disguise, A Brave Bear and Monster! Hungry! Phone! He has published collections of folktales, including Riding a Donkey Backwards, nature books such as Winter Sleep and Busy Spring. This September sees the launch of his poetry collection about night-time, sleep and dreams: The Dream Train.

**Sophie Robinson**

Sophie Robinson is an award winning documentary filmmaker and Director of So&So Pictures. Her Netflix Original 'My Beautiful Broken Brain' was executive produced by David Lynch and was nominated for an Emmy. She specialises in working collaboratively with her subjects to create outstanding documentaries which provide a platform for a wide variety of previously unheard voices.

**TEIJA Studio****Teija Eilola-Buchanan, James Buchanan**

Teija Eilola is a graduate of RCA where she acquired skills in traditional tailoring and atelier approach to design. Before launching TEIJA label in 2012 at the final of Fashion Fringe, Teija spent some time being mentored by Christopher Bailey at the Burberry head office. Teija has previously worked as consultant and designer at international designer brands.

**Tejumola Butler Adenuga**

Tejumola Butler Adenuga is a Nigerian born, London based multidisciplinary artist and designer whose practice focuses on the intentional removal of informational excess from found photography through a subtle, minimalistic approach. His recent works fixates on the significance and celebration of black faces and bodies, attending to the absence of black representation in the western historical narrative.

**Tracey Means**

Tracey Means is a Senior Lecturer and an advocate of professional practice and student engagement in the School of Film and Media, within the College of Arts. Tracey lectures undergraduates on the BA (Hons) Photography, BA (Hons) Media Production and BA (Hons) Media Studies courses in Photography and Digital Imaging: darkroom and studio practice and Professional Practice. She is Pastoral Tutor for Film Production and Media Production.

**Turner Duckworth****Amy Cobain, Jake Rimmer, Loren Schott, Matt Knight**

Turner Duckworth, a global visual identity design agency with offices in London, New York, and San Francisco, creates unmistakable designs for the world's greatest brands. Their work has won over 600 awards in the past ten years, including the inaugural Cannes Grand Prix for Design.

**TUUP****Godfrey Duncan**

Born in Guyana and raised in Acton, West London, Godfrey Duncan aka TUUP (The Unprecedented Unorthodox Preacher) has been a professional storyteller since 1981, when he joined Ben Haggarty and Daisy Keable to form the 'West London Storytelling Unit'. He is truly an elder of the storytelling revival in Britain. He has performed in many countries in Asia and both North and South America in his role as a creative lyricist, poet, percussionist and vocalist with the highly influential dance music collective, Transglobal Underground.

**Wilton Park****Sue Betts, Tom Cargill, Sofia Cogliano**

Wilton Park is the 'Executive Agency' of the Foreign, Commonwealth and Development Office (FCDO). They run in-person, virtual and hybrid events on a wide range of critical global issues. In doing so, they build diverse global networks that bring fresh thinking to international relations. Their home is a secluded 16th century house in the English countryside.

**Yorkshire Sculpture Park****Kathryn Brame, Vincent James, Sarah Jane Palmer, Connor Shields**

Yorkshire Sculpture Park (YSP) is the leading international centre for modern and contemporary sculpture. Situated in 500 acres of parkland, YSP is the only place in Europe to see Barbara Hepworth's The Family of Man in its entirety alongside a significant collection of sculpture, including bronzes by Henry Moore and site-specific works by Andy Goldsworthy, David Nash and James Turrell.

# Cultural Partners

**“A truly extraordinary intervention and the effects have been absolutely wonderful”**

Will Gompertz, Artistic Director, Barbican

An extensive network of prestigious cultural institutions works alongside the National Saturday Club, to open their doors and provide young people with access to invaluable experiences and unique opportunities such as exhibition visits, workshops and bespoke tours.

Cultural partners have included:

Barbican  
English National Opera  
Fashion and Textile Museum  
National Portrait Gallery  
Natural History Museum  
Royal Academy  
Royal Opera House  
Saatchi Gallery  
Science Museum  
Shakespeare’s Globe  
Somerset House  
Tate  
The Courtauld  
The Design Museum  
The Photographer’s Gallery  
Victoria and Albert Museum  
White Cube  
Yorkshire Sculpture Park

# Thank You

The National Saturday Club programme is made possible by the commitment of the **universities, colleges and cultural institutions** that fund and deliver the weekly Saturday Clubs across the UK.

We extend our gratitude to the **tutors and coordinators** whose energy, commitment and expertise have inspired all Saturday Club members throughout 2021–22. We also thank the **student assistants** who support the teaching at the Clubs.

This year, 300 **creative practitioners and industry professionals** generously gave their time to lead inspirational Masterclasses. We are extremely grateful to them all.

A special thank you to our **cultural partners** for supporting the programme: Barbican, British Film Institute, The Courtauld Gallery, English National Opera, Natural History Museum, Somerset House, and Yorkshire Sculpture Park.

Major support for the National Saturday Club programme is from public funding by the **Department for Education** and the **National Lottery** through **Arts Council England**.

Thank you to our Club subject partners **British Fashion Council** for their support of the Fashion&Business programme, **BFI** for their support of the Film&Media programme and **Chatham House** for their support of the Society&Change programme. Thanks also goes to our industry supporters **Pentland Brands**.

Our heartfelt thanks to our generous supporters Andrew and Jane Fitzmaurice, Jim and Caroline O'Neill, David and Cara Weil, and Mike Davies.

Thank you to Orlando and the team at **ORESA** for their support developing the Trust's growth strategy and people plan.

Every year, the National Saturday Club brings together a diverse and talented national network of partners to educate and inspire young people nationwide. It simply would not be possible to deliver the programme without their support. Together, we look to the years ahead with ambition and energy.

We are delighted to continue our long-term partnership with **Cass Art** who generously donate a percentage of profits from their Viridian Card to the National Saturday Club.

We're incredibly grateful to creative studios **Pentagram**, **Studio Quercus**, and **You See Media** who support the National Saturday Club's branding, design and filmmaking.

Thanks also to our Summer Show venue partners **Somerset House** and the **Institution of Engineering and Technology** for their long-term support.

A special mention to our co-founders, **Sir John Sorrell CBE** and **Lady Sorrell OBE** for their continued guidance, vision and expertise.

Thanks go to Sir Nigel Carrington, Chair of the **Board of Trustees**, and Board members: Katie Greenyer, Caroline Hargrove CBE, Russell Lloyd, Krishna Maroo, Patrick Reid, Sim Scavazza, Frances Sorrell OBE, Sir John Sorrell CBE, Philip Watkins, Cecilia Weckström, and Professor Julius Weinberg.

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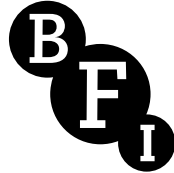
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**Aspire Higher  
Charlton Athletic  
Community Trust  
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Taylors  
Creative Collisions  
Emmaus Bolton  
Higher Horizons+  
Kick the Dust**

**National Portrait Gallery  
NEACO  
Pathways  
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Lottery Fund  
The Worshipful Company  
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