



## Press Release

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### **DAME VIVIEN DUFFIELD'S FOUNDATION STEPS IN WITH £2.5M TO SAFEGUARD CULTURAL LEARNING AT 66 ORGANISATIONS ACROSS THE UK**

The Clare Duffield Foundation, chaired by Dame Vivien Duffield, today announced a rescue package of £2,551,371 to 66 cultural organisations across the UK to support their learning and community work during the pandemic.

The recipients are museums and galleries, theatres, music, dance, art centres and heritage organisations in all four UK nations including Birmingham Royal Ballet, Bristol Old Vic, the Foundling Museum, the Garden Museum, Hillsborough Castle, Kettle's Yard, the Leach Pottery, Manchester Art Gallery, National Gallery of Scotland, National Museum Wales, the Roundhouse, the Royal Academy of Arts, the RIBA, the RSC, Sage Gateshead, Tate, Turner Contemporary, Unicorn Theatre, and the V&A.

The Foundation has provided in excess of £30m over the last two decades to fund Clare Learning Spaces within these cultural organisations. It now wishes to provide them with programme support as they contend with Covid-19.

When museums, galleries, performing arts venues and heritage sites closed in March, one thing that could continue – often in new ways – was their learning and community work. Many excelled at adapting to their new circumstances: from finding new ways of working with schools and families online; to delivering art packs to families via foodbanks; to finding new ways to work with vulnerable groups.

Examples of lockdown learning and community activity:

- **Bristol Old Vic** – continued working with a homeless group, children's homes and a youth project online, and moved their training programme for 18-25s online
- **English National Ballet** – continued working with Parkinson's sufferers and young people online
- **The Foundling Museum** in London – supported the wellbeing of the most disadvantaged, particularly care-leavers, and developed content for partner nurseries and primary schools

- **The Hepworth Wakefield** – delivered blended learning to pupils and young people in areas of high deprivation
- **National Galleries of Scotland** – put together creative packs for families to be distributed within food parcels via community groups
- **The Old Vic** in London – created an Education Hub for all schools to access, and ran digital workshops through the Hub which have reached thousands of young people
- **The Roundhouse** in London – built an online programme as a new home for its creative, technical and pastoral support for young people
- **Royal Shakespeare Company** in Stratford – delivered online lessons and live streams to classrooms from their Stratford campus, and have developed a set of courses on Shakespeare’s plays that respond to the new needs of schools, teachers and young people
- **Turner Contemporary** in Margate – delivered art packs via food banks, Mencap, and various community organisations
- **Unicorn Theatre** in London – created a free digital theatre series including Roald Dahl’s *The Twits*, Anansi The Spider and Philip Pulman’s *Grimms Tales*.
- **Watts Gallery** in Surrey – delivered clay making packs to community groups and vulnerable children

Work was often hyper-local, focused on helping schools and communities geographically close to an organisation. But some organisations also discovered a wide and unprecedented national digital reach when their work expanded beyond their buildings. Digital learning was vital, and for many heads of learning it has been an accelerated period of innovation in how learning and community work can be delivered.

Dame Vivien Duffield said: “Over the years I have realised that museums, galleries and other places of cultural interest need to engage both with children and with adults through their learning programmes. We have therefore funded more than 60 Clore Learning Spaces in places large and small throughout the country. We fund their creation and not their running costs. However, during lockdown they were all closed, and with the gradual reopening of their host institutions we realised that very few of the learning spaces had been able to reopen. This donation is to help the institutions where possible start their learning programmes in person when the time is right, while taking the necessary precautions – it is of course also to help and support the work of the learning teams which lead their provision.”

The Foundation’s grants will reach all four UK nations. The type of organisation receiving funding spans national organisations (20 learning spaces within 12 organisations, some of which are multi-site), university museums and galleries (4), local authority organisations (2), and independent charities (40 learning spaces within 37 organisations). Organisations range from very small (the Leach Pottery), to large multi-site charities such as Tate and Historic Royal Palaces; and includes organisations which receive statutory support, and those which have none.

Grants have been made on the basis of a percentage of the original capital grant: recipients of up to and including £1m will receive 10% of their original grant; recipients of more than £1m will receive 5% of their original grant.

The list spans the cultural sector and features:

<b>Organisation Type</b>	<b>No.</b>
Museums	21
Galleries	19
Heritage*	11
Theatres	8
Music	3
Dance	2
Arts centres	1
Film & television	1

\* *includes built and natural environment*

Of the 66 organisations, nine have Clore Learning Spaces which were under construction pre-Covid and are due for completion 2021-2023. All continue to deliver learning programmes.

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**Notes to Editors**

**Clore Duffield Foundation**

The Clore Foundation was founded in 1964 by the late Sir Charles Clore, one of Britain's most successful post-war businessmen and one of the most generous philanthropists of his day. Sir Charles was born in Whitechapel, the son of Jewish immigrants from Riga. In the 1950s he was the pioneer of company takeovers, becoming a household name in Britain and beyond. After Sir Charles' death in 1979, his daughter, Vivien Duffield, assumed the Chairmanship of the Foundation and created her own Foundation in 1987 with the aim of continuing and consolidating her family's history of philanthropy. The two Foundations were merged in 2000 to become the Clore Duffield Foundation. The Foundation has distributed almost £117m to charitable purposes since 2000.

**Dame Vivien Duffield DBE**

Dame Vivien Duffield continues the philanthropic legacy of her father Sir Charles Clore, one of Britain's most successful post-war businessmen. After Sir Charles' death in 1979, Dame Vivien assumed the Chairmanship of the Clore Foundations in the UK and in Israel. In the UK she also established her own Vivien Duffield Foundation in 1987 and merged the two in 2000 to create the Clore Duffield Foundation.

In addition to the Chairmanship of her Foundation, Dame Vivien is a member of the Board of the Royal Opera House and is a Governor of the Royal Ballet. From 2007 to 2010 she was Chair of the Campaign for Oxford University. She is a former board member and founder of JW3, the Jewish Community Centre for London which opened in October 2013 and remains Chairman of her Clore Foundation in Israel. She is also founder and board member of Clore Leadership, which trains cultural sector leaders.

Dame Vivien's charitable work in the UK was acknowledged with the award of a CBE in 1989 and DBE in 2000. In November 2008 HRH The Prince of Wales presented Dame Vivien with one of the first Medals for Arts Philanthropy. The Medal celebrates individuals who support the arts and recognises the contribution of the most inspiring philanthropists in the UK. In January 2011 she was presented with the International Society of Performing Arts Angel Award for philanthropy, at a ceremony in New York.

### **Clore Duffield Foundation guidance on how to make learning spaces Covid Secure**

The Clore Duffield Foundation has partnered with GEM (the Group for Education in Museums), Engage (the National Association for Gallery Education) and the Theatre Education Forum to publish Covid secure guidance for learning teams and freelancers working within cultural organisations.

*Space for Learning: a handbook for creating inspirational learning spaces in museums, galleries and heritage sites* was originally published in 2004 by a consortium led by the Clore Duffield Foundation which included Arts Council England, the Heritage Lottery Fund, the Department for Education & Skills, and the Department of Culture, Media & Sport. In 2015 some of the original partners came together with other agencies to produce a new and updated version, with online case studies and additional material.

In 2020, in response to the Covid-19 pandemic, a new consortium came together to draw up *Space for Learning* guidance focused on how learning spaces in museums, galleries, heritage and performing arts sites could manage the risk of transmission and be 'Covid secure' when they reopened, and to consider how their programming on and off-site would need to change and adapt. A number of heads of learning from across the UK cultural sector contributed their expertise and time to put the guidance together around topics such as workforce safety and wellbeing; adapting learning spaces and processes; and digital learning.

The guidance is a practical framework, including case studies, which will be updated as new information becomes available and is intended for anyone delivering learning work in a cultural setting. Monthly online workshops will be held through the autumn to unpack the different areas of the guidance for cultural learning teams across the UK, drawing on the expertise of the contributors. Download the pdf here:

<https://spaceforlearning.org.uk/wp-content/uploads/2020/08/S4L-Covid-guidance-25-08-20.pdf>