



**DREAM
ARTS**



ANNUAL REPORT 2017

CHARITY REGISTRATION 1070614

*"[DreamArts] saw in me the things I didn't,
and brought the best out of me."*

www.dreamarts.org.uk
Photograph by Greg Goodale

CONTENTS

Annual Report

The Chair's Message	2.
Reference & Administration	4.
Structure, Governance & Management	5.
About DreamArts; Charitable Objects and Programmes	6.
Outcomes and Impacts during 2016-17	7.
The Royal Central School of Speech & Drama Impact Study	8.
Express	9.
Experiment	11.
Expand	13.
DreamArts Star Case Study	14.
Financial Review	15.
Looking Forward	16.

Annual Accounts

Report of the Independent Examiner	17.
Statement of Financial Activities for the Year Ended 31 March 2017	18.
Balance Sheet	19.
Notes on the Accounts – Accounting Policies, Raising Funds, Trustee Remuneration	20.
Notes on the Accounts – Staff Costs, Comparatives, Debtors	21.
Notes on the Accounts – Creditors, Movement in Funds, Related Party Disclosure	22.
Notes on the Accounts - Reconciliation of Income and Expenditure	23 - 26.



THE CHAIR'S MESSAGE

This is my third report as chairman of DreamArts and as I have become more involved in this very special charity, I have much greater insight into the work we do and the real importance it has in the communities in which we work. Council cuts have hit small charities the hardest - during 2017 Westminster City Council axed all funding for youth services including DreamArts. They used to provide £60k to us each year, representing 30% of our overall budget and the loss has been a difficult one to manage. I hardly need to say that the impact on young people in Westminster has been very great and DreamArts' services are needed now more than ever.

The services we provide are also against a societal backdrop where there is a growing wellbeing need amongst young people throughout the UK, highlighted in recent research by University College London. The research in September found 24% of 14-year-old girls and 9% of boys of the same age are suffering from depression. This need is often going unmet with Child and Adolescent Mental Health Services (CAMHS) turning away nearly 25% of children referred to them.

Children in poverty are 4 times more likely to develop mental health problems, and Westminster where we work, suffers the 4th highest level of child poverty in the UK. Deprivation is severe in the key wards where we provide a majority of our services: Church Street and Westbourne have the 1st and 2nd highest levels of child poverty in London and Churchill in Pimlico has the 19th highest.

To help meet this need DreamArts has developed a powerful programme of award-winning projects that fuse the arts and therapy. Why therapy? The power of therapy is enormous – it allows emotions to be expressed and for healing to take hold. DreamArts provides a safe space where young people and in some cases their families, can use the arts to explore who they are in a way where they don't feel exposed. Consequently, they are more likely to engage, using creativity to reflect on their lives, understand their challenges and make changes. You can find out how this happens in practice through our Express, Experiment and Expand programmes on pages 9 to 13.

A lot of our attention is on results – the outcomes and the impact that DreamArts has and a key milestone for DreamArts in 2017 was a major study by The Royal Central School of Speech and Drama examining not just our outcomes, but also the impact DreamArts has on young lives. Central see the work of all London's major youth arts programmes and they concluded in the Study that DreamArts' members achieved a 'greater sense of self-worth, developed coping skills, built resilience, and were able to make better life choices' (for more details on the study go to page 8). They also found that no other equivalent affordable arts programme exists in Westminster, the heart of UK Theatre land.

As someone who has been in business for over 30 years I passionately believe that the corporate sector has a much broader role to play within society, not only through funding but also by sharing time and skills. Businesses are yet to really grasp this but one certainly has. It is therefore with great pride that for 2018 DreamArts has been chosen as Christie's Charity of the Year. A key part of DreamArts' focus for the future will be on creating sustainable support; we have set up an ideas' Development Board and we are seeking to attract more people to our network of DreamArt's Friends and we want to develop our messaging and reach so that DreamArts and the amazing work it does, is easily understood and appreciated.

Our achievements are all down to our incredible team. We are very lucky to have a committed and passionate CEO in Graham Whitlock and, together with our Programme Director Anne-Marie Reid Cofie, both are second to none. A big thanks also to our volunteers and our practitioners. They are hugely professional and without them our programmes would not run as effectively and so successfully.

It is also a great pleasure to work with such a fine group of Trustees who are equally committed to making DreamArts the success it deserves to be and I want to particularly highlight, during the year, two new appointments; Elsa Madrolle who has over 15 years of experience in financial services, and Asif Raniwala a chartered accountant who has worked with charity, entertainment and corporate clients and who has been appointed Treasurer. They join a trustee board that brings huge experience and leadership and I would like to thank them all for their selfless commitment.

I would like to say a special thanks to Anne Reyersbach who steps down after 4 years as a Trustee and Vice Chair. Anne was a great help to me personally, enormously pragmatic and instrumental in initiating and overseeing the Royal Central impact study and it is thanks to her that it was launched in the prestigious setting of GLA City Hall.

So what for 2018? We have our sights set on building a sustainable future where we can expand our work and double our reach within the next 3 years. We will continue our work to measure our outcomes so we can show beyond question the 'good' that DreamArts delivers and the difference we enable children and young adults to make to their lives.

NICK DEEMING
Chair



Express Collective project at Churchill Gardens Youth Club

REFERENCE AND ADMINISTRATION

Full Name: DreamArts

Registration Number: 1070614 up until 31 March 2017

Note: In June 2015 DreamArts registered as a Charitable Incorporated Company (CIO), Registration Number 1162525. From 1 April 2017 all assets will be transferred from the Charity to the CIO.

Trustees	<i>Date of appointment</i>	<i>Date of resignation</i>	<i>Serving in financial year ending 2017</i>	<i>Trustees on date of Accounts approval</i>
John Hyatt (Treasurer)	Nov '07	Jan '17	Yes	No
Vicky Hawkins	April '11		Yes	Yes
Anne Reyersbach	Feb '13	March '17	Yes	No
Ian Dougal (Secretary)	Nov '13		Yes	Yes
Nick Deeming (Chair)	July '15		Yes	Yes
Toni Medcalf	Sept '15		Yes	Yes
Jodie Dalmeda	Feb '16		Yes	Yes
Naomi Roper	Feb '16		Yes	Yes
John Paul Cherrington	July '16		Yes	Yes
Elsa Madrolle	Nov '16		Yes	Yes
Asif Raniwala (Treasurer)	Feb '17		Yes	Yes

Primary Office: Unit 122, Great Western Studios
65 Alfred Rd
London W2 5ES

Principal Officers: Chief Executive – Graham Whitlock
Programme Director – Anne-Marie Reid
Cofie

Bankers	HSBC Marble Arch 431 Oxford St London W1C 2DA	Payroll	Star Payroll Star Street Ware, Herts, SG12 7AA
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Fundraiser	Sue Crow The Future Is... Ltd	Independent Examiner
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STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

DreamArts is a registered Charity constituted and governed by its Memorandum and Articles of Association dated November 1997 and approved by the Charity Commission in July 1998. The Charity has now become a Charitable Incorporated Company (CIO - registration number 1162525). Since April 2017 we have been in the process of transferring the existing Charity's assets and liabilities to the CIO and the existing Charity will be wound up in March 2018.

Appointment of Trustees

Trustees are nominated by serving members of the Board, and are appointed at Trustees Meetings and retire by rotation or are eligible for re-election. Trustees serve for a 3 year term, after which a Trustee is eligible for re-election for a further 2 terms of 3 years and up to a maximum of 3 terms. Current serving Trustees will become Trustees of the new CIO.

Officers: The Board nominate and elect the Chair, Vice-Chair, Treasurer and Secretary.

Observers: Board of Trustee Meetings are attended by the Chief Executive and Programme Director, with over team members invited to attend on occasion.

Trustees Induction and Training

New Trustees undergo a meeting with the Chair and the Chief Executive to brief them on their legal obligations under charity law; the content of the Memorandum and Articles of Association; the financial performance of the charity; and aspects of the charity's work. Where possible a visit to see DreamArts' work in action is arranged. Trustees are encouraged to attend as many of DreamArts' projects throughout the year as they can.

Organisation

The Board of Trustees can have up to 15 members and meets at least 6 times per year and administers the charity's strategy, finance, audit and compliance. To facilitate effective

operations the Chief Executive has delegated authority for operational matters including finance, employment, policies (including child protection), and service delivery.

Related Parties

DreamArts was a 'voluntary sector provider' within **Westminster Children & Young People's Service**. This relationship ceased in September 2016 when Westminster Council cut funding for voluntary sector providers.

DreamArts is a partner within the newly emerging **Early Help Partnership**. This is a collaboration between Westminster's statutory young people's services and children's centres and is working alongside charities and voluntary agencies.

As an outreach organisation DreamArts has an **extensive referral and partnership network** through which we share and contribute to the work of a large number of voluntary and statutory agencies that provide a range of services to children and young people.

Risk Management

The charity has a risk management strategy which comprises;

- an annual review of the risks the charity may face;
- establishment of systems and procedures to mitigate those risks identified in the plan; and
- implementation of procedures designed to minimise any potential impact on the charity should these risks materialise.

This work has identified the need to mitigate **financial risk** by the setting of a reserves policy to cover costs in the event of the charity ceasing its activities. **Child protection** issues are central to the charity's work, with all staff and volunteers undergoing training induction in Child Protection, Boundaries and Disclosure, and those leading direct work with young people checked through the Disclosure and Barring Service (DBS).

ABOUT DREAMARTS

CHARITABLE OBJECTS

The 1997 **Memorandum and Articles of Association** state our object is;

‘Providing the advancement of education and vocational training of young people with particular reference to the arts and the provision of such opportunities to the under privileged young people of the City of Westminster together with such other purposes being exclusively charitable according to the laws of England’.

Our charitable objects were reviewed for the Governing Document of the new DreamArts CIO, in particular with reference to removing wording that may cause offence to our users (i.e. describing them as ‘under privileged’). Therefore our CIO charity object is;

‘To advance in life and help children and young people in the London Borough of Westminster and other Great London Boroughs by providing support and creative activities which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals’.

Mission: To fuse the arts and therapy to enable young people to realise their potential.

Objectives: To empower young people to;

- Explore who they are
- Strengthen relationships
- Make positive life choices

Outcomes: Our Theory of Change provides a framework for the difference we want to have on the lives of participants and helps focus our current work and shape our future direction¹. The six core outcomes our projects aim to achieve are;

- Develop positive relationships with peers and adults
- Explore their views, thoughts and feelings
- Share ideas and skills with others
- Take a creative risk
- Take a creative lead
- Be open to learning new skills

PROGRAMMES

DreamArts achieves its charitable objects by delivering three programmes of work;

EXPRESS

Express Collective is our pioneering creative and therapeutic arts programme addressing challenges affecting vulnerable young people. We enable young people to choose an issue and a creative medium in which to explore solutions. DreamArts delivers a tailor-made project to meet their needs, empowering them to make positive life choices.

Family Express enables parents and children to form stronger relationships.

Express 1:1 provides individual and parent-child therapeutic arts support for those finding it difficult to manage their thoughts, feelings and behaviours.

EXPERIMENT

DreamArts Creative Labs enable 7-19 year olds to explore and unleash their talents at the weekend. Our skilled professionals encourage members to devise their own work – from new musicals to short films and radio plays. No other equivalent affordable arts programme exists in Westminster, the heart of UK Theatre land.

EXPAND

Our leadership schemes expand young people’s skills and horizons, empowering them to lead their peers, run their own projects and become creative entrepreneurs.



OUTCOMES AND IMPACTS DURING 2016-17

DreamArts projects engaged with 264 participants. 76% of our participants came from black minority ethnic groups, the significant groups were Black Caribbean (20%), Black African (16%), Mixed (16%), Arab (7%), and Kosovan (5%).

Outcomes

Participants told us they achieved the following outcomes;

- **92% learned new skills**
- **79% said they had developed positive relationships**
- **78% explored their thoughts and feelings**
- **76% shared their ideas**
- **78% showed their skills**
- **70% took a lead**

We undertook a snapshot survey completed by 72 of our Experiment members asking them what they thought about our services.

- **100% said staff made everyone feel welcome and are friendly and approachable**
- **100% said they made new friends**
- **96% said they developed their communication skills and developed their confidence**

Parents get involved in our evaluation, answering questions based on our Outcome Star. A total of 32 parents and carers responded;

- **100% would recommend DreamArts**
- **100% said their child had improved their ability to share ideas**
- **100% felt their child was better able to express their views and feelings**
- **96% had improved their ability to take a lead.**

“[I felt] proud of myself because, after the gala, I had proven to those who said I couldn’t do it, that I could.”

DreamArts is, *“helping me make the right decisions.”*

DreamArts *“is a place you can come if you had a rough day.”*

DreamArts is *“the highlight of my week. It keeps me going through the school week.”*

“Children talked about their emotions and parents got to think about what needs their child may have. Following the project family relationships have been observed to improve with children more confident in asking for advice” Amee Djengiz, Family Manager, Cardinal Hume Centre

“My children's confidence has come a long way. They are able to express their feelings clearly, they have become very resilient. This project is a voice for children”.

ROYAL CENTRAL SCHOOL OF SPEECH & DRAMA IMPACT STUDY

DreamArts has developed a unified internal approach to evaluating its outcomes. However, wanting to pursue best practice, we approached The Royal Central School of Speech & Drama to build on our evaluation of programme outcomes, by conducting an assessment of DreamArts' **Impact**.

The Impact Study included focus groups and interviews with current participants, parents and partners along with in-depth interviews with 30 former participants. The study was launched in February 2017 and concluded;

'DreamArts is a model of exemplary practice. It has a profound impact on the lives of young people and is able to improve the life chances for those most at risk within society'.

Dr Selina Busby, Head of Applied Theatre, The Royal Central School of Speech & Drama

The Impact of the DreamArts Way

The Impact Study found *'solid evidence that DreamArts impacts children and young people's lives by developing their i) greater sense of self-worth, ii) coping skills and resilience, iii) aspirations to achieve and contribute, and iv) improved relationships with peers and adults. The emotional support provided by DreamArts has a significant impact upon participants' ability to manage the effects of anger, shyness, anxiety and, perhaps, emotional, domestic and/or sexual abuse. "You make me see things differently", states one DreamArts participant, "[...] I don't just lose my temper, I can think of options, I talk things through."*

Access to creativity

'DreamArts offers vitally important opportunities for young people to contribute to the cultural landscape of their neighbourhood. While the creative industries and cultural institutions of the West End may be on their doorstep, most new participants have no experience of participating in, or benefiting from, this cultural landscape. Many develop creative skills, which are not only completely new to them, but would have been impossible to learn were it not for DreamArts'.

Evidencing change

'DreamArts has a unified approach to evaluating a diverse range of projects that is unique in the sector. As a result, it is possible to measure the outcomes that participation in these Arts projects has on young people'.

Conclusions

'DreamArts programmes are a model of best practice in terms of involving those who are very often underrepresented in the cultural landscape, and in terms of fusing creative, personal and social development. This best practice should be disseminated to reach youth sectors and policy makers.

Partner agencies would benefit from engaging with DreamArts as it would enhance their ability to have a positive impact on the lives of the young people they work with. This will also benefit DreamArts as it will enable the organisation to sustain and develop its work.

We are confident that future studies and research will draw similar conclusions to ours in their commendation of the DreamArts methodology as a model of exemplary practice'.

The full Impact Study can be downloaded on from our website www.dreamarts.org.uk

EXPRESS

Express 1:1 service re-launched in January '17, bringing on board 2 trainee arts therapists to work alongside our Programme Director. This has increased our capacity from 4 clients to 14 enabling us to support individuals and provide parents-child sessions for those finding it difficult to manage their emotions and behaviours. The service is being delivered after school at children's centres in the North West, North East and South areas of Westminster.

Family Express has begun building an exciting new partnership with Cardinal Hume Centre working with 7 families at risk of entering temporary accommodation. This project began in March '17 which also saw Family Express delivered with 6 families at The Portman Centre which serves Church Street, London's most severely deprived ward.

Express Collective engaged 8 young women at risk of expulsion, empowering them to create their own music video exploring friendships. This project was delivered in partnership with the inclusion unit at Pimlico Academy, who praised the project as a 'good therapeutic tool enabling participants to communicate better with adults instead of simply seeing them as authority figures'.

Three Express Collective holiday projects engaging 42 participants took place at Churchill Gardens Youth Project which serves a ward where 42% of residents live in poverty. *The Chuckle Club* empowered participants to develop their own stand-up comedy; *Play, Think Question* used play and childhood games in new ways to encourage personal development based around decision making, action, and consequence; and *From Me To You And Back* used creative writing to encourage positive communication between peers.

Gossip Girls used multi-media and drama to engage 12 young women aged 13-16. This was a new collaboration with Base Youth Project which is based in the Churchill ward. They created 4 talk show episodes, with each episode relating to topics based around the effects of social media and healthy/unhealthy relationships.

BASE youth workers identified participants as exhibiting difficulties with managing relationships, bullying and social media. They also suffered from a short attention span when it came to structured activities. This was acutely evident at the start of the project when they struggled to engage with or support each other or sit down in a group to discuss themes.

Their willingness and ability to participate in a group grew as the project progressed and they were able to constructively challenge each other in relation to boundaries and behaviour. In their Outcome Stars 94% said they became more willing to learn and accept the ideas of others, and the same number recognised they were now able to develop positive relationships with their peers and adults.

Participants learnt how to storyboard, film, plan pre-production, produce, and perform confidently. They researched subjects like snapchat, friendships and relationships, and over the course of the project became able to debate, express and challenge in a direct and healthy way.

The group planned and presented a 'World Premier' screening for 30 family members and friends, as well as helping create a blog. DreamArts and Base are planning to extend this project to empower 20 young people to create a website entitled '*A Day In The Life Of...*' capturing young lives and voices.

“A good outcome was that the girls were able to question social media as a powerful tool. Having the opportunity to self-analyse the use and effects is very important.” Conor Lynch,
Youth Project Manager at Base

Below is an excerpt of the speech written and presented by the group at the screening of *Gossip Girls*, highlighting their journey;

'At the start we weren't sure if we wanted to do it. We were asked if we wanted to give up. But we decided that we wanted to continue. And the next week we came back with a much better attitude. Although we fell behind, we still managed to keep

on track. And that week we created our plan. The next few weeks were a challenge. We were trying to learn new skills, trying to film. Slowly we started to understand our roles and began to take them seriously.

This project made all of us realise that to create something amazing we must work as a team. We tried really hard to create this show. But we couldn't have done it without DreamArts. They made our dream real. We began wanting to end, and we end wanting to begin again. Thanks'.



EXPERIMENT

DreamArts' Experiment Weekend Company gave 95 children and young people living in some of the UK's most severely deprived areas the chance to express themselves through acting, singing and dance. On Saturdays in Pimlico and on Sundays in Church Street they developed their teamwork and communication skills, and learned from top creative professionals. 63% stated they are from families on benefits and 43% from families where English is a second language.

Participants created and performed their own original work including 4 new musicals and a powerful play between October '16 and March '17. Participants also explored the medium of comedy sketch writing and stand-up in our June '16 holiday project.

New Musicals & the DreamArts Gala

During October-November '16 participants were introduced to skills in how to devise their own work, from character development to improvisation skills. This was a significant change and a challenge to many who had previously rehearsed and performed existing pieces rather than creating their own, and involved developing a strong sense of trust within the group and nurturing reflection, risk-taking and confidence in communicating ideas. Our Support Practitioners played a key role in enabling participation from those who normally struggle to engage within a group setting.

Participants chose themes they wanted to explore which included bullying, friendship, loss, and feelings of isolation. By the end of the first term each group had the skeleton for their musicals including sketches for songs which they presented in a peer-sharing session which included giving critical appraisals of each other's work.

During January-March '17 the groups refined their ideas and also developed their leadership skills, leading their peers during sessions (e.g. warm-up exercises) and taking responsibility for staging and choreography.

This work climaxed with the DreamArts Gala on Sunday 19 March with performances at Paddington Arts for 180 family, friends and members of the wider community.

Participants of all ages developed pieces that were moving, hard-hitting and thought-provoking. Each reflected their concerns and highlighted how in-touch they are with social and political issues including state control, reliable/fake news, the impact of technology (good and bad), the plight of new arrivals, and the power of myth and popularity. The pieces developed were as follows;

The Music Man; The 7-9 year olds on Sunday developed a piece based on separation of families during conflicts focusing on a separated brother and sister who, two decades later, are reunited by their children.

Order No Disorder; The 10-13 year olds on Sunday developed a world where authorities are trying to enforce a utopia and the struggles of young people to break free. The 10-13 year olds also produced a high quality film based and song based on their piece entitled Order No Disorder. This can be viewed on the DreamArts Facebook page – DreamArtsLondon.

The Rise of the Pilot; the 13-19 year olds created a piece set in a prison in dystopian world where the legend of a powerful outlaw inspires the prisoners - and the guards- to act.

Schooled; the 10-13 year olds on Saturday focused on the challenges faced by a new pupil joining a new school, a story which mirrored the struggles of one of our longer-term members who had just transitioned to secondary school, but that all members could relate and contribute to.

The Forest of All Seeing; The 7-9 year olds on Saturday developed a fantasy piece based on three sisters falling out and one falling into a coma, leading the other sisters to a parallel world to overcome obstacles and save her and learn the importance of family.

Case Study

D is 9 years old has been a member of DreamArts for 18 months. She faces a range of challenges in her young life, including severe lower face and neck scars from a burn injury when she was small. She is an only child living with her gran because her mother lives abroad. When D came to DreamArts she struggled to socialise within the group, often attempting to dominate a situation which could push others away, and sometimes made outlandish claims. From discussions with her gran and one-to-one chats between D and our Support Practitioners it became clear she was having similar difficulties socialising at school.

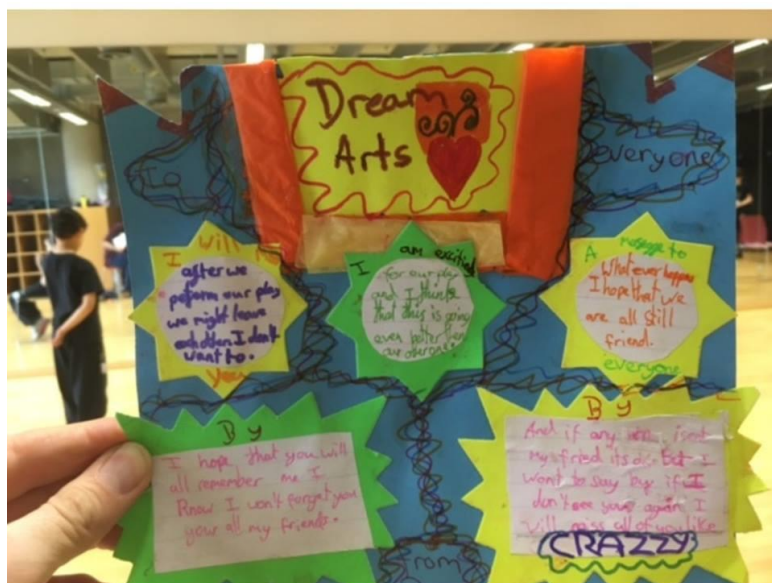
D has had regular one-to-one chats with our Support Practitioner and as trust built up she told us she is always worried about what people think about her scars and as a result can be defensive. She recognised she could upset others when she felt upset herself. D became able to channel her energies and ideas into the creative process, contributing calmly and becoming able to listen to others and bond as her own self-esteem grew, whilst also being able to accept her own faults and realising that it's OK to make mistakes. Her confidence has shown onstage, especially her singing and she took on a solo singing role.

In her Outcome Star when asked what she's achieved that's important to her she stated;

'I have restored my creativity and confidence.'

She has also forged a friendship with a DreamArts member who attends her school and as a consequence has reported she is now far happier at school.

Just before the Gala, D created and brought in a beautiful card with stars and drawings each sharing heart-felt messages that capture what DreamArts means to her:



'TO EVERYONE AT DREAMARTS; 'I AM EXCITED for our play and I think that this is going even better than our other one' 'I WILL MISS YOU after we perform our play. We might leave each other. I don't want to'. 'A MESSAGE TO EVERYONE - whatever happens I hope that we are all still friends; 'BYE - I hope that you will all remember me. I know I won't forget you. You're all my friends'. 'And if anyone isn't my friend it's OK. But I want to say if I don't see you again I will miss you like CRAZZY'.



EXPAND

DreamArts trained 20 aspiring young creatives working in partnership with Westway Trust to give them the skills and knowledge to become leaders and run their own projects.

This included the chance for trainees to explore the impact the arts can have on young lives, how to influence others and different approaches for being someone others listen to, as well as areas such as boundaries and equal opportunities. 100% of young people said they had developed their presentation skills having presented their own project idea to a panel of peers.

“I found today very beneficial. Not only was the theory there but we were able to actually try it out. I feel like the things I’ve learnt can be used in my daily life and not only when working with youth”.

DreamArts also mentored two of our Advanced Leaders to present their work this year;

Seyan Sarvan presented a modern re-imagining of Webster’s revenge tragedy *White Devil* at Elephant and Castle Box Park with a cast of 12 young actors.

Tristan Fynn-Aiduenu presented his play *Sweet Like Chocolate Boy* at a sell-out performance at The Cockpit Theatre in February '17. The piece explores the experiences of two young black men living on the same estate two decades apart.

“Imaginative and thought provoking writing, breaking down stereotypes of black life and times” – Online review by Ana P

DREAMARTS STAR CASE STUDY

As part of the Impact Study conducted by The Royal Central School of Speech and Drama their researchers interviewed former participants of DreamArts to find out the difference we've had on their lives. These DreamArts Stars include Nicole Charles, a qualified teacher, educator and youth worker. In February '17 Nicole attended the launch of the Study at GLA City Hall and shared her journey with DreamArts.

'I got involved with DreamArts during turbulent times. I was permanently excluded from school when I was 14 and left home at 16. Friends I had were gang-affiliated, I'd been arrested, and I didn't know what I wanted to do or where I wanted to go. I just knew I was angry, and had an opinion on everything!

I didn't have any direction until joining DreamArts as a performer and then an assistant director.

Later I was living in a hostel and had the confidence to apply to Central School of Speech and Drama because I'd worked with DreamArts and I thought, actually, I've directed plays, acted in the West End, I can speak!

I was the only black person on my audition day and thought, I don't care, I'm getting in! DreamArts continued to be there for me through emotional times as one of few black students.

I took shows up to Edinburgh Fringe, took placements in India and Kenya, and finally decided to become a teacher and I'm able to pass on the knowledge I learned at DreamArts. I tell my students get involved in youth arts, you need that space where you can be you and be free to express yourself, be that person that dares in that safe space.

That's what DreamArts was, that place I could try, get it wrong a bit, but have people who believed in me and saw in me something I didn't see in myself".



FINANCIAL REVIEW

It is the opinion of the Board of Trustees that the charity remains financially sound.

Income for the year ending 31 March 2017 totaled £173,245 whilst expenditure was £173,223. This produced a year-end surplus of £23, leaving the charity with reserves of £25,639.

Incoming resources have reduced from last year at £173,245 (2016 = £192,465) and we have continued to ensure we live within our means. Our main source of income this year has been grants applied for by the charity primarily to deliver its core programmes. The level of this funding source has risen slightly at £134,792 (2016 = £129,620) and includes the penultimate instalment of a £40k per annum toward our cores costs from John Lyon's Charity, as well as from BBC Children in Need (£12,869) and The Henry Smith Charity (£15,700).

Our second main source of funding is commissioned income at £20,832 (2016 = £43,992), a reduction which is primarily due to the ending of our principal £45k commission as Westminster Young People's Service's specialist arts provider. Westminster City Council have axed all funding for voluntary youth sector providers, meaning we stopped receiving this commission in September 2016.

We earned £8,965 through donations from our Friends of DreamArts scheme and fundraisers kindly organised by our outgoing Treasurer John Hyatt, and we also received a donation of £3,000 from CME Group and £750 from British Land. This reflects our increasing effort to diversify our income, and the charity also earned a further £5,082 through a combination of membership fees and ticket sales. This brings our total income from Charitable expenditure was £158,187(2016 = £168,814). £85,546 was expended on Experiment, £67,413 on Express and £4,850 donations, business support and membership to £17,993 (2016 = £18,853).

on Expand. The costs spent on generating funds was £14,682 (2016= £16,857), which consists of fees paid to our freelance fundraiser Sue Crow and time spent on fundraising by our Chief Executive during this challenging period (we have apportioned 25% of our Chief Executive's time). Our governance costs for the year were £788 (2016 = £3,320). Thus we continue our policy of living within our means. Expenditure across our programme areas plus Governance and fundraising costs is illustrated below.

Reserves Policy

Reserves at year end stood at £25,639 (2016 = £25,616). This moves us toward our optimum reserve level of £30k, and trustees consider this to be a satisfactory reserves level since the charity has no fixed liabilities beyond its core full-time staff team and is structured to be able to reduce its work if funding is not secured for a particular programme.

Supporters in 2016-17

John Lyon's Charity
BBC Children in Need
The Henry Smith Charity
Awards for All
Garfield Weston Foundation
The Worshipful Company of Tylers & Bricklayers
London Community Foundation
John Lewis Partnership
Westminster Almshouses
William Shelton Education Trust
St James Place
Pimlico Million
The Edward Harvist Trust
Westminster Amalgamated Charity
Strand Parishes Foundation
Hyde Park Estate Charity

LOOKING FORWARD

Plans for Future Periods

The work of DreamArts has never been more important in the face of savage cuts to young people's services in Westminster. The needs of young people are rising. We have the vision and expertise to help meet these needs over the next 3 years with resources from foundations, business and donors.

To do this it is critical to 'shout about our success' and create awareness and understanding of our work in order to;

- **Develop delivery partnerships that are deeper, stronger and longer-term, and**
- **Build a network of support from business and individual Friends to secure, sustain and grow our vision.**

DreamArts is building key strategic partnerships within the three most severely deprived wards in Westminster. We have been chosen as a core partner by the new Early Help Service and our new Outreach Co-ordinator post is helping us develop links with schools and voluntary partners which will enable us to reach those most in need.

Key priorities for the coming period are;

- Pilot Carers' Express, a creative provision for young carers in Westminster who no longer have a service to support their needs.
- Build 30 stronger families each year using creative and therapeutic arts through our Family Express programme.
- Grow Express 1:1 so that it goes from 12 individuals to 40 per annum.
- Disseminate the DreamArts Way fusing arts and therapy to others, including MA students at The Royal Central School of Speech and Drama.
- Develop provision for 16-25 year olds as a stepping stone towards a creative career.

Future Fundraising

That we have increased our grant income 32% over the past 3 years demonstrates our belief that Trusts and Foundations recognise the impact we have and want to invest in sustaining and advancing our work. This will be aided by the Impact Study conducted by The Royal Central School of Speech and Drama which will play an important role in evidencing what we can achieve to new funders and supporters, and we will continue to be innovative and deliver high quality projects that represent good value for money and have a real impact on the lives of young people.

Of course, we continue to face challenging times, in particular with the loss of Westminster City Council funding in September 2016. With this in mind, the Board of Trustees recognise the importance of generating unrestricted funds and we will be actively seeking the support of donors through our Friends Scheme and building links with business. We believe that there are businesses within Westminster who don't know the level of child poverty suffered by those living right on their doorstep, but who would want to support children and young people and organisations like DreamArts with the vision to empower them.

Becoming Christie's Charity of the Year is an important step towards developing our links with business. As a Trustee Board we aim to be smart and creative and continue to refine our messaging so we can build a sustainable future where we can expand our work and double our reach within the next 3 years.

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF DREAMARTS

Independent examiner's report to the trustees of Dreamarts

I report to the charity trustees on my examination of the accounts of the Dreamarts (the Trust) for the year ended 31 March 2017.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').


I report in respect of my examination of the Trust's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I confirm that there are no other matters to which your attention should be drawn to enable a proper understanding of the accounts to be reached.


Kiran D Patel FCA
Albury Associates Limited
79 College Road
Harrow
HA1 1BD

31 January 2018

DREAMARTS**STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2017**

		2017 Unrestricted fund £	2016 Total funds £
INCOME AND ENDOWMENTS FROM	Notes		
Donations and legacies		<u>173,247</u>	<u>192,464</u>
Total		173,247	192,464
EXPENDITURE ON			
Raising funds	2	14,682	16,857
Charitable activities			
Express		67,714	76,262
Experiment		84,828	86,398
Expand		5,212	6,154
Other		<u>788</u>	<u>3,320</u>
Total		<u>173,224</u>	<u>188,991</u>
NET INCOME		23	3,473
RECONCILIATION OF FUNDS			
Total funds brought forward		<u>25,616</u>	<u>22,143</u>
TOTAL FUNDS CARRIED FORWARD		<u>25,639</u>	<u>25,616</u>

CONTINUING OPERATIONS

All income and expenditure has arisen from continuing activities

DREAMARTS**STATEMENT OF FINANCIAL POSITION
AT 31 MARCH 2017**

		2017	2016
		Unrestricted	Total funds
		fund	
	Notes	£	£
CURRENT ASSETS			
Debtors	6	19,342	37,880
Cash at bank		<u>28,339</u>	<u>19,422</u>
		47,681	57,302
CREDITORS			
Amounts falling due within one year	7	<u>(22,042)</u>	<u>(31,686)</u>
NET CURRENT ASSETS		<u>25,639</u>	<u>25,616</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>25,639</u>	<u>25,616</u>
NET ASSETS		<u>25,639</u>	<u>25,616</u>
FUNDS	8		
Unrestricted funds		<u>25,639</u>	<u>25,616</u>
TOTAL FUNDS		<u>25,639</u>	<u>25,616</u>

The financial statements were approved by the Board of Trustees on 31 January 2018 and were signed on its behalf by:



A Raniwala -Trustee

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2017**

1. ACCOUNTING POLICIES
Basis of preparing the financial statements

The financial statements of the charity, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Taxation

The charity is exempt from tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits

The charity operates a defined contribution pension scheme. Contributions payable to the charity's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

2. RAISING FUNDS
Raising donations and legacies

	2017	2016
	£	£
Support costs	<u>14,682</u>	<u>16,857</u>

3. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2017 nor for the year ended 31 March 2016.

Trustees' expenses

Trustees received reimbursement of travel expenses totalling £87.52 during the year.

DREAMARTS**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2017****4. STAFF COSTS**

The average monthly number of employees during the year was as follows:

	2017	2016
Full Time	3	3
Part Time	3	3
Freelance Project Staff	11	11
	<u>17</u>	<u>17</u>

No employees received emoluments in excess of £60,000.

5. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £
INCOME AND ENDOWMENTS FROM	
Donations and legacies	192,464
Total	192,464
EXPENDITURE ON	
Raising funds	16,857
Charitable activities	
Express	76,262
Experiment	86,398
Expand	6,154
Other	3,320
Total	188,991
NET INCOME	3,473
RECONCILIATION OF FUNDS	
Total funds brought forward	22,143
TOTAL FUNDS CARRIED FORWARD	<u>25,616</u>

6. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2017 £	2016 £
Trade debtors	19,097	37,635
Other debtors	245	245
	<u>19,342</u>	<u>37,880</u>

DREAMARTS

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2017**

7. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2017 £	2016 £
Trade creditors	15,042	24,686
Other creditors	7,000	7,000
	<u>22,042</u>	<u>31,686</u>

8. MOVEMENT IN FUNDS

	At 1/4/16 £	Net movement in funds £	At 31/3/17 £
Unrestricted funds			
General fund	25,616	23	25,639
	<u>25,616</u>	<u>23</u>	<u>25,639</u>
TOTAL FUNDS	<u>25,616</u>	<u>23</u>	<u>25,639</u>

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	173,247	(173,224)	23
	<u>173,247</u>	<u>(173,224)</u>	<u>23</u>
TOTAL FUNDS	<u>173,247</u>	<u>(173,224)</u>	<u>23</u>

9. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2017.

DREAMARTS**RECONCILIATION OF INCOME AND EXPENDITURE
FOR THE YEAR ENDED 31 MARCH 2016**

	Notes	UK GAAP £	Effect of transition to FRS 102 £	FRS 102 £
INCOME AND ENDOWMENTS FROM				
Donations and legacies		192,464	-	192,464
EXPENDITURE ON				
Raising funds		16,857	-	16,857
Charitable activities		168,814	-	168,814
Other		<u>3,320</u>	<u>-</u>	<u>3,320</u>
Total		<u>188,991</u>	<u>-</u>	<u>188,991</u>
NET INCOME		<u><u>3,473</u></u>	<u><u>-</u></u>	<u><u>3,473</u></u>

DREAMARTS**RECONCILIATION OF FUNDS****AT 1 APRIL 2015****(DATE OF TRANSITION TO FRS 102)**

	Notes	UK GAAP £	Effect of transition to FRS 102 £	FRS 102 £
		-	-	-
CURRENT ASSETS				
Debtors		14,525	-	14,525
Cash at bank		<u>29,492</u>	-	<u>29,492</u>
		44,017	-	44,017
CREDITORS				
Amounts falling due within one year		(21,875)	-	(21,875)
NET CURRENT ASSETS		<u>22,142</u>	-	<u>22,142</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>22,142</u>	-	<u>22,142</u>
		<u>22,142</u>	-	<u>22,142</u>
FUNDS				
Unrestricted funds		<u>22,142</u>	-	<u>22,142</u>
TOTAL FUNDS		<u>22,142</u>	-	<u>22,142</u>

DREAMARTS**RECONCILIATION OF FUNDS
AT 31 MARCH 2016**

	Notes	UK GAAP £	Effect of transition to FRS 102 £	FRS 102 £
CURRENT ASSETS				
Debtors		37,880	-	37,880
Cash at bank		<u>19,422</u>	<u>-</u>	<u>19,422</u>
		57,302	-	57,302
 CREDITORS				
Amounts falling due within one year		(31,686)	-	(31,686)
		<u> </u>	<u> </u>	<u> </u>
 NET CURRENT ASSETS		<u>25,616</u>	<u>-</u>	<u>25,616</u>
 TOTAL ASSETS LESS CURRENT LIABILITIES		<u>25,616</u>	<u>-</u>	<u>25,616</u>
 NET ASSETS		<u>25,616</u>	<u>-</u>	<u>25,616</u>
 FUNDS				
Unrestricted funds		<u>25,616</u>	<u>-</u>	<u>25,616</u>
 TOTAL FUNDS		<u>25,616</u>	<u>-</u>	<u>25,616</u>

DREAMARTS**DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2017**

	2017	2016
	£	£
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations	<u>173,247</u>	<u>192,464</u>
Total incoming resources	173,247	192,464
EXPENDITURE		
Charitable activities		
Wages	75,798	85,897
Social security	28,635	30,125
Production & Project Costs	30,787	32,145
Sundries	<u>552</u>	<u>-</u>
	135,772	148,167
Support costs		
Management		
Wages	9,084	3,678
Pensions	2,987	8,175
Support Costs	<u>24,593</u>	<u>25,651</u>
	36,664	37,504
Governance costs		
Accountancy and legal fees	788	3,320
	<hr/>	<hr/>
Total resources expended	173,224	188,991
	<hr/>	<hr/>
Net income	<u>23</u>	<u>3,473</u>



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