

# ANNUAL REPORT 2021

CHARITY REGISTRATION 1162525

*'You get to express your opinion whereas most places you don't, you get to feel free and open without people judging you.'*

*Devante aged 16 Images from Carers Express online workshop with the Royal Academy exploring themes such as identity and inspired by the art exhibition by Njideka Akunjili Crosby*

[www.dreamarts.org.uk](http://www.dreamarts.org.uk)

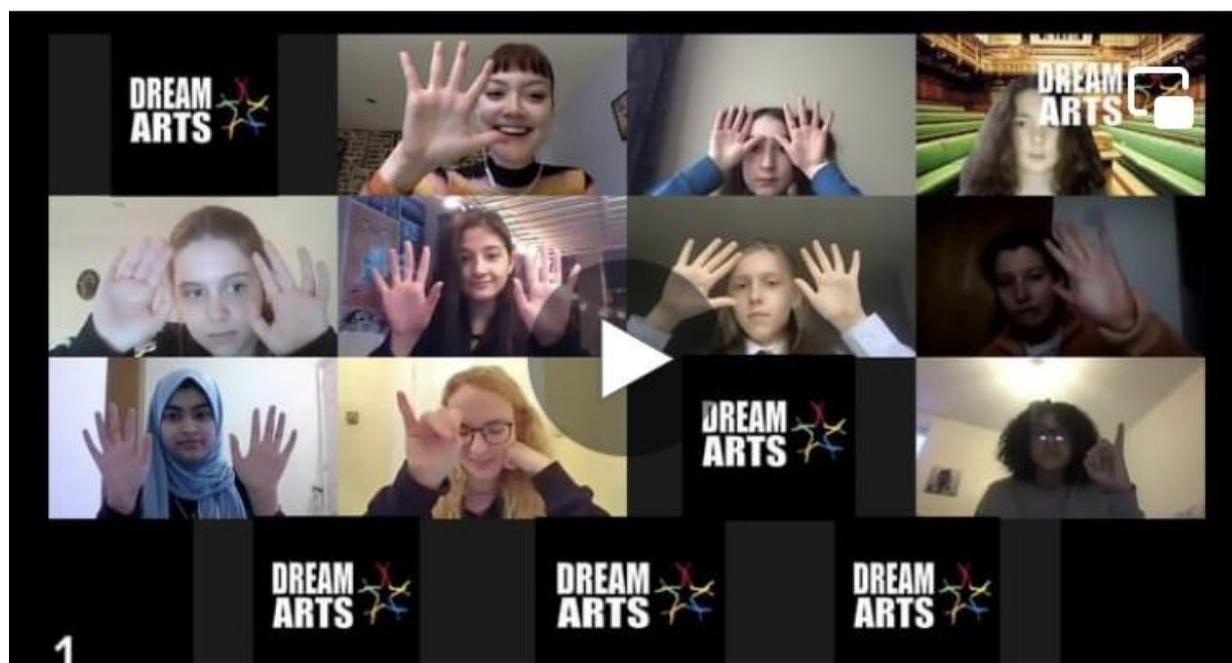
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Online workshop exploring the theme 'Courage'.



## THE CHAIR'S MESSAGE

Inspired by the young people I met as part of the recruitment process, I was delighted to be offered the Chair role. And since taking up that role in October 2021, I've been privileged to get to know DreamArts better and see what a positive impact the charity has on young people's lives

Reflecting back on the impact of the pandemic, I'm struck by how DreamArts has successfully adapted delivery at a time when supporting young people has never been more important. Many organisations understandably halted or reduced their work. It's a subject of great pride for the DreamArts team that it was able to maintain and grow its reach. That was the result of its expertise and its flexible approach, putting the wellbeing needs of young people at its heart.

The team immediately moved its Express Plus arts therapy programme to a remote service. That ensured children and young people who were already struggling with their mental health had a safe space to address issues including domestic violence, sexual abuse, anxiety and suicide ideation. Special mention goes to our therapeutic team who volunteered their time and expertise to deliver the only open-access therapy service for young people in Westminster.

Projects that were in the pipeline were adapted to remote delivery. For example, work with young carers moved to online platforms, generating digital and spoken-word work in collaboration with Theatre Peckham e.g. the powerful poem All Through the City which you can read on page 15. We returned to in-person delivery as soon as that became possible, always consulting with parents and participants who consistently told us how much they valued being alongside their peers. Experiment participants were poised to present their original musicals just as the first lockdown began but our gala had to be cancelled. Thankfully, participants shared their achievements with their families in September 2020 at a special Covid-secure sharing. Six months had passed, yet ownership over their work shone through as they recalled their songs, lyrics, characters and scenes, all presented with renewed passion and pride.

In addition, DreamArts projects expanded to new groups experiencing high levels of need. In the summer of 2021 we piloted creative projects with unaccompanied asylum seekers, giving them a space to become young artists. And we're delighted that this was extended into a commission from Westminster Children's Services for 2021/22. Our expertise was also commissioned by the Young Westminster Foundation to support 190 primary school pupils with their transition to secondary school, a difficult time for many and which was compounded by severe disruption to their education.

There have been many challenges. Our team has faced significant pressures. So we have worked hard to foster self-care, reflection and connectivity. This includes instigating a series of process sessions for everyone at DreamArts in response to Black Lives Matters, beginning regular Practice Development Sessions for the whole team to share practice, and offering reflection spaces so that staff can process their work.

These achievements are a credit to our outstanding team of practitioners and volunteers led by our Director Graham Whitlock and Assistant Director Catherine Palmer, a team strengthened by the appointment of Fariha Rashid to lead our therapy work. A big thanks also to our dedicated Trustees, in particular those stepping down; Toni Medcalf for guiding the growth of our therapeutic work, Naomi Roper for all her charity development and funding contributions, and my predecessor Polly Knewstub in particular for all the funds she helped raise when we were Christie's Charity of the Year.

**NIGEL JONES, Chair**





Word cloud bringing together key words expressed by clients across Express Plus therapy service.

### FRIENDS OF DREAMARTS

The following members of the DreamArts Family kindly donated to the charity during 2020-21;

- |                 |   |
|-----------------|---|
| <i>Ovation</i>  | Jon Gyngell   Harriet Sutton   Sean Dennis   John Hyatt   Mark Bunyan |
|                 | Zaffer Raniwala   Asif Raniwala   Toni Medcalf                        |
| <i>Applause</i> | Johannah Hogg   Ed Lascelles   Osahon Orchard   Naomi Roper           |



## REFERENCE AND ADMINISTRATION

**Full Name:** DreamArts

**Status:** Charitable Incorporated Organisations (CIO) registration number 1162525 (between 1997 and April 2017 DreamArts operated as a charitable trust, registration number 1070614).

Trustees	Date of appointment	Date of resignation	Serving in financial year ending 2021	Trustees on date of Accounts approval
Ian Dougal (Secretary)	March '15		Yes	Yes
Toni Medcalf	Sept '15	Oct '21	Yes	No
Jodie Dalmeda	Feb '16		Yes	Yes
Naomi Roper	Feb '16	Oct '21	Yes	No
Asif Raniwala (Treasurer)	Feb '17		Yes	Yes
Polly Knewstub	June '17	July '21	Yes	No
David Mumeni	March '19		Yes	Yes
Janine Francois	April '21		No	Yes
Nigel Jones (Chair)	Oct '21		No	Yes

**Primary Office:** 2 Grosvenor Gardens, London SW1W 0DH

**Principal Officers:** Director – Graham Whitlock  
Assistant Director – Catherine Palmer

**Bankers** The Cooperative Bank      **Payroll** Willow Pay Ltd, Kingsway Business Park, Hampton TW12 2HD

**Fundraiser** Sue Crow      **Independent Examiner** Albury Associates  
The Future Is... Ltd      2<sup>nd</sup> Floor 1 Hobbs House  
Bessborough Road  
Harrow HA1 3EX



*Experiment returning to socially distanced in-person projects in summer 2020.*



# STRUCTURE, GOVERNANCE AND MANAGEMENT

## Governing Document

The Charity is a Charitable Incorporated Company (CIO - registration number 1162525).

## 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.

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

**Observers:** Board of Trustee Meetings are attended by the Director and Assistant Director, with other team members regularly invited to share the work they've been delivering.

## Trustees Induction and Training

New Trustees undergo a meeting with the Chair and the Director 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 DreamArts projects throughout the year as they can.

## Organisation

The Board of Trustees can have up to 15 members meeting at least 5 times per year and administer 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 safeguarding), and service delivery.

## Related Parties

DreamArts is a partner within the **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.

We have also been designated a core partner of the **Early Help Targeted Service**, Westminster's statutory service that supports families in need, and as a result we are commissioned to deliver work including supporting primary school pupils with their transition.

As an outreach organization 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 safeguarding training in Child Protection, Boundaries and Disclosure, and those leading direct work with young people checked through the Disclosure and Barring Service (DBS). Staff also receive annual Safeguarding and Welfare training to keep up to date with requirements and best practice.



## ABOUT DREAMARTS

### CHARITABLE OBJECTS

Our CIO **Constitution** states our charitable object is;

*'To advance in life and help children and young people in the London Borough of Westminster and other Greater 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 transform young lives fusing arts and therapy.

**Objectives:** To support young people to:

- Explore who they are
- Strengthen relationships
- Develop their emotional wellbeing

**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 direction. 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 lead
- Be open to learning new skills



### PROGRAMMES

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

#### EXPRESS

Creative and therapeutic arts projects for those facing particular challenges in their lives, delivered in partnership with other charities, social services, with parents and, most importantly, with young people themselves.

**Express Collective** enables 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, supporting them to make positive choices. Projects include *Carers Express*.

**Family Express** enables parents and children to create, share and learn together as equal partners and form stronger relationships.

**Express Plus** provides individual, parent-child and family arts therapy for those finding it difficult to manage their feelings and behaviours. It is the only free therapy service of its kind in Westminster and enables clients to explore their challenges and strengths and build a greater sense of self-worth.

#### EXPERIMENT

Weekend Creative Labs enable 7-19 year olds to explore and unleash their talents. Our skilled professionals support participants to create their own work which leads to better self-exploration - from new musicals to radio plays and short films. Experiment reduces social isolation and builds positive relationships with peers and adults. No other equivalent affordable arts programme exists in Westminster, the heart of UK Theatre land.

#### EXPAND

Our leadership schemes expand young people's professional skills and horizons, supporting them to lead their peers and run their own projects, becoming creative entrepreneurs and a positive force within their community.



## OUTCOMES AND IMPACTS DURING 2020-21

DreamArts projects engaged 356 participants; considering the disruptions to projects and how much remote working took place this is a real achievement and on par with recent years. Most live in Westminster's most severely deprived wards, a borough which has the 6<sup>th</sup> highest level of child poverty in the UK. Two-thirds of participants came from global majority backgrounds, the largest groups from Arabic-speaking communities, and the majority were female.

### Outcomes

With delivery during the year pivoting between remote and in-person Covid-safe conditions we were unable to apply our usual Outcome Star evaluation system which measures our six outcomes. Nevertheless different projects adopted varied ways of capturing the difference they made, ranging from evaluation discussions to online surveys and in some instances utilising Outcome Stars.

Young people consistently told us the value they placed on being able to **express themselves with their peers** at a time when schools were closed and many did not even have access to online learning. They were able to **share their thoughts and feelings** including their anxieties and fears as well as **sharing their ideas** which they told us felt especially important given the levels of isolation they were experiencing.

Opportunities to **learn new skills** continued; for example at Experiment it wasn't possible to work towards a 2021 Gala so online sessions focused on exploring different skills including 'zoom film making.' Therefore we continued to advance our core goals, creating opportunities for young people to build their strengths, explore their challenges and help achieve their potential.

### The DreamArts Way

DreamArts has an ethos of 'yes you can, so let's do it together'. We invest in our skilled staff who learn to combine arts-based

practice with aspects of attachment, systemic and neuroscience theories. This creates rich, secure and understanding relationships that encourage those who have complex needs and emotions to engage and reflect upon themselves. Core to this 'DreamArts Way' is PACE (Playful, Accepting, Curious and Empathetic), an attachment based relational model that aims to make participants feel safe and encourages trust. We believe we are the only organisation applying PACE within a youth arts setting. In addition our core team are Trauma Informed Trained helping us to understand and respond to young people who have experienced trauma in their lives, further enhancing our wellbeing impact.

*"It's time to relax and just be yourself."*

*"I agree with people's ideas more now."*

*"I think this year I've matured quite a lot with DreamArts."*

*"We got to share our feelings on BLM. It was good to share an emotion and relate to others."*

*"I've gained lots of confidence and maturity and made lots of new friends."*

*"I like that we had a voice here, like we are important and what we say matters."*



## EXPRESS

Express engaged with 201 participants.

### *Express Plus*

At the sudden onset of the pandemic our priority was to adapt delivery in response to lockdown, a time when most therapy support services were halted. Family Hubs where we deliver closed but we resolved to move to an online/remote service to ensure those who are most vulnerable continue getting support. This was a tricky transition and in each individual case we adapted support to meet the tech access of young people and their families; some accessed support via Zoom, others through phone calls and WhatsApp. A greater investment in management and support was needed and we worked closely with our therapeutic team to ensure guidance, regular supervision and safeguarding procedures were in place.

We saw a rise in issues around domestic violence and by continuing Express Plus we were able to make safeguarding interventions to protect clients and their families. 89% of clients are from global majority backgrounds and when Black Lives Matters protests developed some clients used sessions to help process their own responses and feelings.

As soon as Family Hubs reopened Express Plus sessions returned to face-to-face alongside some remote sessions. When the second lockdown hit in December 2020, Family Hubs were allowed to remain open and it is testament to the value placed by young people on Express Plus that 100% of clients opted to continue in-person.

*“A lot of patience is needed to really understand X and a lot of services don’t have the time. DreamArts hasn’t give up on him as many workers have, e.g.*

*when Charlotte (QT) says ‘tell him I was waiting and will be waiting next week for him’. She’s allowed him to see and believe that there are others that want to help him. It’s hard to accept that I have a whole team behind me, when a thousand voices keep saying negative stuff. It’s like finding a needle in a haystack. It’s hard to believe when it’s been so hard to trust.”*

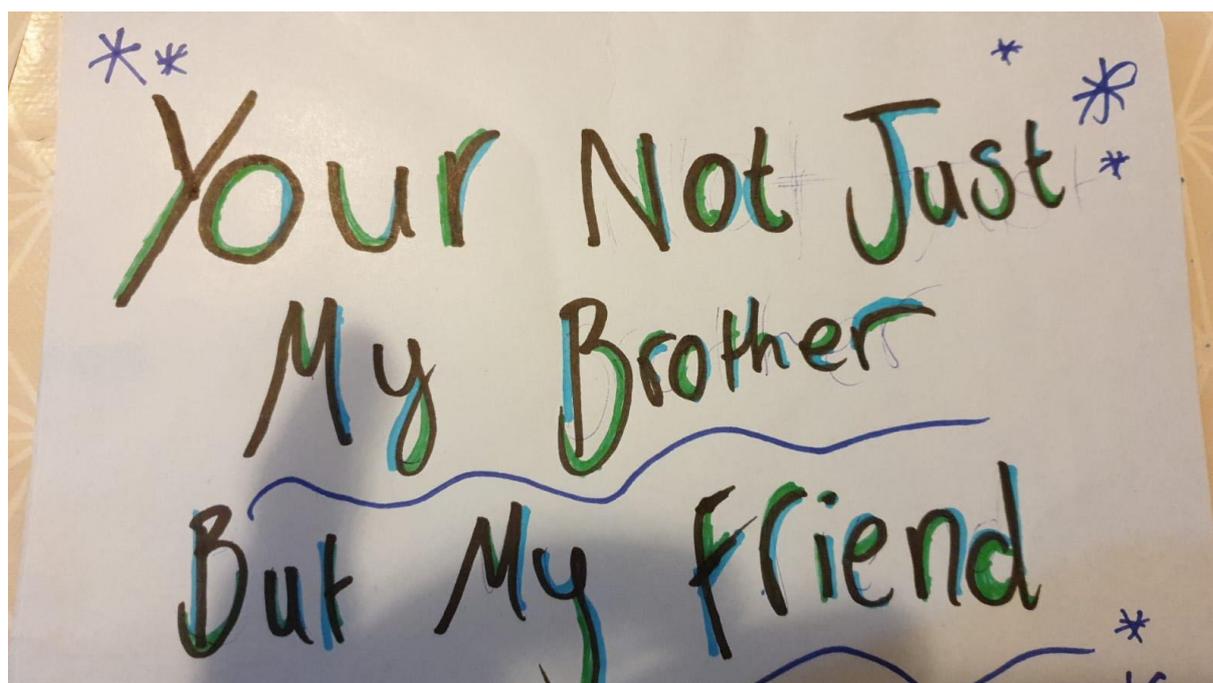
### *Family Express*

When lockdown began we kept in touch with families we’ve worked with including posting home art and wellbeing packs. We were poised to resume Family Express when the second lockdown began, so we swiftly adapted an online model with 13 families to strengthen their relationships.

The families live around Church Street, the ward with the highest levels of child poverty in London, and a third had experienced domestic violence and a third of parents had mental health issues. Families mapped and celebrated their successes and identified their challenges and how PACE could support them. Families explored understanding through visual arts and used storytelling to help articulate and regulate emotions, supported by video resources. Families bonded which reduced isolation, with parents exploring extremely personal themes such as personal bereavement, domestic violence and ongoing illness. This online model continued in 2021.

*“Thank you for reigniting my children’s love for each other! Over lockdown they forgot how to be kind to each other.”*





### *Express Collective*

*Carers Express* projects moved online, generating digital and spoken-word work in collaboration with Theatre Peckham including the powerful poem All Through the City (see page 15). When in-person sessions resumed 18 attended, our highest ever numbers which shows how young people wanted to be with their peers. With support from the Sir Simon Milton Foundation 30 young carers received £40 of Christmas gifts, we began a major new collaboration with the Royal Academy, and continued working closely with Westminster City Council so young carers can influence communications targeted to support them.

*Transitions* This new commission supported 82 pupils in 4 schools with the highest level of free school meals in South Westminster with their transition to secondary school. This is a difficult time for many, compounded by not attending school for 5 months. Year 6 activities such as performances and preparing for 'big school' couldn't happen and many pupils were still at home with no online learning. Examples of how we met these

challenges include enabling the creation of a 'Digital Leavers Show' whereby pupils created and filmed sketches/songs edited into a film shown to the year-group with copies given to parents/carers; this was the first time pupils not attending school had the chance to interact with those who were. They couldn't enjoy trips so we brought in circus performers to help celebrate the end of their primary journey and linked in with Kidscape who provided online workshops about how to prepare for secondary school.

*"It was amazing to reconnect with friends."*

*"I feel a lot more confident now about secondary school."*

We also delivered a week-long summer holiday project with 12 young people in Church Street identified as at risk of school non-engagement. The impact of lockdown was clear in their anxieties and behaviour but they had a safe space to play out scenarios, rehearse obstacles, acknowledge and name their feelings and identify their skills in readiness for secondary school.



## EXPRESS FOCUS: FRIENDS FROM AFAR

In the summer holidays of 2020 we piloted a project with 8 unaccompanied asylum seekers from areas ranging from Syria to Sudan and Vietnam. For many it was their first time interacting with others as they'd arrived during lockdown, increasing isolation and loneliness. They connected with their new home City for the first time, enjoying a London Bus and River Cruise tours. Two Carers Express members who trained as leaders through Expand acted as tour guides, one going on to regularly support sessions.

Sessions enabled young people to explore and celebrate their identity beyond their immigration status and media stereotypes. They took control of the theme 'who we are as artists' and from this developed 3 performances which contained themes of journeys, quests and working together to overcome obstacles to find treasure. With varied languages within the group, movement, dance and physical theatre helped them bond and everyone felt their communication skills had improved.

Following this success, DreamArts was commissioned by Westminster Children's Services to develop the pilot into a full programme in 2021, which participants beautifully named 'Friends From Afar'.

*"You make me understand people from other country and we do not say goodbye, we say see you later."*

*"Everybody was dancing together. This made us close."*

*"The way you developed the group and their ability to work together was truly amazing."*

*Jayne Vertkin, Head of Early Help*



## Case Studies

**Young person L** developed artistically, socially, and as a leader. On the first day, we noticed L had strong English skills and through the project was able to use her language skills creatively, as an artist, and to help her peers.

She stated at the beginning of the project that she has turbulent mental health with her mood varying significantly day to day and that she can feel very down. Through this project she was able to say how distracted from her own thoughts she felt, often drawing on the importance of other group members to lift her mood and support her. We found this was one of best assets of the project, a sense of being present in a socio-political time where Covid and the discourse around asylum seeker legitimacy felt very pressing in the media.

L also developed her dance skills and encouraged others to develop theirs and work with people they have not worked with including the opposite sex – a huge step for these young people who may have come from very gender-divided upbringings. Young person L was able to use her body to create a story and her partner reciprocated this in a heartfelt sequence. This was a catalyst for the group to see themselves as artists.

*“I really enjoyed this project. During lockdown people had to stay at home and there was Black Lives Matters, but here we are people from all over the world – no matter from where you are we play together. The lockdown I use a lot of phone, when you come here you do not do any phone – you just make us open our minds.”*

**Young person J** had limited English skills and due to lockdown hadn't had the chance to start school. J felt isolated in his semi-independent home as the only young people that didn't speak Arabic. J often expressed his anxieties around starting college, making friends and being accepted by others.

J had 100% attendance and it was clear from the first day he thrives in group settings and around people. We noticed that J showed clear leadership and excellent facilitation skills. However, J could become frustrated with the pace of others completing work. As the project continued, J developed his own facilitation style particularly building his skills in patience, empathy and always acknowledged and celebrated people's achievements. He asked the group for their ideas and opinions, opening up a space for others to lead and contribute and encouraged and supported them to take on these roles. Through this, he was pivotal in maintaining morale in the creative process and performance. His reflective facilitation skills meant he often was able to evaluate the session and performance supporting others and the group to think about the work.

At points, J struggled with English but really worked on his communication including body language to ensure he didn't miss out and always engaged with others. J's confidence grew and some of his anxieties for the future reduced as he was accepted and celebrated as a member of the group.

*“I am very, very happy to make new friends. It has been a long time since coronavirus and a long time at home and this is very good to have good energy.”*



## EXPERIMENT

Experiment's priority during the pandemic has remained to give young people a space to creatively express their thoughts and feelings, reaching 65 participants. Our series of regular online sessions during the first lockdown enabled 16 members to achieve nationally recognized Arts Award qualifications. We also ran a summer Half Term online project where 17 members engaged with song-writing, movement and improvisation. Entitled Experiment Half Term TV Takeover we asked participants to provide feedback via an online google poll and 100% of participants felt they could better express their views, thoughts and feelings after engaging with the project. The project provided an opportunity during daily check-ins and check-outs for the group to creatively explore and share their feelings in a safe and non-exposing way.

As soon as guidance allowed we returned to in-person delivery with a socially distanced summer holiday project. 15 members, who live in built-up areas with precious little green space, explored 'your favourite type of nature' via movement workshops with the acclaimed Shobana Jeyasingh Dance company, and also experimented with their own socio-political speeches presented in an al-fresco sharing.

We were delighted that finally, the weekend of 26-27 September, further guidance changes to gatherings meant 40 members could come back together to present the musicals they created earlier in the year to their families.

The second lockdown meant a return in the winter to remote sessions. Unable to work towards a gala, instead we focused on process rather than product with skills development sessions creating responses to Carers Express member Mariam Abdekhadi's poem *All Through the City*, and creating short Zoom films. By focusing on themes like 'courage', they safely explored their own anxieties.

in a non-exposing way. We also developed and sent out session resources and self-care packages which included sensory toys to support handling anxiety.

### Performance Company

The Performance Company bucked the participation trend and averaged 12 regular participants and together they developed a film piece writing monologues and duologues that were really impressive and were used for a final Zoom film, *Blood in the Water*, which was given a live YouTube premier in March viewed over 400 times.

*"At DreamArts the staff are supportive, kind and caring and I can express myself."*

Participant aged 9

*"[online sessions] They were really fun and it gave me something to look forward to."*

Participant aged 11

*"I made new friends that I never thought I would make."*

Participant aged 12

*"I've grown in confidence and improved my learning skills."*

Participant aged 13

*"I like to perform in fronts of others now."*

Participant aged 8

*"She is able to express her feelings and listen when others express theirs."*

Parent





*From top to bottom; Experiment Sunday, a scene from the Performance Company zoom film Blood in the Water, and our New Musical sharing.*



## EXPAND

### Social Media Team

Our usual Youth Arts Leadership training schemes had to be put on hold, but young people continued taking control of our work. We initiated a Social Media Team which saw 4 young people work alongside our team to shape our communications and ensure young people's voices are at the heart of our messaging at a time when so much of our lives have centred on social media.

The team interviewed influencer ClickForTaz! about her online positivity, and interviewed young actor Jordan Nash (pictured right) who starred in the Disney live-action *Aladdin* and the Peter Pan movie *Finding Neverland* and told us about working alongside Will Smith.

The team explored what DreamArts means to them and came up with two key words; **'Individuality'** and **'Togetherness.'** They helped shape workshops for other DreamArts members from Experiment and Carers Express exploring these themes which saw participants creating trees and videos which were used as part of Westminster City Council's Mental Health Week. These workshops included a guest session from DreamArts alumni and former Expand leader Sylvia Darkwa-Ohemeng (pictured right) who gave insights into her professional theatre career which includes being Stage Manager at the Young Vic and setting up Backstage Niche to promote behind-the-scenes opportunities for people of colour.

*"The leaves on our tree represent feelings, we have 'happy', 'sad', 'joy', 'love', 'drama' and 'art'. We all go through it as we grow up. And we all go through it differently."*



### City Lions

DreamArts helps develop and deliver City Lions, Westminster City Council's flagship project to support 13-16 year olds living in the borough's deprived areas to engage with creative opportunities on their doorstep. DreamArts team member Gaynor Smith is City Lions Creative Curator and was at the forefront of developing interactive, fun and engaging remote sessions during lockdowns, leading 4 remote and 2 in-person holiday programmes involving over 90 young people with partners including The Saatchi Gallery and The Cartoon Museum.

*"I really enjoyed learning creativity is needed in all jobs."*



# ALL THROUGH THE CITY

By Mariam Abdelhadi

*Developed as part of Carers Express.*

All through the city: different lives and different stories,  
The river flows through like an artery carrying  
the lifeblood of the city. Tributaries on each side branch out  
uncontained like the uncontainable backstories  
They have secrets behind their eyes,  
the youth which are aged by their experiences,  
the old who still have so much to teach them.  
carrying secrets not because they have something to hide,  
but because there would be too too too much to say,  
All through the city: different lives and different stories,

“They just wouldn’t get it”

All through the city: different lives and different stories,  
Stories of love, of hate, of divisions, of connections,  
joined together to form something beautiful.  
in the end it is the adversity that pulls them together,  
because although they all have different destinations,  
they all travel along the same paths,  
they learn that they don’t always have to be likeminded  
to live alongside each other. There is beauty in these stories,  
All through the city: different lives and different stories.

“Someday they’ll understand”

All through the city: different lives and different stories,  
Little houses with huge personalities inside.  
so many families so many siblings so many parents,  
children, relationships between them like spider webs,  
heirlooms with anecdotes embedded in the ceramics,  
Pictures with millions not thousands of words in them,  
foundations that build foundations beneath their feet  
stronger than bricks, mortar, concrete, glass, metal  
growing up so close together and yet so apart  
in their thoughts, upbringings, and their stories,  
All through the city: different lives and different stories.

We find a way to be together.

*Below are the words Mariam shared at a Carers Express event:*

*“I’m proud of my brother and my role as a young carer. It’s made me resilient and given me the skill of perseverance. I love my brother: the way that he is genuine in the way that no one else can be. I protect him, teach him, play with him and that makes me happy because it makes him happy. My experience has shaped me and I’m proud to be different. In fact, being different has allowed me to meet so many other people in the same situation.*

*Being part of Carers Express not only allowed me to express myself through the arts as well as giving me opportunities I would never have had, like going backstage to meet the cast of a West End musical. I’ve made so many lasting friendships as part of Carers Express with people my age and I am truly grateful for the effort DreamArts has made.”*



## DREAMARTS STAR

### Humaira Iqbel

Humaira's passion for expressing herself was clear from the moment she joined DreamArts Experiment in 2010, attending every Sunday and developing her acting, singing and dance skills.

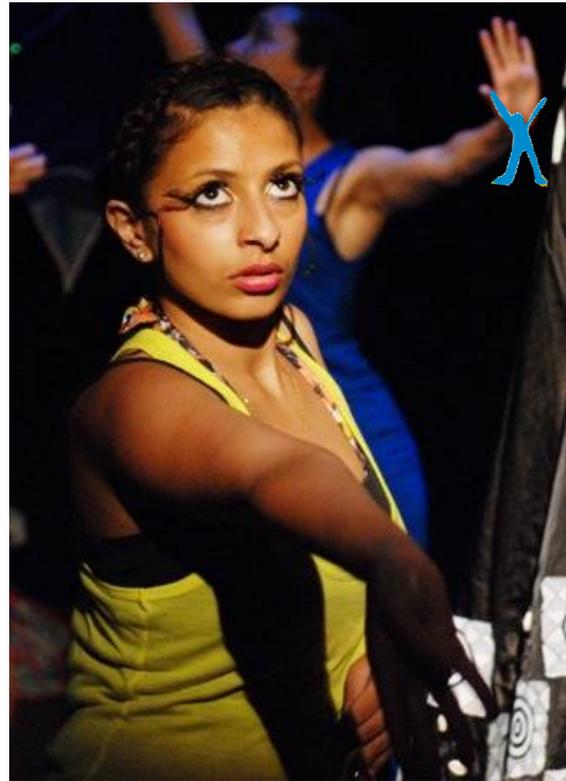
She was part of our Street 2 Stage new musical programme performing as the classic heroine Scheherazade in *1001 Arabian Nights* and was part of the company for *Carnival* which had a special performance at The Royal Opera House Linbury Studio in 2011.

Humaira went on to train in acting at The Royal Central School of Speech and Drama, has developed as a writer and poet and taken a lead role in *Spun* at the Arcola; The Guardian review said, "Humaira Iqbal gives a storming performance."

We're hugely excited Humaira continues following her dream and has received a part-scholarship to train at the prestigious Tisch School of Arts in New York (it's incredibly rare for a non-American to achieve a scholarship).

*"DreamArts has supported me so much, from performing on stages I never thought I would have stepped on, to supporting me when I was running away from my problems that surrounded me.*

*DreamArts was there for me, making sure I was safe when I felt that no-one cared. You all truly believed in me and my talent, and I would urge any young person to join. The emotional and creative support you get will stay with you for the rest of your life."*



## FINANCIAL REVIEW

**It is the opinion of the Board of Trustees that the charity remains financially sound. Income for the year ending 31 March 2021 totaled £261,091 whilst expenditure was £254,236. This produced a year-end surplus of £6,855, leaving the charity with reserves of £57,428.**

Incoming resources were slightly down from last year at £261,091 (2021 = £264,675). 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 fallen to £198,405 (2021 = £217,561). This includes a new 2-year core funding grant from Westminster City Council and The Young Westminster Foundation, the second year of our John Lyon's Charity grant of £40k per year towards our core costs, and a 3-year £30k per year grant from City Bridge supporting Express Plus.

Three years ago our commissioned income fell to £1,571. In 2020-21 commissions rose to £59,308 (2019 = £39,906) which included developing and delivering aspects of City Lions, our Inclusions commission, and support for children and young people with special educational needs.

Our income from donations and tickets generated £3,378 (2020 = £8,577) which was lower in part because we didn't hold any performances nor did we charge Experiment membership fees during the year.

Charitable expenditure was £236,057 (2020 = £229,750). £140,904 was expended on Express, £65,902 on Experiment and £29,251 on Expand. The costs spent on generating funds was £17,399 (2020= £18,135) which includes 25% of our Chief Executive's time and our freelance fundraiser's fees. Our governance costs for the year were £780 (2020 = £800). Thus, we continue our policy of living within our means.

### Reserves Policy

Reserves at year end stood at £57,428 (2020 = £50,573). We have therefore achieved what trustees consider 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 2020-21

We are grateful to the following Trusts and Foundations for their support:

John Lyon's Charity

Young Westminster Foundation

City Bridge

St Giles and William Shelton Education Trust

BBC Children in Need

Church Street Neighbourhood Keepers Fund

GLA Young Londoners Fund

Awards for All

City of Westminster Charitable Trust

Westminster Foundation

Strand Parishes

Hyde Park Estate Charity

D'Oyly Carte Foundation

Pimlico Million



## LOOKING FORWARD

The work of DreamArts has never been more important as the wellbeing needs of young people continue to rise, compounded by the impact of the pandemic. Whilst our plans have had to adapt to the changing demands of lockdown, we have the expertise and flexibility to support young people whether working remotely or face-to-face. This means we are able to stay true to our core vision that **young people across Westminster can express themselves on their own terms, explore their challenges and build on their strengths so they can realise their potential.**

In Westminster there are 5,000 young people living in poverty in our target wards. Three years ago we set ourselves the target of raising our income from £165k to £300k each year by 2021-22 so we can double our reach. We are approaching this – in 2021 we secured £261,091 and worked with nearly 400 participants, the majority of whom live in our target wards. Our other key strategic targets are to;

- **Develop delivery partnerships that are deeper, stronger and longer-term.**
- **Secure commissions that enable us to reach young people most in need and provide us with key resources.**
- **Build a network of support from business and individual Friends to secure, sustain and grow our vision**

It is critical we 'shout about our success' and create awareness and understanding of our work which will be helped going forward by the appointment of a Content Producer and our youth Social Media Team.

Our reputation for quality and innovation continues, leading Westminster City Council to commission us to expand our transitions project into a City-wide programme to reach schools across the borough, and build our work with unaccompanied asylum seekers.

To support rising wellbeing needs we will continue to pioneer our fusion of arts and therapeutic practice assisted by the appointment of leading therapist Anthea Benjamin as our Therapeutic Consultant.

We will work hard for DreamArts to be a 'brave space' where we positively challenge ourselves and imbed inclusive practice. This includes continuing conversations around race, inclusiveness and equity stimulated by Black Lives Matters and put into action what it means to create a 'safe space' where everyone can try things out, express themselves and grow their skills so that DreamArts can achieve the best outcomes for all young people.

Key priorities for the coming period are:

- Develop responsive projects to meet needs arising from the pandemic.
- Build our new work with unaccompanied asylum seekers.
- Expand our support for children transitioning from primary to secondary school, a challenging time made even tougher by the wellbeing and educational impacts of Covid.

### Future Fundraising

Before the pandemic DreamArts had emerged from incredibly challenging times into a period of sustainability and growth. An increase in our grant income by 39% over the past 3 years demonstrates our belief that Trusts recognise the impact we have and want to invest in sustaining and advancing our work whilst commissions from City Council grow as DreamArts demonstrates the quality and impact of our work in times of crisis.

These challenging times continue and we will continue to explore other sources of support, including from business and individuals who recognise the value we provide to local communities.



## INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF DREAMARTS

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### 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 2021.

### 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

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of The Institute of Chartered Accountants in England and Wales which is one of the listed bodies.

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 have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Kiran D Patel FCA  
Albury Associates Limited  
2nd Floor, One Hobbs House,  
Harrobian Business Village  
Bessborough Road  
Harrow  
Middlesex  
HA1 3EX



**DREAMARTS****STATEMENT OF FINANCIAL POSITION  
AT 31 MARCH 2021**

	Notes	2021 Unrestricted fund £	2020 Total funds £
<b>CURRENT ASSETS</b>			
Debtors	6	2,133	36,047
Cash at bank		<u>123,567</u>	<u>51,020</u>
		<b>125,700</b>	<b>87,067</b>
<b>CREDITORS</b>			
Amounts falling due within one year	7	(68,272)	(36,494)
		<u>57,428</u>	<u>50,573</u>
<b>NET CURRENT ASSETS</b>			
		<b>57,428</b>	<b>50,573</b>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>			
		<u>57,428</u>	<u>50,573</u>
<b>NET ASSETS</b>			
		<u>57,428</u>	<u>50,573</u>
<b>FUNDS</b>			
Unrestricted funds	8	<u>57,428</u>	<u>50,573</u>
<b>TOTAL FUNDS</b>		<u>57,428</u>	<u>50,573</u>

The financial statements were approved by the Board of Trustees on 24 January 2022 and were signed on its behalf by:



A Raniwala -Trustee



DREAMARTS

STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 31 MARCH 2021

	2021	2021	2021	2020
INCOME AND ENDOWMENTS FROM	Restricted Fund £	Unrestricted Fund £	Total £	Total Funds £
Donations and Legacies	-	3,378	3,378	8,577
Incoming resources from charitable activity	196,385	61,328	257,713	256,098
<b>Total incoming resources</b>	<b>196,385</b>	<b>64,706</b>	<b>261,091</b>	<b>264,675</b>
<b>EXPENDITURE ON</b>				
Raising funds	-	17,399	17,399	18,135
<b>Charitable activities</b>				
Express	122,820	18,084	140,904	105,342
Experiment	60,358	5,544	65,902	94,238
Expand	13,207	16,044	29,251	30,170
Other	-	780	780	800
<b>Total</b>	<b>196,385</b>	<b>57,851</b>	<b>254,236</b>	<b>248,685</b>
<b>NET INCOME/(EXPENDITURE)</b>	<b>-</b>	<b>6,855</b>	<b>6,855</b>	<b>15,990</b>
<b>RECONCILIATION OF FUNDS</b>				
<b>Total funds brought forward</b>	<b>-</b>	<b>50,573</b>	<b>50,573</b>	<b>34,583</b>
<b>TOTAL FUNDS CARRIED FORWARD</b>	<b>-</b>	<b>57,428</b>	<b>57,428</b>	<b>50,573</b>

The financial statements were approved by the Board of Trustees on 24 January 2022 and were signed on its behalf by:



A Raniwala - Trustee



**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2021**

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**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**

	2021	2020
	£	£
Support costs	<u>17,399</u>	<u>18,135</u>

**3. TRUSTEES' REMUNERATION AND BENEFITS**

There were no trustees' remuneration or other benefits for the year ended 31 March 2021 nor for the year ended 31 March 2020.

**Trustees' expenses**

There were no trustees' expenses paid for the year ended 31 March 2021 nor for the year ended 31 March 2020.



**DREAMARTS****NOTES TO THE FINANCIAL STATEMENTS - CONTINUED  
FOR THE YEAR ENDED 31 MARCH 2021****4. STAFF COSTS**

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

	2021	2020
Full Time	2	2
Part Time	8	5
Freelance Project Staff	<u>12</u>	<u>12</u>
	<u>22</u>	<u>19</u>

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

**5. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES**

	Unrestricted fund £
<b>INCOME AND ENDOWMENTS FROM</b>	
Donations and legacies	8,577
Incoming Resources from charitable activity	<u>256,098</u>
<b>Total</b>	264,675
<b>EXPENDITURE ON</b>	
Raising funds	18,135
<b>Charitable activities</b>	
Express	105,342
Experiment	94,238
Expand	30,170
Other	<u>800</u>
<b>Total</b>	<u>248,685</u>
<b>NET INCOME/(EXPENDITURE)</b>	15,990
<b>RECONCILIATION OF FUNDS</b>	
Total funds brought forward	<u>34,583</u>
<b>TOTAL FUNDS CARRIED FORWARD</b>	<u>50,573</u>

**6. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2021 £	2020 £
Trade debtors	1,888	35,802
Other debtors	<u>245</u>	<u>245</u>
	<u>2,133</u>	<u>36,047</u>

DREAMARTS

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED  
FOR THE YEAR ENDED 31 MARCH 2021

7. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021 £	2020 £
Bank loans and overdrafts	926	-
Trade creditors	4,060	11,164
Other creditors	780	800
Grant prepayments for 2021/2022	<u>62,505</u>	<u>24,530</u>
	<u>68,272</u>	<u>36,494</u>

8. MOVEMENT IN FUNDS

	At 1/4/20 £	Net movement in funds £	At 31/3/21 £
<b>Unrestricted funds</b>			
General fund	50,573	6,855	
<b>TOTAL FUNDS</b>	<u>50,573</u>	<u>6,855</u>	<u>57,428</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	64,706	(57,851)	6,855
<b>Restricted funds</b>			
General fund	196,385	(196,385)	-
<b>TOTAL FUNDS</b>	<u>261,091</u>	<u>(254,236)</u>	<u>6,855</u>

Comparatives for movement in funds

	At 1/4/19 £	Net movement in funds £	At 31/3/20 £
<b>Unrestricted Funds</b>			
General fund	34,583	15,990	50,573
<b>TOTAL FUNDS</b>	<u>34,583</u>	<u>15,990</u>	<u>50,573</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	89,708	(73,718)	15,990
<b>Restricted Funds</b>			
General Fund	174,967	(174,967)	-
<b>TOTAL FUNDS</b>	<u>264,675</u>	<u>(248,685)</u>	<u>15,990</u>



**DREAMARTS****NOTES TO THE FINANCIAL STATEMENTS - CONTINUED  
FOR THE YEAR ENDED 31 MARCH 2021****8. MOVEMENT IN FUNDS - continued**

A current year 12 months and prior year 12 months combined position is as follows:

	At 1/4/19 £	Net movement in funds £	At 31/3/21 £
<b>Unrestricted funds</b>			
General fund	<u>34,583</u>	<u>22,845</u>	<u>57,428</u>
<b>TOTAL FUNDS</b>	<u>34,583</u>	<u>22,845</u>	<u>57,428</u>

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	154,414	(131,569)	22,845
<b>Restricted Funds</b>			
General fund	<u>371,352</u>	<u>(371,352)</u>	-
<b>TOTAL FUNDS</b>	<u>525,766</u>	<u>(502,921)</u>	<u>22,845</u>

**9. RELATED PARTY DISCLOSURES**

There were no related party transactions for the year ended 31 March 2021.



**DREAMARTS****DETAILED STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 31 MARCH 2021**

	2021 £	2020 £
<b>INCOME AND ENDOWMENTS</b>		
<b>Donations and legacies</b>		
Donations	3,378	8,577
Incoming resources from charitable activity	<u>257,713</u>	<u>256,098</u>
<b>Total incoming resources</b>	<b>261,091</b>	264,675
<b>EXPENDITURE</b>		
<b>Charitable activities</b>		
Wages	123,763	113,828
Social security	19,583	20,171
Production & Project Costs	<u>50,821</u>	<u>57,135</u>
	<b>194,167</b>	191,134
<b>Support costs</b>		
<b>Management</b>		
Wages	15,537	15,499
Pensions	10,309	9,509
Support Costs	<u>33,443</u>	<u>31,743</u>
	<b>59,289</b>	56,750
<b>Governance costs</b>		
Accountancy and legal fees	<u>780</u>	<u>800</u>
<b>Total resources expended</b>	<b>254,236</b>	248,685
<b>Net income/(expenditure)</b>	<u><b>6,855</b></u>	<u>15,990</u>





*'London is blessed by having many wonderful organisations like DreamArts. What you do and the speed with which you have adapted to tackle Covid 19 converting your delivery service from onstage to online is really impressive!'*

*Sir Kenneth Olisa OBE, HM Lord  
Lieutenant of Greater London*

**DreamArts**  
**34 Grosvenor Gardens**  
**London SW1W 0DH**  
**graham@dreamarts.org.uk**  
**f&t @DreamArts**

[www.dreamarts.org.uk](http://www.dreamarts.org.uk)