

Company registered number
6051122
Charity registered number
1119443

Dramatic Need
Report and Accounts
31 January 2019



Dramatic Need
Company Information

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Contents

Page

Trustees' report	2
Independent Examiner's report	20
Consolidated Statement of Financial Activities	21
Statement of Financial Activities	22
Balance sheet	23
Statement of Cash Flows	24
Notes to the accounts	25

DRAMATIC NEED

TRUSTEES REPORT 2018 -2019

The trustees (who for company law purposes are the Directors) present their report and accounts for the year ended 31 January 2019

Dramatic Need is a registered charity and company in England and Wales, numbers 1119443 and 06051122 respectively; a registered non-profit company in South Africa, number 2017/212994/08; Dramatic Need, 80 Victoria Road, London, NW6 6QA. www.dramaticneed.org

CONTENTS

1. OUR MESSAGE
2. OUR AIMS
3. OUR OBJECTIVES
4. STRUCTURE AND MANAGEMENT
 - a. STAFF
 - b. THE BOARD OF TRUSTEES
 - c. PUBLIC BENEFIT
 - d. RISK ASSESSMENT
 - e. STATEMENT OF TRUSTEE RESPONSIBILITIES
 - f. RESERVE POLICY
5. ACTIVITIES, ACHIEVEMENTS AND PUBLIC BENEFIT
 - a. AFTER THE CHILDREN'S MONOLOGUES: NEW YORK CITY, JOHANNESBURG, RAMMULOTSI
 - b. THE DRAMATIC NEED ARTS CENTRES
 - c. FOCUS ON PROGRAMME DEVELOPMENT
 - d. PROGRAMMING ACTIVITIES 2018
WORKSHOP SPOTLIGHT: CHI MHENDE
 - e. VOLUNTEER PROGRAMME 2018
VOLUNTEER SPOTLIGHT: RAVEN CASSELL
 - f. END OF YEAR PERFORMANCE
 - g. COMMUNITY ENGAGEMENT AND PARTNERSHIP DEVELOPMENT
 - h. DRAMATIC NEED THEORY OF CHANGE
 - i. ACTIVITIES AND GOALS
6. REGISTRATION OF A NON-PROFIT 501(C)(3) FOUNDATION IN THE USA
7. IMPACT ASSESSMENT
8. COMMUNICATION AND AWARENESS
 - a. WEBSITE AND SOCIAL MEDIA
SOCIAL MEDIA CAMPAIGN SPOTLIGHT: NOVEMBER – DECEMBER 2018
 - b. PARTNERSHIP WITH ALPHA CENTURY
 - c. TRANSPORT AND INFRASTRUCTURAL CHALLENGES

DRAMATIC NEED

TRUSTEES REPORT 2018 -2019

EMPOWERING CHILDREN AND YOUTH THROUGH THE ARTS

“The power of drama – of the theatre – to transport audiences into another person’s shoes is rarely more relevant or more important than when it stands to transport people who have much, into the shoes of children who have nothing.”

- Benedict Cumberbatch

1. OUR MESSAGE

Dramatic Need is a creative arts charity helping vulnerable children in Africa build hope and self-belief in the face of conflict, trauma and hardship. Through participatory arts programming in workshops hosted by staff and volunteers, Dramatic Need provides the space - both physical and psychological - for young people to express and engage with the challenges they face in their daily lives. Working from two bases, in the Free State, South Africa, and Rwamagana, Rwanda respectively, the charity uses all the creative arts, from photography to animation; drama to film-making, to inspire young people to use creativity as a means, not only to forge a dialogue with their wider communities, but to develop robust, personal coping mechanisms.

2. OUR AIMS

Dramatic Need’s principal aims, as stated in the charity’s Articles of Association, are ‘to advance the education of children in Africa through the arts, in particular but not exclusively by promoting self-confidence and self-belief and preserving and protecting good health.’ We work to provide our children and young people with:

- Personal confidence; self-awareness, self-motivation, self-belief, emotional resilience and drive, recognition of strengths and passions, the ability to confront and overcome trauma and difficult circumstances without becoming overwhelmed.
- Increased creative skills and visual literacy; a knowledge and understanding of a national creative and cultural heritage within the international cultural landscape; interaction with, and inspiration from, a wide-ranging variety of artists and cultural landmarks; practical creative skills and dedication to developing creative talents.
- Greater awareness of personal and mental health; understanding of health risks and social issues affecting their community, knowledge of sexual health and the ability to communicate this knowledge.
- Open and productive communication, both via artistic mediums and open discourse, with family, community and friends; particularly in regard to health, sexuality, violence and subjects generally considered socially ‘taboo’.
- Active engagement with formal education, a creative approach to problem solving, and an enthusiasm for academic and personal development with a view to developing long-term meaningful job prospects.

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3. OUR OBJECTIVES

- To provide permanent 'safe spaces' within rural communities in the form of art centres in which young people can confront and discuss taboo and sensitive subjects, discover and explore new talents, develop stronger communication and collaborative skills, and build confidence.
- To build a forum for emotional release and community accountability through the creation of - and engagement with – the creative arts.
- To utilise targeted and applied arts workshops focused on community-specific issues to develop self-awareness, encourage creative play and smart decision-making, and provide constructive extra-curricular activities.
- To work closely with local schools and educators to identify and support young people in need, encouraging them to re-engage with formal education bringing new attitudes and increased self-worth, developed through creative expression.
- To promote international collaboration and cross-pollination of ideas and cultures through an international volunteering programme, encouraging arts professionals from around the world to share their skillsets and introduce young people to new artistic pursuits and career paths.

4. STRUCTURE AND MANAGEMENT

The company Dramatic Need was incorporated in England and Wales on 12 January 2007 as a company limited by guarantee, under a memorandum and articles of association, and registered with the company number 06051122. The charity received full charitable status from the England and Wales Charity Commission on 31 May 2007 and a registered charity number 1119443. The statutory power of appointing trustees lies with the existing Trustees. Dramatic Need was re-registered Non-profit company (NPS) in South Africa on May 23, 2017, number 2017/212994/08. An application for Public Benefit Organisation (PBO) status is in progress. . On January 24, 2018 The Dramatic Need Foundation was granted full 501c3 (non-profit) status in the United States of America, number 821037862. The accounts of the foundation do not form part of this report.

a. STAFF

AMBER SAINSBURY

FOUNDER AND CHIEF EXECUTIVE OFFICER

In 2018, Amber Sainsbury continued to oversee Dramatic Need's global operations, and focused on developing a strong in-country operations and programming infrastructure in South Africa.

ALEX MCCORKINDALE

Global Operations and Development Manager (in post until June 2018)

In 2018, Alex McCorkindale continued into her second year of work with the charity. Alex's background is in international community arts development, producing and project management, and she has previously worked with Dramatic Need as a Stage and Production Manager on The Children's Monologues at The Old Vic in 2010 and The Royal Court in 2015. During 2018, Alex's primary focus was on the following key aspects of Dramatic Need's operations:

**DRAMATIC NEED
TRUSTEES REPORT 2018 -2019**

- a) Administration and distribution of funds raised through the 2017 Children's Monologues production.
- b) The oversight of all charity governance and operations.
- c) The oversight of on-site operations and programme rollout in Rammulotsi

Alex resigned from Dramatic need in May 2018 to pursue an exciting opportunity as producer of the Women of the World Festival. She was replaced in June 2018 by Johannesburg-based Anthea Buys.

ANTHEA BUYS

GLOBAL OPERATIONS AND DEVELOPMENT MANAGER (In position from June 2018)

Anthea joined Dramatic Need in June 2018, transitioning from a career in visual art curating and institutional management. Anthea took over many of Alex's responsibilities, in addition to taking on administration specific to South African Operations.

JANET WATTS

OPERATIONS AND DEVELOPMENT MANAGER, SOUTH AFRICA AND RWANDA (In position from June 2018)

Janet joined Dramatic Need in a newly created position envisaged to provide extensive support for in-field programme rollout and fundraising and development in South Africa. The position is designed to be an operational anchor for Dramatic Need's programme in Rwanda, when the charity is once more in a financial position to resume this offering. During 2018 Janet's main responsibilities were:

- a) Overseeing the implementation of the Dramatic Need arts curriculum in our daily arts education programme.
- b) Overseeing ongoing training of our arts facilitators, Tatu Somfula and Lawrence Chabalala (see below).
- c) Managing finances and operational matters within South Africa.

KEKANA 'TATU' SOMFULA

ASSISTANT REGIONAL OPERATIONS MANAGER (SOUTH AFRICA) AND SENIOR ARTS FACILITATOR

Tatu was trained as an arts facilitator by Dramatic Need between 2011 - 2013 and is the charity's key community liaison, working with local stakeholders to increase awareness of the charity and the services it provides. In addition, Tatu oversees or teaches a significant proportion of the Dramatic Need arts programming at the Dramatic Need Piet Patsa Community Arts Centre on Reitpan Farm, Free State. He also assists in running day-to-day operations of Dramatic Need within the Free State.

LAWRENCE CHABALALA

ASSISTANT ARTS FACILITATOR (SOUTH AFRICA)

Lawrence joined Dramatic Need's staff in a part-time capacity at the beginning of 2018 after having participated in our Rammulotsi after-school programme as a student for several years. Lawrence's main responsibility is to assist Tatu in facilitating the daily arts programme. Lawrence is a talented visual artist and has taken initiative to run the Friday afternoon visual art sessions in Rammulotsi.

b. THE BOARD OF TRUSTEES

As of January 2019, the Dramatic Need Board of Trustees comprised the following members:

MS. CLEMENCY BURTON-HILL
MR. DANNY BOYLE
MS. HELIA EBRAHIMI
MS. ILIANE OGILVIE-THOMPSON
MR. JAMES MULLIGHAN
MR. KOBNA HOLDBROOK-SMITH
MR. MICHAEL SACKLER
MR. PHILIP DREW
MR. SIMON OAKES
MS. VANESSA GARWOOD

c. PUBLIC BENEFIT

The Trustees have consulted the guidance made available by the Charity Commission for England and Wales on the Public Benefit requirement of the Charities Act 2006. The Trustees are confident that they have complied with their duty under section 4 of the Charities Act 2006 in that they have had due regard to public benefit guidance published by the Commission. In furtherance of the trust's charitable purposes for the public benefit the trustees give details of their activities in this report.

d. RISK ASSESSMENT

The Trustees have assessed the major risks to which the charity is exposed, in particular those related to the governance, operations, and finances of the charity, as well as those relating to the external economic environment and the regulatory framework in which the charity operates. The Trustees review these risks on a regular basis and are satisfied that systems are in place to mitigate exposure to major risks from within the charity. Equally, the Trustees recognise that the external risks the charity faces are significant and difficult to manage.

The trustees annually review the policies in place to ensure that every child and young person that works with Dramatic Need, regardless of their age, gender, religion or ethnicity, can be protected from harm.

Robust safeguarding and safer recruiting policies have been established and implemented and all staff and volunteers are aware of and follow the policies and procedures put in place.

DRAMATIC NEED

TRUSTEES REPORT 2018 -2019

Moreover, the trustees recognise the inherent volatility of the British-South African exchange rate and the impact this can have on both the charity's budgeting systems and bottom line. Budgeting in our key operating currency of ZAR (South African Rand) and regular reviews of financial systems enable us to react accordingly to the fluctuating rates and minimise future risk.

e. STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Observe the methods and principles in the Charities SORP.
- Make judgments and estimates that are reasonable and prudent.
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- There is no relevant audit information of which the charitable company's auditor is unaware.
- The trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

f. RESERVE POLICY

The charity currently does not have a general financial reserve. Fundraising efforts in 2017 created a general reserve to be used to sustain operations through 2018 and 2019, until the next major Fundraiser in February 2020. Dramatic Need aims in future to be able to maintain a general reserve fund over and above operating costs between fundraisers.

5. ACTIVITIES, ACHIEVEMENTS AND PUBLIC BENEFIT

Ongoing Daily Arts Programming at the Dramatic Need Piet Patsa Community Arts Centre (PPCAC). Growth in daily arts workshops seen during each school term, in this financial year approximately 1,400 children and youth, aged 6 - 21 years, participated in direct programming at our arts centres. This programming included applied drama, visual art, physical theatre, dance, writing, and music, and was taught by qualified volunteers and Dramatic Need staff.

a. AFTER THE CHILDREN'S MONOLOGUES: NEW YORK CITY, JOHANNESBURG, RAMMULOTSI

Following the intense period of production required to realise 'The Children's Monologues' fundraisers of 2017, the funds raised allowed Dramatic Need to spend a period of time focusing on creating and building local infrastructure, developing our programming, and staff-training.

b. THE DRAMATIC NEED ARTS CENTRES

Dramatic Need South Africa currently has two well equipped and fully functional centres. The flagship centre, the Piet Patsa Community Arts Centre (PPCAC), is situated on Rietpan Farm near the township of Rammulotsi and the town of Viljoenskroon, in the province of the Free State, South Africa. A second centre, the Dramatic Need Adeleine Meji Community Arts Centre (AMCAC) is situated in the centre of Rammulotsi Township on the grounds of a local primary school within easy walking distance of most children's places of abode. A third, shipping container classroom will be placed in Rammulotsi in late 2019. These centres host daily arts programming for local youth to augment and supplement the national arts curriculum as well as focus on issue-led therapeutic and community arts interventions designed to help young people cope with the challenges they face.

c. FOCUS ON PROGRAMME DEVELOPMENT

Janet Watts joined the charity in June 2018. Based out of Johannesburg, Janet's position combined elements of former South African Operations Manager Beth Wells, including staff training, curriculum planning and programme management, but also extended beyond this remit to include local donor relationships, South African partner and network development and the expansion of the reach of Dramatic Need in South Africa and Rwanda. In light of this new position within the charity, Kekana 'Tatu' Somfula, took over the day-to-day management of the two Dramatic Need arts centres, the PPCAC and the AMCAC. Tatu has been a principal member of the Dramatic Need team for the last 10 years. Starting as a self-taught artist assisting former lead facilitator, Shannon Brinkley, with the visual art workshops, during his time with Dramatic Need, Tatu has gone on to receive his driving license, a business management degree and complete a series of facilitator training workshops through ASSITEJ South Africa. Ten years with us this year, he has graduated from his first position as visual arts assistant facilitator to the position of Dramatic Need Operations Manager and senior arts facilitator. Tatu is assisted by Lawrence Chabalala, an ex-Dramatic Need student and former Dramatic Need Ambassador who began teaching visual art classes in 2018.

DRAMATIC NEED TRUSTEES REPORT 2018 -2019

In January 2018 Shannon Brinkley delivered a new arts curriculum which the board of trustees had commissioned her to write in the latter half of 2017. This curriculum has subsequently been used as the content and guidelines for the daily arts classes facilitated by Tatu and Lawrence. Since joining Dramatic Need, Janet has been working extensively with Tatu and Lawrence to develop and adapt the curriculum created for Dramatic Need. This valuable resource has been enhanced, particularly in the second half of 2018, by Tatu and Lawrence's participation in several teacher training workshops offered by the organization ASSITEJ South Africa, a branch of ASSITEJ International. ASSITEJ is the International Association of Theatre for Children and Young People and was established as an international alliance of professionals involved in theatre for children and young people.

The ASSITEJ South Africa workshops use the Creative Voices arts education teaching methodology to empower creative arts teachers and local artist facilitators to implement arts education programmes with their students. The Creative Voices programme was established in South Africa in 1999 to address the shortage of skilled Arts and Culture teachers in South African schools during a time of tumultuous change and reconfiguration of the national education system. It was set up in partnership with the Royal Opera House, Covent Garden, London and the National School of the Arts in Braamfontein, Johannesburg. The goal of the programme was to enable Primary School Arts and Culture teachers to introduce music, dance, drama and visual arts to their students through the facilitation of democratic, student-led and process-driven classroom sessions.

A highly effective training model, this programme enables students to explore and discover their world through the guidance of facilitators skilled in process-driven and inclusive arts education methodologies. The process strives to empower both teacher and student at every step. These methodologies also provide useful strategies for communicating across differences, engaging and persisting in spite of frustration and difficulty, and envisioning and creating innovative solutions to the challenges of a shared project. It is a wonderful, empowering process that has enabled us to expand on our Dramatic Need curriculum and the ways in which we implement it.

Lessons are well-planned and use the new skills Tatu and Lawrence are learning through their ASSITEJ training, which they revisit through workshops on a quarterly basis during public school holidays.

d. PROGRAMMING ACTIVITIES 2018 – 2019

In January, British graphic designer Kaysha Sinclair volunteered with Dramatic Need, teaching master workshops on design, marketing and visual literacy. Working with three groups of forty students over a three-week period, together they created their own journals and marketing campaigns focusing on 'visual messaging' and the impact of design on clarity of message.

In March, South African drama-therapist Esmeralda 'Esme' Cloete returned to host workshops at the PPCAC for the third time. Esmeralda's workshops once again focused on a small group of fifteen vulnerable young women, working using Dramatherapy principles to guide these young women to express and describe what they had experienced.

DRAMATIC NEED

TRUSTEES REPORT 2018 -2019

In April and May Tatu and Lawrence continued to introduce their community-based arts lessons, working with over 500 children on issue-focused creative workshops based on Dramatic Need's new curriculum.

WORKSHOP SPOTLIGHT: CHI MHENDE

June is an important month for Dramatic Need as South Africa takes time to focus on its youth, culminating in the country's 'Youth Day' celebrations on 17 June. Dramatic Need's Ambassador, Zimbabwean actress and activist Chi Mhende, came out to the farm in Viljoenskroon to spend a day with Dramatic Need youth. She led them all through an insightful workshop on self-expression and self-actualisation. After a day spent working on mood boards, on which each student depicts themselves and their dreams of the future through words and images, the students then took it in turns to present their mood board to the group. This enabled each student to formalise and share aspects of themselves and their future plans with the group, encouraging forward thinking, presentation skills and self-confidence. Chi gave each workshop participant a small candle to remind them not to let social or family pressures 'extinguish their inner light' and the overwhelming result was a group of highly engaged and inspired students. It was very special to see how the young people responded to her care and positive energy, finding the courage to tell us all more about themselves and those dreams and hopes - no matter how challenging - that they have.

During July the Dramatic Need students painted large-scale murals, which they had designed themselves, on the outside walls of the staff house on Riet Pan Farm, Viljoenskroon. The images to be painted had been chosen out of more than a hundred entries into a student mural design competition in February, judged by Dramatic Need Director Amber Sainsbury and filmmaker Danny Boyle. Tatu and Lawrence organised all the paints and materials and assisted the students with transposing their images on to the walls. This proved a learning curve for the students as the complex task of scaling up from a piece of paper onto a large wall requires a specific skill set. Mixing the colours to achieve just the right one each time was also a valuable skill for the students to acquire. This activity enabled the students to work as a cohesive team, building on individual strengths and group cooperation. It also gave the students a further sense of ownership of their space and time on the farm. The students did an incredible job and successfully completed this project by the end of their mid-year holidays.

During the time of transition of the management of the centre from Beth to Tatu, Janet has been working with Tatu and Lawrence to strengthen their facilitation skills with the students. It was important that the new team develop their own management and teaching skills in order to be able to facilitate the volunteer programme effectively and to operate from a position of authority. Dramatic Need therefore closed the centre for the last week of the July holidays so that Tatu and Lawrence could attend the ASSITEJ South Africa teacher training course for Creative Arts teachers in Kroonstad from 9 - 14 July. This was an informative and innovative week of workshops, facilitated by trained professionals in the field of arts education, that has provided the Dramatic Need team with content that will greatly enhance the quality of the Dramatic Need curriculum.

In August the Dramatic Need team commenced with the Creating Characters workshops, where the students went through a process of creating imaginary characters complete with their own musical and dance signatures. This lesson is designed in such a way that the students discover, through the

DRAMATIC NEED

TRUSTEES REPORT 2018 -2019

creation of unique and original characters in groups of 5 or 6, that each person is a multifaceted being, able to define themselves in a community where values and social expectations often try to dictate who one should or should not be. Interesting discussions arose around the idea that one person could have both good and bad traits, could be both weak and strong. The students also engaged with the concept of how each character presents him or herself to the world and how this influences their future choices in life. These are important discussions to have with young people who can lack positive role models to emulate within their community. We held the sessions at the container centre in Rammulotsi for the first time this week.

The Dramatic Need team then focused on guiding the students through the process of bringing their characters to life. The Dramatic Need team noticed that many students brought their characters to life as gangsters. While there was definitely an inherent understanding that these were not people to admire as model citizens, it became increasingly clear as the weeks went by that many of our young students saw gangsters as successful navigators of their circumstances, and that their alternatives as young people growing up in these communities were few and often unattainable. The gangster is often the only role model of financial independence and entrepreneurial success for these children. This is a reality around which Dramatic Need facilitators need to tread carefully and, while encouraging young people to step away from these models of 'success', to remain mindful in attempting to offer quick fixes.

The students also explored the possible secrets that their characters could have. This was an interesting exploration into students' internal worlds, and the subsequent impact on life choices and relationships, touching on issues of fear, shame, anger and an inability to effectively communicate. Tatu and Lawrence facilitated these challenging discussions with the thoughtful care that is an essential and integral part of all the work that Dramatic Need does. The team had many debriefing sessions that week in order to ensure that all issues and concerns were dealt with in such a way that no participant felt threatened or compromised at any time during the process. It was ultimately a very rewarding week for all involved and contributed to a greater depth of understanding of the complexities of the people alongside whom the Dramatic Need team lives and works. During the last week of August, as an attempt to provide some light relief from some of the more difficult issues tackled in the character workshops, the team led the students through a fun filled process of creating the beginnings of little original pieces of music theatre.

During the first two weeks of September 2018, Dramatic Need students explored the creation of positive and negative tableaux. It was sobering to note how the majority used violent images to portray a negative scene. These moments always serve to remind the facilitators that violence is something to which youth are frequently exposed. The transition from their positive to negative tableaux enabled discussions to emerge on what instigates violence and how it may perhaps be mitigated in various family and community situations. After the performances, the group spoke about things that make a tableau more interesting, such as the focal point, expressive body shapes and positions as well as exaggerated facial expressions. The students also experimented with how to create sets for scenes using their bodies instead of real furniture or props. This activity is important to encourage imagination and to demonstrate that innovation can overcome the impediments of a lack of resources.

During the third week of September 2018, the Dramatic Need team felt that the students needed a break from performance art. Tatu and Lawrence led the students through a process of meditative kitemaking. The students derive great pleasure from the visual arts sessions, as they are afforded the opportunity to explore their own unique creative abilities within a structured and supportive environment. These sessions also strengthen their planning and decision-making abilities, for although they follow a set of instructions on how to make the kite, there are a myriad of different

DRAMATIC NEED

TRUSTEES REPORT 2018 -2019

styles, sizes, colours and patterns that they can choose from. The kites were made from waste material that the students decorated and collated. Each one was unique, and all were beautiful.

During the final week of September, the different groups of students returned to their plays, exploring conflict and conflict resolution. Although this was done through little enacted scenes and a further exploration of their stories, Tatu, Lawrence and Janet spent many hours before the lesson going through what this could mean in the lives of the students and how important it is for them to recognise different types of conflict and learn how to deal with these in the real world.

These plays were taken forward into scripts during October and performed for the Dramatic Need volunteer, Raven Cassell from the United States of America, when she arrived on 29 October. She was hugely appreciative of their productions and the students were very proud to be able to offer her something of their own on her arrival.

e. VOLUNTEER PROGRAMME 2018 - 2019

Local and international volunteers have continued to participate in Dramatic Need's volunteer programme, offering workshops in the area of their professional arts expertise to address the vast number of issues children and youth face in rural parts of South Africa. Volunteers generally workshop at two to four of the 15 schools that Dramatic Need partners with, along with hosting workshops at one of the dedicated arts centres.

Conducting workshops in schools and teaching a varied range of subjects across the creative arts, including art, drama, film-making and music, volunteers help radically change the lives of the young people they work with, giving them an outlet to express their emotions in a creative form, and better face the challenges in their lives. The volunteer programme works to both augment and supplement the regular arts programming provided by our full-time staff members.

In 2018 some of our teaching volunteers included Monageng 'Vice' Motshabi, a Johannesburg-based writer and director and the 2017 Standard Bank Young Drama Artist who returned to host workshops early in 2018, and Chi Mhende, an established Zimbabwean Actress and Dramatic Need Ambassador, famous for playing Africa's first transgender person on mainstream South African television. Chi visited Rammulotsi Township and the Dramatic Need arts centre twice during the year to host moving drama workshops on gender identity, sexual orientation and sexual health. We also hosted Kaysha Sinclair, a British graphic designer early in 2018 and American theatre maker Raven Cassell on a six-week long volunteering residency, during which time Raven led the students through a workshop on "creating new realities" through theatre.

VOLUNTEER SPOTLIGHT: RAVEN CASSELL

Raven's first session with the Dramatic Need students was on Monday, 29 October 2018. There was much excitement as they presented their work to their new facilitator. Once the productions had been presented and discussed, Raven took the students through a process

of developing their own community values which were to be agreed upon and upheld for the six weeks that they would be working together. The students showed a good understanding of the values instilled through the Dramatic Need process. It was a valuable exercise in rethinking and reinforcing the way all at Dramatic Need strive to work together during the sessions.

During the first week of November the students continued to build on the community and dialogic principles from session one. Raven guided the students through exercises and some new

DRAMATIC NEED

TRUSTEES REPORT 2018 -2019

games that illustrated these principles. She encouraged the students to explore the importance of strategy and communication when playing one of their favourite games that involves keeping one person from sitting down on a constantly moving extra chair. There was much fun and laughter in the room as they became more and more competent at swift and silent communication and cooperation.

Raven then led the students through an interactive lesson on theatre vocabulary and techniques. They learned the names for the different parts of the stage and why it is important to make informed decisions about where the action is to take place on the stage in any scene that they may perform in or direct. The students then had the opportunity to collaboratively redefine these concepts for themselves through an improvisation exercise where they could plot the activity on the stage. They were also encouraged to improvise with found objects, and there were some interesting interpretations of what a pen or a water bottle could possibly become on stage.

Finally, the students were led through a process of improvising little scenes on stage in front of their peers and facilitators. The exercise involved more than one student being on stage at a time, which lessened the possible stress of this task. Many of the students were very comfortable when asked to improvise on stage. They came up with some original ideas and enjoyed the opportunity to extend their imaginative abilities. Some took longer to relax and be able to become the different characters they chose to portray. As the week went on, activities such as this one demonstrated the value of the emphasis on confidence building inherent in the Dramatic Need methodology; also, the value of having a safe space to explore the techniques of decision making and self-expression, which are very important skills for all young people to hone as they grow and develop.

Raven commenced her third week with Dramatic Need with a discussion about anthropology and how living and thriving in different cultures affects the way people think and behave. This discussion paved the way for an exploration into how we learn about these different ways of thinking and behaving. The students were tasked with finding community members to interview about a specific issue that each group had agreed upon. Group members were then allocated the shared tasks which included finding willing community members, preparing the space for interview, conducting and recording the interview, as well as noting any points of interest for later use. This was an extremely valuable exercise as there is a need for all South Africans, particularly the young South Africans, to learn about cultures and communities that are perhaps different to their own. Developing a deeper understanding of their own cultures is an important first step in this process. The activities also prepared the students for the skills needed in possible future careers such as journalism.

The questions asked during the interview were based on the chosen topic of the group and the interview was conducted in the community member's home language. Before the interviews were conducted, the various student groups shared with their respective group members the things they were interested or curious about. Topics included an interrogation of the education system and religion. This process was a very successful build-up to the next session where the students used the results of their research to create a play.

During their fourth session with Raven the students turned their field reports into scripts. Each session started with check-in and visual meditation. The group then brainstormed questions around the ethics/impact of ethnography. Raven then facilitated a process of improvisation and guided conversation to shape the stories they wanted to dramatise. They were each be assigned specific roles within their piece of theatre and began with the design process.

DRAMATIC NEED TRUSTEES REPORT 2018 -2019

They ended this session with a physically expressive exercise.

This fifth session was a rehearsal session. They again commenced with check-in and movement meditation before appointing the roles of director, stage manager, designers etc. Their homework was to go out into the community and invite the audience to their production day which was to be held on Saturday, 8 December in the Catholic church hall in Rammulotsi.

During their last session they spent the first half of the time doing check-in, movement meditation, a team-building exercise, running through their show and setting up their sets. They then took a series of photographs of their sets.

f. END OF YEAR PERFORMANCE

Every year Dramatic Need hires a school hall in Rammulotsi Township and presents an 'End-of-year Show' to the local community. This is an opportunity for our students to perform and display their proudest work from throughout the year, show their parents and caregivers what they have produced and achieved, and for us as an organisation to demonstrate to community leaders what these young people are capable of. The end of year Dramatic Need Production Day was held on 8 December 2018. This was a wonderful event hosted at Adeline Meje Primary School. Tatu and Lawrence curated a magnificent exhibition of our student work in the AMCAC and the students presented the plays that they had created through their work with Raven Cassell. It was a great celebration of the year's work of which students and staff can be very proud.

g. COMMUNITY ENGAGEMENT AND PARTNERSHIP DEVELOPMENT

Shortly after Janet joined Dramatic Need, Tatu took her to meet the principals and relevant teachers in each of the five high schools within which we work in Rammulotsi. He also introduced her to Lisebo Taba, the head of the WDB Trust, which advocates thought leadership and the development of women in society. They also met with the young women of GGM (Global Girls Media), a long-term partner of Dramatic Need. Janet was also introduced to Father John of the Catholic Church in Rammulotsi and Viljoenskroon, who has been a great supporter of Dramatic Need. Janet will continue to grow and nurture these relationships and to develop more within the community.

In order to broaden the extent of our impact within the local schools, Janet, Tatu and Lawrence met with the Grade 7s from each primary school in Viljoenskroon during October and November 2018 to introduce them to the Dramatic Need high school programme for 2019. Grade 7 is the students' final year of primary school in South Africa. The students are 13 - 14 years of age. The first meeting was with all the Grade 7s at Adeline Meje Primary (our partner school which hosts our container centre in Rammulotsi Township). This was a very successful engagement. The students went outside with their chairs and congregated on the netball court next to our centre. There were 130 students in total. We engaged them with a song and told them about the charity and the work we do. The teachers were also very supportive. Since that day we have met with all the primary schools in Rammulotsi and have received a very positive response from the students and their parents, which will enable us to commence with a strong group of about 80 Grade 8s in 2019.

h. DRAMATIC NEED THEORY OF CHANGE

Between 25 - 30 November 2018, Dramatic Need director Amber Sainsbury traveled from the United Kingdom to South Africa in order for the entire Dramatic Need staff to be able to work collectively on a Theory of Change, clarifying the aims and priorities of the organisation moving forward. Janet Watts facilitated a Theory of Change meeting on November 28 in Viljoenskroon with Tatu Somfula, Lawrence Chabalala and Anthea Buys in attendance. The team agreed on the charity's new Problem Statement and clarified our aims and objectives. These were endorsed by the board of trustees in early 2019 and will be incorporated into both internal and external documents going forward.

PROBLEM STATEMENT

Communities in many rural areas in Africa experience a range of similar psycho-social challenges. These include trauma resulting from abuse, violence, neglect and poverty, lack of quality education, a perceived or real lack of opportunities, few positive outlets for difficult emotions such as anger and depression, low self-esteem, and lack of vision and hope for the future.

ENVISAGED OUTCOME SHOULD DRAMATIC NEED'S INTERVENTIONS BE SUCCESSFUL

Our vision for the communities in which we work is that young people will be able to take responsibility for their own futures and will be able to make positive long-term decisions that enable these futures to be realised. We believe that at the end of their school career, young people - and their expanded community - should have a range of interpersonal and creative skills that exceed what they are taught in school, and that these skills give them greater access to opportunities such as further education, work, and economic self-empowerment.

ACTIVITIES PLANNED THAT WILL ENABLE DRAMATIC NEED TO ACHIEVE THIS OUTCOME

Dramatic Need intervenes in this generational cycle through the provision of specialist-designed extracurricular and in-school arts programmes that provide opportunities for learning communication skills, processing trauma, and developing positive self-esteem and self-confidence. Dramatic Need's aim is to create systemic change in communities, and as such our programmes are targeted at children and youth - Africa's next generation of adults. It was agreed that an important addition to the programme would be a Morning Art Club. These are gatherings similar to our after-school programme but targeted at children and youth who have dropped out of school, or who have left school and are unemployed. They would convene one morning a week.

i. ACTIVITIES AND GOALS

Specific Activities that will be implemented in 2019:

1. In school Primary School Programme
2. After school Primary School Programme
3. After school High School Programme
4. Intern Programme
5. Morning Arts Club (MAC)
6. Holiday Programmes

DRAMATIC NEED
TRUSTEES REPORT 2018 -2019

In addition, the team agreed on the following short, medium and long-term goals for the organization.

Short Term (by end 2019):

- End Feb 2019: new 5-year business plan for the period 2019 – 2024.
- 100 young people in high school after-school programme.
- 20 children in primary school after school programme at Evergreen School (on Rietpan Farm).
- 600 children in in-school primary school programme.
- 3 holiday programmes.
- 10 young people participating in an internship programme with the charity.
- 10 Morning Arts Clubs.*
- Set up a Community Advisory Council in Rammulotsi.*
- Reintroduce Rwanda programme.
- Establish a way forward in Graaff-Reinet.
- Hold 2 facilitator training sessions for staff.
- Purchase our own minibus taxi.
- Have an extensive support infrastructure list in place (counselling, health care etc.), and establish a psycho-social network.
- Have next-steps training in place for Tatu and Lawrence so that they are able to refer programme participants for specialised psychosocial assistance.

Medium Term (5 years):

- Extensively planned curricula for all art centres and programmes.
- Comprehensive impact assessment and Monitoring & Evaluation (M&E) systems in place.
- Establish three new Dramatic Need arts centres.
- Purchase a second minibus taxi.
- Secure six regular/long-term funding streams.
- Have a consultant child psychologist engaged.

Long Term (10 years):

- Five staffed, established art centres in different locations.
- Three long-term/multi-year funding streams (3 - 5 year).
- Dramatic Need investment established.
- Reaching 4,000+ children as regulars in programme (intensively).
- Reaching an additional 5,000, lighter engagement.
- 10 local people trained as full or part-time staff (2 per centre).
- Residency/retreat centre, also possible for conferences.**

* Establishing a Community Advisory Council (CAC) is standard practice for many Public Benefit Organisations in South Africa that work directly with communities, particularly in the public health and psycho-social support fields. CACs can be beneficial to an organisation that is looking to have greater community buy-in and engagement. In the event that we undertake an impact assessment and other forms of monitoring and evaluation in collaboration with a university, having a CAC will be mandatory for approval from any university ethics council.

DRAMATIC NEED

TRUSTEES REPORT 2018 -2019

** The Rietpan Farm has the potential to be used as a revenue-generating resource, through the development of existing unused buildings as accommodation for group retreats or conferences. The peaceful natural environment of the farm would make it a suitable venue for wellness-themed retreats, for example. The execution of this idea would be dependent on careful negotiation with the owners of the farm and would have to be managed separately from Dramatic Need's general operations. Exploring this possibility will not be a priority in the immediate future.

From 2019 Dramatic Need will be dividing the sessions according to age group, and not according to school as has been done in the past. It will enable more age specific activities to be undertaken with each group.

6. REGISTRATION AS A NON-PROFIT 501(C)(3) FOUNDATION IN THE USA

In May, 2017, law firm Chapel & York (C&Y) were appointed to oversee Dramatic Need's 501 (c)(3) registration as a non-profit organisation in the United States of America. The American entity will be known as The Dramatic Need Foundation. A board of trustees of the new foundation was appointed and it was incorporated with the Inland Revenue Service in early 2017. A new office in Lexington Avenue, New York was established in early 2018.

Our American Board consist of:

AMBER SAINSBURY

PRESIDENT

AMANDA LAMBERT

CURRENT UK TRUSTEE

AUBREY HENDERSON SIEGEL

Aubrey Henderson Siegel began her career in the international creative talent agencies, first at CAA and then ICM where she was a literary agent working closely with film writers and directors. From there, she became the Vice President of Production at Mandate Films working on a variety of feature films both in-house and independent, before leaving to work with Sam Raimi's company Ghost House and later as a producer with Sony Pictures. After leaving the film industry, Aubrey went on to receive her Masters in Clinical Psychology, and now works as an entertainment consultant. She lives in Los Angeles with her producer husband and her two children.

HOLLY NOLAND DUNLAP

Holly Dunlap is a creative entrepreneur having started successful businesses in fashion, technology, and social enterprise. After selling her first business in the US, she moved to Malawi where she set up a scholarship foundation for street children, as well as a social enterprise fashion business employing tailors with disabilities, both of which continue to operate. She now runs tech startup StylindeX, a global hiring platform for the fashion industry. Additionally, she has taught courses on entrepreneurship at Harvard Business School, has led investment into tech startups in Malawi, and has advised a handful of African fashion businesses on international export and sustainability.

Full 501(c)(3) status was granted to the Dramatic Need Foundation in January 2018.

7. IMPACT ASSESSMENT

In January and July 2018 our six-month impact assessment surveys were carried out, using the framework provided by South African community drama collective Themba Interactive (www.themba.org.za/). This data will be compiled as part of our comprehensive five-year impact

8. COMMUNICATION AND AWARENESS

a. WEBSITE AND SOCIAL MEDIA

Since mid-2010 our Tumblr blog at www.dramaticneed.tumblr.com has been the main focus of our communication and awareness-building platform. Updated by staff and volunteers on the ground in South Africa, the blog serves as a way for Dramatic Need to communicate ongoing projects as well as volunteer testimony and current events affecting the context in which we work. It also offers a platform for us to share the beautiful work created by students in the arts centre and in our outreach programmes.

Twitter and Instagram have now become our primary social media outlets, with more than 4,000 followers between the 2 platforms and numbers continue to increase at a steady rate. Increasingly we are able to answer questions and converse with followers directly as well as promote the charity's events and operations. This has been a fantastic outlet for directly marketing the Volunteer

Programme and we have seen continued evidence of successful applicants hearing about us via Instagram and specific hashtags.

Our Facebook Page maintains a steady following, allowing us multiple platforms through which to connect and spread the word.

SOCIAL MEDIA CAMPAIGN SPOTLIGHT: NOVEMBER – DECEMBER 2018

Between 25 November (the International Day for the Elimination of Violence Against Women) and 10 December 2018 (Human Rights Day), Dramatic Need participated in the South African Government's campaign of *Sixteen Days of Activism for No Violence Against Women and Children*. Over the course of these sixteen days Dramatic Need posted individual videos of women around the world, from Lima, Peru, London and Johannesburg, to Dhaka, Bangladesh, reading verified statistics of violence against women, non-binary individuals and children in South Africa. The campaign aims to raise awareness of the ubiquity of violence within South African households and intimate contexts, primarily directed against children, women, female-identifying and non-binary individuals. The campaign highlighted the need for change within South Africa and focused on the work Dramatic Need does with young men and women to address these challenges within the communities in which the charity works.

b. PARTNERSHIP WITH ALPHA CENTURY

Since 2017 Dramatic Need have now partnered with creative agency Alpha Century to look at a more cohesive approach to marketing and awareness campaigns. This partnership will see the charity focus on:

- Raising our profile on social media through short films and content.
- Main objectives of campaign to grow profile for fund-raising and volunteer programmes i.e. donate your time or money.
- Looking at the wider creative industries and creatives network to capitalise on their skills and volunteer potential.
- Additionally, Alpha Century have now donated two desks in their Central London offices for Dramatic Need's use, as well as their conference room for quarterly trustee meetings. This makes a significant logistical difference to Dramatic Need's operations in the UK.

c. TRANSPORT AND INFRASTRUCTURAL CHALLENGES

DRAMATIC NEED

TRUSTEES REPORT 2018 -2019

The PPCAC, Dramatic Need's flagship art centre is located on a farm 20 kilometres from the nearest township of Rammulotsi, where most Dramatic Need students live and attend school. As such, it provides much needed tranquility and separation from some of the chaotic conditions young people might experience in the township, including the influence of gang culture and drugs. However, this distance provides Dramatic Need with a logistical challenge as it is too great a distance for young people to walk, particularly with regards to after-school classes which finish after dark in the winter months.

In the past the charity employed the services of a local minibus "taxi" to transport students to and from the centre on a daily basis. The expense of minibus taxi transportation for our students to and from the PPCAC on Rietpan Farm is in the region of R10,000 (£550/US\$700) per month, which is a significant burden. A monopoly within the local taxi industry means that prices continue to rise disproportionately to the level of service or reliability provided.

In order to mitigate this problem, the team have decided to relocate the daily arts programme to our second arts centre, the Adeline Meje Community Arts Centre (AMCAC), until we are able to purchase our own minibus taxi. Although the AMCAC, situated in the grounds of Adeline Meje Primary School in Rammulotsi, is well appointed and easily accessed by the students, we recognise the fact that this venue does not offer our students the same respite that the farm venue provides. The break from their daily reality that being at the PPCAC is able to give them is an important part of the effectiveness of our programme. Added to which, the PPCAC has a much larger capacity for teaching. For these reasons, it is a priority for us to continue to fundraise for a minibus taxi in order to be able to maximise the use of both Dramatic Need centres. We have raised £10,000 from the Hilda Lang Charitable Trust and aim to raise the remaining £15,000 by the beginning of 2020.

Approved by the trustees on 31 October and signed on their behalf

Amber Patricia Sainsbury (Chairty Director)

A handwritten signature in black ink, appearing to read 'Amber', written in a cursive style.

Dramatic Need
Independent Examiner's Report
to the Trustees of the Dramatic Need

I report on the accounts of the Dramatic Need for the year ended 31 January 2019 which comprise the Statement of Financial Activities, Balance Sheet, Statement of Cash Flows and the related notes.

This report is made solely to the charity's trustees, as a body, in accordance with Section 145(3) of the Charities Act 2011. My examination has been undertaken so that I might state to the charity's trustees those matters we are required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for my examination, for this report, or for the opinions I have formed.

Respective responsibilities of trustees and auditors

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under Part 16 of the Companies Act 2006 and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the General Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.


Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and the seeking of explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and, consequently, no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- which gives me reasonable cause to believe that, in any material respect, the requirements:
 - (a) to keep accounting records in accordance with section 386 of the Companies Act 2006, and
 - (b) to prepare accounts which accord with the accounting records, comply with the accounting requirements of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities (revised 2005) have not been met, or
- to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



J Borucki FCA
Borucki & Co
42 Radnor Road
Harrow, HA1 1RZ

Signed on 31 October 2019

Dramatic Need
Consolidated Statement of Financial Activities
(Including Consolidated Income and Expenditure Account)
for the year ended 31 January 2019

	Notes	Restricted Funds £	Unrestricted Funds £	Total Funds 2019 £	Total Funds 2018 £	Restricted Funds £	Unrestricted Funds £
Incoming resources							
Incoming resources from generated funds:							
<i>Voluntary income</i>							
Voluntary income		-	53,635	53,635	130,985	-	130,985
Donation from Dramatic Need Foundation USA		-	185,099	185,099	-	-	-
Investment income		-	-	-	-	-	-
Other incoming resources		-	162	162	7,223	-	7,223
Total incoming resources		-	238,896	238,896	138,208	-	138,208
Resources expended							
Costs of generating funds							
Activities for generating funds		-	16,843	16,843	25,797	-	25,797
Charitable activities	2	-	164,209	164,209	162,432	-	162,432
Governance costs	3	-	2,470	2,470	10,996	-	10,996
Total resources expended		-	183,522	183,522	199,225	-	199,225
Net incoming/outgoing resources before transfers		-	55,374	55,374	(61,017)	-	(61,017)
Transfer between funds		-	-	-	-	-	-
Net income/(expenditure) for the year		-	55,374	55,374	(61,017)	-	(61,017)
Net movement in funds		-	55,374	55,374	(61,017)	-	(61,017)
Reconciliation of funds							
Total funds brought forward		-	44,960	44,960	105,977	-	105,977
Total funds carried forward		-	100,334	100,334	44,960	-	44,960

Dramatic Need
Statement of Financial Activities
for the year ended 31 January 2019

	Notes	Restricted Funds	Unrestricted Funds	Total Funds 2019	Total Funds 2018	Restricted Funds	Unrestricted Funds
		£	£	£	£	£	£
Incoming resources							
Incoming resources from generated funds:							
<i>Voluntary income</i>							
Voluntary income		-	52,255	52,255	130,985		130,985
Donation from Dramatic Need Foundation USA		-	149,481	149,481	-	-	-
Investment income		-	-	-	-	-	-
Other incoming resources							
		-	-	-	-	-	-
Total incoming resources		-	201,736	201,736	130,985	-	130,985
Resources expended							
Costs of generating funds							
Activities for generating funds			16,843	16,843	25,797	-	25,797
Charitable activities	2		135,869	135,869	162,432	-	160,095
Governance costs	3		2,350	2,350	10,996	-	10,996
Total resources expended		-	155,062	155,062	199,225	-	196,888
Net incoming/outgoing resources before transfers		-	46,674	46,674	(68,240)	-	(65,903)
Transfer to South Africa							
		-	-	-	-	-	-
Net income/(expenditure) for the year		-	46,674	46,674	(68,240)	-	(65,903)
Net movement in funds		-	46,674	46,674	(68,240)	-	(65,903)
Reconciliation of funds							
Total funds brought forward		-	(32,353)	(32,353)	33,550	-	33,550
Total funds carried forward		-	14,321	14,321	(34,690)	-	(32,353)

Dramatic Need
Registered number
Balance Sheet
as at 31 January 2019

6051122

	Notes	2019		2018	
		Group	Company	Group	Company
		£	£	£	£
Fixed assets					
Tangible assets	5	69,690	-	75,468	-
Current assets					
Debtors	6	10,800	10,800	-	-
Cash at bank and in hand		22,344	6,021	8,292	6,447
Total current assets		33,144	16,821	8,292	6,447
Creditors: amounts falling due within one year	7	(2,500)	(2,500)	(38,800)	(38,800)
Net current assets		30,644	14,321	(30,508)	(32,353)
Total assets less current liabilities		100,334	14,321	44,960	(32,353)
Net assets	8	100,334	14,321	44,960	(32,353)
The funds of the charity:					
Unrestricted funds:					
General fund		100,334	14,321	44,960	(32,353)
Total charity funds		100,334	14,321	44,960	(32,353)

Trustees' Responsibilities:

The directors are satisfied that the company is entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006.

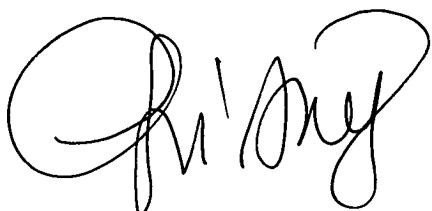
Members have not required the company to obtain an audit in accordance with section 476 of the Act.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

The accounts have been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

Approved by the trustees on 31 October 2019 and signed on their behalf.

Amber Patricia Sainsbury (Charity Director)



Dramatic Need
Cash Flow Statement
for the year ended 31 January 2019

	<u>Note</u>	<u>2019</u>	<u>2018</u>
Cash used in operating activities	A	14,052	(23,283)
<i>Cash flows from investing activities</i>			
Investment income		-	-
Purchase of fixed assets		-	(7,629)
Cash provided (used) in investing activities		-	(7,629)
Increase/(decrease) in cash and cash equivalents in year		14,052	(30,912)
 Increase/(decrease) in cash at bank and in hand		 14,052	 (30,912)
		<u>14,052</u>	<u>(30,912)</u>

A. Reconciliation of net movement in funds to net cash flow from operating activities

	2019	2018
	£	£
Net movement in funds	55,374	(61,017)
Add depreciation	5,778	5,590
Decrease/(increase) in debtors	(10,800)	-
Increase/(decrease) in creditors	(36,300)	32,144
	<u>14,052</u>	<u>(23,283)</u>

Dramatic Need
Notes to the Accounts
for the year ended 31 January 2019

1 Accounting policies

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the period.

(i) Basis of accounting

The accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 and the Charities Act 2011.

The trust constitutes a public benefit entity as defined by FRS 102.

The trustees consider that there are no material uncertainties about the Trust's ability to continue as a going concern.

(ii) Fund accounting

Unrestricted funds are available for use at the trustees' discretion to further the general objectives of the charity.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

Restricted funds are subject to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

(iii) Incoming resources

All incoming resources are included in the Statement of Financial Activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following policies are applied to the different categories of income.

- Voluntary income is received by way of grants, donations and gifts and is included in full when receivable.
- Donated services and facilities are included at the value to the charity where this can be quantified.
The value of services provided by volunteers has not been included in these accounts.
- Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

(iv) Resources expended

Expenditure is accounted for on an accrual basis as a liability is incurred. Expenditure includes VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates.

- Costs of generating funds comprise the costs associated with attracting voluntary income.
- Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.
- Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the audit fees and costs linked to the strategic management of the charity.
- All costs are allocated between the expenditure categories of the SOFA on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly, others are apportioned on an appropriate basis.

Dramatic Need
Notes to the Accounts
for the year ended 31 January 2019

(v) Tangible Fixed Assets

Tangible Fixed Assets are stated at cost less depreciation. Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost, less estimated residual value of each asset over its expected useful life, Annual depreciation rates are as below:

Leasehold buildings	over 40 years
Computer Equipment	25% on cost
Furniture, equipment and fixtures	20% on cost
Motor Vehicles	33% on cost

With the exception of motor vehicles (starting from 2015), the Charity charges no depreciation in the year of acquisition and a full year in the year of disposal.

The lease for the Arts Centre is currently being negotiated. Until the terms of the lease have been finalised, the buildings are being depreciated over 40 years.

(vi) Foreign Currency Transactions

Transactions denominated in a foreign currency are translated at the rate of exchange ruling at the date of the transaction. Year end balances in foreign currencies are translated at the exchange rate at the year end. Exchange gains are recorded as other income. Exchange losses are recorded as a support cost of the relevant activity.

(vi) Taxation

Dramatic Need is a registered charity and therefore is not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

Dramatic Need
Notes to the Accounts
for the year ended 31 January 2019

2 Charitable activities

	Restricted Funds	Unrestricted Funds	Total Funds 2019	Total Funds 2018
	£	£	£	£
Programme and volunteer	-	2,992	2,992	7,905
Staff costs	-	118,413	118,413	112,999
Airtime and Admin	-	4,350	4,350	334
Travel	-	23,088	23,088	18,047
Bank and PayPal charges	-	617	617	731
Exchange loss	-	1,124	1,124	1,169
Depreciation	-	5,778	5,778	5,590
Arts Centre running costs	-	7,847	7,847	15,657
Total	-	164,209	164,209	162,432

Charitable activities by division

	UK	South Africa	
Programme and volunteer	1,086	1,906	2,992
Staff costs	84,723	33,690	118,413
Airtime and Admin	3,075	1,275	4,350
Travel	7,656	15,432	23,088
Bank and PayPal charges	373	244	617
Exchange loss	0	1,124	1,124
Depreciation		5,778	5,778
Arts Centre running costs	0	7,847	7,847
Donation to south africa	38,956	(38,956)	-
	135,869	28,340	164,209

Staff costs are paid to UK and RSA employees

	2019	2018
	£	£
Wages and salaries	111,578	108,431
Pension contributions	596	-
Social Security costs	6,239	4,568
	118,413	112,999

Amber Sainsbury is a trustee and receives remuneration as Charity Director for fund-raising activities and overseeing the daily and global activities.

Dramatic Need
Notes to the Accounts
for the year ended 31 January 2019

3 Governance costs

	Restricted Funds	Unrestricted Funds	Total Funds 2019	Total Funds 2018
	£	£	£	£
Accy & Independent examiner fee	-	2,350	2,350	2,370
Admin costs	-	120	120	2,626
Total	-	2,470	2,470	10,996

4 Trustee remuneration and expenses

As in Note 5, other than Amber Sainsbury, no trustees received any remuneration during the period.

No trustee or other person related to the charity had any personal interest in any contract or transaction entered into by the charity during the period (2016: £nil).

5 Tangible fixed assets

	Leasehold properties	F,F and equipment	Office equipment	Motor vehicles	Total
	£	£	£	£	£
Cost					
At 31 January 2018	77,846	5,708	3,599	11,252	98,405
Additions	-	-	-	-	-
Disposals	-	-	-	-	-
At 31 January 2019	<u>77,846</u>	<u>5,708</u>	<u>3,599</u>	<u>11,252</u>	<u>98,405</u>
Accumulated depreciation					
At 31 January 2018	7,576	5,628	2,231	7,502	22,937
Charge for the year	1,948	80	-	3,750	5,778
Disposals	-	-	-	-	-
At 31 January 2019	<u>9,524</u>	<u>5,708</u>	<u>2,231</u>	<u>11,252</u>	<u>28,715</u>
Net book value					
At 31 January 2019	<u>68,322</u>	<u>-</u>	<u>1,368</u>	<u>-</u>	<u>69,690</u>
At 31 January 2018	<u>70,270</u>	<u>80</u>	<u>1,368</u>	<u>3,750</u>	<u>75,468</u>

The additions to the leasehold property relates to the New Arts Centre, which will be ammortised once it has been completed.

6 Debtors

	2019	2018
	£	£
Debtors	-	-
Prepayments	10,800	-
Total	10,800	-

Dramatic Need
Notes to the Accounts
for the year ended 31 January 2019

7 Creditors: amounts falling due within one year

	<u>2019</u>	<u>2018</u>
	<u>£</u>	<u>£</u>
Taxation and social security	-	-
Accruals and sundry creditors	2,500	1,800
Short term loan	-	37,000
Total	<u><u>2,500</u></u>	<u><u>38,800</u></u>

In November 2017, a trustee advanced the charity £37,000 to overcome a temporary cash flow shortage. This loan was interest free and repaid in February 2018.

8 Analysis of net assets between funds

	<u>General</u>	<u>Restricted</u>	<u>Total</u>
	<u>Funds</u>	<u>Funds</u>	<u>Funds</u>
	<u>£</u>	<u>£</u>	<u>£</u>
Tangible fixed assets	69,690	-	69,690
Current assets	33,144	-	33,144
Current liabilities	(2,500)	-	(2,500)
Net assets at 31 January 2019	<u><u>100,334</u></u>	<u><u>-</u></u>	<u><u>100,334</u></u>