2018/19
ANNUAL REPORT
AND ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2019
VOICES FOR CHANGE
THEATRE FOR A CHANGE LIMITED
THE EMPOWERMENT OF THE MOST VULNERABLE AND MARGINALISED WOMEN AND GIRLS
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RAISING VOICES FOR CHANGE

Having begun our work in Ghana sixteen years ago, and subsequently expanding into Malawi, Theatre for a Change is now working in eight countries. We are supported by many long-term committed partners and individuals who believe in empowerment through grassroots behaviour change. We have this year widened our geographic reach, giving a voice to the most vulnerable women and girls. We are in the second year of our five-year strategy with two key objectives.

OBJECTIVE 1
To increase the impact of our sister organisation, Theatre for a Change Malawi.
This year has seen a big step forwards in Malawi. The Leave No Girl Behind Project has commenced: this will last for five years, and is funded by the Department for International Development. It focuses on enabling the most marginalised girls in Malawi to get into school. This year also saw a new grant from the Medicor Foundation, supporting the training of teachers to create a safe and inclusive environment in primary schools.

OBJECTIVE 2
To scale up our global impact by creating partnerships with selected international organisations. We are now working in partnership in seven countries. Our partnership with Voluntary Services Overseas (VSO) was launched in the Houses of Parliament in May 2018. As part of our partnership with VSO, we have trained facilitators and teams in our unique participatory drama-based method in Bangladesh, Eswatini (formerly Swaziland), Nepal, Rwanda and Tanzania. Our methodology is now used to tackle issues such as child marriage and HIV prevention. We have also trained facilitators in Thailand to use our methodology in their work with key HIV-affected groups, as part of a new project with the Asia Pacific Alliance for Sexual and Reproductive Health and Rights.

In Ghana, we continue our partnership with the dedicated facilitators and project officers of the Women of Dignity Alliance (WODA). WODA is in its fifth year of running a participatory behaviour change and advocacy project in a socially and economically marginalised area of Accra. This extraordinary partnership was originated by Theatre for a Change, and focuses on supporting the sexual and reproductive health and economic empowerment of women who are subsisting through sex work. This year WODA became a recognized NGO in Ghana, and its successes include engaging other NGOs to address issues of child trafficking in partnership with the NSPCC.

We appreciate your interest in TfaC and are deeply grateful if you have supported our work over this last year. Each year, thousands of women and girls we work with are given the confidence to make their voices heard, and to speak out – often for the first time – in their schools and communities and at a national level, where they now participate in decision-making that changes their lives. Without you, these voices for change would not be heard.

In the last two years, Theatre for a Change has:

- Worked with 2,940 vulnerable women and girls, supporting in the areas of behaviour change, sexual and reproductive health, and asserting their rights.
- Trained 1,413 teachers and facilitators in the use of our unique methodology.
- Reached 568,670 audience members with behaviour change and advocacy communication, through the use of Interactive Theatre and Interactive Radio Drama.

We are delivering our goal of: The empowerment of the most vulnerable and marginalised women and girls.
Theatre for a Change exists for the empowerment of the most vulnerable and marginalised women and girls.

**WHAT WE DO**

We work with vulnerable and marginalised women and girls who are at risk of poor sexual and reproductive health, and who have limited opportunities to assert their rights, to enable them to find their voice and transform their futures.

**HOW WE DO IT**

We use a unique combination of drama and participatory learning to promote sustainable behaviour and policy change, focusing particularly on improving the sexual and reproductive health of our participants.

Our approach equips at-risk groups with the practical tools they need to make positive changes to their lives, and enables them to tell their stories through Interactive Theatre – which transforms attitudes and affects decision-making at local, national and international levels.

**WHO WE ARE**

We are a UK registered charity based in London and we work in partnership with Theatre for a Change Malawi, an independently registered organisation in Malawi.

We employ facilitators from the UK and all over the world to deliver projects and to train other organisations in how to implement innovative behaviour change and advocacy initiatives. Our ethos as an organisation is rooted in our participants, who are at the heart of everything we do. We value social justice, service, participation, honesty and openness, integrity, responsibility and commitment.

**OUR ORGANISATION**

The focus of this report is Theatre for a Change Limited, a United Kingdom charity. Our international partner, Theatre for a Change Malawi, is a legally independent organisation with its own constitution, management committee and audited accounts.

**OUR ORGANISATION**

Charity Name: Theatre for a Change
Charity Registration Number: 1104458
Company Registration Number: 4915606
Physical Office: Finsbury Business Centre, 40 Bowling Green Lane, London EC1R ONE

**OUR AMBASSADORS**

Professor Mike Adler  
University College London
Dr Rosena Allin-Khan, MP  
British MP
Joan Iyiola  
Actor
Toby Jones  
Actor
Michael Keating  
Executive Director, European Institute of Peace

**OUR TRUSTEES**

Kay Chaston (Chair)  
Consultant
Dominic Bailey (Deputy Chair)  
Director, Baxter and Bailey
Jo Confin  
Executive Editor, Huffington Post
Tim Fassam  
Head of Public Affairs, Prudential Assurance
Jo Feather  
Independent International Development Consultant
Bernard Harborne  
Lead Technical Specialist, Conflict in Africa, The World Bank
Anne-Marie Harris (Treasurer)  
Business Affairs Manager, Adidas
Emily Levendoglu  
Deputy Director, Financial Services Group, HM Treasury
Michelle Montgomery  
Business Affairs Manager, Adidas
Mikey Rosato  
Director of Programmes and Technical Assistance, Women and Children First
Louise Millward  
Trusts & Grants Manager, Womankind

**OUR STAFF**

Ryan Borcherding  
New Partnerships Programme Manager (full-time)
Heather Knight  
Head of Grants (full-time)
Michael Reynolds  
Accountant (part-time)
Nick Toner  
Communications Manager (part-time)
Patrick Young  
Executive Director (full-time)

**OUR AUDITOR**

Greenback Alan LLP  
89 Spa Road, Bermondsey, London SE16 3SG

**OUR BANK**

National Westminster Bank plc

**OUR SOLICITORS**

Mishcon de Reya  
Africa House, 70 Kingsway, London WC2B 6AH
When I first started facilitating my girls’ club, I encountered many problems. When I told the young girls about some physical changes in their bodies, they felt so ashamed and hid these from their parents because their parents were not free with them. Now in my community, 80% of young girls and their parents share everything easily.

AFROZA
Interactive Theatre Facilitator

Through the Interactive Theatre methodology, we are bringing out the voices of the most marginalised adolescent girls in Nepal’s schools – which have entrenched socio-cultural norms, gender biases and unequal power dimensions.

PRIYANKA
Interactive Theatre Facilitator

Theatre for a Change makes it easy to address certain issues or problems in society, and community members or people who are vulnerable are able to voice out what is bringing conflict to that society.

SYLVIA
Interactive Theatre Facilitator

It is important that unheard voices are heard because they bring awareness to society – for instance, women being discriminated against don’t often get their voices heard, so once the community is aware of the issue, then it is easy to fight against it.

RABIA
Interactive Theatre Facilitator

TfAC has changed my communication skills and how to deal with challenging situations in everyday life. I am able to empower people at risk and advocate for the rights of children.

HASWEL
Pre-Service Teacher

I started the project as a female sex worker, and I am now looking at myself as a facilitator and a project officer. It has really been a big change in my life. I am now very confident and can express myself in my community. I have become a role model to my fellow female sex workers as a result of this project.

MARIAMA
WODA Project Officer

Personally, I am impressed with my drama skills development. The training made performing easy and accessible. Professionally, I learned how to encourage a learning process that impacts both thoughts and emotions.

TRAINING PARTICIPANT

Theatre for a Change has helped us a lot since we’ve been introduced to Interactive Theatre. As a facilitator, I’ve had great experiences all over my country in schools and different communities. As diverse as we are, we have managed to make people voice out their deepest fears.

SINDILE
Interactive Theatre Facilitator

It is important that unheard voices are heard because they bring awareness to society – for instance, women being discriminated against don’t often get their voices heard, so once the community is aware of the issue, then it is easy to fight against it.

RABIA
Interactive Theatre Facilitator
Over the past sixteen years, Theatre for a Change has developed a unique and proven approach to working with at-risk groups which combines drama and participatory learning to promote behaviour and policy change. We make the process of change an engaging, personal and social experience which makes an impact and can be sustained at individual, group and community levels.

Our innovative methodology is complemented by an extensive and continually expanding evidence base, an accredited curriculum (via Open College Network London) and a group of core facilitators who are trained to share our approach worldwide.

OBJECTIVE 1: BEHAVIOUR CHANGE
We see knowledge, attitudes and skills as essential tools for behaviour change. In a workshop setting, using voice, body and space, participants share experiences to improve knowledge and understanding of the challenges that affect their sexual and reproductive health and gender rights. Role plays, living sculptures, dramas and other improvisation activities allow participants to explore the attitudes that lead them to risk. Participants practise the skills they need to bring about change with the support of their group. Positive behaviours are developed in interactive dramas, where participants take control of the action to create safe, achievable solutions to real-life situations.

OBJECTIVE 2: POLICY CHANGE
None of our projects take place in a vacuum. We believe it is important to involve the communities and power holders in the process of change. Using Interactive Theatre, groups of participants are able to tell their stories, in their own words, to people who they need to hear them; this could include their families, community members, service providers or decision makers at all levels of society.

The audience gathers in a circle and, in the midst of them, the group acts out a scenario where they have been put at risk. They then invite their audience to suggest how the story could have played out differently. The audience will “touch-tag” into the scene and assume a character, changing the course of events. Together the group explores solutions, and the authorities in the audience realise the challenges facing the group. They are asked what they could do to prevent this, and to commit to implementing policies that will stop the situation from happening again in the future. Often for the first time, the voices of the marginalised have been heard by those in power.

INDIVIDUAL CHANGE

I AM

Confident
Resilient

I CAN

Communicate effectively
Assert my rights

SOCIAL CHANGE

POWER HOLDERS

Protect our rights
Act on our concerns
Give us equitable access to education, health and justice

GROUP CHANGE

WE ARE

Supportive of each other
Stronger and safer together

WE CAN

Influence people who hold power

OVER THEORY OF CHANGE

OUR METHODOLOGY

OUR THEORY OF CHANGE

OUR OBJECTIVES

ADVOCACY
We empower participants to tell their own story to people in power by enabling them to devise and perform these stories in their own words, and engage with these audiences directly. Through this process, for example, women in sex work have been able to influence the attitudes and practices of policy makers by performing in police stations and in the parliament building in Malawi. They have moved from the margins of society to having a voice in places of power - this is self-advocacy in action.

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Our innovative methodology is complemented by an extensive and continually expanding evidence base, an accredited curriculum (via Open College Network London) and a group of core facilitators who are trained to share our approach worldwide.

Our approach is currently being used in Malawi and seven other countries - Bangladesh, Eswatini (formerly Swaziland), Ghana, Nepal, Rwanda, Thailand and Tanzania. We have also worked in Burkina Faso, Cote d’Ivoire, the Democratic Republic of Congo, Senegal, South Africa and the USA, among others. Over the last sixteen years we have shared our approach with external organisations including Voluntary Service Overseas (VSO), Amnesty International, Save the Children, the British Red Cross, Oxfam and Irisne International. Our methodology was influenced by Augusto Boal’s Forum Theatre techniques, the educational theory of Paulo Freire, and Robert Chambers’ insights into participatory learning and action.

Our activities often use a circle - a shape where all participants are equal in space. To ensure that all voices are heard in a group we use a focus ball - everyone must listen to the person holding the ball until they pass it on.

Our activities often use a circle - a shape where all participants are equal in space. To ensure that all voices are heard in a group we use a focus ball - everyone must listen to the person holding the ball until they pass it on.
Since 2010, we have been operating an Interactive Radio Drama project which combines radio drama and mobile phones for large-scale behaviour change and advocacy related to the health and rights of marginalized women and girls.

Each week, our Radio Team devises and records drama based on the stories and experiences of the women and girls with whom we work. These dramas then air as part of our weekly live radio programmes on Malawi’s largest and most popular radio station. After the drama airs, listeners are invited to call in and replace the main character in the story, to show what they could do differently to change the situation for the better. This unique interaction promotes deeper empathy and understanding between the main character and the audience, and allows the audience to experiment with practical forms of behaviour change and life skills development. This serves as a rehearsal for real life.

Our live broadcasts reach an estimated 550,000 people in Malawi each week. The broadcasts use a magazine-style format, which means that there are several different segments that air over the course of one hour. These segments include a “vox pop” featuring the voices and perspectives of young listeners, facilitation tips for our facilitators based in Teacher Training Colleges (TTCs) and schools; a guest interview; and, of course, our signature radio dramas and audience-character interaction.

**BY THE NUMBERS IN 2018-19:**
- We produced 64 live broadcasts, produced an additional 53 feature segments and aired over 900 promotional messages.
- We gave 239 listeners the chance to replace the main character and change their behaviour live on air through Interactive Touch Tap.
- We received 115,256 messages from listeners via Facebook and SMS.
- We interviewed 32 in-studio guests – all local authority figures, who pledged to take policy action to uphold the rights of vulnerable women and girls.

We are proud to be the only organisation in the world currently running an interactive drama on radio, and are equally proud to offer training in Interactive Radio Drama to interested organisations.
**OUR IMPACT**

We want to enable our participants to make changes in their lives, and we want to measure the quality and quantity of these changes. We use baseline and endline data, triangulating between qualitative and quantitative indicators, to understand how participants are making specific changes to their knowledge, attitudes and skills. This information helps us to understand when our projects are working, and when they are not. We respond to this information by adapting our work to improve the quality of our programmes. We also work with external evaluators to better understand the long-term changes our projects are making in participants’ lives.

**SNAPSHOT OF 2018/19 RESULTS**

**MALAWI**

- **Our Right to Learn project** brought 956 at-risk girls who had dropped out of school, or who had never been in school, back to education, and contributed to the prevention of 117 child marriages.

- **Our Mobile Health Clinic** distributed 532,384 condoms to female sex workers, their clients and community members across Malawi’s capital Lilongwe, and carried out 6,724 tests for HIV and sexually transmitted infections.

- **We performed three Legislative Theatre dramas in the Malawian Parliament to 60 MPs** who committed to improving and implementing laws to protect the rights of sexually exploited girls.

**GHANA**

**THE WOMEN OF DIGNITY ALLIANCE (WODA)**

- 95% of WODA members report having access to and using contraception.

- WODA facilitators ran participatory workshops for 395 children, enabling them to reduce their risk of exploitation and trafficking.

- WODA’s Interactive Theatre performances reached 4,000 community members. Performances included access to free condoms and HIV testing for all audience members.

**NEW PARTNERSHIPS PROGRAMME**

- We are now working with partner organisations in eight countries, including our sister organisation Theatre for a Change Malawi.

- 124 youth facilitators are currently leading Interactive Theatre groups in their communities.

- Over 38,400 community members have been directly impacted by Interactive Theatre performances focused on sexual and reproductive health behaviour or policy change.
OUR STRATEGY

This has been the second full year of our five-year strategic plan, which takes us through to 2021. This strategy sees the Theatre for a Change UK team focusing on two main areas. These areas are outlined below, along with our progress towards meeting our goals.

STRATEGIC OBJECTIVE ONE
Strengthening the organisational capacity of our sister organisation, Theatre for a Change Malawi, in its journey towards greater sustainability - financially and technically, and continuing to build the Theatre for a Change partnership into one of mutually supportive and collaborating entities.

PROGRESS
The Theatre for a Change UK and Malawi teams have been closely collaborating this year to further improve the quality of the existing systems within Theatre for a Change Malawi, particularly in terms of operational functionality. The team are taking on progressively prominent leadership roles, and work has begun to attract funding from within Malawi to increase financial sustainability.

Strategic partnerships with institutional partners worldwide, and implementing joint programmes with them. The Malawian team are ensuring that our projects are being embedded within existing education and health systems, and Memorandums of Understanding exist with the Ministry of Education, Science and Technology as well as the Ministry of Health. The team has also received a new grant from the Medicor Foundation, supporting the training of teachers to create a safe and inclusive environment in primary schools.

STRATEGIC OBJECTIVE TWO
Growing our innovation, impact and income through partnerships with organisations who want to use our methodology for the empowerment of vulnerable women and girls. This includes developing strategic partnerships with institutional partners worldwide, and implementing joint programmes with them. We are building the quality and quantity of Theatre for a Change trained facilitators who can help to deliver these programmes, and are improving our measurement of impact by developing and standardising new models for gathering data on behaviour change.

PROGRESS
We have successfully trained facilitators to help deliver our New Partnerships Programme. Our New Partnerships Programme has gone from strength to strength this year. Our primary partnership, with Voluntary Service Overseas (VSO), has seen us jointly implementing our pioneering Interactive Theatre Training Project in five countries. This project has educated and empowered marginalised young people around their sexual and reproductive health rights - promoting sustainable behaviour change and community-led advocacy.

We have now trained 197 such facilitators around the world. We look forward to continuing to focus on these important objectives in the most effective and impactful way, and to keeping you updated on our progress. As always, we will ensure that we continue to put the empowerment of the most vulnerable and marginalised women and girls at the forefront of everything we do.

SAFEGUARDING

Since Theatre for a Change started in 2003, it has been our priority to ensure that our participants, particularly vulnerable children, are safe from abuse, violence or exploitation. We first articulated this by having a Child Protection Policy, which detailed what staff are expected to do to respond appropriately in a situation where a child has been, or is at risk of being physically or sexually abused.

Over the last three years, we have broadened our work in this area to include a more comprehensive approach, and also to include our work with vulnerable adults. Our Safeguarding Policy for Children and Vulnerable Adults encompasses the behaviours and values that underpin our work, as well as the whistleblowing and reporting procedures.

All staff in Malawi and the UK receive regular training in the Safeguarding Policy, particularly how to report concerns they may have about the safety of a child or adult. In Ghana, we have worked closely with our partner, the Women of Dignity Alliance, to provide training to staff through the National Society for the Prevention of Cruelty to Children. All consultants and partner organisations are expected to read and sign the policy and to be part of ensuring that children and vulnerable adults have safe environments in which to work with us.

We are currently working on ensuring that the safety of participants is prioritised in every area of our work, whether it’s in programme delivery, working with partners, training or in budgeting. This year we have nominated a Safeguarding lead on our Boards in the UK and Malawi.

We know that we are working in a sector where abuse has been found to occur, sometimes by the very people who should be providing the protection and safeguarding to children and vulnerable adults. At Theatre for a Change, providing safe environments for our participants, and respecting their rights, along with understanding power dynamics and how they can be abused, have been fundamental to who we are, and what we do.

We have a culture of zero tolerance of abuse, where it is prevented wherever possible, and, if it does occur, it is reported and followed up as effectively as possible. Above all else, we want to be honest about how this is being manifested on a daily basis, and what we can do to strengthen and reinforce that culture.

READ OUR SAFEGUARDING POLICY
To read the Theatre for a Change UK and Vulnerable Adult Safeguarding Policy, please click here.
NEW PARTNERSHIPS PROGRAMME

Our New Partnerships Programme (NPP) is an international capacity-building initiative designed to increase the number of marginalised groups whose voices are heard on local and national levels worldwide. Theatre for a Change offers training and technical support to partner organisations in our unique methodology for behaviour change and advocacy, all with one goal in mind – the empowerment of marginalised women and girls, particularly in relation to their sexual and reproductive health and rights.

It has been an exciting year for the NPP. We have continued building on the success of our pilot projects with Voluntary Service Overseas (VSO) in five countries – Bangladesh, Eswatini (formerly Swaziland), Nepal, Rwanda and Tanzania – and ran a series of trainings with nine local organisations in Thailand in partnership with the Asia Pacific Alliance for Sexual and Reproductive Health and Rights. We also developed a new training module on our unique participatory approaches to monitoring and evaluating behaviour change, which means that we are now able to offer six distinct modules in different aspects of our methodology, fully accredited by the Open College Network London.

BEHAVIOUR CHANGE

Our behaviour change work continues in Rwanda and Eswatini in partnership with VSO. In Rwanda, our 19 facilitators are continuing to devise and facilitate performances in the Nyagatare, Gasafo, Nyarugenge and Kicukiro districts, focused on promoting the sexual and reproductive health and rights of vulnerable and marginalised groups. Over the last 12 months, a particular focus has been placed on supporting the sexual and reproductive health of adolescents and young people with disabilities, whose needs are often misunderstood and overlooked. Performances have included sign language and other adaptations to make them accessible to deaf and blind audience members. Some adolescents and young people with disabilities have also been involved in devising and delivering the performances.

The performances are a new, innovative way to engage communities through theatre to learn about sexual and reproductive health. This has never been seen before in Rwanda.

INTERACTIVE THEATRE FACILITATOR, RWANDA

We returned to Eswatini in October 2018 to deliver a refresher training to a group of 10 facilitators from the Family Life Association of Swaziland (FLAS), a member of the International Planned Parenthood Federation (IPPF). The training focused on using Interactive Theatre for behaviour change, particularly around negotiating safe sex, HIV testing, and child protection.

The facilitators are now spread out across the country, delivering performances in communities in Mbabane, Marinc, Big Bend and Nhlangano.

I see Interactive Theatre for behaviour change as a very effective way of helping our peers to face the challenges that put us at risk of SRH [sexual and reproductive health] problems. I say that because the skills they show during Touch Tag [the interactive part of the performance] show that young people can make interactive behaviours that put them at risk of these problems.

INTERACTIVE THEATRE FACILITATOR, ESWATINI

POLICY CHANGE

Our advocacy work continues in Bangladesh, Nepal and Tanzania in partnership with VSO. In Bangladesh, our 17 facilitators continue to influence power holders to end child marriage and keep girls in school using Interactive Theatre for Justice. Recently, at a performance in Dinajpur district, a district councilwoman committed to forming a child marriage prevention committee and strengthening reporting structures within her district. Two weeks later, the committee was formed, and community members are now reporting child marriages and the police are stopping them. Bangladesh tends to draw the largest crowds of any country in which we work – with an average crowd size of over 1,000 people!

In Nepal, 48 new community volunteers – from Dhading, Lamjung, Parsa and Surkhet districts – have been trained as Interactive Theatre performers and facilitators. The training was delivered within VSO’s Sisters for Sisters project, an integrated health and education project which enables adolescent girls to transition from primary to secondary school and to be capable of employment. The volunteers are now using Interactive Theatre in their districts to mobilise support for ending child marriage from power holders including mayors, chiefs of police and district officials.

They were amazing when they performed. The audience and staff cried. It was so powerful. They are bringing the story through their own experience.

STAFF MEMBER, NEPAL

We were deep in our household tasks and not so aware. [Theatre for a Change] has helped to open our eyes!

AUDIENCE MEMBER, NEPAL

WHAT IS INTERACTIVE THEATRE FOR JUSTICE?

Interactive Theatre for Justice is a type of performance that seeks the audience’s help in creating justice for the main character in the story.

During the performance, the audience is shown a real situation happening in their community that involves an element of injustice. The audience is then asked to suggest ways to help the main character get justice for what has happened to them.

Audience members are invited on stage to make these changes as characters in the story. The performance ends with power holders in the audience committing to enacting these changes in the community.

SEE US IN ACTION

To watch an inspiring short film about our work with VSO, led by the voices of our participants, please click here.
I have really learnt a lot from this project which has changed my lifestyle - for the first time, I got tested for HIV and I now know my status and how to have a safer sex life.

WODA MEMBER

The work you are doing on child trafficking is very educational - we will help you to reach out to more police with the knowledge we have received from this performance.

POLICE INSPECTOR

I am now very confident and not afraid to report anyone who tries to traffic me.

PRIMARY SCHOOL WORKSHOP PARTICIPANT

Our work with VSO in Tanzania began in the Lindi region, and has now spread to the Kagera and Mwanza regions bordering Lake Victoria. Some of our original facilitators are training new facilitators to use Interactive Theatre for Justice to reduce early pregnancy, and to challenge other harmful practices and social norms that cause girls to drop out of school. Over the past 12 months, the project has involved 84 community youth volunteers who have delivered over 100 performances at different schools and communities, reaching over 15,000 audience members.

We also began working in Thailand this year with a group of 19 leading sexual and reproductive health and rights activists from nine locally-based organisations all working with key HIV-affected groups, including female sex workers, migrants, people living with HIV, women who use drugs, men who have sex with men, and transgender people. The group learned how to use Interactive Theatre for Justice to empower these groups to use their voices and assert their rights. The group is now integrating the methodology into their ongoing organisational practice and work with these marginalised groups.

I now realise that being a good leader means talking less and listening more, which I have been doing the other way around most of the time.

TRAINING PARTICIPANT, THAILAND

Under the umbrella of the New Partnerships Programme, the Women of Dignity Alliance (WODA) works to support female sex workers living in the Old Fadema slum, Railways slum and Jamestown in Accra, Ghana.

Theatre for a Change has been working for 15 years with Susana Dartey, who first started as a participant, then became a facilitator and project manager, and who has built WODA into a strong, grassroots organisation where women can feel safe, supported and empowered.

In its fifth year, WODA received official recognition within Ghana as a Community Based Organisation (CBO), increasing its ability to network, fundraise and create partnerships.

WODA currently has over 42 active members and provides fortnightly participatory behaviour change workshops, savings groups and health checks, facilitated by eight former participants. Members have been trained to devise and perform Interactive Theatre, using their experiences to advocate for their rights. At each performance, audience members receive free condoms and HIV testing and counselling.

This year, WODA expanded its child protection initiatives by training professionals across a range of relevant industries and delivering interactive workshops with young people at risk of exploitation.

HIGHLIGHTS IN THE LAST YEAR INCLUDE:

- WODA registered as a Community Based Organisation (CBO).
- 95% of WODA members reported access to and use of contraception.
- 100% of WODA members accessed HTC (HIV testing and counselling) services.
- An improvement in the confidence of participants to negotiate for condom use with clients and non-paying partners.
- 4,000 community members engaged through 12 Interactive Theatre performances that aimed to reduce stigma, improve HIV testing during pregnancy and increase condom use.
- WODA members received increased access to sexual and reproductive health services through partnerships with local clinics and organisations.
- 20 women enrolled in vocational training.
- 402 professionals trained to understand and help combat child sexual abuse and trafficking. Training participants included police officers, immigration officers, health workers, hotel staff, tour operators and charity workers.
- 395 young people at risk of exploitation and trafficking took part in WODA led awareness raising and protection workshops.
- WODA established a named police lead for reporting child exploitation in Old Fadama.

I now realise that being a good leader means talking less and listening more, which I have been doing the other way around most of the time.

TRAINING PARTICIPANT, THAILAND

The work you are doing on child trafficking is very educational - we will help you to reach out to more police with the knowledge we have received from this performance.

POLICE INSPECTOR

I am now very confident and not afraid to report anyone who tries to traffic me.

PRIMARY SCHOOL WORKSHOP PARTICIPANT
TEACHER TRAINING
TIPHUNZITSANE - ‘LET’S TEACH’
Our national programme empowers young, pre-service teachers in government Teacher Training Colleges to improve their own sexual and reproductive health. We train them in the use of our methodology to improve the sexual and reproductive health and support the rights of the students they go on to teach. This year we trained 593 pre-service teachers in seven colleges.

Now, through TfaC trainings, when I look in a mirror, I see a confident leader fighting against abuses.
PRE-SERVICE TEACHER PARTICIPANT

MAKING SCHOOLS SAFER FOR CHILDREN
UFULU WOPHUNZIRA - ‘RIGHT TO LEARN’
Trained Agents of Change in 30 primary schools continue to facilitate participatory behaviour change workshops around sexual and reproductive health for their students. They also work with the community to reduce gender-based violence and to bring affected girls who are out of school back into education. We worked with 1,084 students and 696 teachers over the year in Phalombe.

INTERACTIVE RADIO DRAMA
TISINTHE! - ‘LET’S CHANGE’
Our unique Interactive Radio Drama show Tisinthe! improves the sexual and reproductive health of communities across Malawi. Our listening clubs include primary school children, teachers and parents. This year our 64 broadcasts received over 115,495 interactions from the public.

MOBILE HEALTH CLINIC
TILIPO - ‘WE ARE HERE’
Our lifesaving clinic provides HIV testing and counselling and sexual and reproductive health services in the most at-risk areas of Lilongwe. The clinic serves female sex workers, sexually exploited girls and the wider community, reaching over 600 individuals each month.

SUPPORTING SEXUALLY EXPLOITED AND AT-RISK GIRLS
TINGATHE - ‘WE CAN DO IT’
We provided 148 sexually exploited girls living in bars and brothels and girls at risk of exploitation with safety and support through behaviour change workshops, education and livelihoods training in Lilongwe.

We were taught about condom use. This time I am confident to speak without fear to ask a man to use a condom.
GIRLS’ CLUB PARTICIPANT

PROTECTING THE RIGHTS OF SEXUALLY EXPLOITED GIRLS
AMPLIFY CHANGE
Ten community child protection teams have been strengthened to provide vital support to young survivors of sexual exploitation, and advocate to key decision-makers – demanding that they uphold and implement laws which protect the sexual, reproductive and human rights of girls.

We have learnt that every child has the right to be protected from every abuse.
COMMUNITY CHILD PROTECTION TEAM MEMBER

EMPOWERING FEMALE SEX WORKERS
TITHANDIZANE - ‘LET’S SUPPORT EACH OTHER’
In Lilongwe 161 female workers have been empowered to improve their sexual and reproductive health and advocate for their rights through behaviour change workshops and Interactive Theatre. Participants have also been able to seek alternative forms of income through our partnership with the MicroLoan Foundation.

After attending the TfaC workshop we became courageous and stood up for our rights.
TITHANDIZANE WORKSHOP PARTICIPANT

RAISING WOMEN’S VOICES
CHITENJI CHANGA- ‘MY WRAPPER’
Malawian women from diverse backgrounds shared their personal stories to devise a live performance and film viewed by 2,200 people across the country. The performances increased public awareness of the challenges women face to assert their reproductive and sexual rights.

RIGHTS FOR OUT OF SCHOOL GIRLS
LEAVE NO GIRL BEHIND
This new five-year project is funded by the Department of International Development (DFID). It will reach 4,000 marginalised girls, enabling them to access supportive learning environments and improve their sexual and reproductive health. We are working in close partnership with LINK International, the MicroLoan Foundation, Charlie Goldsmith Associates and Supreme.
NEW PARTNERSHIPS

Over the coming year we will be delivering training to partner organisations in:

- **Innovative Approaches to Behaviour Change**, designed to support organisations that wish to engage participants in a more active, physical and experiential learning process that brings about long-term change, driven by the needs of specific contexts.

- **Participatory Advocacy**, for organisations that want to enable marginalised groups to advocate for their own rights, and have a say in the formal and informal policies that affect their lives.

- **Interactive Radio Drama**, designed to enable those voices to be heard on nationwide platforms. This programme enables audiences to directly voice their ideas for improving the rights of marginalised groups.

- **Engaging Men and Boys**, for organisations that want to enable men and boys to develop more gender-equal attitudes and behaviours. This training incorporates aspects of our behaviour change and participatory advocacy trainings, with a particular focus on changing harmful constructions and expressions of masculinity.

We look forward to an exciting year ahead developing new partnerships with organisations that want to use our methodology to achieve their goals in sexual and reproductive health. We will be building our existing partnerships with organisations like Voluntary Service Overseas (VSO), with whom we are working in five countries across sub-Saharan Africa, South Asia, and Southeast Asia.

**MALAWI**

The Malawian team will continue to consolidate the quality of their existing operations whilst working alongside the Government of Malawi, a process that is underpinned by our Memoranda of Understanding with the Ministries of Health and Education. There will be a particular focus on pre-service teacher training, and the Girls’ Education Challenge project Leave No Girl Behind. This is building on our work with out-of-school girls to enable them to get into supportive learning environments and have improved sexual and reproductive health.

**GHANA**

Our new approach to working through the Women of Dignity Alliance (WODA) is proving to be very effective, and there is a high level of ownership of the project by the women who are running it. In 2018-19, we completed the final phase of our partnership with the NSPCC to develop the capacity of our project officers and facilitators, as well as our partners in the police and social welfare, to better meet the needs of sexually exploited girls.

**UK**

The coming year will be the third year of our five-year strategic plan, which takes us through to 2021. We will be building on the success of the New Partnerships Programme in the five new countries of operation with VSO, and supporting the team in Malawi. We will continue to grow our funding streams from trusts and foundations, and develop the communication of our work to external audiences.

In this way, we will be able to better support the work of our partners in Malawi and Ghana, and to take new partnerships to new locations, as well as building on the existing work in the eight countries in which we are already working.
FINANCIAL REVIEW 2018/2019

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME & EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2019

**INCOMING RESOURCES**

<table>
<thead>
<tr>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Total Funds 2019</th>
<th>Total Funds 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>£</td>
<td>£</td>
<td>£</td>
<td>£</td>
</tr>
<tr>
<td>Grants and donations</td>
<td>49,444</td>
<td>666,614</td>
<td>716,058</td>
</tr>
<tr>
<td>Earned from charitable activities</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total incoming resources</strong></td>
<td>49,444</td>
<td>666,614</td>
<td>716,058</td>
</tr>
</tbody>
</table>

**RESOURCES EXPENDED**

| Expenditure on charitable activities | 49,357         | 589,722          | 639,079          | 796,857          |
| Cost of raising funds | -              | 38,940           | 38,940           | 6,933            |
| **Total expenditure** | 49,357         | 628,662          | 678,019          | 803,790          |

**RECONCILIATION OF FUNDS**

| Net income (expenditure) and net movement in funds for the year | £87               | 37,952            | 38,039            | (393,657)         |
| **Total funds brought forward** | 64,820          | 175,720           | 240,540           | 634,197           |
| **Total funds carried forward** | 64,907          | 213,672           | 278,579           | 240,540           |

**BALANCE SHEET AS AT 31 MARCH 2019**

<table>
<thead>
<tr>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>£</td>
<td>£</td>
</tr>
<tr>
<td><strong>CURRENT ASSETS</strong></td>
<td>538,315</td>
</tr>
<tr>
<td><strong>CURRENT LIABILITIES</strong></td>
<td>(3,109)</td>
</tr>
<tr>
<td><strong>NET CURRENT ASSETS</strong></td>
<td>526,206</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS LESS CURRENT LIABILITIES</strong></td>
<td>278,579</td>
</tr>
</tbody>
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**THE FUNDS OF THE CHARITY**

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<td>213,672</td>
</tr>
</tbody>
</table>

**INCOME 2018/2019 £716,058**

**EXPENDITURE 2018/2019 £678,019**

- **ANONYMOUS DONORS** 7.8%
- **COMIC RELIEF** 15.8%
- **DEPARTMENT FOR INTERNATIONAL DEVELOPMENT (DFID)** 30.3%
- **DONATIONS** 6.7%
- **ELEANOR RATHBONE CHARITABLE TRUST** 0.3%
- **GREENBACK ALAN (DONATED SERVICES)** 0.8%
- **MEDCOR FOUNDATION** 32.8%
- **THE MERCURY PHOENIX TRUST** 11%
- **THE BRYAN GUNNESS CHARITABLE TRUST** 0.5%
- **THE COTTON TRUST** 0.4%
- **THE EVAN CORNISH FOUNDATION** 10%
- **THE NATIONAL SOCIETY FOR THE PREVENTION OF CRUELTY TO CHILDREN (NSPCC)** 2.4%

- **COST OF GENERATING FUNDS** 5.7%
- **CHARITABLE ACTIVITIES** 94.3%
Theatre for a Change would like to offer our sincere thanks to all the individuals who have donated to make our work possible over the last year, as well as those who have generously volunteered their time, energy, and expertise to support the organisation. We are also extremely grateful to the following partners for their continued vital support for the individuals and communities we work with:

AMPLIFY CHANGE
ANONYMOUS FOUNDATIONS AND INDIVIDUALS
BRYAN GUINNESS CHARITABLE TRUST
COMIC RELIEF
DEPARTMENT FOR INTERNATIONAL DEVELOPMENT (DFID)
ELEANOR RATHBONE CHARITABLE TRUST
EVAN CORNISH FOUNDATION
HIVOS SOUTHERN AFRICA
MEDICOR FOUNDATION
MERCURY PHOENIX TRUST
NATIONAL SOCIETY FOR THE PREVENTION OF CRUELTY TO CHILDREN (NSPCC)
RHODODENDRON TRUST
ST. JAMES’S PLACE CHARITABLE FOUNDATION
VOLUNTARY SERVICE OVERSEAS (VSO)

“ Theatre for a Change is important to me because it improves the life chances of marginalised women and girls – and helps them know their rights.

PROJECT OFFICER, MALAWI

www.tfacafrica.com
info@tfacafrica.com
@tfacafrica
Now in my community, most of the young girls and their parents share everything easily. It’s only possible because of Theatre for a Change. It’s really helped me realise my dream.

INTERACTIVE THEATRE FACILITATOR