



**arepp:Theatre for Life Trust**  
**1<sup>st</sup> Quarter NARRATIVE REPORT**

**January - March 2008**

**OVERVIEW OF ACTIVITIES**

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## A: INTRODUCTION

The following is a report of the project activities undertaken by the arepp:Theatre for Life Trust during the 1<sup>st</sup> Quarter (January-March) of 2008 and includes an examination of the 1<sup>st</sup> Quarter financials and the 2008 Audited Financial Statements. The aim of this report is to provide all interested parties with a summary of the project activities during this period, and to fulfil our contractual reporting obligations.

This quarter was spent rehearsing, producing and running Tour 1. Two Applied Theatre workshops were conducted, one for Pulse in Uganda and a follow up with HCP in Zambia, and the 2008 Audited Financial Statements were completed. Gordon was on sabbatical writing his MA on the arepp:Theatre for Life method during this quarter.

## B: 1<sup>st</sup> Quarter 2008 ACTIVITIES REPORT

### PLANNED TOURING ACTIVITIES

The following tours were planned for the first quarter of 2008:

No	Show	Provinces	Period	Shows	People
1	Look Before You Leap: Get Real & Replay	Gauteng	21Jan - 8Feb	30	6,000
		KwaZulu Natal	11-29 Feb	30	6,000
		Western Cape	3-20 Mar	28	5,600
				<b>88</b>	<b>17,600</b>

### ACHIEVEMENTS

During the 1<sup>st</sup> Quarter of 2008 arepp:Theatre for life continued to rehearse and train the Tour 1 four performer educators into *Look Before You Leap: Get Real* and *Replay* in order to perform for Secondary Schools in Gauteng, KwaZulu Natal and the Western Cape as planned.

**Tour 1** : “*Look Before You Leap: Get Real*” and “*Look Before You Leap: Replay*” for secondary schools in English, Afrikaans, IsiZulu, and IsiXhosa in Gauteng, KwaZulu Natal, and the Western and Eastern Cape.

**Performers:** Sandile Makhoba, Hayley Owen, Anele Situlweni, Larissa Hughes

**Directors:** Gerard Bester, Boitumelo Morake

### Presentations

arepp:Theatre for life produced **1 tour** during this quarter which travelled **5,172 kilometres** of the **Western Cape, Gauteng** and **KwaZulu Natal** provinces as planned. This represents some **44 performance days** - the number of days on which a performance could have occurred.

**23 other organisations** were contacted and recommended to our partner schools, 22 of which we have worked with before.

arepp:Theatre for Life worked with **38 partner schools**, **20** of which we have performed at before. **27** were category A schools (fees R800- pa), **4** were category B schools (fees R801- R4500 pa) and **5** were category C (fees R4501+ pa). 27 schools were in cities and 9 were in towns. The tour received R41,326.00, R11,181 less than agreed. 4 Schools are still expected to deposit money.

**97 shows** were performed to some **15,464** fourteen to twenty-two year old **learners**, of which **8,785** were **female** and **6,680** were **male**. This is 2,300 less learners than anticipated due to smaller, more grade specific audiences per show, but 9 shows more than anticipated and 22

less than arranged because 4 shows had to be cancelled due to the absence of one team member, 10 shows were cancelled by the schools for organisational reasons and schools combined 8 shows.

**24%** of the learners performed to were **exempt** from paying **school fees**, while **15%** were known to be orphans or vulnerable children (**OVC's**).

**110** follow-on educator's life orientation curriculum **workbooks** were distributed. **50 educator evaluations**, of which 30 had seen an arepp:Theatre for life show before, and **97 learner evaluations** were completed and returned. arepp:Theatre for life uses these, along with the team assessments, to rate, assess and report on the impact of the intervention. Overall the educators rated the presentations at **3.59** (out of 4) while the learners' overall rating was **3.53**, indicating that they felt that the presentations were of a high standard, were very enjoyable, met their expectations and were relevant (3.69) to the Life Orientation Curriculum.

### Engagement

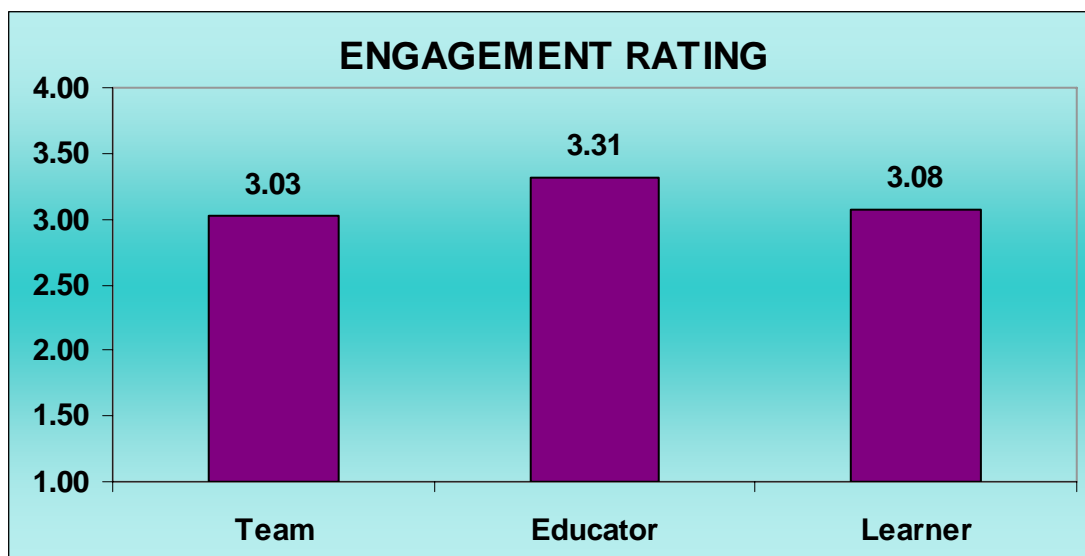
Each performing team, the Life Orientation educator at the school, and a selected learner or group of three learners in Primary schools evaluate each of the arepp:Theatre for Life presentations.

According to arepp:Theatre for Life's Applied Theatre methodology the development of self-efficacy is achieved through the involvement, engagement and participation of the audience in the show and in the facilitated discussion afterwards. The better an arepp:Theatre for Life presentation succeeds in engaging the audience, the greater the environment for, and likelihood of our desired outcomes occurring amongst that audience.

The level of an audience's engagement is dependent on the quality of the presentation, their personal identification and involvement with the performance, their cognitive participation in the production and in the discussions and debate which follow, and the provision of relevant, rights-based information.

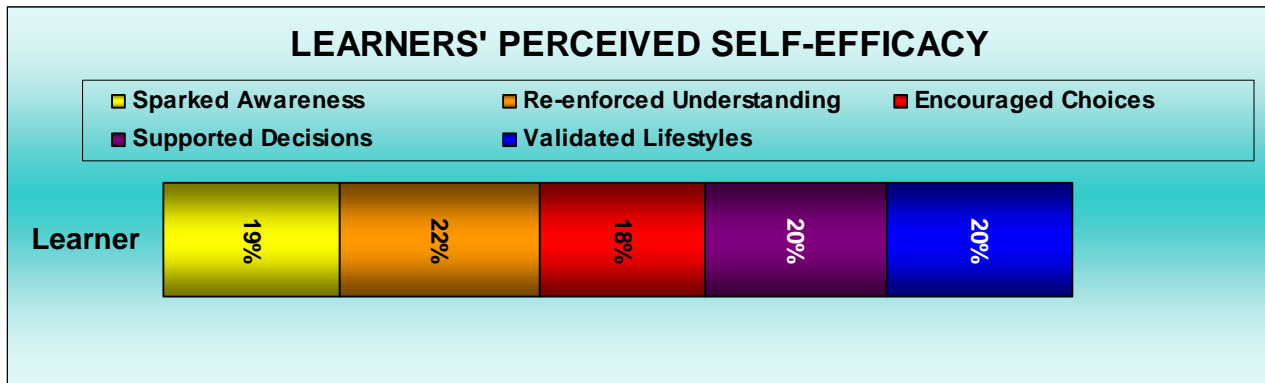
A score of **4** is maximum achievement here which equals '**exceptionally well**', with **1** as '**not at all**', using the following ratings scale:

<b>Not at all</b> = 1	<b>Partially</b> = 2	<b>Well</b> = 3	<b>Exceptionally well</b> = 4
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The overall engagement rating was **3.16** which indicates that the audiences were engaged with the presentations as expected, and that therefore the desired impact on their self-efficacy in terms of an increase in their knowledge, self-concept, and problem solving and decision making life-skills with regard to the issues presented, can be expected.

This impact is reflected on the self-efficacy continuum below which indicates the audiences' perception of their feelings of competency, agency and self-worth in relation to the issues after the presentations; their perceived self-efficacy:



The team's overall impression of the audiences was that they were captivated and involved in the performances. They were often surprised at the reach of the script. Irrespective of the schools' location or the learners' background, the learners engaged in what they were watching. All learners seemed to identify with at least one aspect of the script, and no learner seemed unaffected by the experience. In most schools the learners' engagement was rated either 'exceptional' or 'well'. The team feel this emotional engagement was due to the humour in the script and the recognisable characters. They did find, however, that when the educators did not watch or participate in the presentations then they had less constructive engagement because some learners in the audiences used it as an excuse to be disruptive.

The educators felt that the presentations were excellent on the whole, complimenting arepp:Theatre for Life for the standard and quality of the show, the handling of the discussions, and the suitability to and alignment with the Life Orientation Curriculum syllabus and the situation and circumstances of the learners. "Gender issues relevant to school situation, so good to cover. Discussion is encouraged well by actors. Play covers wide range of issues with different types of people, genders, colours, cultures" (Educator, show 2).

The learners felt that the play "felt like real life" to them, expressing that it was relevant, taught them something, and that the issues were issues that they dealt with daily. They felt that the experience had further equipped them to deal with the issues in terms of building confidence and making choices and decisions.

"I think I learnt more about being a teenager and I heard some stuff I've never heard about. This play made changes to me like things I saw before in my life I saw different things. This play taught me about a choices I have already made about these things I learn about. And I am so proud about this play. It was so good and excellent play I have ever known before" (Grade 8 female, show 24).

"It meant a lot, I at first thought its probably just about the girls because of the way it started, I also felt in a way of "do they ever think of a guys perspective way" but in the middle they brought up the guys perspective, it's a lot of info of the world today and I think of what I go threw, now I can share it with the actors. THANK YOU" (Grade 12 male learner, show 37)

The main topics of discussions were:

Look Before You Leap: *Get Real* (Grades 8 & 9) *Relationships* (69)

Look Before You Leap: *Replay* (Grades 10 to 12) *Sex and sexuality* (52), *Relationships* (55), *Performing* (38).

The full tour report detailing the full tour's details and discussions is available on our website [www.arepp.org.za](http://www.arepp.org.za) or on request.

## **PULSE UGANDA LTD DRAMA SKILLS DEVELOPMENT TRAINING WORKSOP**

This training project was undertaken at very short notice, due to the fact that Pulse had identified an urgent need for performance training, and wanted to begin the process as soon as possible. Because of our busy schedule, arepp:Theatre for Life was only able to offer a one week training course, which was by no means sufficient, but certainly an excellent introduction. Pulse appears to realise this, and is committed to continuing the training in future. The participants responded well to the training and were very aware that it was only a "taste" of the basic training they require.

Working with Pulse was a new and interesting experience for arepp:Theatre for Life. I thought that the organisation, and therefore the training, would be similar to our work with health related NGO's in other areas. When I saw the existing scripts for the first time however, I realised that the performances related to product promotion and social marketing, as apposed to a more holistic treatment of health promotion. This made for a somewhat different approach to the work, especially the facilitation, which needed ultimately to focus on one product, rather than a more broad discussion on options and choices.

While this made for some interesting debate (and personal soul-searching) it did not hinder the training process or the objectives. No matter what the "product", whether it be a washing powder or a life-style choice, the artistic quality of the applied theatre, and the consistency, relevance and accuracy of content, needs to be of the highest possible standard for the message to be transferred effectively. On the other hand, poor standards of scripting, and performance, and inconsistent, unsound, inappropriate or incorrect messaging, results in little or adverse impact. The higher the quality of scripts, messages, performances, and discussion, and when shows are identifiable, and age, culture, language and character appropriate, the more effective any educational impact can be, whether it is promoting the use of a specific condom for health and retail reasons, or promoting a specific soap for marketing and sales.

Such levels of quality can only be achieved and maintained through professional standards in the training and use of the medium, consistent research and updating of information, monitoring and evaluation of the product, and constant re-working and rehearsal of performances. This process has now begun, and should be maintained.

The workshop was intensive, but well suited to the selected group, who were for the most part highly motivated and completely engaged, showing a keen interest and depth of commitment, and, although not trained, good natural understanding and ability.

While Pulse has been operating for about three years, the performers have never received any performance training. This meant that they lack the rudimentary understanding of dramatic convention and technique. Apart from improvisation, they are not involved in the development of scripts (many of them did not even know what a script was). And they do not conduct post-performance discussions of any kind. Much of our work therefore, was very elementary, and took more time to grasp than anticipated. The participants have internalised some of the performance technique and scripting training enough to begin to apply it to their work, but the facilitation was far too new and not covered in enough depth for them to practice it on their own

or to know how to apply it to their current work.

The training served to provide the performers with basic theatre skills, and thereby enhance the work that they are doing in their various fields. Projects of this nature require solid training, and consistent monitoring, and maintenance of the practical aspects of writing, performance, facilitation and information, for them to remain effective and sustainable. Through honing and improving old skills, fixing bad habits and mistakes and imparting new skills and information, participants should feel encouraged, and have a sense of re-commitment and focus to the project. They should also feel appreciated and supported in their work, and the work in the field should therefore have greater educational impact. *“The training is vital to our industry and it will provide the perfect execution plan to improve our performance”.*

The full workshop report is available on our website [www.arepp.org.za](http://www.arepp.org.za) or on request.

## **HCP - ZAMBIA**

During the first quarter of 2008, we continued our working association with HCP (Health Communication Partnership, affiliated to Johns Hopkins University) in Zambia, who employed arepp:Theatre for Life to train their new Programme Officer. Steve Sampa will be managing the HCP drama teams and their activities, and continuing the training and development work which arepp:Theatre for Life began with HCP in 2005. Steve came to the Johannesburg office in 2007, where he was introduced to the arepp:Theatre for Life show and facilitation methodology, given a thorough orientation on the HCP Drama Project Training which we conducted in May and November 2005, advice on supervising, developing and supporting the performance teams, project management skills, input on developing appropriate Monitoring and Evaluation tools and reporting systems, and assistance with designing and running follow-up monitoring and training for the performance groups.

In January and February of 2008 Brigid consulted via email, on the development of the HCP Drama Refresher Workshop’s objectives, scheduling, logistics, content and training manual, in preparation for the training to be conducted by Steve in March. Steve came to Johannesburg from the 15<sup>th</sup> to the 23<sup>rd</sup> of January where he shadowed Brigid and the theatre directors to gain experience in the arepp:Theatre for Life training, rehearsal, performance and facilitation methodology.

From the 11<sup>th</sup> to 16<sup>th</sup> February, Brigid attended the HCP Drama Refresher Workshop in Livingston, Zambia. She assisted, supported and monitored the trainers, Steve and Spark, and gave daily feed-back and advice on their training. The full Feedback Report is available on request.

This system of on-going training, long-term support, and gradual hand-over of responsibility, should ensure a greater level of sustainability for the HCP Drama Project in Zambia and its independence from arepp:Theatre for Life.

## **C: ORGANISATIONAL REPORT**

### **GENERAL REPORT**

This quarter things proceeded as expected, planned and envisioned. The organisation and the projects ran smoothly and within expected parameters, achieving our expected outcomes.

## 2008 FUNDING

Currently our secure funding outlook for the balance of 2008 is as follows:

<b>2008 Funding Outlook April - December</b>	<b>ZAR</b>
<b>Confirmed</b>	<b>3,118,910</b>
ICCO	1,100,461
StopAIDSNOW! (SAN!)	1,286,338
UNICEF	375,000
NLDTF	137,111
Projected interest	150,000
Payment from Schools	70,000

In 2007 we received about ZAR 450,000 more than we expected in exchange rate gains from the ICCO and SAN! Grant amounts which we have differed to (see 2008 Audited Financial Statements), and will be using in 2008 as we were unable to increase capacity in 2007 to add more projects. This means we are securely funded for the proposed 2008 Workplan.

## D: FINANCIAL REPORT

### 2008 AUDITED FINANCIAL STATEMENTS

The 2008 Audited financial statements have been completed (and are attached) and original copies have been mailed to all relevant parties. The Income Statement is included below for interest.

#### Income Statement for Year ended 29 February 2008

Notes	2008 R	2007 R
<b>INCOME</b>	<b>3,462,409</b>	<b>2,449,510</b>
Grants	3,018,280	2,198,221
Donations	142,151	96,624
Interest	301,978	141,033
Sundry income	-	13,632
	<b>2,977,743</b>	<b>2,552,671</b>
<b>EXPENDITURE</b>		
<b>Administration costs</b>	<b>258,578</b>	<b>229,780</b>
Audit and tax consulting fees	-	41,836
Bank charges	9,808	10,395
Insurances	39,209	37,429
Legal fees	6,777	298
Rent, electricity and water	97,308	84,042
Security costs	6,319	5,666
Staff costs	99,157	50,114
<b>Production costs</b>	<b>2,719,165</b>	<b>2,322,891</b>
Accommodation and per diem	154,989	246,551
Communications	61,687	94,476
Finance	126,156	155,052
Media costs	97,798	73,357
Show arrangements	603,351	43,655
Show consumables	279	1,545
Show development	11,563	7,899
Show maintenance	112,535	81,283
Staff costs	769,973	873,907
Travel	276,519	190,845
Performers	479,918	514,705
Staff development and welfare	24,397	39,616
<b>SURPLUS/(DEFICIT) FOR THE YEAR</b>	<b>484,666</b>	<b>(103,161)</b>

#### Donor Tables included in the AFS

The supplementary tables attached to the Audited Financial Statements detail how the various arepp:Theatre for Life donor's contributions were spent during the period (March 2007 to February 2008). The supplementary tables have been split into three sections because some donors' contracts were for the calendar year 2007, or are for the calendar year 2008, so the tables indicate how these contributions were allocated per each calendar year in the period. The January and February 2007 tables were included in the 2007 Audited Financial Statements, and is available on request. The tables for CWCI and the Western Cape Department of Cultural Affairs and Sport are included to indicate how the expenditure aligns with these donors line items, which are different from the general arepp:Theatre for Life line items.

**1<sup>ST</sup> QUARTER: JANUARY - MARCH 2008 INCOME STATEMENT**

	<b>BUDGET</b>	<b>ACTUAL</b>	<b>Var %</b>
<b>INCOME</b>	-	<b>1,015,330.57</b>	
Grant Funding Received	-	799,037.00	
School Booking Income (Vatable)	-	22,157.90	
School Booking Donations (Non-Vatable)	-	14,860.50	
Donations - Workshops	-	113,229.36	
Interest Received	-	66,045.81	
		-	
<b>TOTAL COSTS</b>	<b>3,576,019</b>	<b>637,520.79</b>	18%
<b>PROJECT COSTS</b>			
Finance Control	213,000	23,713.85	11%
Management Costs	574,963	162,231.91	28%
Media Costs	163,616	36,227.61	22%
Monitoring & Evaluation (reporting)	23,100	-	0%
Performers	652,001	59,681.29	9%
Show Arrangement & Co-ordination	486,600	98,269.89	20%
Show Development	364,588	8,441.01	2%
Show Maintenance	24,051	34,200.27	142%
Organisational Promotion & Development	55,000	120.00	0%
Travelling	359,720	47,545.99	13%
Communications	106,000	17,134.34	16%
Accommodation	228,200	69,209.68	30%
Per Diems	94,705	22,865.00	24%
<b>ADMINISTRATION COSTS</b>			
Insurance	31,800	12,792.26	40%
Legal Fees	12,000	2,000.00	17%
Rental Expenses	102,400	17,280.02	17%
Security Expenses	7,376	1,595.27	22%
Staff Costs	42,900	10,122.05	24%
Staff Welfare	12,000	636.35	5%
<b>CAPITAL COSTS</b>	<b>22,000</b>	<b>13,454.00</b>	61%

**NOTES**

What follows is an overall line item explanation in relation to the 2008 budget. The figures reflected here only refer to monies received or spent during the period under review – the 1<sup>st</sup> Quarter 2008. Only items that are over budget (expense of over 25%) or under budget by more than 10% (less than 15%), unless there is a specific reason, have notes. As can be seen, we are generally on target as expected. We only ran 1 tour in this quarter as Gordon was on sabbatical, for this reason all the touring costs look under budget, % wise (less than 25% spent). This is not the case however, all is exactly as expected.

**Income Grants**

ICCO 799,037 for 2008 projects.

**Income Donations Workshops**

Donation - Workshop - Pulse 28,725.75

Donation - Workshop – HCP 15,832.50

Donation - Workshop - CIDRZ 60,262.98

## EXPENSES

### Show Development & Show Maintenance

These two line items were clarified for the new 2008 budget (see 2007 narrative) in terms of what expenditure was to be allocated where. Unfortunately this caused some confusion and items were allocated according to the old (2007) system by the auditors. Because we had already gone to audit on these amounts, it was decided to leave it for the first quarter but to fix it for the rest of the year. So we are not actually over budget in Show Maintenance, expenses have just been incorrectly allocated from Show Development.

### Accommodation

This item appears over budget because we paid for some of the 2<sup>nd</sup> Quarter's accommodation in advance.

### Insurance

This item is not over budget, arepp:Theatre for Life splits its insurance costs, reflecting the vehicle insurance in the *Travelling* line item, however this was wrongly allocated to *Insurance* in January and February, and not picked up before the audit. As the audit is now complete it is not possible to rectify this error now.

### Capital Costs

This amount is the full 2008 Financial Year Capital Costs amount as determined in the audit, and includes the depreciation for the period. See Audited Financials for more detail.

## PAYMENT FROM SCHOOLS

We managed to raise R 37,018.4, (6%) of our total costs (this is the true income amount less VAT which we now need to pay on income) directly from the schools, which was R17,600 more than anticipated from previous years' experience and the 2007 Payment Policy. We hope that this trend continues and the schools continue paying their agreed amounts.

This represents a donation of R382 per show and R 2.40 a learner and R1,028 a school which is excellent, and higher than last year.

## FINANCIAL OVERVIEW

In the 1<sup>st</sup> Quarter of 2008 it cost arepp:Theatre for Life R 624,066 (less the Capital Costs from the 2008 financial year) to produce one tour and two workshops, as expected. This represents a cost of R 16,400 per school, R 6,400 a show and R 40 a learner, which is double the 2007 averages because we only produced one tour this quarter due to Gordon's sabbatical, as anticipated.

We managed to raise R 37,018.4, (6%) directly from the schools. This represents a donation of R382 per show and R 2.40 a learner and R1,028 a school which is excellent, as anticipated, and higher than last year.

The donor expenditure breakdown in South African Rand was as follows:

CWCI	357,220
ICCO	119,442
NLDTF	6,820
SAN!	96,744
WCCC	16,318
arepp:Theatre for Life	42,000

The arepp:Theatre for Life amount contains the Pulse Uganda and HCP costs, and the Capital Costs for the 2008 financial year, as audited and entered into the financial statements.



## E: CONCLUSIONS

During the 1<sup>st</sup> Quarter of 2008 arepp:Theatre for life rehearsed, produced and ran Tour 1 *Look Before You Leap: Get Real and Replay* in Secondary Schools in Gauteng, KwaZulu Natal and the Western Cape as planned. An Applied Theatre workshop was conducted for Pulse in Uganda and HCP in Zambia, and the 2008 Audited Financial Statements were completed. Gordon was on sabbatical writing his MA on the arepp:Theatre for Life Method during this quarter.

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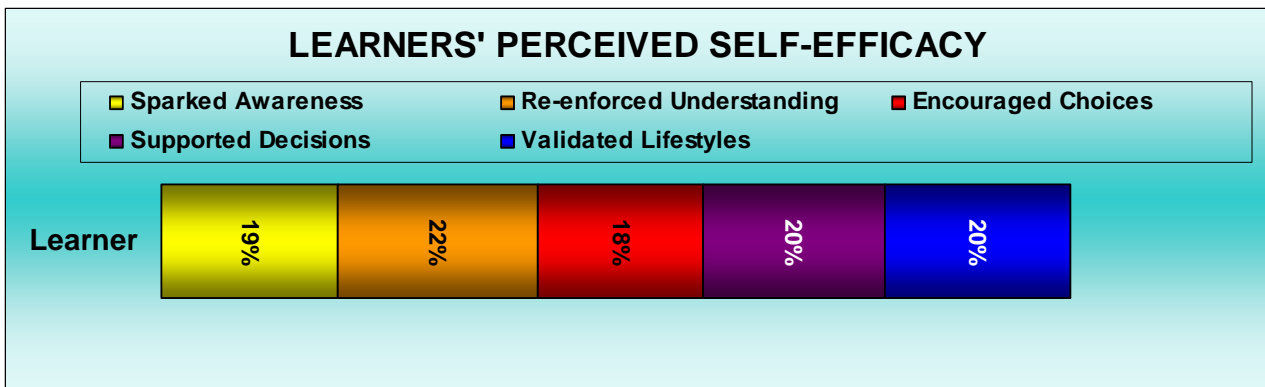
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The overall **engagement rating** of the audiences was **3.16** (out of 4) which indicates that the audience's were engaged with the presentations as expected, and that therefore the desired impact on their self-efficacy in terms of an increase in their knowledge, self-concept, and problem solving and decision making life-skills with regard to the issues presented, can be expected.

This impact is reflected on the self-efficacy continuum below which indicates the audiences' perception of their feelings of competency, agency and self-worth in relation to the issues after the presentations; their perceived self-efficacy:



The main topics of discussions were:

Look Before You Leap: *Get Real: Relationships* (69)

Look Before You Leap: *Replay: Sex and sexuality* (52), *Relationships* (55), *Performing* (38).

In the 1<sup>st</sup> Quarter of 2008 it cost arepp:Theatre for Life R 624,066 to produce one tour and one workshop in Uganda, as expected. This represents a cost of R 16,400 per school, R 6,400 a show and R 40 a learner, which is double the 2007 averages because we only produced one tour this quarter due to Gordon's sabbatical, as anticipated.

We managed to raise R 37,018.4, (6%) directly from the schools. This represents a donation of R382 per show and R 2.40 a learner and R1,028 a school which is excellent, and higher than last year.

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