



CHARITY COMMISSION
FOR ENGLAND AND WALES

Trustees' Annual Report for the period

From 01/04/2022 Period start date To 31/03/2023 Period end date

Charity name: The Working Party Theatre Company

Charity registration number: 1161325

Objectives and Activities

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	To promote and advance education, appreciation and participation in the dramatic arts for the public benefit in such ways as the Charity trustees see fit.
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	<p>During this financial year the charity completed 2 successful projects, commenced a third and continued to support artists Naala Lartey, Anne Langford, Lakeisha Lynch Stevens, Miguere Umba, Kirsty Reynolds and Carlos Ossa</p> <p>The headlines are:</p> <ul style="list-style-type: none">- successful delivery of Naala Lartey's 'I EXIST' in partnership with Pleasance Theatre, funded by National Lottery Community Fund and Magic Little Grants- successful delivery of TWP commissioned play 'THE SHIT' by Kenny Emson at Leeds Playhouse, The Bush and London community venues in co-production with Matthew Schmolle Productions, funded by Arts Council England, Leeds City College and Stage One- successful fundraising for LYT 2.0 with Miguel Umba, Carlos Ossa and Camila Robinson <p>During this year it was also decided, with the trustees, that the charity would go into a period of lower activity into for time to spent deciding on the next, correct direction of travel. As a result:</p> <ul style="list-style-type: none">- no new projects will be taken on- a select project each year, for the next two years will be supported by small scale grant

		making
Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	Throughout the year, due regard has been paid to the Charity Commission's guidance on public benefit

Additional information (optional)

You may choose to include further statements where relevant about:

	SORP reference	
Policy on grant making	Para 1.38	
Policy on social investment including program related investment	Para 1.38	
Contribution made by volunteers	Para 1.38	
Other		

Achievements and Performance

	SORP reference	
Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.	Para 1.20	<u>I EXIST</u>



HEADLINE OUTCOMES

- 14 individuals joined the project and the facilitators worked with 9 until completion. This was a small under performance (See discussion below). All participants fell within the target group and represented a very strong intergenerational balance - the eldest being 63 and the youngest 15.
- 100% of participants reported an improvement in their well-being to an appreciable degree (calculated using WEMWEBS weighting)
- 40% of participants reported improved reliability with none reporting a decline (See discussion below)
- 100% of participants reported an improvement in at least one area of Coping, Team Work, Communication and Skills & Knowledge with none reporting a decline
- 2 performances were delivered at The Pleasance theatre to a total audience of 45. There are further performances planned (See discussion below)

HEADLINE OUTPUTS

- AUDIENCE FOR WORK IN PROGRESS SHARING - 45

CHARITY GAINS and LEARNINGS

- Successful support of global majority voices
- Artist supported to deliver self initiated project
- Disabled artist supported well
- Sufficient funding raided to realise full vision of project
- Organisational learning related to work with melanated artists and participants engaged with a decolonisation of the creative process

NARRATIVE

The aim of IEXIST was to provide a space for our cohort to creatively express themselves in a safe non- judgemental environment, supported by mental health professionals and trained facilitators, interrogating identity, self-care, lineage and heritage within a rapidly shifting societal paradigm. During the project they would discuss their experiences in the world, develop a personal care plan and co-create a performance piece to communicate their experiences to the public.

The hoped for outcomes and outputs of this are detailed above.

Taken as a whole the project was a successful pilot of a challenging model choosing to tackle a difficult and needed area in an innovative way.

Key Learnings:

- RETENTION: retention over a long project period was a challenge and though we met more participants than we expected we did not retain the aimed for 12. We believe a slight shift in delivery length in the future will rectify this
- THERAPIST: the use and employment of a therapist was absolutely key to ensuring a duty of care to participants was fulfilled. The initial discussions touched on unresolved traumatic experiences and the availability of a trained impartial therapist to the process was key to keeping the project safe and stable,
- DELIVERY LENGTH: given the intensity of the subject matter a shorter more intensive delivery time would have helped to concentrate work and help with retention and attendance of participants. This would have supported better outcomes for participants and put less pressure on the delivery team, who spent many hours ensuring participants were retained. In the next iteration we would look to trial an intensive delivery section with a longer period of adhoc support after the delivery.
- PERFORMANCES: we committed in our proposal to run three performances in outdoor spaces as the culmination of the project. Early in the process it became clear that this would not be suitable for the type of work that cohort were producing, which focused on more traditional performance. As a result, we were limited to two theatre based performances. There are currently plans for the performance to be run again in the school of one of the participants but, due to the lead facilitators health, we have not been able to deliver this yet.
- LEAD FACILITATOR SUPPORT: the lead facilitator lives with a serious condition and disability which can 'flare-up' without warning. During delivery the condition was very active. They dealt with the challenges this presented professionally and did not let it affect the quality of provision they gave to the cohort. However, the project should have been able to provide more support for them and this will be accounted for in any future project budget and proposal.

CONCLUSION

We believe the project was a well-run pilot, delivering a needed engagement in an under-served space. Participants worked within a supportive environment to unpick personal and societal issues that effected them directly and were given quality support to turn those thoughts and experiences into creative work. Every participant rated the delivery as 'Excellent' and highlighted the benefit and importance of therapy, of the facilitators cultural background, of being equipped with coping strategies by the project and of how supported they felt throughout. All these are specific design choices in the project and will be retained. With some small alterations to the project design we believe that we can improve the outcomes for all participants and solidify this practice into a scalable and repeatable model.

FEEDBACK

'I love overcoming my fears....'

'Great work and commitment'

'Naala's sessions are comforting and make me feel welcomed and natural.'

'Allowed me to express my emotions and open up to my family'

'I would like for it to be longer.'

Our staff team for the project were

Lead Artist – Naala Lartey

Produced by Matthew Schmolle

THE SHIT



HEADLINE OUTCOMES

- Reached audience of 669 on national small scale and community tour
- Included 64 participants in feedback sessions, and engagement work
- Delivered 5 Consultation and Sharing workshops
- Employed 9 creatives

HEADLINE OUTPUTS

- Delivered tourable show to positive reviews

CHARITY GAINS and LEARNINGS

- Successful co-production model trialled
- Charity first experience of touring
- Charity resilience tested due to COVID related factors inc. audiences and company illness
- Relationships built with NYA
- Relationships built with Leeds Playhouse and bUsh Theatre
- Community touring network extended
- Learnings related to providing an accessible working environment for disabled creatives

NARRATIVE

ACHIEVEMENTS AND OUTCOMES

- NYA: At the opening run at Leeds Playhouse the Director of the NYA attended and took part in a robust post show conversation. Over the subsequent weeks Leigh became a vocal advocate for the show
- Creative Associates joining rehearsals: As a part of our rehearsal process we opened a ZOOM room to all our Creative Associates (Kirsty Anne, Naala Lartey, Lakeisha Lynch Stevens, Miguel Umba, Carlos Ossa, Anne Langford) so they could watch rehearsals and talk with the team. This really served to engage our CA's and introduce them to each other. It also informed the production with a massively various set of voices
- Relationship with Leeds: The working relationship with LP was smooth and supportive with TWP providing a sell-out show for their studio. James Brining attended with the chair of their board of trustees. It is a relationship that can be grown in the future
- Relationship with Bush: The Bush stepped in on request when Vaults was cancelled and provided us with both a home that supported the work and the company and an audience interested in the sort of work we make. There is now an open channel of communication to their leadership team which we hope will help find homes for other pieces of work in the future.
- Relationship with Queens Theatre Hornchurch: Queens Theatre Hornchurch supported the project with marketing as part of their Essex On Stage project and Mathew Russel came to see the show. This will be a relationship we can build and potentially connect with their CPP project
- Relationship with community venues: Through the project we have accessed an active and working community venue network that can provide an audience of bob-theatre goers. We will be building on this in the future.

	<p>- Relationship with Princes Trust: Following our performances and Q and A's at The Princes Trust they have offered us use of their performance space for future workshops and projects in kind for the foreseeable</p> <p>PROBLEMS OR CHANGES</p> <p>- Vaults cancelation and reworking for Bush: The main challenge we faced was the cancellation of Vault festival and the associated drop in projected income and loss of venue. Our producer navigated this incredibly, sourcing a high profile venue and working with the production manager to re-model the show for a new space. The drop in income was filled by extra fundraising.</p> <p>DIFFERENCE IN THE FUTURE AND IMPACT</p> <p>- Profile: Working at both Leeds Playhouse and The Bush has increased the companies profile and visibility leading to conversation with the further venues regarding support and a tour including The New Diorama, Nottingham Playhouse and The Mercury Colchester.</p> <p>- Tour: There is interest in a tour as mentioned above</p> <p>FEEDBACK</p> <p><i>I wish every young person, youth worker & those who care about the failings of society could see The Sh*t @bushtheatre. It hit so many chords as a youth worker in London I laughed & cried throughout.</i> @MichaelaRaffert</p> <p><i>"Thrillingly sharp dialogue...precise and utterly realistic" @AleksSierz</i> Broadway World: 4 Stars - <i>"An intense play that cuts to the chase"</i> Theatre Things: 4 Stars - <i>"Emson's writing is heartfelt and real"</i> Aleks Sierz - <i>"@AlFerris's powerful production... throat-grabbingly convincing"</i></p> <p>Our staff team for the project were:</p> <p>CAST</p> <table><tr><td>Sara (Voice)</td><td>Samantha Béart</td></tr><tr><td>Eric</td><td>Lladel Bryant</td></tr><tr><td>Daniel</td><td>Dillon Scott-Lewis</td></tr></table> <p>CREATIVE TEAM</p> <table><tr><td>Writer</td><td>Kenny Emson</td></tr><tr><td>Director</td><td>Alexander Ferris</td></tr><tr><td>Set and Costume Design</td><td>Caitlin Mawhinney</td></tr><tr><td>Lighting Designer</td><td>Ciarán Cunningham</td></tr><tr><td>Sound Designer</td><td>DJ NikNak</td></tr><tr><td>Lighting Programmer</td><td>Chris Speight</td></tr></table>	Sara (Voice)	Samantha Béart	Eric	Lladel Bryant	Daniel	Dillon Scott-Lewis	Writer	Kenny Emson	Director	Alexander Ferris	Set and Costume Design	Caitlin Mawhinney	Lighting Designer	Ciarán Cunningham	Sound Designer	DJ NikNak	Lighting Programmer	Chris Speight
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Lighting Designer	Ciarán Cunningham																		
Sound Designer	DJ NikNak																		
Lighting Programmer	Chris Speight																		

		<p>Producer Matthew Schmolle Productions</p> <p>PRODUCTION TEAM</p> <p>Production Manager Gareth Edwards</p> <p>Stage Manager Eva Machin</p> <p>Supported by Stage One Bursary Scheme, Leeds City College, Leeds Playhouse, AJS and JS.</p>
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Additional information (optional)

You may choose to include further statements where relevant about:

Achievements against objectives set	Para 1.41	
Performance of fundraising activities against objectives set	Para 1.41	
Investment performance against objectives	Para 1.41	
Other		

Financial Review

Review of the charity's financial position at the end of the period	Para 1.21	The Charity ended the year with net of receipts and payments of £11,544, of which £6,995 is restricted funds relating to ongoing projects and £4,550 is unrestricted funds. Added to prior year unrestricted cash funds of £2,186 that gives £6,735 reserves.
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	We are growing reserves in order to take advantage of matched funding opportunities and to protect the charity against drops in income. The reserves policy is reviewed annually.
Amount of reserves held	Para 1.22	£6,735 unrestricted funds held in cash
Reasons for holding zero reserves	Para 1.22	n/a
Details of fund materially in deficit	Para 1.24	n/a
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	No uncertainties about the charity continuing as a going concern

Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	
Investment policy and objectives including any social investment policy adopted	Para 1.46	
A description of the principal risks facing the charity	Para 1.46	
Other		

Structure, Governance and Management

Description of charity's trusts:		
Type of governing document (trust deed, royal charter)	Para 1.25	Constitution
How is the charity constituted? (e.g unincorporated association, CIO)	Para 1.25	CIO
Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Appointed by the Founders

Additional information (optional)

You may choose to include further statements where relevant about:

Policies and procedures adopted for the induction and training of trustees	Para 1.51	
The charity's organisational structure and any wider network with which the charity works	Para 1.51	
Relationship with any related parties	Para 1.51	During the year ending 31st March 2023, £18,730 was paid to Matthew Schmolle Productions Ltd, the production company owned by Matt Schmolle (Co Founder / Producer) for his work as a Producer / Fundraiser / Exec. Director
Other		

Reference and Administrative details

Charity name	The Working Party Theatre Company
Other name the charity uses	
Registered charity number	1161325
Charity's principal address	Flat 22, Walcot House East Dulwich Estate London SE22 8AD

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Claude Alleston	Chair		
2	Nathalie France	Secretary		
3	James Siu	Treasurer		
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				

Corporate trustees – names of the directors at the date the report was approved

Director name		
n/a		

Name of trustees holding title to property belonging to the charity

Trustee name	Dates acted if not for whole year	
n/a		

Funds held as custodian trustees on behalf of others

Description of the assets held in this capacity	n/a
Name and objects of the charity on whose behalf the assets are held and how this falls within the custodian charity's objects	n/a
Details of arrangements for safe custody and segregation of such assets from the charity's own assets	n/a

Additional information (optional)

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address

Name of chief executive or names of senior staff members (Optional information)

Exemptions from disclosure

Reason for non-disclosure of key personnel details

n/a

Other optional information

EQUAL OPPS AND DIVERSITY (CUMULATIVE INCORPORATION TO DATE)

	PARTICIPANTS	EMPLOYEES or FREELANCERS	MANAGEMENT and TRUSTEES	AUDIENCE LIVE	AUDIENCE DIG
RUNNING TOTAL	575	97	5	19435	
	PARTICIPANTS (%)	EMPLOYEES or FREELANCERS (%)	MANAGEMENT and TRUSTEES (%)	AUDIENCE LIVE (%)	AUDIENCE DIG
AGE					
Under 18	44.52%	0.00%	0.00%	-	-
18 – 25	12.00%	13.40%	0.00%	-	-
26 – 30	4.87%	26.80%	0.00%	-	-
31 – 40	4.17%	41.24%	80.00%	-	-
41 – 50	8.17%	3.09%	20.00%	-	-
51 – 60	11.65%	6.19%	0.00%	-	-
(NOT COLLECTED)	2.96%	0.00%	0.00%	-	-
None Of Your Business	0.00%	0.00%	0.00%	-	-
Over 60	10.96%	1.03%	0.00%	-	-
ETHNICITY					
White	45.57%	68.04%	80.00%	-	-
Mixed/Dual Background	14.43%	12.37%	20.00%	-	-
Asian/Asian British	2.09%	0.00%	0.00%	-	-
Black/African/Caribbean/Black British	26.78%	14.43%	0.00%	-	-
LatinX	7.13%	4.12%	0.00%	-	-
(NOT COLLECTED)	2.78%	0.00%	0.00%	-	-
None Of Your Business	0.00%	0.00%	0.00%	-	-
Other ethnic group	1.22%	1.03%	0.00%	-	-
DISABILITY					
Yes	6.61%	0.00%	0.00%	-	-
None Of Your Buisness	0.00%	0.00%	0.00%	-	-
(NOT COLLECTED)	14.96%	90.72%	0.00%	-	-
No	72.70%	0.00%	100.00%	-	-
SEXUAL IDENTITY					
Straight	5.91%	0.00%	100.00%	-	-
Gay	0.17%	0.00%	0.00%	-	-
Lesbian	0.00%	0.00%	0.00%	-	-
Queer	0.00%	0.00%	0.00%	-	-
Bisexual	0.00%	0.00%	0.00%	-	-
Asexual	0.00%	0.00%	0.00%	-	-
(NOT COLLECTED)	88.00%	100.00%	0.00%	-	-
None Of Your Business	0.17%	0.00%	0.00%	-	-
GENDER					
Male	34.09%	49.48%	80.00%	-	-
Female	63.13%	47.42%	20.00%	-	-
Transgender	0.00%	1.03%	0.00%	-	-
(NOT COLLECTED)	2.78%	0.00%	0.00%	-	-
None Of Your Business	0.00%	2.06%	0.00%	-	-
EMPLOYMENT STATUS					
Self- Employed	0.00%	-	-	-	-
Employed	0.00%	-	-	-	-
Unemployed	1.39%	-	-	-	-
Full-time student	10.78%	-	-	-	-
Part-time student	6.26%	-	-	-	-
(NOT COLLECTED)	81.57%	-	-	-	-
None Of Your Business	0.00%	-	-	-	-
ARTS EXPERIENCED					
Yes	20.35%	-	-	-	-
(NOT COLLECTED)	2.61%	-	-	-	-
No	76.87%	-	-	-	-

Declarations

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)		
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Full name(s)	James Siu	
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Position (eg Secretary, Chair, etc)	Treasurer	
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Date	16/05/2023
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APPENDIX

The Working Party
(Charity No. 1161325)

Receipts and Payments Accounts YE 31/03/2023



THEWORKINGPARTY

The Working Party

Receipts and payments accounts

For the period from	01/04/2022	To	31/03/2023
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Section A Receipts and payments

Unrestrict ed funds	Restrict ed funds	Endowme nt funds	Total funds	Last year
to the nearest £	to the nearest £	to the nearest £	to the nearest £	to the nearest £

A1 Receipts

3rd Party Commissions	1,143	10,289	-	11,432	-
Grants	3,406	30,657	-	34,063	1,829
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total (Gross income for AR)	4,550	40,946	-	45,495	1,829

A2 Asset and investment sales,

(see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	550 ^{4,}	40,946	-	45,495	829 ^{1,}

A3 Payments

Freelance Fees	-	30,585	-	30,585	21,669
Marketing	-	1,012	-	1,012	1,271
Other Project Costs	-	2,354	-	2,354	2,626
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	33,951	-	33,951	25,566

A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-

Total payments	-	33,951	-	33,951	25,566
Net of receipts/(payments)	4,550	6,995	-	11,544	-23,737
A5 Transfers between funds			-	-	-
A6 Cash funds last year end	2,186	-	-	2,186	2,198
Cash funds this year end	6,735	6,995	-	13,730.25	-21,539

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestrict ed funds to nearest £	Restrict ed funds to nearest £	Endowme nt funds to nearest £
B1 Cash funds	Natwest Business Account	6,735	6,995	-
		-	-	-
		-	-	-
	Total cash funds	6,735	6,995	-
	(agree balances with receipts and payments account(s))	OK	OK	OK
		Unrestrict ed funds to nearest £	Restrict ed funds to nearest £	Endowme nt funds to nearest £
B2 Other				

monetary assets

[illegible]

Details

**Fund to
which asset
belongs**

**Cost
(optional)**

**Current
value
(optional)**

B3 Investment assets

		-	-
		-	-
		-	-
		-	-
		-	-

Details

**Fund to
which asset
belongs**

**Cost
(optional)**

**Current
value
(optional)**

B4 Assets retained for the charity's own use

[illegible]

		-	-
		-	-

		Fund to which liability relates	Amount due (optional)	When due (optional)
	Details			
B5 Liabilities			-	-
			-	-
			-	-
			-	-
			-	-

Notes to the Accounts

Accounting Period

The above statement of accounts refers to the 12 months to 31st March, 2023

Other Project Costs

Other Project Costs include space hire, participant incidental costs (eg travel, refreshments)

Related Parties

During the year ending 31st March 2023, £18,730 was paid to Matthew Schmolle Productions Ltd, the production company owned by Matt Schmolle (Co Founder / Producer) for his work as a Producer / Fundraiser / Exec. Director

Guarantees

No guarantees were given by The Working Party and no liabilities under guarantees are outstanding at the date of the statement of assets and liabilities

Outstanding Debts

No debt outstanding at the date the statement of assets and liabilities which is owed by The Working Party and no charges exist on any assets of The Working Party

Un-Restricted Funds

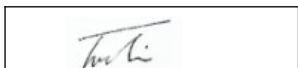
Every application for funding includes a 10% provision for Other Project costs - this is unrestricted funding which covers the core running costs of TWP and applications for future funding.

Signed by one or two trustees on behalf of all the trustees

Signature

Print Name

Date of approval



JAMES SIU

03/05/2023

The Working Party
(Charity No. 1161325)

Receipts and Payments Accounts YE 31/03/2023



The Working Party				
Receipts and payments accounts				
For the period from	01/04/2022	To	31/03/2023	

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
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	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-

	-	-	-
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B3 Investment assets

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-

B4 Assets retained for the charity's own use

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-

B5 Liabilities

Details	Fund to which liability relates	Amount due (optional)	When due (optional)
		-	-
		-	-
		-	-
		-	-
		-	-

Notes to the Accounts

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Outstanding Debts

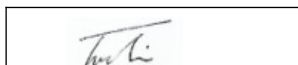
No debt outstanding at the date the statement of assets and liabilities which is owed by The Working Party and no charges exist on any assets of The Working Party

Un-Restricted Funds

Every application for funding includes a 10% provision for Other Project costs - this is unrestricted funding which covers the core running costs of TWP and applications for future funding.

Signed by one or two trustees on behalf of all the trustees

Signature



Print Name

JAMES SIU

Date of approval

03/05/2023



CHARITY COMMISSION
FOR ENGLAND AND WALES

Independent examiner's report on the accounts

Section A

Independent Examiner's Report

**Report to the trustees/
members of**

Charity Name
THE WORKING PARTY THEATRE COMPANY

**On accounts for the year
ended**

31st March 2023

**Charity no
(if any)**

1161325

Set out on pages

4 - 7

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/03/2023.

**Responsibilities and
basis of report**

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

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent
examiner's statement**

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

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

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

Signed:

Date:

24/07/2023

Name:

Careane Wallace

**Relevant professional
qualification(s) or body
(if any):**

ACA - ICAEW

Address:

27 Pelham Road, Beckenham, BR3 4SQ

Section B

Disclosure

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

Give here brief details of any items that the examiner wishes to disclose.

APPENDIX

THE WORKING PARTY THEATRE COMPANY (Charity No. 1161325)

Receipts and Payments Accounts YE 31/03/2023



THEWORKINGPARTY

THE WORKING PARTY THEATRE COMPANY

Receipts and payments accounts

For the period from	01/04/2022	To	31/03/2023
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Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
3rd Party Commissions	1,143	10,289	-	11,432	-
Grants	3,406	30,657	-	34,063	1,829
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total (Gross income for AR)	4,550	40,946	-	45,495	1,829
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	4,550	40,946	-	45,495	1,829

A3 Payments

Freelance Fees	-	31,390	-	31,390	21,669
Marketing	-	1,012	-	1,012	1,271
Other Project Costs	-	2,372	-	2,372	2,626
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-

	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	34,774	-	34,774	25,566

A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-

Total payments	-	34,774	-	34,774	25,566
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Net of receipts/(payments)	4,550	6,172	-	10,722	-
A5 Transfers between funds			-	-	-
A6 Cash funds last year end	2,186	-	-	2,186	2,198
Cash funds this year end	6,736	6,172	-	12,908	-

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	Natwest Business Account	6,736	6,172	-
		-	-	-
		-	-	-
	Total cash funds	6,735	6,172	-
	(agree balances with receipts and payments account(s))	OK	OK	OK
		Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B2 Other monetary assets		-	-	-
		-	-	-
		-	-	-
		-	-	-

	-	-	-
	-	-	-

B3 Investment assets

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-

B4 Assets retained for the charity's own use

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-

B5 Liabilities

Details	Fund to which liability relates	Amount due (optional)	When due (optional)
		-	-
		-	-
		-	-
		-	-
		-	-

Notes to the Accounts*Accounting Period*

The above statement of accounts refers to the 12 months to 31st March, 2023

Other Project Costs

Other Project Costs include space hire, participant incidental costs (eg travel, refreshments)

Related Parties

During the year ending 31st March 2023, £18,730 was paid to Matthew Schmolle Productions Ltd, the production company owned by Matt Schmolle (Co Founder / Producer) for his work as a Producer / Fundraiser / Exec. Director

Guarantees

No guarantees were given by The Working Party and no liabilities under guarantees are outstanding at the date of the statement of assets and liabilities

Outstanding Debts

No debt outstanding at the date the statement of assets and liabilities which is owed by The Working Party and no charges exist on any assets of The Working Party

Un-Restricted Funds

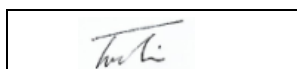
Every application for funding includes a 10% provision for Other Project costs - this is unrestricted funding which covers the core running costs of TWP and applications for future funding.

Signed by one or two trustees on behalf of all the trustees

Signature

Print Name

Date of approval



JAMES SIU