



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
White City Theatre Project CIO

On accounts for the year
ended

31 August 2021

Charity no
(if any) 1183012

Set out on pages

1-2

(remember to include the page numbers of additional sheets)

Responsibilities and
basis of report

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 August 2021.

As the charity's trustees, 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 all 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:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

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

Signed:

Date: 28 June 2022

Name:

James Moreno

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

FCCA

Address:

39 Leigh Road
Cobham
Surrey KT11 2LF

Section B**Disclosure**

Only complete if the examiner needs to highlight material 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.

None.



CHARITY COMMISSION
FOR ENGLAND AND WALES

White City Theatre Project CIO

1183012

Receipts and payments accounts

CC16a

For the period
from

01/09/2020

To

31/08/2021

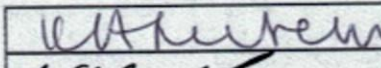
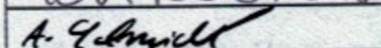
Section A Receipts and payments

| | 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 | | | | | |
| Arnold Clarke | - | 1,000 | - | 1,000 | - |
| Daisy Trust | - | 500 | - | 500 | 1,275 |
| Donations - PayPal | 70 | - | - | 70 | - |
| Garfield Weston | 7,500 | - | - | 7,500 | 5,000 |
| H&F FastTrack | - | 4,500 | - | 4,500 | 3,000 |
| Hayman's Trust | - | 5,000 | - | 5,000 | - |
| Hammersmith United Charities | - | 10,000 | - | 10,000 | 14,000 |
| John Lyon's Charity | - | 30,000 | - | 30,000 | 35,000 |
| John Lyon's LCR Grant | - | 6,800 | - | 6,800 | - |
| John Thaw Foundation | - | 1,500 | - | 1,500 | 1,500 |
| H&F Summer Giving | - | 1,036 | - | 1,036 | - |
| W12 Summer Project | - | 500 | - | 500 | - |
| Trafalgar Entertainment | 1,142 | - | - | 1,142 | 5,799 |
| Other Revenue | 199 | - | - | 199 | - |
| Newby Trust | - | - | - | - | 5,000 |
| John Lyon's Summer Performance | - | - | - | - | 3,990 |
| The Grocers | - | - | - | - | 5,000 |
| Young Hammersmith & Fulham Foundation | - | - | - | - | 450 |
| Bank Adjustment | - | - | - | - | 10 |
| Furlough Payment | - | - | - | - | 4,779 |
| | - | - | - | - | - |
| Sub total (Gross income for AR) | 8,911 | 60,836 | - | 69,747 | 84,803 |
| A2 Asset and investment sales, (see table). | | | | | |
| | - | - | - | - | - |
| | - | - | - | - | - |
| Sub total | - | - | - | - | - |
| Total receipts | 8,911 | 60,836 | - | 69,747 | 84,803 |
| A3 Payments | | | | | |
| Drama Coaches x 2 | - | 11,057 | - | 11,057 | 14,165 |
| Project Director | 8,800 | 13,541 | - | 22,341 | 19,496 |
| Finance & Admin Manager | 8,772 | 5,826 | - | 14,598 | 11,216 |
| Audit & Accountancy fees | 96 | 84 | - | 180 | 912 |
| Bank Fees | 13 | - | - | 13 | 30 |
| HMRC PAYE | - | - | - | - | 15 |
| Company Development / Outreach | - | 1,500 | - | 1,500 | - |
| Computer IT/ Website | - | 1,245 | - | 1,245 | 339 |
| Filming/Photography/Documentation | - | 257 | - | 257 | - |
| General Office Costs | 186 | 2,036 | - | 2,222 | 1,719 |
| H&S / Governance | - | 125 | - | 125 | 49 |
| Insurance | 360 | - | - | 360 | 295 |
| Knockdown Film Project Costs | - | 6,440 | - | 6,440 | 400 |
| Nest Pension Costs | 383 | - | - | 383 | - |
| NT Connections Festival | - | 6,659 | - | 6,659 | 7,416 |
| Performance/Events/Wshops/Props/Equip | 242 | 1,319 | - | 1,561 | 608 |
| Professional Training | - | 1,440 | - | 1,440 | 127 |
| Promotion, Advertising, Marketing | - | 483 | - | 483 | - |
| Catering / Refreshments | 146 | 157 | - | 303 | 315 |
| Summer Performance Costs | 3,000 | 5,046 | - | 8,046 | 3,795 |
| Theatre Tickets / Trips | 56 | - | - | 56 | 633 |
| Travel / Parking | 2 | 18 | - | 20 | 8 |
| Volunteer Training & Expenses | 50 | 862 | - | 912 | 226 |
| Recruitment & Vetting | - | - | - | - | 37 |
| | - | - | - | - | - |
| Sub total | 22,080 | 58,095 | - | 80,175 | 61,821 |

| | | | | | |
|--|--------|--------|---|--------|--------|
| A4 Asset and investment purchases, (see table) | | | | | |
| | - | - | - | - | - |
| | - | - | - | - | - |
| Sub total | - | - | - | - | - |
| Total payments | 22,080 | 58,095 | - | 80,175 | 61,821 |
| Net of receipts/(payments) | 13,169 | 2,741 | - | 10,428 | 22,982 |
| A5 Transfers between funds | - | - | - | - | - |
| A6 Cash funds last year end | 28,469 | - | - | 28,469 | 5,487 |
| Cash funds this year end | 15,300 | 2,741 | - | 18,041 | 28,469 |

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 | Barclays Current Account | 15,300 | 2,741 | - |
| | | - | - | - |
| | | - | - | - |
| | Total cash funds | 15,300 | 2,741 | - |
| | (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 | | Fund to which asset belongs | Cost (optional) | Current value (optional) |
| | | | - | - |
| | | | - | - |
| | | | - | - |
| B4 Assets retained for the charity's own use | | Fund to which asset belongs | Cost (optional) | Current value (optional) |
| | | | - | - |
| | | | - | - |
| | | | - | - |
| B5 Liabilities | | Fund to which liability relates | Amount due (optional) | When due (optional) |
| | | | - | |
| | | | - | |
| | | | - | |

| | | | |
|---|---|-------------------|------------------|
| Signed by one or two trustees on behalf of all the trustees | Signature | Print Name | Date of approval |
| |  | Karen Lintern | 28/06/2022 |
| |  | ALEXANDER SCHMIDT | 30/06/2022 |



CHARITY COMMISSION
FOR ENGLAND AND WALES

Trustees' Annual Report for the period

From **1st September 2020**
Period end date

Period start date To: **31st August 2021**

Charity name: **White City Theatre Project CIO**

Charity registration number: **1183012**

Objectives and Activities

| | SORP reference | |
|--|--------------------|--|
| Summary of the purposes of the charity as set out in its governing document | Para 1.17 | <p>The purpose of the charitable company as set out in the governing documents continues to be:</p> <p>TO PROMOTE, IMPROVE, DEVELOP AND MAINTAIN PUBLIC EDUCATION AND THE APPRECIATION OF THEATRE, DRAMA AND THE PERFORMING ARTS IN ALL ITS ASPECTS BY, BUT NOT LIMITED TO:</p> <p>1. THE PREPARATION AND PRESENTATION OF THEATRE AND MUSIC THEATRE PERFORMANCES BY PRIMARILY, BUT NOT EXCLUSIVELY, DISADVANTAGED CHILDREN AND YOUNG PEOPLE :</p> <p>2. THE PROVISION OF THEATRE, DRAMA, PERFORMING ARTS AND DRAMA THERAPY WORKSHOPS FOR CHILDREN, YOUNG PEOPLE AND ADULTS.</p> |
| 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>To connect young people, who would not normally have any access to contemporary theatre.</p> <p>To deliver regular, high quality drama workshops for young people in an underserved community, raising aspirations and enhancing their social and personal development.</p> <p>To create a sense of belonging and foster positive relationships between young people and their community through an active membership programme, utilising background in both professional theatre and drama therapy.</p> <p>To develop partnership work with other local schools and the community</p> |

| | | |
|--|-----------|---|
| | | <p>using drama and drama therapy to support well-being and enhance the pastoral care young people are receiving.</p> <p>To provide a volunteer scheme for members aged 18 plus encouraging them to take responsibility, get involved in the running of the activities and supporting the younger children.</p> <p>To encourage WCYT members to look beyond their immediate surroundings and, through the charity's links with the theatre industry and drama schools, to provide them with opportunities to further their education and gain work experience, often leading to employment.</p> <p>To support young theatre practitioners and artists, training them and inviting them to work with us and develop shows with and for our members.</p> <p>To be flexible in our approach, delivering work in different ways, using different media, to adapt to the changing environment and provide bespoke services to best suit the needs of the young people we serve.</p> |
| Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit | Para 1.18 | The White City Theatre Project's Trustees confirm that they have referred to the Charity Commission's guidance on 'public benefit' in making its decisions and review the company's aims and objectives on a regular basis. |

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 | WCTP runs a volunteer scheme for members aged 18 plus, providing training and encouraging them to take responsibility, get involved in the running |

| | | |
|-------|--|--|
| | | <p>of the activities and support the younger children whilst equipping them with new skills and qualifications. Sometimes our alumni return to volunteer after college/university.</p> <p>Volunteers attend the youth theatre workshops and performance projects on a regular weekly basis. They are required to act as mentors and positive role-models whilst realising their own potential and equipping themselves with invaluable life-skills. Their contribution is very valued and they are an integral part of the youth theatre.</p> <p>In October 2020 two new volunteers were referred to WCYT through the Spear Programme, a project in Hammersmith & Fulham which supports NEETS. White City Theatre Project (WCTP) provided online Child Protection Training as well as onsite training and support.</p> <p>We have been actively assisting members into further education (college, university, drama school) and work opportunities.</p> |
| Other | | |

Achievements and Performance

| | | |
|--|----------------|--|
| | SORP reference | |
|--|----------------|--|

| | | |
|--|------------------|---|
| <p>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.</p> | <p>Para 1.20</p> | <p>White City Theatre Project (WCTP) is an established charity in West London who believe in the therapeutic and healing power of the arts and their ability to bring young people together with a common purpose. They run the White City Youth Theatre as well as delivering Dramatherapy and Theatre projects in schools in partnership with ReAct Dramatherapy.</p> <p>White City Youth Theatre (WCYT) Current projects:</p> <p>Drama Groups: WCYT has continued to deliver free of charge regular weekly drama activities for young people aged 9-24 years in two separate age groups on Monday evenings and additional rehearsal times at the Bush Theatre, fostering a "club" atmosphere and a sense of belonging for all members.</p> <p>Through the pandemic they continued to deliver (either on Zoom or in person) high quality drama workshops, that engaged young people and brought different age groups together to work in creative partnerships.</p> <p>In September 2020 WCYT were able to return to their regular venue at the Bush Theatre to run face to face groups in smaller group sizes. In order to adhere to social distancing guidelines, they were not able to recruit new members and had to run smaller groups. Therefore, the junior group became a combination of existing year 6 and 7 children and the senior group year 8s upwards.</p> <p>Regardless of the restrictions, the young people were delighted to be able to take part in active in person workshops. We had five volunteers.</p> <p>During the Autumn term 2020 the junior group enjoyed taking part in film workshops with filmmaker Stuart Mackenzie, teaching them skills for acting on film.</p> <p>Performances</p> <p>The youth theatre's senior group started rehearsals for NT Connections 2021 for the sixth consecutive year, performing Find A Partner by Miriam Battye, directed by young director Ben Quashie. The NT Directors weekend was held digitally in October, director Ben and members of the WCYT creative team attended.</p> <p>In December 2020 the country went into Tier 4 lockdown and then in January a full lockdown therefore all our sessions had to be taken online and were run on Zoom. Both the junior and senior</p> |
|--|------------------|---|

| | |
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| | <p>groups attended weekly online sessions during the usual Monday evening slots. The junior group adapted to the online format very seamlessly, they were taking part in poetry and spoken word workshops, writing and performing their own work.</p> <p>In December WCYT screened last year's NT Connections play, Vivienne Franzman's 'The It' on YouTube. The play had to be reworked into a film format as a result of the first lockdown and being unable to perform it live. This was a work of love as all the young people had to record their scenes on phones and digital devices at home or on Zoom. The WCYT team edited the film which was premiered on YouTube to a fully engaged audience with a Q & A with the cast after the screening.</p> <p>Due to the lockdown all NT Connections rehearsals had to take place online which was initially quite challenging. However, director Ben Quashie managed to make the process as interesting and engaging as possible and the cast worked hard to bring the script off the page.</p> <p>With the ongoing lockdown in early 2021 all youth theatre activities continued on Zoom sessions. It was hoped that the Connections show would be performed at a live festival with partner theatre Lyric Hammersmith however this was not possible and instead it was a fully digital festival. The senior group managed to rehearse and film Find A Partner in person over two weekends in April which was then edited into a film version of the play which was successfully screened by the Lyric Theatre during the NT Connections Festival at the end of May 2021.</p> <p>With the support of our funders John Lyon's Charity, WCTP were awarded a place on the Media Trust training course. Starting in October 2020 WCTP received nine months of extensive and valuable business support and training towards developing our organisation. The courses included Capacity Building, Visual Content, Social Media, Digital Fundraising, Storytelling and Digital Leadership.</p> <p>During the summer term 2021 we started work on our annual summer performance project with the WCYT senior company. The aim of this project is to provide an exciting week-long performance project for a group of young people between the ages of 12-24 years old, rehearsing and performing a play. This year the company worked with actor, writer and director Kalungi Ssebandeke who ran workshops with the young people, developing their ideas throughout June and July on Monday evenings. Kalungi went on to write a play called 'A City Shaken' which was</p> |
|--|--|

| | | |
|--|--|--|
| | | <p>rehearsed during the first week of the summer holidays at the Bush Theatre and performed in the studio theatre at the end of the week. Due to ongoing Covid restrictions audiences still needed to be socially distanced, however we able to do three separate performances to a public audience of family, friends and local people.</p> <p>During the process the participants were finally allowed to come together in person. They made new friends in the local area, learnt new skills and built their self-confidence after a long period of sporadic isolation and disruption.</p> <p>Our project is free to all of our participants, it is inclusive and non-selective, all we ask for is commitment during the whole week. Many of our members do not get the opportunity to go on holiday and the summer holidays can be long and boring and put them at risk of getting into trouble. By being involved in a week-long performance project their horizons are broadened and they are able to make new and positive connections within their community, meeting other like-minded young people from different schools in the area, whilst also gaining experience in drama, working creatively and having their voices heard.</p> <p>Performance projects are a major part of the WCYT ethos. We believe that it is important for young people to work towards a finished product in order for them to see and experience the fruits of their labour. As the week progresses, they discover the joys of working collaboratively as a group, learning valuable new skills and supporting each other. It is a fun and exciting week, which also takes a lot of dedication and hard work in order to have the show ready to perform on the final day. We have in the past noticed just how empowering the process of making theatre is and our participants and their families have reported a real sense of pride in their work and that they are noticeably more self-confident as a result.</p> <p>Development</p> <p>Since Covid-19 was continuing to have such a negative impact on young people's mental health and well-being, WCTP were keen to design and develop a project ready for when it was possible to return to some sort of normality. It has been an especially difficult time for the young people who not only missed their final time at primary school but have had a very disruptive transition to and first year at secondary.</p> <p>WCTP devised a schools' project, in response to this disruption, which aims to develop connectivity, creativity, nurture well-being and</p> |
|--|--|--|

promote resilience. The idea for this project has been extremely positively received and WCTP hope to be delivering it to over 1000 year 8 pupils in six secondary schools during the next academic year. They have been in talks with the Lyric Theatre Hammersmith who are keen to partner with WCTP in order to deliver this project.

Evaluation and feedback:

Results of summer project survey:

As a result of taking part in this project:

100% said they learnt new skills

100% said they felt more confident

98% said they felt more connected with their community

100% said they felt that their contribution was valued

100% said they had enjoyed working with their writer/director

Some of the quotes from participants:

- It's been a humbling yet significant/inspiring experience to that I do not actually know everything and there is still so much to learn
- I think I smashed this performance
- Really enjoyed working with a new director
- It has been a pleasure working with everybody. Thank you very much for giving me this opportunity
- Thanks to the directors
- It was real fun and a pleasure working with the group
- Kalungi (the director) was a massive help. He was including, funny, and was great at helping to perfect our performance
- I think I have also learnt to be more confident in acting and what I do
- This is the best time I have had. Learning things for the future and never give up
- I enjoyed being able to work with professionals. The intensity of the dress rehearsals made me feel I was a step closer to the dream. Lastly I think it's such a noble thing that people are going out of their way to give youth such amazing opportunities.
- Lucy and Mel are phenomenal and the project and people have been a pleasure
- Really good director. Also putting it together. Enjoyed the week making new friends and meeting new people
- Been an absolute joy working with Lucy, Mel and Cathy and Kalungi and Calum. I've enjoyed every minute and grateful for the opportunity.
- Had fun, well done everybody!

| | | |
|--|--|---|
| | | <ul style="list-style-type: none"> • I don't know what words to use to describe this experience other than it was an amazing opportunity to be part of! • I felt welcomed by everyone • I want to thank Kalungi for writing and directing this fantastic play <p>Parent quote:</p> <ul style="list-style-type: none"> • Thank you for the packed lunches, a really great touch. Saved a lot of stress in the mornings and we are on Universal Credit so every penny stretched! |
|--|--|---|

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 trustees consider the company to remain a going concern for the period of 12 months from the date the accounts are signed, and as such the accounts have been signed on that basis. |
| Statement explaining the policy for holding reserves stating why they are held | Para 1.22 | The trustees aim to maintain free reserves in unrestricted funds at a level which equates to approximately three months of unrestricted charitable expenditure. The trustees consider that this level will provide sufficient funds to respond to applications for grants and ensure that support and governance costs are covered. |
| Amount of reserves held | Para 1.22 | Zero |
| Reasons for holding zero reserves | Para 1.22 | We are working towards our policy of holding sufficient reserves to cover three months of unrestricted charitable expenditure. |
| 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 | |

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 | The Charity's principle source of funds are from grants. We have several local loyal funders who consistently support us. We are successfully developing our outreach and constantly seeking new grants and new ways of fund-raising. |
| 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: | | As a CIO the only voting members are its charity trustees. The company was registered as a Charitable Incorporated Organisation on the 17 th April 2019. |
| Type of governing document (trust deed, royal charter) | Para 1.25 | Foundation Model 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 | <p>Apart from the first charity trustees, every trustee must be appointed by a resolution passed at a properly convened meeting of the charity trustees.</p> <p>In selecting individuals for appointment as charity trustees, the charity trustees must have regard to the skills, knowledge and experience needed for the effective administration of the CIO.</p> |

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 | |
| Other | | |

Reference and Administrative details

| | |
|-----------------------------|--------------------------------|
| Charity name | White City Theatre Project CIO |
| Other name the charity uses | White City Youth Theatre |

| | |
|-----------------------------|-----------------------------------|
| Registered charity number | 1183012 |
| Charity's principal address | 21 Davis Road London W3 7SE |
| | |

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 | Karen Anne Lintern | Chair | | |
| 2 | Nathan David Bryon | | | |
| 3 | Helen Bowring | Ex-Chair | Appointed 17/4/2019 Resigned 10/2/2021 | |
| 4 | Alexander Schmidt | | Appointed 10/2/21 | |
| 5 | Janet Michell Ellis MBE | | Appointed 16/6/2021 | |
| 6 | | | | |
| 7 | | | | |
| 8 | | | | |
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| 16 | | | | |
| 17 | | | | |
| 18 | | | | |
| 19 | | | | |
| 20 | | | | |

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

| Director name | | |
|---------------|--|--|
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |

Name of trustees holding title to property belonging to the charity

| Trustee name | Dates acted if not for whole year | |
|--------------|-----------------------------------|--|
| | | |
| | | |
| | | |
| | | |
| | | |

Funds held as custodian trustees on behalf of others

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

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)

Lucy Foxell CIO

Exemptions from disclosure

Reason for non-disclosure of key personnel details

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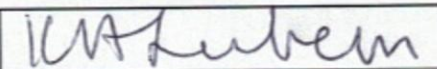
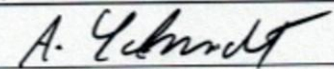
Other optional information

| |
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| |
|--|

Declarations

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

Signed on behalf of the charity's trustees

| | | |
|-------------------------------------|---|--|
| Signature(s) |  |  |
| Full name(s) | Karen Anne Lintern | ALEXANDER SCHMIDT |
| Position (eg Secretary, Chair, etc) | Chair | TRUSTEE |

Date 30/06/2022