



**CHARITY COMMISSION**  
FOR ENGLAND AND WALES

## Trustees' Annual Report for the period

**From:** 1<sup>st</sup> September 2021 **Period start date** **To:** 31<sup>st</sup> August 2022  
**Period end date**

**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> <ol style="list-style-type: none"><li>1. THE PREPARATION AND PRESENTATION OF THEATRE AND MUSIC THEATRE PERFORMANCES BY PRIMARILY, BUT NOT EXCLUSIVELY, DISADVANTAGED CHILDREN AND YOUNG PEOPLE :</li><li>2. THE PROVISION OF THEATRE, DRAMA, PERFORMING ARTS AND DRAMA THERAPY WORKSHOPS FOR CHILDREN, YOUNG PEOPLE AND ADULTS.</li></ol>
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 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, providing training and 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>
Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	The Trustees of the White City Theatre Project affirm that they have taken into account the guidance provided by the Charity Commission on 'public benefit' when making decisions and regularly review the organisation's aims and objectives.

#### 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	<p>WCTP operates a volunteer programme for individuals aged 18 and above, offering training and fostering a sense of responsibility. The programme encourages volunteers to actively participate in organising activities, provide support to younger children, and gain new skills and qualifications. Some of our alumni also choose to volunteer with us after completing their college or university studies.</p> <p>Volunteers are expected to attend weekly youth theatre workshops and performance projects. They serve as mentors and</p>



		<p>positive role models while also exploring their own potential and acquiring invaluable life skills. Their contributions are highly valued, and they form an integral part of the youth theatre community.</p> <p>At White City Theatre Project (WCTP), we prioritise the safety of children, providing both online and onsite Child Protection training.</p> <p>We also offer training and support to assist our members in pursuing further education, such as college, university, or drama school, as well as various work opportunities.</p>
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## 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><b>White City Theatre Project (WCTP)</b> 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 unite communities through drama, break down barriers, and help young people to develop lasting and transferable skills.' The organisation places emphasis on accessibility and availability for all.</p> <p><b>White City Youth Theatre (WCYT)</b> serves as the cornerstone of our organisation, providing a regular, safe and welcoming space for young people to engage in theatrical activities. As part of our commitment to accessibility, all youth theatre activities are offered free of charge. By removing financial barriers, we ensure that every young person, regardless of their economic background, can participate and benefit from the transformative power of drama. WCYT continues to flourish, providing a nurturing environment for creative expression, personal growth, and the development of lasting connections.</p> <p><b>Outreach Community Projects</b></p> <p>In line with our mission to engage the wider community, WCTP collaborates with local theatres and schools to deliver outreach community projects. These initiatives aim to extend the benefits of drama beyond our immediate youth theatre participants,</p>



	<p>reaching a diverse range of individuals across west London. By actively partnering with schools and community organisations, we amplify our impact and contribute to the enrichment of local neighbourhoods. These projects foster a sense of belonging, encourage collaboration, and celebrate the unique voices and perspectives of young people.</p> <p><b>Partnership with ReAct Dramatherapy</b></p> <p>WCTP has established a partnership with ReAct Dramatherapy to provide in-school Dramatherapy sessions. This collaboration allows us to bring the healing benefits of drama directly into educational settings, where young individuals can access support, express themselves, and develop essential emotional resilience. By combining the power of drama and therapy, we strive to create nurturing environments that promote well-being, self-confidence, and emotional growth among students.</p> <p><b>Commitment to Accessibility and Availability At WCTP</b></p> <p>Accessibility and availability are fundamental principles guiding our work. We firmly believe that everyone, regardless of their circumstances or background, should have equal opportunities to engage in the arts. By offering our youth theatre activities free of charge, we remove financial barriers that may limit participation. This approach ensures that young individuals from all walks of life can access the numerous benefits that drama and theatre bring, irrespective of their financial means.</p> <p>WCTP continues to make a significant impact on the lives of young people in west London through our dedication to the therapeutic and unifying power of the arts. By providing free youth theatre activities, engaging in outreach community projects, and partnering with ReAct Dramatherapy to deliver in-school Dramatherapy sessions, we strive to create inclusive spaces where young individuals can thrive, develop valuable skills, and forge lifelong connections.</p> <p><b>Drama Groups:</b></p> <p>WCYT offers regular weekly drama activities free of charge for young people in two age groups (9-13 years and 14-24 years) on</p>
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	<p>Monday evenings at the Bush Theatre. These activities create a "club" atmosphere and foster a sense of belonging among all members. The drama workshops bring together different age groups to collaborate creatively. Despite the ongoing effects of the pandemic, the weekly workshops continued at the Bush Theatre starting from September 2021. Additionally, three volunteers attended the regular sessions.</p> <p><b>Performances:</b></p> <p><b>In October 2021</b>, WCYT's senior group commenced rehearsals for NT Connections 2022, marking the seventh consecutive year of their participation. They performed the play "Remote" by Stef Smith, directed by Kalungi Ssbandeke, an Actor, Writer, and Director. The NT Directors weekend took place at the National Theatre in October, with Director Kalungi and members of the WCYT creative team in attendance. WCYT was partnered with the Lyric Theatre Hammersmith.</p> <p><b>In March 2022</b>, WCYT participated in a weekend of rehearsals before delivering their NT Connections Home Performance of "Remote" by Stef Smith at Westworks in White City Place.</p> <p><b>In April 2022</b>, they successfully performed the same play at their partner theatre the Lyric Hammersmith during the NT Connections Festival week, attracting a full house audience.</p> <p><b>During the spring</b> the junior company collaborated with Writer/Director Stuart Mackenzie to devise a show called "A Tightrope." The performance took place in the Bush Studio Theatre and received a full house of family, friends, and community members.</p> <p><b>In the summer term of 2022</b>, WCYT began their annual summer performance project with the senior company. This project aims to provide an exciting week-long experience for young people between the ages of 12 and 24. The participants rehearsed and performed a play under the guidance of Actor, Writer, and Director Anyebe Godwin. Workshops were conducted throughout June and July on Monday evenings, where Anyebe helped develop the ideas of the young people, culminating in play titled "Summer," written by Anyebe, which was</p>
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		<p>rehearsed during the first week of the summer holidays at the Bush Theatre. The final performance took place in the Bush Studio Theatre, with two shows for a public audience consisting of family, friends, and local community members. Through this process, participants made new friends, expressed their ideas, acquired new skills, and built their self-confidence. Several new members who joined for the week-long project have since become regular members of WCYT.</p> <p>Our summer project is inclusive and non-selective, offering free participation to all. This summer we also provided free lunches. Participants are asked to commit to the entire week. For many members who lack holiday opportunities, the summer break can be long and monotonous, increasing the risk of trouble. Our week-long performance project expands young people's horizons, fostering positive connections within the community. They meet like-minded peers from different schools, gain drama experience, express their creativity, and have their voices heard.</p> <p>Performance projects are integral to WCYT's ethos. We believe it's crucial for young people to work towards a tangible outcome, experiencing the rewards of their efforts. Throughout the week, they learn the joys of collaboration, develop valuable skills, and support each other. It's a fun and exciting journey that demands dedication and hard work to present the final show. The process of creating theatre proves empowering, leading to increased self-confidence.</p> <p><b>Evaluation and feedback:</b></p> <p><u>Results of summer project survey:</u></p> <p><b>As a result of taking part in this project:</b>  100% said they learnt new skills  98% said they felt more confident  99% said they felt more connected with their community  99% said they felt that their contribution was valued  100% said they had enjoyed working with their writer/director</p> <p>Feedback was very positive – below are some comments from the participants:</p>
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		<p>Making new friends, performing and learning new skills were top of the list of things the participants most enjoyed</p> <p><i>"It was such a fun week and I made loads of new friends"</i></p> <p><i>"I loved working on this show. All our ideas &amp; visions have come to life in some way or other. Anyebe has been a great director."</i></p> <p><i>"I learnt to have more courage and which has really helped with my confidence".</i></p> <p><i>"I learnt how to project and how to be more confident"</i></p> <p><i>"Doing this was so much better than staying at home, I had such a great week"</i></p> <p><b>Outreach Schools Projects</b></p> <p><b>ReAct Festival 2022</b></p> <p>In the aftermath of Covid-19 lockdowns we became increasingly aware of the negative impact it had had on young people's mental health and well-being. It had been an especially difficult time for those who not only missed their final time at primary school but also had a very disruptive transition to secondary school. In response WCTP devised a creative schools' project, which aimed to develop connectivity and creativity, nurture well-being and promote resilience.</p> <ul style="list-style-type: none"> <li>• The <b>ReAct Festival Project</b> was able to go ahead with funding from John Lyon's Charity, National Lottery Arts Council and Felix Foundation.</li> <li>• We partnered with the Lyric Theatre Hammersmith.</li> <li>• <b>Sept 2021</b> started project planning, meeting with schools, interviewing and employing Practitioners, Facilitators, Evaluator and Drama Therapist and running training sessions.</li> <li>• In <b>January 2022</b> workshops for the <b>ReAct Festival</b> started in the six participating secondary schools – Hammersmith Academy, Phoenix Academy, Ellen Wilkinson School, Ark Acton, Fulham Cross Academy, Fulham Cross Girls School</li> <li>• WCTP delivered drama-based workshops (in groups of 15 students) around the theme of Connectivity to over 1000 year 8 students.</li> </ul>
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- **March 2022** - 60 students (10 from each of the six schools) were identified to be put through to the second stage of the ReAct Project.
- **March 24<sup>th</sup>** - The 60 participating students came to the Lyric Theatre Hammersmith where each group met with their Theatre Practitioner teams and took part in a fun interactive day of workshops.
- **April 2022 - ReAct Festival** - 6 Practitioner teams attended their designated schools weekly to deliver ten 2-hour workshops to devise a performance piece ready for the festival in July.
- **July 14<sup>th</sup> – ReAct Festival Day** at the Lyric Theatre Hammersmith – all 6 groups of young people spent the day at the Lyric rehearsing before going on to do two performances to audiences full of family, friends, community members and funders.
- The festival was a huge success and had such a positive impact on all that took part.
- All of the six participating schools are taking part in the **ReAct Festival 2023**.

Feedback from initial workshops was extremely positive. Students said they had increased self-confidence, made new connections, had the opportunity to try something new and the project had sparked a new interest in drama.

*"The workshops were great for all but we saw the most progress & engagement from our harder to reach students".* Teacher

*"I enjoyed doing a new thing I haven't done before. I wasn't very interested in drama however [the project] made me see [drama] differently"* Student

During the 2nd stage of the project young people connected with their peers from both their own and other schools, developed new skills, committed to the rehearsal process, built resilience leading to effective team work. All of which are transferable skills which they are able to use in the future.

All students that took part acknowledged that they felt happier and more confident as a result of the project.



**Quotes:**

*I've seen such a change in my daughter. She would never have done that 6 months ago. Thank you, you have brought her out of her shell & I'm in disbelief that she actually went on stage and performed in front of people. She's now considering doing drama in the future."* Parent of student after the final performance at the Lyric Theatre.

*"Students gained an insight into a world that most of them had never had any contact with before the project. They got an idea of skills they may have never known they had & more fun than I have ever seen them have before. The students loved the break from 'typical' school & every single student left their session more confident than they were before they went in. In my six years in this school, I can honestly say that this is probably the best external provision I have seen."* Teacher

All schools reported that the project made a remarkable difference to the young people who took part.

*"Absolutely amazing. seeing them perform on stage, forming bonds with students from other schools too. Connections and friendships have been made here, & you can see the joy on their faces right now."* Teacher

*"The improvements I have seen in the students since taking part in this project have been phenomenal & it has had a knock-on effect on their learning."* Teacher

*"One student said one word at the first rehearsal, & is unrecognisably outgoing now."* Teacher

*"A highlight of the project has been seeing the students come out of their shells & find their voices as story creators. In particular at the beginning 2 students hid behind masks, spoke inaudibly & were too shy to share any personal information about themselves. Their behaviour now is unrecognisable, they are more willing, maskless & chatty."* Teacher

*"One of the students with a poor relationship with school has become more confident & has chosen to do GCSE Drama – in large part due to this opportunity. They have also been seen in a different light by several of*



		<i>the teachers who have said how great it is that she was involved in this project!"</i> Teacher
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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

<p>Review of the charity's financial position at the end of the period</p>	<p>Para 1.21</p>	<p>The financial position of the White City Theatre Project at the end of the year, comparing it to the previous year.</p> <p><b>Total Income:</b> The total income for the period from 1st September 2021 to 31st August 2022 was £141,685, showing a significant increase from the previous year's income of £69,767. This increase can be attributed to grants received by the charity for the ReAct Festival project.</p> <p><b>Expenditure:</b> The total expenditure for the same period amounted to £123,575, which is higher than the previous year's expenditure of £80,175. The increase in expenditure is due to the charity's expanded outreach projects.</p> <p><b>Net Income:</b> The net income for the year ending 31st August 2022 was £18,110, an improvement compared to the previous year's net income of £-10,428.</p> <p><b>Net Assets:</b> As of 31st August 2022, the charity's net assets stood at £36,151, which is a notable increase from the previous year's net assets of £18,041. This growth indicates an overall improvement in the financial position and sustainability of the organisation.</p> <p><b>Restricted and Unrestricted Funds:</b> The charity held £7,462 of funds that were restricted for specific purposes, indicating that these funds must be used for designated activities or projects. This amount has increased compared to the previous year's restricted funds of £2,741. Additionally, the unrestricted funds amounted to £28,689, a significant rise from £15,300 in the previous year. The increase in unrestricted funds provides the charity with more flexibility in allocating resources towards its various needs.</p> <p><b>In summary,</b> the White City Theatre Project experienced substantial growth in total income, net income, and net assets during the period from 1st September 2021 to 31st August 2022. The increase in income, despite higher expenditures, resulted in a positive net income. The growth in net assets and the availability of both restricted and unrestricted funds further strengthen the charity's financial position. These positive indicators show that the organisation has been successful in its fundraising efforts and has effectively</p>
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		managed its resources during the given period.
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	<p>The White City Theatre Project has a policy in place for holding reserves, and the trustees' objective is to maintain free reserves in unrestricted funds at a level equivalent to approximately three months of unrestricted charitable expenditure. The purpose of holding reserves at this level is to ensure that the organisation has sufficient funds available to address various needs and contingencies.</p> <p>One of the primary reasons for maintaining reserves is to respond to applications for grants. By having a sufficient level of reserves, the charity can allocate funds to support grant requests and fulfill its mission of providing financial assistance to projects and initiatives aligned with its charitable objectives. This ensures that the organisation can continue to make a positive impact and contribute to the causes it supports.</p> <p>Additionally, the reserves help cover support and governance costs. Running a charity involves various operational expenses, such as staff salaries, administrative costs, and compliance requirements. By holding reserves, the organisation can ensure that it has the necessary financial resources to cover these ongoing expenses. This allows the charity to function effectively and maintain good governance practices, enabling it to fulfill its obligations and operate in a sustainable manner.</p> <p>Overall, the policy for holding reserves at a level equivalent to approximately three months of unrestricted charitable expenditure provides financial stability and flexibility to the White City Theatre Project. It allows the organisation to respond to grant applications and deliver its services while also ensuring the smooth functioning of the charity's operations. By maintaining these reserves, the trustees believe they are taking a prudent approach to financial management and safeguarding the organisation's ability to fulfill its charitable mission in the long term.</p>
Amount of reserves held	Para 1.22	£10,000
Reasons for holding zero reserves	Para 1.22	
Details of fund materially in deficit	Para 1.24	



Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	
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#### 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	<p>The White City Theatre Project relies primarily on grants as its principal source of funds. The charity has established relationships with several local funders who consistently provide support. These loyal funders play a crucial role in sustaining the organisation's activities and initiatives. In addition to grants, the charity actively focuses on developing its outreach efforts and continuously seeks new grant opportunities. By proactively searching for and securing additional grants, the organisation aims to diversify its funding sources and expand its financial support. Moreover, the White City Theatre Project is always exploring new ways of fundraising. The charity employs various strategies to generate additional funds. The Charity is working towards hosting fundraising events, launching crowdfunding campaigns, seeking individual donations, or partnering with businesses or sponsors. By combining grant funding with a proactive approach to outreach and fundraising, the charity aims to ensure a sustainable and stable financial base. This allows the White City Theatre Project to continue its operations, fulfill its charitable objectives, and make a positive impact in the community it serves.</p>
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	<p>There are some common external risks that could pose a threat to our Charity. These are general examples and do not reflect the specific risks identified by the trustees.</p> <p><b>Funding Uncertainty:</b> Reliance on grants and donations exposes the charity to the risk of fluctuating funding levels. Changes in government policies, economic downturns, or shifts in donor priorities could affect the availability of funds. A sudden reduction or</p>



		<p>loss of funding could make it challenging for the organisation to sustain its operations.</p> <p><b>Regulatory Compliance:</b> Charities are subject to various laws and regulations. Failure to comply with legal and regulatory requirements, such as reporting obligations or governance standards, could result in penalties or loss of charitable status. Significant non-compliance issues could lead to reputational damage and loss of public trust, making it difficult for the charity to continue operating.</p> <p><b>External Economic Factors:</b> Economic downturns or recessions can impact charitable giving. During challenging economic times, individuals and organisations may reduce or redirect their charitable contributions, affecting the charity's income stream. A prolonged economic downturn could make it difficult for the organisation to sustain its operations and fulfill its mission.</p> <p><b>Changes in Social or Cultural Trends:</b> Changes in social or cultural trends can influence public interest and support for specific causes. If the White City Theatre Project's activities or objectives become less aligned with societal interests, it may face challenges in attracting funding or maintaining community engagement. Adapting to evolving trends and ensuring ongoing relevance is crucial to sustain long-term operations.</p> <p><b>Legal and Regulatory Changes:</b> Changes in laws and regulations that directly impact the charity's operations, such as fundraising regulations, can create additional compliance burdens or financial constraints. Failure to adapt to or comply with new legal requirements may impede the organisation's ability to continue its activities.</p> <p><b>Natural Disasters or Catastrophic Events:</b> These can cause severe damage to infrastructure, property, or assets. As with the recent Covid-19 pandemic, these events may lead to a complete disruption of operations. It is essential for the charity to have contingency plans and appropriate insurance coverage to mitigate the impact of such events.</p> <p>These are just a few examples of events that could potentially threaten the operations of the White City Theatre Project. We regularly review identified risks and the</p>
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		implementation of procedures to minimise their potential impact. By proactively assessing and addressing these risks, the charity can enhance its resilience and ability to continue operating in the face of external challenges.
Other		



## Structure, Governance and Management

Description of charity's trusts:		<p>As a Charitable Incorporated Organisation (CIO), the White City Theatre Project has a specific legal structure and governance framework.</p> <p><b>CIO Status:</b> The White City Theatre Project is registered as a Charitable Incorporated Organisation.</p> <p><b>Voting Members:</b> As a CIO, the only individuals with voting rights within the organization are its charity trustees. This means that the ultimate decision-making authority rests with the trustees, who are responsible for overseeing the charity's activities, making strategic decisions, and ensuring compliance with legal and regulatory requirements.</p> <p><b>Charitable Trustees:</b> The charity's charitable trustees are the individuals who serve on the board and are responsible for the governance and management of the organisation. They have a legal and fiduciary duty to act in the best interests of the charity and its beneficiaries. The charitable trustees play a vital role in setting the strategic direction, overseeing the financial affairs, and ensuring the effective operation of the charity.</p> <p><b>Date of Registration:</b> The White City Theatre Project was registered as a Charitable Incorporated Organisation on the 17th April 2019. This signifies the point at which the organisation acquired its legal status and became formally recognized as a CIO under the applicable laws and regulations governing charitable entities. Overall, as a CIO, the White City Theatre Project operates with a governance structure where the charity trustees are the only voting members. This structure provides a clear line of authority and accountability, allowing the trustees to make decisions in the best interests of the charity. The CIO status offers legal protections and benefits, allowing the organisation to carry out its charitable activities effectively.</p>
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	<b>CIO Status:</b> The White City Theatre Project is registered as a Charitable Incorporated Organisation.



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>
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#### **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		No trustee received any remuneration or other benefits, including reimbursed expenses, for the period ended 31 August 2022.

#### **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







## 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)

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## Exemptions from disclosure

Reason for non-disclosure of key personnel details

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## Other optional information

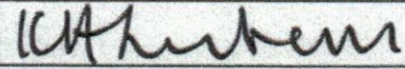
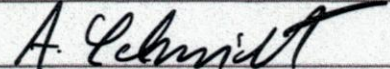
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## Declarations

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	16 <sup>th</sup> June 2023	





CHARITY COMMISSION  
FOR ENGLAND AND WALES

White City Theatre Project CIO

1183012

## Receipts and payments accounts

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For the period  
from

01/09/2021

To

31/08/2022

### 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 £
<b>A1 Receipts</b>					
John Lyon's Cultural Capital Grant	-	35,000	-	35,000	-
National Lottery Arts Council Fund	-	13,500	-	13,500	-
Postcode Lottery Trust	19,500	-	-	19,500	-
Felix Foundation	-	2,000	-	2,000	-
6 x Secondary Schools	-	15,000	-	15,000	-
Daisy Trust	-	1,500	-	1,500	500
Skinnars	-	625	-	625	-
John Lyon's Main Grant	25,000	-	-	25,000	30,000
Hayman's Trust	-	5,000	-	5,000	5,000
H&F Summer Giving (Balance due)	-	444	-	444	1,036
Donations	297	-	-	297	70
Orange Tree Trust	5,000	-	-	5,000	-
Young Hammersmith & Fulham	-	5,080	-	5,080	-
Hammersmith United Charity	-	10,200	-	10,200	10,000
H&F Summer Grant	-	1,424	-	1,424	-
Barclays Refund	105	-	-	105	-
West London Zone	-	2,000	-	2,000	-
Arnold Clarke	-	-	-	-	1,000
Garfield Weston	-	-	-	-	7,500
H&F Fast-Track	-	-	-	-	4,500
John Lyon's LCR Grant	-	-	-	-	6,800
John Thaw Foundation	-	-	-	-	1,500
W12 Summer Project	-	-	-	-	500
Trafalgar Entertainment	-	-	-	-	1,142
Other Revenue Co-op closing balance	-	10	-	10	199
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total (Gross income for AR)</b>	<b>49,902</b>	<b>91,783</b>	<b>-</b>	<b>141,685</b>	<b>69,747</b>
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>49,902</b>	<b>91,783</b>	<b>-</b>	<b>141,685</b>	<b>69,747</b>
<b>A3 Payments</b>					
Drama Coaches x 2	-	13,315	-	13,315	11,057
PAYE	1,250	-	-	1,250	-
Pension Payments for Staff	1,357	-	-	1,357	383
Project Director	19,275	-	-	19,275	22,341
Finance & Admin Manager	14,743	-	-	14,743	14,598
Company Development / Outreach	150	5,000	-	5,150	1,500
Accountancy/Payroll/ Insurance	-	656	-	656	540
Bank Fees	-	-	-	-	13
Professional Training	60	-	-	60	1,440
Guest Artists & Expenses	840	-	-	840	-
Volunteer Expenses / Training	369	-	-	369	912
Office use, Software, Subscriptions, Phone	-	2,837	-	2,837	2,222
Travel Costs / Parking	-	18	-	18	20
Health & Safety / Governance	-	532	-	532	125
Recruitment & Evaluation	98	-	-	98	-
Refreshments / Catering	-	205	-	205	303
Website / Computer Costs / Maintenance	885	825	-	1,710	1,245
Promotion / Marketing / Social Media	-	-	-	-	483
Filming / Photography / Documentation	-	-	-	-	257
NT Connections Festival	-	5,788	-	5,788	6,659
Performance, Events, Workshops, Props	-	5,103	-	5,103	9,581
Theatre Tickets / Trips	-	200	-	200	56
Sundry Expenses	227	-	-	227	-
West London Zone	-	1,830	-	1,830	-
ReAct Connectivity Festival	-	48,201	-	48,201	-
Knockdown Film Project Cost	-	-	-	-	6,440
Refund - Storage	-	189	-	189	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>39,254</b>	<b>84,321</b>	<b>-</b>	<b>123,575</b>	<b>80,175</b>
<b>A4 Asset and investment purchases, (see table)</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>39,254</b>	<b>84,321</b>	<b>-</b>	<b>123,575</b>	<b>80,175</b>
<b>Net of receipts/(payments)</b>	<b>10,648</b>	<b>7,462</b>	<b>-</b>	<b>18,110</b>	<b>10,428</b>
<b>A5 Transfers between funds</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>A6 Cash funds last year end</b>	<b>18,041</b>	<b>-</b>	<b>-</b>	<b>18,041</b>	<b>28,469</b>
<b>Cash funds this year end</b>	<b>28,689</b>	<b>7,462</b>	<b>-</b>	<b>36,151</b>	<b>18,041</b>



## 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 £
<b>B1 Cash funds</b>	Barclays Current Account	28,691	7,460	-
		-	-	-
		-	-	-
	<b>Total cash funds</b>	28,691	7,460	-
(agree balances with receipts and payments account(s))				
<b>B2 Other monetary assets</b>	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
<b>B3 Investment assets</b>	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
<b>B4 Assets retained for the charity's own use</b>	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
<b>B5 Liabilities</b>	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
			-	
			-	
			-	
			-	

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

CCXX R1 accounts (SS)

Signature	Print Name	Date of approval
ICA Lintern	K.A. LINTERN	16 June 23
A. Schmidt	A. SCHMIDT	16 Jun 23





Section A

Independent Examiner's Report

Report to the trustees

Charity Name  
White City Theatre Project CIO

On accounts for the year  
ended

31 August 2022

Charity no  
(if any)

1183012

Set out on pages

1-2

(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 August 2022.

Responsibilities and  
basis of report

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 (other than that disclosed below \*) 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:

8 June 2023

Name:

James Moreno

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

FCCA

Address:

39 Leigh Road, Cobham, Surrey KT11 2LF



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.