WOMENS PLAYHOUSE TRUST

England & Wales · Charity number 286384

Details

Other names	WOMEN'S PLAYHOUSE PROJECT LIMITED, THE WAPPING PROJECT, WPT
Status	Registered
Legal form	Charitable company
Company number	01693212
Registered	1983-02-16
Register	View on the Charity Commission register

Contact

Address	82 St. John Street London EC1M 4JN
Phone	07736467266
Email	info@thewappingproject.org
Website	www.thewappingproject.org

Activities

Objects: TO PROMOTE MAINTAIN IMPROVE AND ADVANCE EDUCATION AND TO FOSTER APPRECIATION OF THE ARTS IN THE THEATRE AND OTHER ASSOCIATED AUDIO VISUAL ARTS

Activities: To promote, maintain, improve and advance education and to foster appreciation of the Arts in the theatre and other associated audio, visual and mechanical arts.

Classification

- **How:** Makes Grants To Individuals, Makes Grants To Organisations, Provides Buildings/facilities/open Space
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Downloaded from opencharities.uk/ew/286384

Geography

- Bahrain
- Canada
- Denmark
- Finland
- Germany
- Northern Ireland
- Oman
- Scotland
- United Arab Emirates
- United States
- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£118,515	£215,001	-	-
2024-03-31	£39,584	£199,026	-	-
2023-03-31	£27,556	£225,107	-	-
2022-03-31	£149,794	£197,128	-	-
2021-03-31	£63,520	£86,444	-	-

Trustees

Name	Role	Appointed
Marta Zofia Michalowska	Chair	2015-02-02
CAROLINE GRIMSHAW		2007-02-01
Joshua Wright		2016-05-06

Downloaded from opencharities.uk/ew/286384

WOMENS PLAYHOUSE TRUST

England & Wales - Charity number 286384

Accounts

Charity registration number 286384

Company registration number 01693212 (England and Wales)

WOMENS PLAYHOUSE TRUST

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

WOMENS PLAYHOUSE TRUST

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Ms C Grimshaw Ms M Michalowska Mr J Wright
Charity number	286384
Company number	01693212
Registered office	82 St John Street London EC1M 4JN
Independent examiner	Beavis Morgan LLP Accountants, Business and Tax Advisers 82 St John Street London EC1M 4JN
Bankers	Metro Bank One Southampton Row Metro Bank London WC1B 5HA
Solicitors	Batchelors Solicitors Warwick House 65-66 Queen Street London EC4R 1RB
Company website	www.thewappingproject.org

WOMENS PLAYHOUSE TRUST

CONTENTS

	Page
Trustees' report	1 - 17
Independent examiner's report	18
Statement of financial activities	19
Balance sheet	20
Notes to the accounts	21 - 30

WOMENS PLAYHOUSE TRUST

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

The Trustees present their annual report and financial statements for the year ended 31 March 2025.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charitable company's governing document, the Companies Act 2006 and “Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)” (effective 1 January 2019).

Objectives and activities

The objectives for which the company as established are: "To promote, maintain, improve and advance education and to foster appreciation of the Arts in the theatre and other associated audio, visual and mechanical arts."

The policies adopted in the furtherance of these objects are: "To provide a context in which to enhance and develop the work of contemporary visual artists, choreographers, composers, writers, poets, photographers, film and video makers, fashion designers, curators and architects."

The Trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the Fund should undertake. The main activities undertaken by the charity are: commissioning and production of new works in visual arts, film, performance, music and literature; organising international residencies; mentoring artists; curating and presenting exhibitions, screenings and discussions.

Recent activities include: WAYFARING STRANGER by Andrea Luka Zimmerman, feature-length artist film, with premiere at the International Film Festival Rotterdam 2024; RESONANCE FINLAND 2023, programme of production residencies and mentoring supported by Kone Foundation; THE ETERNAL NIGHT by Coco Fusco, feature artist documentary, co-commissioned in partnership with Sharjah Art Foundation for Sharjah Biennial 15, 2023, and recently exhibited at KW Institute in Berlin; MAKING HER MARK by Mairéad McClean, artist film, acquired by the Arts Council of Ireland for their permanent collection in 2022; RESONANCE OMAN 2019-20, programme of production residencies and mentoring of early career artists, in partnership with Stal Gallery, Muscat, supported by the British Council through the UK-Gulf Exhibition Programme; THE EARTH AND HER CROWNS, 2020, by Laura Cannell, a site-responsive experimental music commission.

It is through such activities, that the Charity aims to imbibe an appreciation for the Arts for the general public, while at the same time providing opportunities for artists to produce and present their works, and crucially develop and push forward their careers.

Review of the activities undertaken by the Charity to further its charitable purposes for the public benefit

The Trustees believe that they have complied with the duty in section 17 of the Charities Act 2011 to have due regard to public benefit guidance published by the Charity Commission.

Achievements and performance

Overview

A significant proportion of our time and resources in 2024-25 was dedicated to Sonics & Scenics: festival of sound arts and artist moving image conceived and developed in partnership with the Museum of Modern Art Warsaw and with funding support from the British Council Poland. The programme was part of the UK-Poland Season 2025. This was a large-scale project including seven new commissions – six in sound arts and one in artist film – by artists working in Poland and the UK. The commissioned artists were Aleksandra Słyż, Barbara Kinga Majewska, Chu-Li Shewring, Mairéad McClean, Nikki Sheth, Teoniki Rożynek, and Una Lee. The work on the new commissions spanned the year 2024-25 and 2025-26, with most developed and in production in the early months of 2025 towards their launch during the festival that took place from 26 June to 21 September 2025.

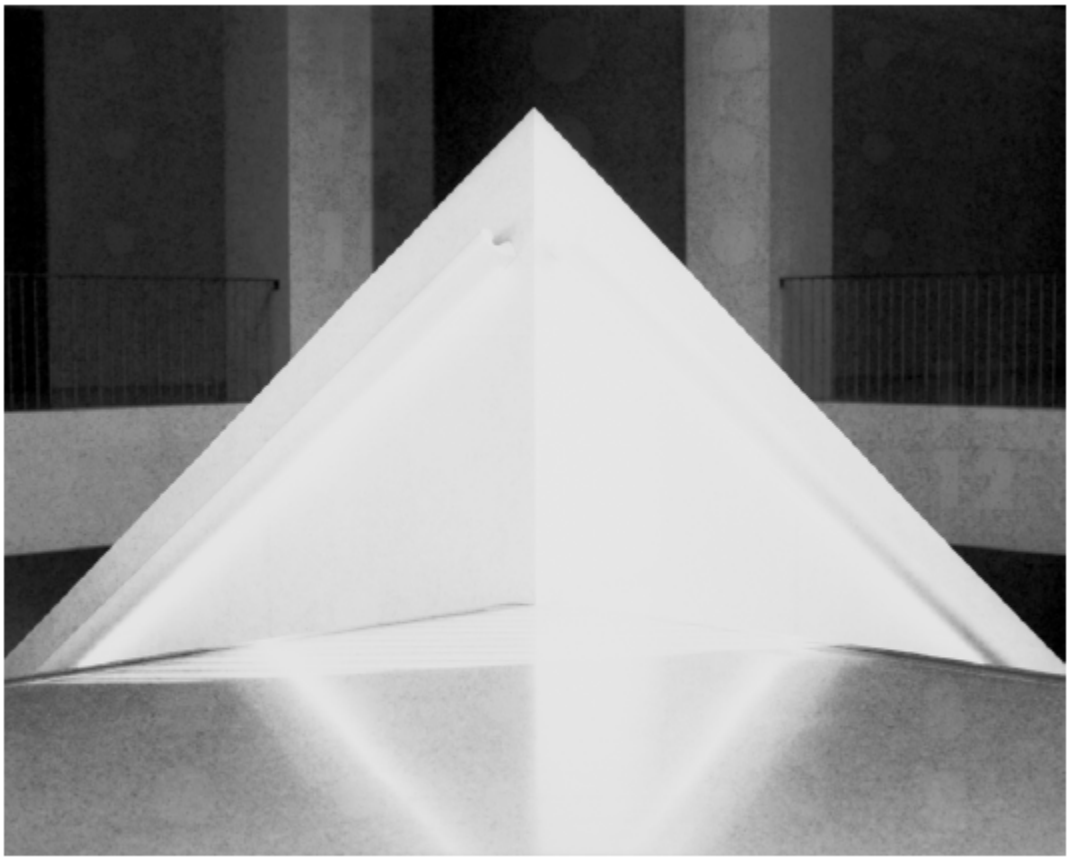
The other major project of 2024-25 was The Water that Asked for a Fish by Bahrani artist Mariam Alnoaimi, which we co-commissioned in partnership with Sharjah Art Foundation. The project was selected for Anhar: Culture and Climate Platform, and we were awarded funding from Art Jameel and the British Council. This new audiovisual installation was filmed in Bahrain in May 2024 and premiered at Sharjah Biennial 16, with an exhibition from 6 February to 15 June 2025. The Water that Asked for a Fish was our third collaborative project in partnership with Sharjah Art Foundation.

In November 2024, Marta Michalowska, the artistic director of Women's Playhouse Trust, together with the artist Elina Brotherus travelled to Oman for Raneen Festival in Muttrah, the historic area of Muscat. The festival, curated by UK-based David Drake, presented a body of works by Elina we commissioned in 2019, which were produced during Resonance: Oman 2019-20. The festival also included collaborative works by Rawan AlMahrouqi and Elina Brotherus made during Resonance Oman, as well as new works by Ruqaiya Mazar, who participated in both Resonance: Oman and the subsequent Resonance: Finland 2023, and by Khadija Al Maamari, who took part in Resonance: Finland. In addition, the trip to Raneen provided an unanticipated opportunity for Elina Brotherus and Marta Michalowska to produce new bodies of work in photography within the landscapes of Oman. These works were subsequently presented at Kronenboden Berlin from 25 January to 23 February 2025 as part of A Beauty Odyssey exhibition featuring also a new film work under the same title by Finnish artist Rosaliina Paavilainen who participated in Resonance: Finland 2023.

Following its premiere at the International Film Festival Rotterdam in January 2024, the feature length artist film Wayfaring Stranger by Andrea Luka Zimmerman had a series of special preview screenings, including: an event with one of the performers in the film, Eileen Myles, at Cinema Galeries, Brussels, Belgium, 23 April 2024; Thamesmead Texas, travelling cinema, London, 4 May 2024; screening and discussion at Global Gender: Pasts, Presents, Futures, Gender in Film and Fiction, international conference, University of Oxford, 26 June 2024; screening at Batalha Centro De Cinema, Porto, Portugal, 11 July 2024; screening and Q&A at Close Up Cinema, London, 6 September 2024; presentation by SFU's Vancity Office of Community Engagement and Reel Causes, Djavad Mowafaghian Cinema, Vancouver, Canada, 1 November 2024. The film had its UK premiere at British Film Institute on 7 December 2024, as part of National Film Theatre, Experimenta in focus: Andrea Luka Zimmerman (7-13 December 2024), coinciding with the release of a Blu-ray compilation of feature films by the artist published by Second Run DVD. The compilation includes Erase and Forget, supported by Women's Playhouse Trust. The release features also two music videos with songs from Wayfaring Stranger – the title song performed by Fern Maddie and 'Gelem Gelem' performed by Balamuc.

PROJECTS

Sonics & Scenics
festival of sound arts and artist moving image



New Building of the Museum of Modern Art Warsaw, January 2025, analogue photograph on sound recording film.
©Marta Michalowska

Throughout 2024-25 we have been working in close partnership with the Museum of Modern Art in Warsaw towards the festival Sonics & Scenics (developed under the working title Fragments) that took place from 26 June to 21 September 2025, with programmes of public events, including live performances, screenings and discussion, during the opening and closing weekends.

As part of the festival, we commissioned six artists from across Poland and the UK to make new sound works in response to the new building of the Museum of Modern Art in Warsaw, designed by Thomas Phifer and Partners, which opened to public in October 2024. The commissioned artists were Aleksandra Słyż, Barbara Kinga Majewska, Chu-Li Shewring, Nikki Sheth, Teoniki Rożynek, and Una Lee. The commissioning programme of the festival included also a suite of short films by Bath-based Irish artist and filmmaker Mairéad McClean, drawing on the silent footage from the Polish Archive of Home Films held within the Museum.



Curator Jagna Lewandowska and artist Chu-Li Shewring during site visit to the Museum of Modern Art Warsaw, November 2024. ©Thomas Zanon-Larcher

Working towards the festival included a series of visits to Warsaw for curatorial meetings as well as site visits with artists commissioned to produce new works. Marta Michalowska and Thomas Zanon-Larcher of Women's Playhouse Trust worked closely with curators, Jagna Lewandowska and Sebastian Cichocki, and the producer, Anna Litwińska, of the Museum of Modern Art in Warsaw. Most of the works in sound arts went into production in the early months of 2025, following scoping visits and a period of development. The commissioned artists experimented with new formats of presenting sound works within a museum context, working with audio-guide as a platform for artworks as well as developing new works for non-gallery spaces.

Barbara Kinga Majewska and Una Lee created paths for the museum's audio-guide taking listeners on sonic journeys through concrete and imaginary staircases and passageways. Nikki Sheth brought the soundscapes of the iconic summer house of the architects Oskar and Zofia Hansen in Szumin into the foyer of the museum through an immersive eight-channel sound installation composed of nocturnal field recordings, while Aleksandra Słyż rattled the new concrete of the building with scores for the venerable synthesisers of the Polish Radio Experimental Studio (Studio Eksperymentalne Polskiego Radia, SEPR). Her production residency within the Musuem of Modern Art in Warsaw, which holds the historic equipment and is in the process of recreating SEPR's studio with its building, was possible through the support of the Polish Radio and the close collaboration with curator Paweł Nowożycki and analogue equipment specialist Michał Roguszewski. Chu-Li Shewring infested the tower leading to the cinema with screeching and buzzing of a chorus of human and insect voices humming in harmony and dissonance. Teoniki Rożynek composed a new music album weaving together field recordings from the Museum's underbelly with scraps of sound junk and sonic waste she has been collecting over the years. And Mairéad McClean's new films are an act of listening to the archival images capturing fragments of ordinary lives in Poland in the post war era: seaside holidays, family visits, playgrounds, goodbyes in car parks, shared meals and gestures of affection. Mairead completed four films until the end of September 2025, and at the time of writing this report, the final of the five films is in postproduction due to be completed towards the end of November 2025.



Artist Una Lee during site visit to the Museum of Modern Art Warsaw, January 2025. ©Thomas Zanon-Larcher

To celebrate the opening of the festival, we curated and produced a four-day programme of live events including discussions, live concerts, screenings and listening sessions that took place from 26 to 29 June 2025. Within the auditorium, Gascia Ouzounian, Associate Professor of Music at the University of Oxford and Fellow and Tutor in Music at Lady Margaret Hall, Oxford, hosted a series of Kitchen Conversations with sound artists, offering an insight into the creative processes behind the making of the new works. Within the cinema, artists, filmmakers and sound designers, including Andrea Luka Zimmerman, Mairéad McClean, Larissa Sansour & Søren Lind, Chu-Li Shewring & Adam Gutch, and Katarzyna Szczerba shared their recent films. Each evening of the public programme concluded with a live music performance, including the inaugural Thursday celebration presented in collaboration with Ephemera Festival. The line-up included Antonina Nowacka with an ensemble, Barbara Kinga Majewska, Karolina Kobielusz (aka Hermeneia), Teoniki Rożynek with Martyna Chojnacka, and Una Lee together with a group of singers from the Warsaw-based SIRENS Chamber Choir.

The festival concluded with a finissage, 20-21 September 2025, featuring a talk and performance by Jennifer Walshe focusing on AI in the arts, a launch of the music album titled Center of Gravity by Teoniki Rożynek, composed and produced for the festival, and a live performance of a new composition by Aleksandra Słyż created for and with the historic equipment of the Polish Radio Experimental Studio.



Marta Michalowska, artistic director of Women's Playhouse Trust, and curators Sebastian Cichocki and Jagna Lewandowska during site visit to the Museum of Modern Art Warsaw, November 2024. ©Thomas Zanon-Larcher

Sonics & Scenics was a partnership between The Wapping Project (Women's Playhouse Trust) and the Museum of Modern Art Warsaw, and forms part of the UK/Poland Season 2025, supported by the British Council.

The Water that Asked for a Fish
audiovisual installation by Mariam M. Alnoaimi



Artist Mariam Alnoaimi, cinematographer Ling Lee and fisherman Abbas Alshajjar during the production of The Water that Asked for a Fish in May 2024. ©Marta Michalowska

The Wapping Project (Women's Playhouse Trust), in partnership with Sharjah Art Foundation, has commissioned Bahraini artist Mariam M. Alnoaimi to produce a new work, focusing on the relationship with bodies of water within one's environment. The project was selected for Anhar: Culture and Climate Platform, and we were awarded funding from Art Jameel and the British Council. This new artist film was filmed in Bahrain in May 2024 and premiered at Sharjah Biennial 16, with an exhibition from 6 February to 15 June 2025. The Water that Asked for a Fish was our third collaborative project in partnership with Sharjah Art Foundation.

The Water that Asked for a Fish looks at bodies of water as living entities rather than objects within an environment. The recognition of water bodies as living beings is already embodied within stories and daily interactions in many local communities. Indigenous knowledge is inherently entwined with the natural environment and embedded within the practices and language of its community. Bodies of water – seas, lakes, springs, aquifers – can be seen as a medium of politics and poetics through which stories are told, and narratives are unravelled into multiple layers of geography, ecology and collective memory. They are in constant change; their movement – the shift from presence to absence, or vice versa – can be a result of natural phenomena such as tides, storms and seasons, or human interventions: island building, land reclamation, creation of reservoirs, climate change.

The political border of Bahrain's archipelago includes within it more water than land. Although this boundary has been relatively stable, the water bodies within it have been constantly changing. Climate change, rising sea levels, and rapid urban development, including land reclamation, have been reshaping its geographies of water.



Artist Mariam Alnoaimi and Thomas Zanon-Larcher, director/curator of Women's Playhouse Trust, during the production of The Water that Asked for a Fish in May 2024. ©Marta Michalowska

The Water that Asked for a Fish is an audiovisual installation drawing on the artist's extensive research within Bahrain, including discussions with fishermen, marine biologists, artists and community members. The central piece within the installation is a 25-minute-long artist film weaving together traditional and invented rituals to consider relationships with bodies of water within the Gulf region – both contemporary and historical – and the underlining preciousness and fragility of these living entities that sustain human and more-than-human life as well as culture, economy, social bonds and belonging. The project looks to inspire local communities and the wider public to take a slower look and observe bodies of water within their local environments and reflect on their meaning in their lives and their local, national, regional and global ecological significance.

Following an extensive period of research and development, the production of the project took place in Bahrain between 20 and 31 May 2024 and involved a close collaboration with local fishermen Abbas AlShajjar and Adel Al Samaheeji in Karbabad. To reenact the traditional rituals, we worked with a group of artists and art workers, including Bahraini photographer Ghada Khunji.

The project was filmed at the following locations across Bahrain, with permissions facilitated by Bahrain Authority for Culture and Authorities and the Bahrain National Museum: Nurana Islands, Sitra Island, Muharraq Island, Al Garum Islands, Nabih Saleh Island, Karbabad, and Malkiya Beach.



Cinematographer Ling Lee and performer Shouq AlAlawi during the production of The Water that Asked for a Fish in May 2024. ©Thomas Zanon-Larcher

The next stage of the making of The Water that Asked for the Fish was image and sound postproduction that took place in the UK. Throughout August and September 2024, the footage and sound recordings made in Bahrain were edited to create an audiovisual work. During the early stages of this process, the decision was made to make a single screen artist film. The Water that Asked for the Fish was edited by Ling Lee in close collaboration with the artist Mariam M. Alnoaimi and in regular contact with the producers of the project Marta Michalowska and Thomas Zanon-Larcher as well as the curator working on the presentation of the work at Sharjah Biennial 16, Amal Khalaf.

Following the picture edit, the project was handed over to Tom Drew, who created both the sound design and the musical score. The musical soundtrack includes elements of traditional Fijiri music – vocal music sung by the pearl divers in the Gulf region.

The final stage of postproduction was an online edit and colour grading. Hannah McParlin worked on the online edit, and finally The Water that Asked for the Fish was graded by Jason R Moffat in his London studio in November 2024.

The Water that Asked for a Fish premiered at Sharjah Biennial 16: to carry. The biennial opened on 6 February 2025 and continued until 15 June 2025. The exhibition within the biennial was curated by Amal Khalaf. The artist film was exhibited together with a piece The Red Book by Adel Al-Samaheeji featuring an interview with fisherman Adel Al-Samaheeji and his red book where he had recorded wind conditions in Bahrain over a period of a year. This material was filmed by Ling Lee during the production of the project in May 2024 and edited by the artist herself. In addition, the installation included a sculptural piece titled An Archival Witness, 2025.

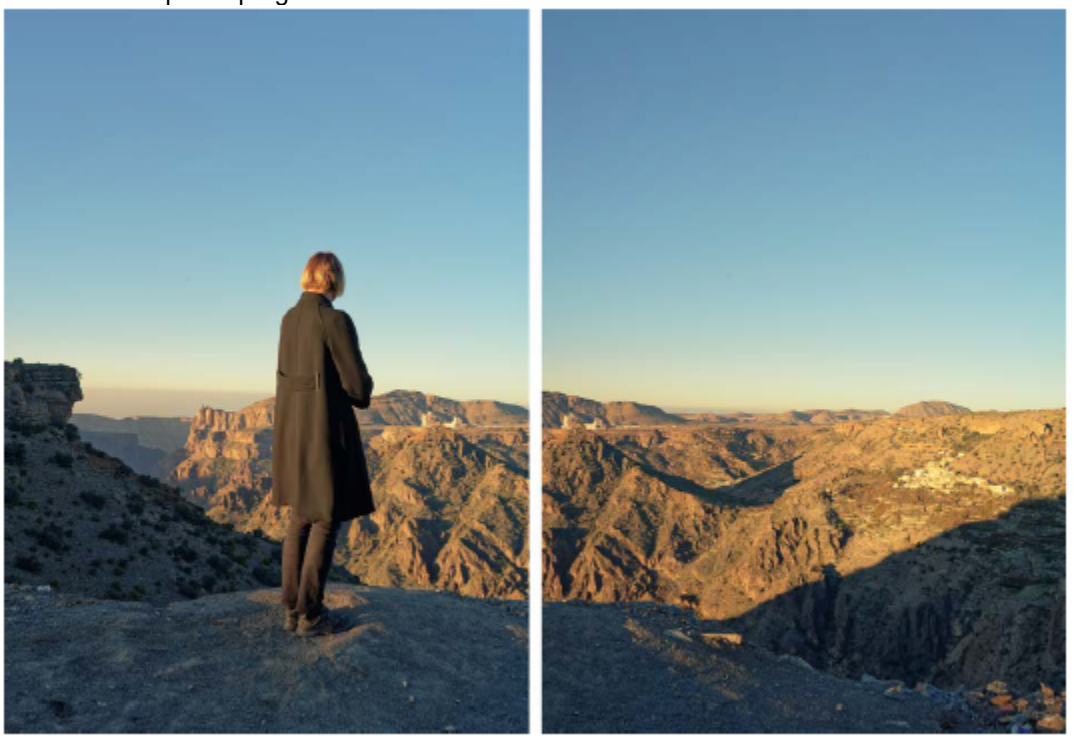
On 19 April 2025, within the programme April Acts of the Biennial, Mariam together with her longstanding collaborator Abbas AlShajjar were in dialogue, exchanging notes about their ongoing study of Bahrain's coastal transformation.





The Water that Asked for a Fish, installation view at Sharjah Biennial 16, Bait Obaid Al Shamsi, Sharjah, 2025. ©Shanavas Jamaludd

Raneen Festival, Muttrah, Oman
exhibition and public programme



Sunrise Diptych, 2019, two colour photographs by Elina Brotherus ©Elina Brotherus

In November 2024, Marta Michalowska, the artistic director of Women's Playhouse Trust, together with Elina Brotherus travelled to Oman on an invitation from the Sultanate of Oman's Ministry of Culture, Sports and Youth for Raneen Festival in Muttrah, the historic area of Muscat. The festival took place from 21 to 30 November 2024 and was curated by David Drake, an independent curator, writer and producer, former Director of Ffotogallery, the national development agency for photography and lens-based media in Wales. Raneen was the first arts festival presented in the Sultanate of Oman. The programme included exhibitions, installations, and performances across three venues in Muttrah, offering attendees a multifaceted cultural experience. The organisers invited twenty artists to participate, including seven international, as well as eight solo musicians. Raneen represented a significant milestone in Oman's cultural landscape, providing a platform for both local and international artists to engage with the country's heritage through contemporary art. The festival aimed to revitalise historical sites in Muttrah, infusing them with new life through visual arts and music.

Elina Brotherus was one of the key international artists invited to present her works produced in Oman five years earlier during Resonance: Oman 2019-20, an eight-month programme of production, mentoring and exchange developed by The Wapping Project (Women's Playhouse Trust) in partnership with Stal Gallery, Muscat, Oman, and supported by the British Council through the UKGulf Exhibition Programme. During Resonance: Oman 2019-20, Elina mentored and worked with four early career Omani artists – Rawan AlMahrouqi, Safa Baluchi, Ruqaiya Mazar, and Riham Noor Al Zadjali. Following the first edition of Resonance in Oman, we organised Resonance: Finland 2023, supported by Kone Foundation, where Elina together with Finnish artist and filmmaker Maija Blåfield mentored and worked with eight artists based in Oman and Finland – Hertta Kiiski (Finland), Kawthar Al Harthi (Oman), Khadija Al Maamari (Oman), Lada Suomenrinne (Sápmi), Paola Fernanda Guzmán Figueroa (Colombia, Finland), Rosaliina Paavilainen (Finland), Ruqaiya Mazar (Baluchistan, Oman), and Safa Baluchi (Baluchistan, Oman).

Raneen Festival included an exhibition of collaborative works by Rawan AlMahrouqi and Elina Brotherus made during Resonance Oman, as well as new works by Ruqaiya Mazar, who participated in both Resonance: Oman and Resonance: Finland, and by Khadija Al Maamari, who participated in Resonance: Finland. We were proud to see how the early career artists who participated in the Resonance production and development programmes have progressed in their artistic practices and careers.

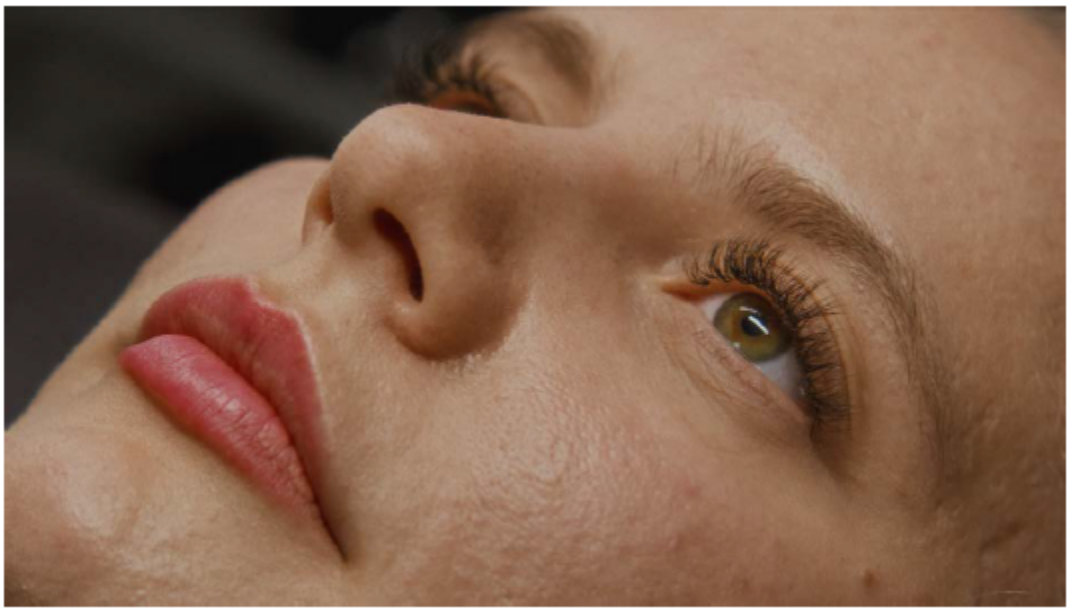


Rawan AlMahrouqi and Elina Brotherus within the exhibition of *Three Scarf Pieces (Disguise Yourself As Another Person)*, by Rawan AlMahrouqi and Elina Brotherus at Ranee. ©Marta Michalowska

On Sunday 24 November 2025, as part of Raneen Festival's public programme, Marta Michalowska chaired a conversation with Elina Brotherus, Rawan AlMahrouqi and Ruqaiya Mazar, reflecting on the Resonance programmes and discussing how artistic careers are shaped by mentors and supporters encountered in the early stages of one's creative journeys.

The festival also provided an unanticipated opportunity for Elina Brotherus and Marta Michalowska to produce new bodies of work in photography within landscapes of Oman. These works were subsequently presented at Kronenboden Berlin from 25 January to 23 February 2025 as part of A Beauty Odyssey exhibition featuring also a new film work under the same title by Finnish artist Rosaliina Paavilainen who participated in Resonance: Finland 2023.

A Beauty Odyssey at Kronenboden Berlin
exhibition



A Beauty Odyssey by Rosaliina Paavilainen, 2024, film still ©Rosaliina Paavilainen

A Beauty Odyssey was presented at Kronenboden Berlin from 25 January to 23 February 2025, bringing together works in photography and film by Elina Brotherus, Marta Michalowska and Rosaliina Paavilainen.

The exhibition included two bodies of work by Elina and Marta made during their recent trip to Oman for Raneen Festival, where they had photographed and performed in each other's images set within monumental mountainous landscapes both awe-inspiring and troubling, alien and familiar, unmoved yet shaped by human cultures ancient and contemporary.

While Rosaliina presented her simultaneously playful and unsettling short film that lent the exhibition its title – *A Beauty Odyssey*. Completed in 2024, the film looks at the brutality of beauty rituals violently shaping the body of the protagonist, performed by the artist, to freeze in time her youthful appearance.

Rosaliina participated in Resonance: Finland 2023, and the mentoring programme of the residency provided her with ideas towards editing and structuring her film *A Beauty Odyssey*.

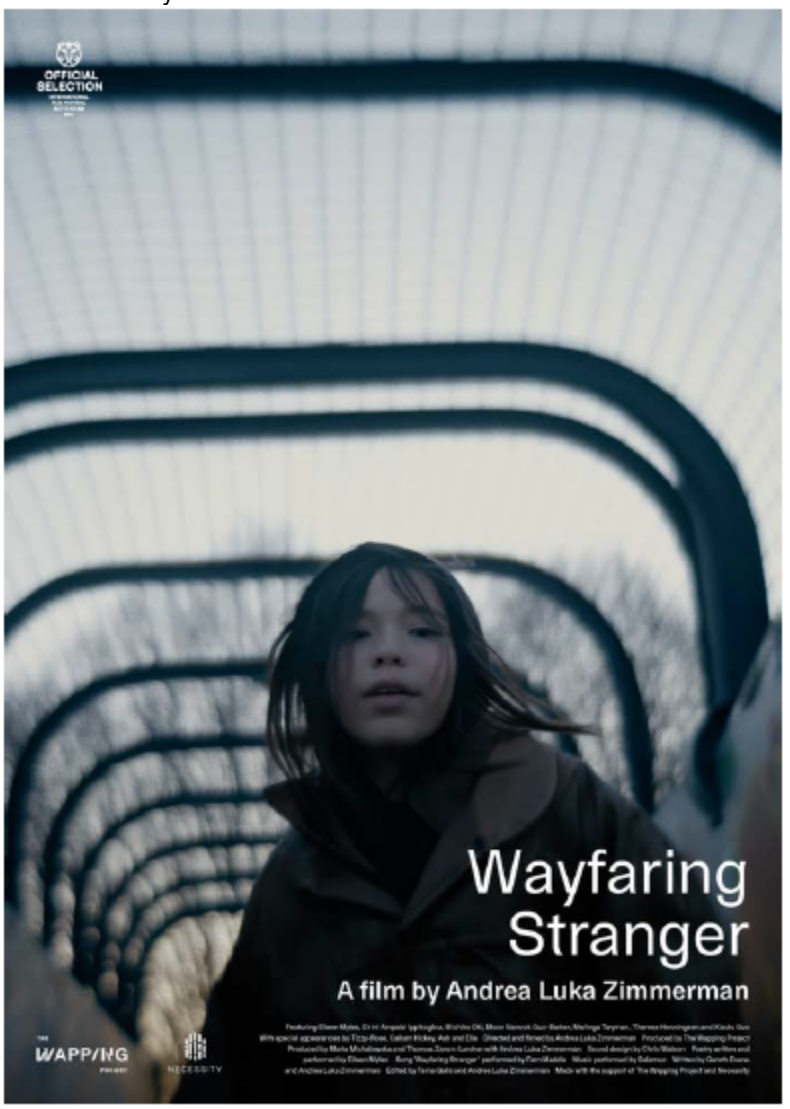


Ladies Beach by Elina Brothers, 2024, colour photograph. ©Elina Brotherus



Variations for Rocks and Water: Two Women in a Wadi, chest-deep [self-portrait with Elina Brotherus] by Marta Michalowska, 2024, b&w photograph on sound recording film. ©Marta Michalowska

Wayfaring Stranger
screenings of feature film by Andrea Luka Zimmerman



Poster for *Wayfaring Stanger* by Andrea Luka Zimmerman, 2024, designed by Atelier Dyakova

Following its premiere at the International Film Festival Rotterdam in January 2024, the feature length artist film Wayfaring Stranger by Andrea Luka Zimmerman had a series of special preview screenings, including:

- 23 April 2024: an event with one of the performers in the film, Eileen Myles, at Cinema Galeries, Brussels, Belgium;
- 4 May 2024: Thamesmead Texas, travelling cinema, London;
- 26 June 2024: screening and discussion at Global Gender: Pasts, Presents, Futures, Gender in Film and Fiction, international conference, University of Oxford;
- 11 July 2024: screening at Batalha Centro De Cinema, Porto, Portugal,;
- 6 September 2024: screening and Q&A at Close Up Cinema, London;

- 1 November 2024: presentation by SFU's Vancity Office of Community Engagement and Reel Causes, Djavad Mowafaghian Cinema, Vancouver, Canada;
- 8 January 2025: screening as part of Backronym Films at Genesis Cinema, London;
- 18 January – 9 February 2025: five screenings as part of the retriaspective of Andrea Luka Zimmerman's retrospective at Cinema Nova, Brussels, Belgium;

The film had its UK premiere at British Film Institute on 7 December 2024, as part of National Film Theatre, Experimenta in focus: Andrea Luka Zimmerman (7-13 December 2024), coinciding with the release of a Blu-ray compilation of feature films by the artist published by Second Run DVD. The compilation includes Erase and Forget, supported by Women's Playhouse Trust. The release features also two music videos with songs from Wayfaring Stranger – the title song performed by Fern Maddie and 'Gelem Gelem' performed by Balamuc.

Outline of activities for 2025-26 and beyond

In the year 2025-26, our focus has been on the delivery of the Sonics & Scenics Festival, including the completion of the series of the new commissions, the opening weekend programme and the finissage. This is the largest project in scale and scope we produced in the past decade. Writing this report in November 2025, following the conclusion of the festival, we can say that this was a very successful programme with seven new bodies of work produced, some experimenting with a new platform for sound arts, a museum audio-guide, reaching wide audiences for both the live events and the installed works, and enabling new connections and exchange between the participating artists. We are aware of new collaborations being discussed between some of the participating artists who met during Sonics & Scenics in June 2025. Having been very well received by both the audience and the staff of the Museum of Modern Art in Warsaw, we are also discussing possibilities for the next edition of the programme with further commissioning opportunities.

Currently, we are in the process of producing a series of podcast based on the recordings of a series of talks – Kitchen Conversations: Warsaw – hosted by Gascia Ouzounian during the opening weekend of Sonics & Scenics in June 2025. The podcast will be released via our and the Musuem of Modern Art's platforms in December 2025 or January 2026.

In December 2025, Mairéad McClean will complete the final film in the series *Pamięć oddechu / Breath Memory – Cineland Zoom 20 seconds* – commissioned by The Wapping Project (Women's Playhouse Trust) in partnership with the Museum of Modern Art in Warsaw for the Sonics & Scenics festival. And another of Mairéad's new films – *Golden Delicious* – will be screened at the Swedenborg Film Festival in London on Monday 8 December. We anticipate further screenings of all the films in the series *Pamięć oddechu / Breath Memory* throughout the year 2025-26.

The exhibition of *The Water that Asked for a Fish* by Bahrani artist Mariam Alnoaimi at Sharjah Biennial 16: *to carry* continued into 2025-26. The biennial concluded on 15 June 2025. Throughout the over four-month-long exhibition, the audio-visual installation was seen by many thousands of visitors. The biennial was attended by 555,800 visitors. And we anticipate for *The Water that Asked for a Fish* to have further exhibitions in the future.

The feature film *Wayfaring Stanger* by Andrea Luka Zimmerman continues to have special screenings ahead of the cinema release currently being planned. On 25 May 2025, the film was screened at The Dream that Kicks in Oslo, Norway. In September 2025, Wayfaring Stanger toured in the north of England with The Wayfaring Cinema Collective, presenting four outdoor screenings in rural areas, including at Dodgson Wood farm in the Lake District where part of the film was shot in May 2022. And on 19 October 2025, the film was presented at the Hackney Picturehouse as part of Photo Month 2025, followed by a Q&A with Andrea hosted by Tom Hunter. We anticipate further screenings throughout 2025-26 and beyond.

Our intention is to continue discussions with both existing partners as well as recent connections with an aim to develop new projects, programmes and commissions for the second half of the year 2025-26 and beyond.

Financial review

During the year the charity received incoming resources totalling £118,515 (2024: £39,584) including £57,108 (2024: £10,000) of restricted funds and expended resources totalling £215,001 (2024: £199,026), including £60,530 (2024: £25,824) expended from restricted funds. At the balance sheet date the charity held unrestricted funds of £998,242 (2024: £1,105,493) and restricted funds of £19,454 (2024: £8.689).

The trustees have assessed the major risks to which the charity is exposed, and are satisfied that systems are in place to mitigate exposure to the major risks.

Structure, governance and management

The charity is a company limited by guarantee and was incorporated on 21st January 1983.

Women's Playhouse Trust has two wholly owned subsidiaries, one of which is dormant. The companies have a Deed of Covenant with WPT.

Wapping Limited was incorporated to exploit the commercial aspects of the Wapping Hydraulic Power Station, which partly funded the charity's activities. Since the sale of the Power Station, Wapping Limited had acquired a property in Berlin for international residencies for artists from all disciplines.

Women's Playhouse Trust recruits for new trustees in two instances either when it identifies a skill shortage on the board or a current trustee resigns and needs to be replaced. In both instances, the skills and expertise that the potential trustee can bring to the board are paramount. WPT looks for new trustees through personal recommendations and word of mouth. They are appointed through nomination by existing trustees.

None of the Trustees have any beneficial interest in the company. All of the Trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The Trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Ms C Grimshaw
Ms M Michalowska
Mr J Wright

The Trustees' report was approved by the Board of Trustees.

Ms M Michalowska
Trustee
Dated: 4 December 2025

WOMENS PLAYHOUSE TRUST

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF WOMENS PLAYHOUSE TRUST

I report to the trustees (who are also Directors for the purpose of company law) on my examination of the financial statements of Women's Playhouse Trust ('the charitable company') for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Balance Sheet and related notes.

This report is made solely to the charity's trustees, as a body, in accordance with section 145 of the Charities Act 2011. My work has been undertaken so that I might state to the charity's trustees those matters I am required to state to them in this report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for my work, for this report, or for the opinions I have formed.

Responsibilities and basis of report

As the trustees of charitable company you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the financial statements of the charitable company are not required to be audited under Part 16 of the Act and are eligible for independent examination, I report in respect of my examination of the charitable company's financial statements carried out under section 145 of the Charities Act 2011 ('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 2011 Act.

As permitted by Direction 2, issued by the Charity commission the firm for which I work has provided the company with bookkeeping services during the year ended 31 March 2025. As a consequence I have followed the requirement of the FRC's Ethical Standard when undertaking this assignment.

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the financial statements. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently I express no opinion as to whether the financial statements present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

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 giving me cause to believe that in any material respect:

1 accounting records were not kept in respect of the charitable company as required by section 386 of the 2006 Act; or

2 the financial statements do not accord with those records; or

3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act 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; or

4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.

Matthew Burge FCA
for and on behalf of Beavis Morgan LLP
Chartered Accountants

5 December 2025

82 St John Street
London
EC2M 4JN

WOMENS PLAYHOUSE TRUST

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted funds £	Restricted funds £	Total 2025 £	Total 2024 £
Income from:					
Donations & Grants	**3**	7,024	57,108	64,132	10,000
Charitable activities	**4**	54,383	-	54,383	29,584
Total income		61,407	57,108	118,515	39,584
Expenditure on:					
Raising funds	**5**	13,483	-	13,483	13,483
Charitable activities	**6**	140,988	60,530	201,518	185,543
Total resources expended		154,471	60,530	215,001	199,026
Net outgoing resources before transfers		(93,064)	(3,422)	(96,486)	(159,442)
Gross transfers between funds		(14,187)	14,187	-	-
Net (expenditure)/income for the year/ Net movement in funds		(107,251)	10,765	(96,486)	(159,442)
Fund balances at 1 April 2024		1,105,493	8,689	1,114,182	1,273,624
Fund balances at 31 March 2025		998,242	19,454	1,017,696	1,114,182

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure is derived from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

WOMENS PLAYHOUSE TRUST

BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	2025 £	2024 £	2024 £
Fixed assets					
Intangible assets	**9**		1,576		2,206
Tangible assets	**10**		3,099		4,979
Investments	**11**		1,399,477		1,399,477
			1,404,152		1,406,662
Current assets					
Debtors	**12**	4,165		2,966	
Cash at bank and in hand		735,912		839,634	
		740,077		842,600	
Creditors: amounts falling due within one year	**13**	(1,126,533)		(1,135,080)	
Net current liabilities			(386,456)		(292,480)
Total assets less current liabilities			1,017,696		1,114,182
The funds of the charitable company					
Restricted income funds	**14**		19,454		8,689
Unrestricted funds			998,242		1,105,493
			1,017,696		1,114,182

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2025.

The Trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 4 December 2025

Ms M Michalowska
Trustee

Company registration number 01693212 (England and Wales)

1 Accounting policies

Charity information

Womens Playhouse Trust is a private company limited by guarantee incorporated in England and Wales. The registered office is 82 St John Street, London, EC1M 4JN.

1.1 Accounting convention

The financial statements of the charitable company, which is a public benefit entity under FRS102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019), Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland', and the Companies Act 2006.

The financial statements are prepared in sterling, which is the functional currency of the charitable company. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

1.4 Incoming resources

Income is recognised when the charitable company is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charitable company has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Resources expended

All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to particular activities they have been allocated on a basis consistent with the use of the resources.

Support costs are those costs incurred directly in support of expenditure on the objects of the Charity. Governance costs are those incurred in connection with the administration of the Charity and compliance with constitutional and statutory requirements.

1 Accounting policies **(Continued)**

1.6 Intangible fixed assets other than goodwill

Intangible assets acquired separately from a business are recognised at cost and are subsequently measured at cost less accumulated amortisation and accumulated impairment losses.

Amortisation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Website cost	20% on cost

1.7 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures and fittings	25% reducing balance
Computer equipment	33.33% on cost

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.8 Fixed asset investments

Investments in subsidiaries are measured at cost less provision for impairment.

A subsidiary is an entity controlled by the charitable company. Control is the power to govern the financial and operating policies of the entity so as to obtain benefits from its activities.

1.9 Impairment of fixed assets

At each reporting end date, the charitable company reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

Recoverable amount is the higher of fair value less costs to sell and value in use. In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset for which the estimates of future cash flows have not been adjusted.

If the recoverable amount of an asset is estimated to be less than its carrying amount, the carrying amount of the asset is reduced to its recoverable amount. An impairment loss is recognised immediately in income/(expenditure) for the year, unless the relevant asset is carried at a revalued amount, in which case the impairment loss is treated as a revaluation decrease.

Recognised impairment losses are reversed if, and only if, the reasons for the impairment loss have ceased to apply. Where an impairment loss subsequently reverses, the carrying amount of the asset is increased to the revised estimate of its recoverable amount, but so that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset in prior years. A reversal of an impairment loss is recognised immediately, unless the relevant asset is carried in at a revalued amount, in which case the reversal of the impairment loss is treated as a revaluation increase.

1 Accounting policies **(Continued)**

1.10 Cash and cash equivalents

Cash and cash equivalents include cash in hand, and deposits held at call with banks.

1.11 Financial instruments

The charitable company has elected to apply the provisions of Section 11 'Basic Financial Instruments' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charitable company's balance sheet when the charitable company becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and amounts payable to group undertakings, are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

2 Critical accounting estimates and judgements

In the application of the charitable company's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods. Such estimates include the depreciation policies on tangible fixed assets.

3 Income from donations and legacies

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Grants	7,024	57,108	64,132	-	10,000	10,000

4 Income from charitable activities

	2025 £	2024 £
Donations	1,368	1,700
Incoming resources from charitable activities	53,015	28,172
	54,383	29,584

5 Raising funds

	2025 £	2024 £
Fundraising		
Staff costs	13,483	13,483
	13,483	13,483

6 Charitable activities

	2025 £	2024 £
Commissions, exhibitions and public programming	72,781	53,453
Staff costs	100,736	94,539
Depreciation	2,510	2,769
Charitable support costs	15,918	23,756
	191,945	174,517
Governance costs (see below)	9,573	11,026
	201,518	185,543

6 Charitable activities **(Continued)**

Governance costs		
Legal and professional fees	35	35
Accountancy fees	9,538	10,991
	9,573	11,026
Analysis by fund		
Unrestricted funds	140,988	159,719
Restricted funds	60,530	25,824
	201,518	185,543

7 Trustees

During the year, Marta Michalowska was remunerated £62,056 (2024: £58,950) through payroll for the running and management of the charitable activities of the company.

No other trustees have received any benefits in kind or reimbursements of expenses during the year.

8 Employees

The average monthly number of employees during the year was:

	2025 Number	2024 Number
	2	2

Employment costs	2025 £	2024 £
Wages and salaries	114,219	108,022

The number of employees whose annual remuneration was more than £60,000 is as follows:

	2025 Number	2024 Number
£60,000 - £70,000	1	-

9 Intangible fixed assets

	Website cost
	£
Cost	
At 1 April 2024 and 31 March 2025	3,152
Amortisation and impairment	
At 1 April 2024	946
Amortisation charged for the year	630
At 31 March 2025	1,576
Carrying amount	
At 31 March 2025	1,576
At 31 March 2024	2,206

10 Tangible fixed assets

	Fixtures and fittings	Computer equipment	Total
	£	£	£
Cost			
At 1 April 2024	16,077	3,205	19,282
At 31 March 2025	16,077	3,205	19,282
Depreciation and impairment			
At 1 April 2024	12,828	1,475	14,303
Depreciation charged in the year	812	1,068	1,880
At 31 March 2025	13,640	2,543	16,183
Carrying amount			
At 31 March 2025	2,437	662	3,099
At 31 March 2024	3,249	1,730	4,979

11 Fixed asset investments

	Other investments
Cost or valuation	
At 1 April 2024 & 31 March 2025	1,399,477
Carrying amount	
At 31 March 2025	1,399,477
At 31 March 2024	1,399,477

Other investments comprise:	Notes	2025 £	2024 £
Investments in subsidiaries	18	1,399,477	1,399,477

12 Debtors

Amounts falling due within one year:	2025 £	2024 £
Other debtors	3,750	2,260
Prepayments and accrued income	415	706
	4,165	2,966

13 Creditors: amounts falling due within one year

	2025 £	2024 £
Other taxation and social security	2,790	2,591
Trade creditors	116	1,815
Amounts owed to fellow group undertakings	1,116,426	1,123,407
Other creditors	2,201	2,267
Accruals and deferred income	5,000	5,000
	1,126,533	1,135,080

14 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2024	Incoming resources	Resources expended	Transfers	At 31 March 2025
	£	£	£	£	£
'UK - Poland Season 2025'	8,689	20,000	(13,040)	-	15,649
'Resonance Finland'	-	-	(666)	666	-
RANEEN 2024	-	7,708	(3,903)	-	3,805
The Water that Asked for a Fish	-	29,400	(42,921)	13,521	-
	8,689	57,108	(60,530)	14,187	19,454

Previous year:	At 1 April 2023	Incoming resources	Resources expended	Transfers	At 31 March 2024
	£	£	£	£	£
'UK - Poland Season 2025'	2,317	10,000	(3,628)	-	8,689
'Resonance Finland'	13,692	-	(22,196)	8,504	-
	16,009	10,000	(25,824)	8,504	8,689

The following work was carried out by the charity with restricted funds during the year:

UK-Poland Season 2025 - a collaborative programme of new commissions and presentations of works across artist film and sound arts, developed in partnership with the Museum of Modern Art in Warsaw and supported by the British Council Poland.

Resonance Finland - a programme of mentoring and production including a two-week residency at Saari Residence in Finland for 10 artists from Finland and Oman. The programme is supported by the Kone Foundation, Finland.

RANEEN 2024 - artistic services towards the artwork titled Elina Brotherus Oman Series, and the participation in the event RANEEN.

The Water that Asked for a Fish - a participatory programme and audio-visual installation, looking at bodies of water as living entities rather than objects within an environment. In January 2024, we partnered with Sharjah Art Foundation to co-commission the project towards Sharjah Biennial 16, opening in February 2025, and applied to Anhar.

15 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2024	Incoming resources	Resources expended	Transfers	At 31 March 2025
	£	£	£	£	£
General funds	1,105,493	61,407	(154,471)	(14,187)	998,242

Previous year:	At 1 April 2023	Incoming resources	Resources expended	Transfers	At 31 March 2024
	£	£	£	£	£
General funds	1,257,615	29,584	(173,202)	(8,504)	1,105,493

16 Analysis of net assets between funds

	Unrestricted funds 2025	Restricted funds 2025	Total 2025
	£	£	£
At 31 March 2025:			
Intangible fixed assets	1,576	-	1,576
Tangible assets	3,099	-	3,099
Investments	1,399,477	-	1,399,477
Current assets/(liabilities)	(405,910)	19,454	(386,456)
	998,242	19,454	1,017,696

	Unrestricted funds 2024	Restricted funds 2024	Total 2024
	£	£	£
At 31 March 2024:			
Intangible fixed assets	2,206	-	2,206
Tangible assets	4,979	-	4,979
Investments	1,399,477	-	1,399,477
Current assets/(liabilities)	(301,169)	8,689	(292,480)
	1,105,493	8,689	1,114,182

17 Related party transactions

17 Related party transactions **(Continued)**

At the balance sheet date, the charitable company owed £1,116,426 (2024: £1,123,407) to Wapping Limited, a wholly owned subsidiary of Womens Playhouse Trust.

At the balance sheet date, the charitable company was owed £337,114 (2024: £337,114) from Wapping Restaurants Limited, a wholly owned subsidiary of Womens Playhouse Trust.

The company has taken advantage of the exemption available in Section 33.1A of FRS 102 whereby it has not disclosed transactions with any wholly owned subsidiary undertakings within the group.

18 Subsidiaries

These financial statements are separate charitable company financial statements for Womens Playhouse Trust.

Details of the charitable company's subsidiaries at 31 March 2025 are as follows:

Name of undertaking and country of incorporation or residency		Nature of business	Class of shareholding	% Held Direct	Indirect
Wapping Limited	82 St. John Street, London, EC1M4JN	Investment property rental	Ordinary	100.00	-
Wapping Restaurants Limited	82 St. John Street, London, EC1M4JN	Dormant	Ordinary	100.00	-

The aggregate capital and reserves and the result for the year of subsidiaries excluded from consolidation was as follows:

Name of undertaking	Profit/(Loss)	Capital and Reserves
	£	£
Wapping Limited	(9,338)	1,551,589
Wapping Restaurants Limited		339,498

19 **Analysis of changes in net funds**

	At 1 April 2024	Cash flows	At 31 March 2025
	£	£	£
Cash at bank and in hand	839,634	(103,722)	735,912
	839,634	(103,722)	735,912

WOMENS PLAYHOUSE TRUST

England & Wales - Charity number 286384

Accounts

Charity registration number 286384

Company registration number 01693212 (England and Wales)

WOMENS PLAYHOUSE TRUST

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

WOMENS PLAYHOUSE TRUST

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Ms C Grimshaw Ms M Michalowska Mr J Wright
Charity number	286384
Company number	01693212
Registered office	82 St John Street London EC1M 4JN
Independent examiner	Beavis Morgan LLP Accountants, Business and Tax Advisers 82 St John Street London EC1M 4JN
Bankers	Metro Bank One Southampton Row Metro Bank London WC1B 5HA
Solicitors	Batchelors Solicitors Warwick House 65-66 Queen Street London EC4R 1RB
Company website	www.thewappingproject.org

WOMENS PLAYHOUSE TRUST

CONTENTS

	Page
Trustees' report	1 - 19
Independent examiner's report	20
Statement of financial activities	21
Balance sheet	22
Notes to the accounts	23 - 32

WOMENS PLAYHOUSE TRUST

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

The Trustees present their annual report and financial statements for the year ended 31 March 2024.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charitable company's governing document, the Companies Act 2006 and “Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)” (effective 1 January 2019).

Objectives and activities

The objectives for which the company as established are: "To promote, maintain, improve and advance education and to foster appreciation of the Arts in the theatre and other associated audio, visual and mechanical arts."

The policies adopted in the furtherance of these objects are: "To provide a context in which to enhance and develop the work of contemporary visual artists, choreographers, composers, writers, poets, photographers, film and video makers, fashion designers, curators and architects."

The Trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the Fund should undertake. The main activities undertaken by the charity are: commissioning and production of new works in visual arts, film, performance, music and literature; organising international residencies; mentoring artists; curating and presenting exhibitions, screenings and discussions.

Recent activities include: WAYFARING STRANGER by Andrea Luka Zimmerman, feature-length artist film, with premiere at the International Film Festival Rotterdam 2024; RESONANCE FINLAND 2023, programme of production residencies and mentoring supported by Kone Foundation; THE ETERNAL NIGHT by Coco Fusco, feature artist documentary, co-commissioned in partnership with Sharjah Art Foundation for Sharjah Biennial 15, 2023, and recently exhibited at KW Institute in Berlin; MAKING HER MARK by Mairéad McClean, artist film, acquired by the Arts Council of Ireland for their permanent collection in 2022; RESONANCE OMAN 2019-20, programme of production residencies and mentoring of early career artists, in partnership with Stal Gallery, Muscat, supported by the British Council through the UK-Gulf Exhibition Programme; THE EARTH AND HER CROWNS, 2020, by Laura Cannell, a site-responsive experimental music commission.

It is through such activities, that the Charity aims to imbibe an appreciation for the Arts for the general public, while at the same time providing opportunities for artists to produce and present their works, and crucially develop and push forward their careers.

Review of the activities undertaken by the Charity to further its charitable purposes for the public benefit

The Trustees believe that they have complied with the duty in section 17 of the Charities Act 2011 to have due regard to public benefit guidance published by the Charity Commission.

Achievements and performance

Overview

The year 2023-24 marked the end of a decade since Women's Playhouse Trust entered its 'nomadic' phase ungrounded from the Wapping Hydraulic Power Station that defined our commissioning for the previous twenty years. Our current work focuses on enabling the making of new works and developing national and international partnerships. We produce artistic creations with those we commission, and these projects are often long term, starting from an idea, through the process of development and production, to the completion of a work for exhibition or other forms of presentation. This process is usually highly involved and demanding, and at times challenging, but undoubtedly rewarding when we see pieces from across different media, forms and approaches ushered into the world and engaging with audiences. Over the past year, we have supported artists at slightly earlier stages of their careers then before. We feel that the support and mentoring of artists developing their practices and voices can have greater impact on their careers in the long term.

The Resonance programme has become our key project focusing on supporting earlier career artists through production of new works within a setting of a residency shared with more established and experienced peers. In June 2023, we delivered the second edition of the programme, this time in Finland and with funding and in-kind support from Kone Foundation. The programme was also larger in scale. We invited two artists/mentors – Elina Brotherus and Maija Blåfield – and selected eight participating artists: four living and working in Oman and four living and working in Finland. Following the residency, some of the pieces by Elina Brotherus produced during the Resonance programme were exhibited at Schloss Moyland in Germany during her exhibition titled Potato Planting – Transformations (16 September 2023 – 25 February 2024).

Throughout the year 2023-24, we continued the development of The Water that Asked for a Fish by Mariam Alnoaimi, an early career artist, living and working in Bahrain. This is the first time we commissioned an artist at such an early stage of their career to develop and produce a new body of work. In January 2024, we partnered with Sharjah Art Foundation to co-commission the project towards Sharjah Biennial 16, opening in February 2025, and applied to Anhar: Culture and Climate Platform, presented by Art Jameel, UAE, and British Council, UK, for funding towards the production. We have been successful with our application and finalised the contract with Art Jameel and British Council in September 2024.

Alongside supporting early career artists, we continued working with established artists, supporting the production of ambitious pieces for exhibitions and presentations within prestigious international institutions and programmes. In winter 2023-24, we completed the postproduction of Wayfaring Stanger by Andrea Luka Zimmerman, and this new feature-length artist film premiered at the International Film Festival Rotterdam in January 2024. The film received very positive response from both the audience and critics. Marc van de Klashorst, International Cinephile Society, wrote: 'Wayfaring Stranger is a mesmerizing yet haunting journey through our relationship with ourselves and the world we live in.' While The Eternal Night by Coco Fusco, co-commissioned in partnership with the Sharjah Art Foundation, continued its presentation at the Sharjah Biennial 15: Thinking Historically in the Present until 11 June 2023. Following the Biennial, the film formed part of Coco Fusco's extensive retrospective Tomorrow, I Will Become an Island at KW Institute for Contemporary Art, Berlin, from 14 September 2023 until 7 January 2024.

Last year, we have also embarked on a new collaborative project, which includes a series of new commissions. Following the British Council supported scoping trip to Poland in April 2023, we developed a new programme in partnership with the Museum of Modern Art Warsaw for the UK-Poland Season 2025. The programme under the working title Fragments focuses on activating the public spaces within the MSN's new building due to open in October 2024. Fragments is envisaged to take place in the summer of 2025 and combine new commissions in sound arts, interventions, installations, ephemeral performative works, conversations, broadcast, and a festival of artist film and moving image presenting a programme of current and recent works by artists residing in the UK alongside pieces from the museum's collection and by artists working in Poland.

PROJECTS

Resonance: Finland 2023
Mentoring and production programme



Resonance: Finland 2023 brought together ten artists on a two-week residency dedicated to experimentation and production at the Kone Foundation's Saari Residence near Turku in Finland. The artists worked with external prompts to make a new work or a 'sketch' for a new work each day. The prompts were generated through a game of darts with three boards and a set of words assigned to the scores on each of them. These chance-determined words defined the parameters for each assignment across three categories: form or theme, place or stage, time or dimension. For some of the artists, the prompts led to the creation of complete pieces, while for others they were an opportunity to experiment and play with new ways of working.

> **Artists / mentors:** – Elina Brotherus and Maija Blåfield
> **Artists / participants:** Kawthar Al Harthi (Oman), Khadija Al Maamari (Oman), Safa Baluchi (Baluchistan, Oman), Paola Fernanda Guzmán Figueroa (Colombia, Finland), Hertta Kiiski (Finland), Ruqaiya Mazar (Baluchistan, Oman), Rosaliina Paavilainen (Finland), Lada Suomenrinne (Sápmi)

The artists came from very different backgrounds, cultures and landscapes, yet there were ideas and themes shared between them. Questions around identity resonate across many of the works developed during the programme. Perhaps the quiet rural landscape of south-western Finland during the summer – when the sun sets only briefly and when darkness never falls – invited the exploration of one's place within the structures defining parameters of belonging or exclusion, openness or constraint, blending in or standing out, staying or going. Or perhaps while selecting the artists to join the programme we unwittingly had brought together a group that shared concerns around the relationship of humans and their surroundings – land, climate, culture, proximity and distance – and its past, its present and its future.


TASCAN







Resonance: Finland 2023 was possible thanks to the generous support and funding from the Kone Foundation, including the provision of accommodation and workspaces for the artists at the Saari Residence near Turku in Finland. The programme was also supported by the Stal Gallery, Muscat, Oman.

Potato Planting – Transformations
Exhibition at Museum Schloss Moyland
16 September 2023 – 25 February 2024



Image: Elina Brotherus, Two Hats, 2023, colour photograph

Some of the works Elina Brotherus produced during Resonance: Finland 2023 formed part of her exhibition at Museum Schloss Moyland near Düsseldorf in Germany.

In her recent bodies of work, Elina has been reinterpreting scores for performance works, including Fluxus event scores. For the exhibition at the Museum Schloss Moyland, she also restaged Joseph Beuys‘s action *Kartoffelernte* (Potato Harvest), which originally took place in front of René Block’s gallery in Berlin in 1977. The legendary curator and gallerist, Block, collected and supported the work of both Beuys and Brotherus at the early stages of each of their careers.

Elina Brotherus works in photography and moving image. Her work has been alternating between autobiographical and art-historical approaches. Photographs dealing with the human figure and the landscape, the relation of the artist and the model, gave way to images on subjective experiences in her recent bodies of work Annunciation and Carpe Fucking Diem. In her current work she is revisiting Fluxus event scores and other written instructions for performance-oriented art of the 1950s-70s. Another ongoing interest is photographing in iconic houses by architects like Alvar Aalto, Hundertwasser and Michel Polak. Brotherus takes roles of various imagined characters, thus bringing a tranquil human presence to the spaces. Elina has been exhibiting widely since 1997 and her work is represented in major public collections including the Centre Pompidou, Paris, Moderna Museet, Stockholm, MAXXI, Rome, Fondacion ARCO, Madrid, Hasselblad Center, Gothenburg, Kiasma Museum of Contemporary Art, Helsinki, Musée de l’Elysée, Lausanne, and Museum Folkwang, Essen, to name a few.

The Water that Asked for a Fish
Commission development and production



Image: Artist Mariam Alnoaimi and cinematographer Ling Lee during the production of The Water that Asked for a Fish in May 2024 © Marta Michalowska

Throughout the year 2023-24, we continued the development of *The Water that Asked for a Fish* by Mariam Alnoaimi, an early career artist, living and working in Bahrain. In January 2024, we partnered with Sharjah Art Foundation to co-commission the project towards Sharjah Biennial 16, opening in February 2025, and applied to Anhar: Culture and Climate Platform presented by Art Jameel, UAE, and British Council, UK, for funding towards the production. We have been successful with our application and finalised the contract with Art Jameel and British Council in September 2024.

The Water that Asked for a Fish, a participatory programme and audio-visual installation, looks at bodies of water as living entities rather than objects within an environment. The recognition of water bodies as living beings is already embodied within stories and daily interactions in many local communities. Indigenous knowledge is inherently entwined with the natural environment and embedded within the practices and language of its community.

Bodies of water – seas, lakes, springs, aquifers – can be seen as a medium of politics and poetics through which stories are told and narratives are unravelled into multiple layers of geography, ecology and collective memory. They are in constant change; their movement – the shift from presence to absence, or vice versa – can be a result of natural phenomena such as tides, storms and seasons, or human interventions: island building, land reclamation, creation of reservoirs, climate change.

The political border of Bahrain’s archipelago Includes within it more water than land. Although this boundary has been relatively stable, the water bodies within it have been constantly changing. Climate change, rising sea levels, and rapid urban development, including land reclamation, have been reshaping its geographies of water.



Image: Production of The Water that Asked for a Fish in May 2024 © Marta Michalowska

Alnoaimi has invited a group of participants – fishermen, biologists, ecologists, writers and community members to respond to their local bodies of water within Bahrain daily over a period of time. The project weaves this factual information with stories and rituals embedded within the local culture in the Gulf region, including: the ritual of putting an eyeliner around an eye of a fish, wrapping its body with a white shroud, before returning it back to the sea as an offering; the tradition for a widowed woman to spend forty days of mourning in isolation from anything considered as a masculine entity, including objects that have masculine gender in Arabic language, after which she is guided to the sea to dip her body (the sea in Arabic has a masculine gender); the ritual of 'burning' the sea with palm leaves set alight by women who have pearl divers in their families as a revenge for their hardships.

The Water that Asked for a Fish considers relationships with bodies of water within the Gulf region – both contemporary and historical – and the underlining preciousness and fragility of these living entities that are complex and threatened ecosystems that sustain human and more-than-human life as well as culture, economy, traditions, social bonds and belonging. The project looks to inspire local communities and the wider public to take a slower look and observe bodies of water within their local environments and reflect on their meaning in their lives and their local, national, regional and global ecological significance.



Image: Cinematographer Ling Lee during the production of The Water that Asked for a Fish in May 2024 © Marta Michalowska

Mariam Alnoaimi is a Bahrain-based artist, working on the intersection of visual arts and urbanism. In her research-lead practice, she draws on her education in Urban Design – a Fulbright Scholar at the Master of Urban Design programme at the College of Architecture and Planning of the University of Colorado in Denver, 2017 – to contemplate relationships between people and their surroundings, and how they affect each other. Her installations, video pieces, photography, collages and participatory works examine questions around cartography, cognitive mapping, the built and natural environment, identity, memory and storytelling.

Alnoaimi's work has been exhibited at the Bahrain Fine Art Annual Exhibition since 2014, where she recently won Al-Dana Prize (2021). She has shown widely in Bahrain. Outside Bahrain her woks were included in: *Staple: what's on your plate?* exhibition at Hayy Jameel in Jeddah (2022); *The Wait* exhibition presented during the Venice Biennale in 2019; Video Art Forum, Dammam, Saudi Arabia (2018); and ArtBAB (Art Bahrain Across Borders) at Saatchi Gallery, London (2017).

The new project will draw on Alnoaimi's established methods of working and key interests in memory, storytelling, environmental justice, local communities and fragile environmental systems.

Wayfaring Stranger
Premiere at International Film Festival Rotterdam
January 2024



Image: Gareth Evans, Marta Michalowska, Andrea Luka Zimmerman and Eirini Ampatzi Ippikoglou at IRR Rotterdam

The feature length film *Wayfaring Stranger* by artist and activist Andrea Luka Zimmerman, commissioned and produced by The Wapping Project, premiered at the International Film Festival Rotterdam in January 2024 and received very positive responses from both the audience and critics.

Marc van de Klashorst, International Cinephile Society, wrote: '*Wayfaring Stranger* is a mesmerizing yet haunting journey through our relationship with ourselves and the world we live in.'

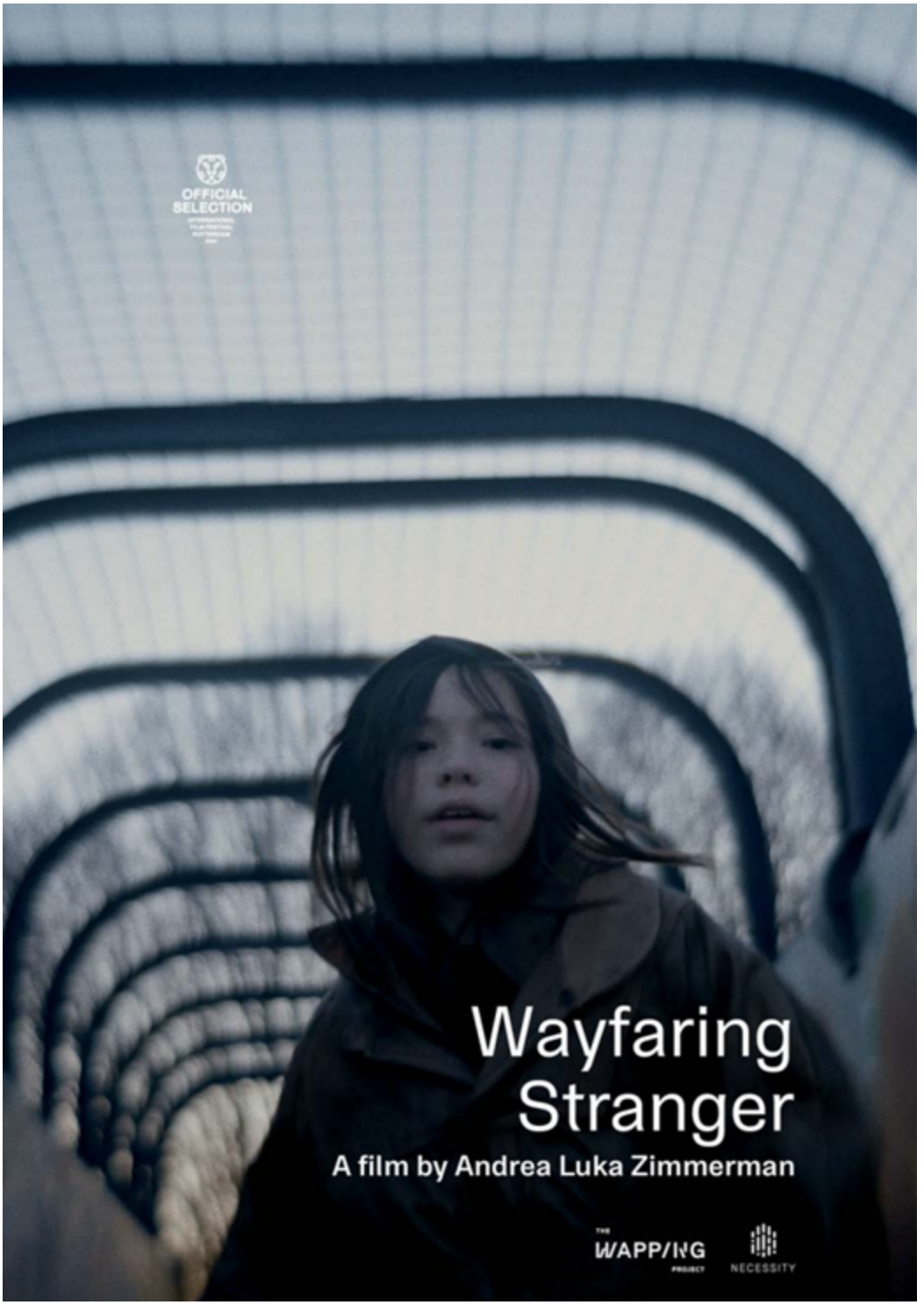
Wayfaring Stranger charts the life of an itinerant character, embodied by seven performers, across seven days, representing seven decades. Running from the city, through post-industrial edge lands and manicured enclaves, they find themselves in forests, farms, mountains and the shore. Along the way, they undergo a transformation, through the seasons and changing geography, both physically and emotionally, from youth to elderhood, and from a single, alienated being into an accepted element of the wider world. Each 'day' is a 'station' that signifies a turning point in a character's emotional development: from escape, through loss, grief and waywardness, to solidarity and co-existence.

Filmed in landscapes marked by centuries of ceaseless, often destructive, human interaction, *Wayfaring Stranger* asks what it takes to find a liveable life on one's own terms and without conflict with others and the environment.

With text written and performed by acclaimed writer and poet Eileen Myles, and sound design by multi-award-winning sound recordist Chris Watson.

The performers: Eileen Myles, Eirini Ampatzi Ippikoglou, Michiko Oki, Moon Nanook Guo-Barker, Mwiinga Twyman, Therese Henningsen, Xiaolu Guo.

With a special performance from Tizzy-Rose.



Written by Andrea Luka Zimmerman and Gareth Evans
Directed and filmed by Andrea Luka Zimmerman
Produced by Marta Michalowska and Thomas Zanon-Larcher
Co-Produced by Andrea Luka Zimmerman
Edited by Taina Galis and Andrea Luka Zimmerman
Sound design by Chris Watson
With music by Balamuc and Fern Maddie

Title song ‘Wayfaring Stranger’ performed by Fern Maddie



Image: Eileen Myles as Wayfaring Stranger, Wayfaring Stranger by Andrea Luka Zimmerman, film still

Andrea Luka Zimmerman is a Jarman Award-winning artist, filmmaker and cultural activist whose multi-layered practice calls for a profound reimagining of the relationship between people, place and ecology.

Andrea's films include: *Here for Life* (2019), produced by Artangel, which premiered in the Cineasti Del Presente International Competition of the Locarno Film Festival (winning a Special Mention); *Erase and Forget* (2017), which premiered at the Berlin International Film Festival (nominated for the Original Documentary Award); and *Estate, a Reverie* (2015), nominated for Best Newcomer Award at the Grierson Awards.

Andrea's works have been shown in exhibitions including *Art Class* at METAL and LUX, *Shelter in Place* at Estuary Festival, *Civil Rites* at the London Open, Whitechapel Gallery, Common Ground at Spike Island, Bristol and Real Estates at Peer Gallery. Andrea co-founded the cultural collectives Fugitive Images and Vision Machine.

The Eternal Night
Exhibition at Sharjah Biennial 15 and at KW Berlin



Image: The Eternal Night by Coco Fusco, film still, 2022. © Coco Fusco

The Eternal Night (La noche eterna) by Coco Fusco, co-commissioned in partnership with the Sharjah Art Foundation, premiered at the Sharjah Biennial 15: Thinking Historically in the Present from 7 February to 11 June 2023. Following the presentation at the Biennial, the new work formed part of Coco Fusco's extensive retrospective *Tomorrow, I Will Become an Island* at KW Institute for Contemporary Art, Berlin, from 14 September 2023 until 7 January 2024.

The Eternal Night, a feature-length artist film by Coco Fusco, tells the story of three Cuban young men that were condemned for their beliefs and their creations. It is about the power of the imagination to transcend circumstance.

The film is based on the true story of Cuban writer and former political prisoner Néstor Díaz de Villegas. In 1974, Díaz de Villegas was sentenced to six years in prison for writing a poem. He was eighteen years old and had already been branded as a political nonconformist. At the time, those Cubans who were considered too intellectual, too enamoured of American popular culture, too effeminate or too attached to their religious faith were marginalised and subject to incarceration and re-education.

The film begins when the poet arrives at the prison and meets a young Evangelical man from the countryside and an older actor who was accused of trying to assassinate Fidel Castro. The actor ushers them into the social world of the prison. To enliven the prisoners' evenings, he convinces the warden that screening films would be a more effective means of teaching inmates about the benefits of socialism and creates a cinema inside the prison.

Coco Fusco combines a dramatised version of Díaz de Villegas' prison experience with archival footage and print culture from the 1970s, as well as interviews with Díaz de Villegas and his friend, the actor and former political prisoner José Manuel Castiñeyra.



Image: The Eternal Night by Coco Fusco, film still, 2022. © Coco Fusco

Coco Fusco is an interdisciplinary artist and writer. She is a recipient of a 2021 American Academy of Arts and Letters Arts Award, a 2021 Latinx Artist Fellowship, a 2018 Rabkin Prize for Art Criticism, a 2016 Greenfield Prize, a 2014 Cintas Fellowship, a 2013 Guggenheim Fellowship, a 2013 Absolut Art Writing Award, a 2013 Fulbright Fellowship, a 2012 US Artists Fellowship and a 2003 Herb Alpert Award in the Arts. Fusco's performances and videos have been presented in the 56th Venice Biennale, Frieze Special Projects, Basel Unlimited, three Whitney Biennials (2022, 2008 and 1993), and several other international exhibitions. Her works are in the permanent collections of the Museum of Modern Art, The Art Institute of Chicago, The Whitney Museum, The Walker Art Center, the Centre Pompidou, the Imperial War Museum, and the Museum of Contemporary Art of Barcelona. She is represented by Alexander Gray Associates in New York.

Fusco is a Professor of Art at Cooper Union. Fusco is the author of *Dangerous Moves: Performance and Politics in Cuba* (2015). She is also the author of *English is Broken Here: Notes on Cultural Fusion in the Americas* (1995), *The Bodies that Were Not Ours and Other Writings* (2001), and *A Field Guide for Female Interrogators* (2008). She is the editor of *Corpus Delecti: Performance Art of the Americas* (1999) *and Only Skin Deep: Changing Visions of the American Self* (2003). She contributes regularly to The New York Review of Books and numerous art publications. Fusco received her BA in Semiotics from Brown University (1982), her MA in Modern Thought and Literature from Stanford University (1985) and her PhD in Art and Visual Culture from Middlesex University (2007).

Fragments (working title)
New programme in partnership with the Museum of Modern Art Warsaw
Supported by the British Council Poland
Part of UK-Poland Season 2025



Image: New building of the Museum of Modern Art Warsaw under construction, March 2024 © Marta Michalowska

The programme under the working title Fragments has been developed by The Wapping Project and the Museum of Modern Art (Museum Sztuki Nowoczesnej, MSN), Warsaw, in response to the British Council UK-Poland Season 2025, and focuses on activating the public spaces within the MSN's new building due to open in October 2024. Fragments is envisaged to take place in summer 2025 and combine interventions, installations, ephemeral performative works, conversations, broadcast, and a festival of artist film and moving image presenting a programme of current and recent works by artists residing in the UK alongside pieces from the museum's collection and by artists working in Poland. In line with our mission and the core method of working, the programme includes a series of new commissions of works within the medium of sound arts ranging in scale and scope from sound installations, through works for broadcast and temporary interventions in the infrastructure of the new building of the museum, to live performative works.

Fragments combines well-established formats of public programming such as screenings, conversations and discussions, live and for broadcast, alongside more experimental approaches interacting both with the building of the museum and the public entering this new landmark space in the heart of Warsaw. When planning the outline of the programme, we focused on the public spaces within the building.

We have drawn on the expertise of the teams of both institutions to create a programme that engages with contemporary themes and issues, and which has diversity and inclusion at its core. We aim to engage with the Kinoteka Museum, as well as the MSN's collection and archives. We are bringing our experience in commissioning and staging site-responsive works, drawing on programmes created for our former home, the Wapping Hydraulic Power Station, as well as Marta Michalowska's extensive knowledge of artist film and moving image, underpinned by the four years between 2014 and 2018 she spent running the Film London Jarman Award for mid-career artists working in moving image across the UK, where she co-curated a series of touring programmes including Moving Pictures (2015-17), an international programme presented by the British Council and Film London Artists' Moving Image Network.

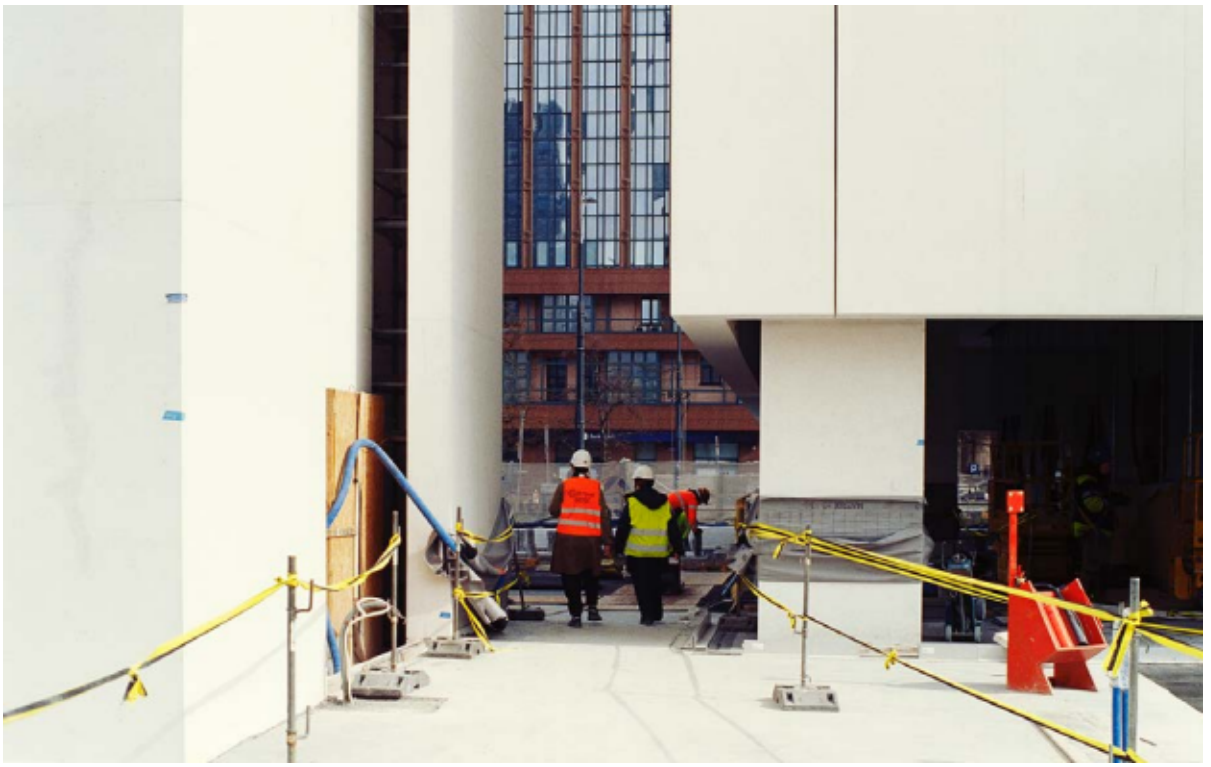


Image: Site visit at the new building of the Museum of Modern Art Warsaw under construction, March 2024 © Thomas Zanon-Larcher

The upcoming opening of the MSN's iconic building designed by the New York studio Thomas Phifer and Partners, currently under construction, provides a unique opportunity for experimentation with this new public space. The proposed programme particularly focuses on the ground floor of the building which will be accessible to all.

This programme is possible thanks to the grant from the British Council Poland.

Looking into the Future

Many of the programmes we initiate span multiple years. In the coming year, we look forward to continuing our work on the production of *The Water that Asked for a Fish* by Bahrani artist Mariam Alnoaimi towards the project's premiere exhibition at Sharjah Biennial 16: *to carry*. The exhibition featuring the new body of work co-commissioned by The Wapping Project and Sharjah Art Foundation will be curated by Amal Khalaf who worked closely with us during the postproduction of the audio-visual installation. Sharjah Biennial 16 runs from 6 February to 15 June 2025. We look forward to participating in the events during the opening week and the participatory programme presented by the commissioned artist during the biennial. Following the premiere of this new work in Sharjah, we will be seeking exhibition partnerships to present it to audiences beyond the Gulf.

Throughout 2024-25, we anticipate a series of special preview screenings of the feature length artist film *Wayfaring Stranger* by Andrea Luka Zimmerman ahead of a wider cinema release. The special previews programmed so far include: event with Eileen Myles at Cinema Galeries, Brussels, Belgium on 23 April 2024; Thamesmead Texas, travelling cinema, London, on 4 May 2024; screening and discussion at Global Gender: Pasts, Presents, Futures, Gender in Film and Fiction, international conference, University of Oxford, on 26 June 2024; screening at Batalha Centro De Cinema, Porto, Portugal, on 11 July 2024; screening and Q&A at Close Up Cinema, London, on 6 September 2024; presentation by SFU's Vancity Office of Community Engagement and Reel Causes, Djavad Mowafaghian Cinema, Vancouver, Canada, on 1 November 2024.

A significant proportion of our time and resources in 2024-25 will be dedicated to the programme under the working title *Fragments* conceived and developed in partnership with the Museum of Modern Art Warsaw and with funding from the British Council Poland. The programme will form part of the UK-Poland Season 2025. At the time of writing this report, we have already selected sound artists from the UK and Poland for the series of new commissions and/or participation in public programmes across performance and discussion (live and for broadcast). The selected artists include Chu-Li Shewring, Nikki Sheth, Una Lee, Elaine Mitchener, Antonina Nowacka, Barbara Kinga Majewska, Aleksandra Słyż, and Izabela Dłużyk. At present we are discussing the form of each artists's contributions ahead of drawing up contracts. We have also started discussions around the artists film festival programme. At present, we can mention that Mairead McClean and Andrea Luka Zimmerman will participate in the festival, both presenting their most recent works. We anticipate presenting *Wayfaring Stranger* by Andrea Luka Zimmerman as an outdoor screening (weather permitting). In addition, we invited Professor Gascia Ouzounian, Associate Professor of Music at the University of Oxford, to host a series of conversation with participating sound artists during the festival. We will be travelling to Warsaw for the opening of the Museum's new building on 25th October 2024 and to continue work on our collaboration with their team of curators.

Over the past year, we have been developing a possible partnership with Heritage Space, an independent art organisation situated in Hanoi, Vietnam, operating as a social enterprise. Their mission centres on active participation and facilitation of contemporary art advancement through residency programmes, international exchange, exhibitions, public programmes, and fostering multilateral collaborations and education endeavours in Southeast Asia and beyond. We had jointly applied for two funding opportunities at the British Council: International Collaboration Grants 2024 and Connections Through Culture Grants 2024. We have recently received a negative response to our application for the International Collaboration Grants 2024, but we are still awaiting the outcome of our application for the Connections Through Culture Grants 2024. We hope to be able to develop a collaborative project with Heritage Space in 2025.

We are also working towards organising the next edition of mentoring and production programme for early career artists Resonance. We would like the programme to take place in 2025 and we are considering presenting the programme in Poland.

Financial review

During the year the charity received incoming resources totalling £39,584 (2023: £27,556) including £10,000 (2023: £19,319) of restricted funds and expended resources totalling £199,026 (2023: £225,107), including £25,824 (2023: £8,430) expended from restricted funds. At the balance sheet date the charity held unrestricted funds of £1,105,493 (2023: £1,257,615) and restricted funds of £8,689 (2023: £16,009).

The trustees have assessed the major risks to which the charity is exposed, and are satisfied that systems are in place to mitigate exposure to the major risks.

Structure, governance and management

The charity is a company limited by guarantee and was incorporated on 21st January 1983.

Women's Playhouse Trust has two wholly owned subsidiaries, one of which is dormant. The companies have a Deed of Covenant with WPT.

Wapping Limited was incorporated to exploit the commercial aspects of the Wapping Hydraulic Power Station, which partly funded the charity's activities. Since the sale of the Power Station, Wapping Limited had acquired a property in Berlin for international residencies for artists from all disciplines.

Women's Playhouse Trust recruits for new trustees in two instances either when it identifies a skill shortage on the board or a current trustee resigns and needs to be replaced. In both instances, the skills and expertise that the potential trustee can bring to the board are paramount. WPT looks for new trustees through personal recommendations and word of mouth. They are appointed through nomination by existing trustees.

None of the Trustees have any beneficial interest in the company. All of the Trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The Trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Ms G Hicks	(Resigned 3 August 2023)
Ms C Grimshaw	
Ms M Michalowska	
Mr J Wright	

The Trustees' report was approved by the Board of Trustees.

Ms M Michalowska
Trustee
Dated: 4 November 2024

WOMENS PLAYHOUSE TRUST

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF WOMENS PLAYHOUSE TRUST

I report to the trustees (who are also Directors for the purpose of company law) on my examination of the financial statements of Women's Playhouse Trust ('the charitable company') for the year ended 31 March 2024 which comprise the Statement of Financial Activities, the Balance Sheet and related notes.

This report is made solely to the charity's trustees, as a body, in accordance with section 145 of the Charities Act 2011. My work has been undertaken so that I might state to the charity's trustees those matters I am required to state to them in this report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for my work, for this report, or for the opinions I have formed.

Responsibilities and basis of report

As the trustees of charitable company you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the financial statements of the charitable company are not required to be audited under Part 16 of the Act and are eligible for independent examination, I report in respect of my examination of the charitable company's financial statements carried out under section 145 of the Charities Act 2011 ('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 2011 Act.

As permitted by Direction 2, issued by the Charity commission the firm for which I work has provided the company with bookkeeping services during the year ended 31 March 2024. As a consequence I have followed the requirement of the FRC's Ethical Standard when undertaking this assignment.

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the financial statements. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently I express no opinion as to whether the financial statements present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

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 giving me cause to believe that in any material respect:

1 accounting records were not kept in respect of the charitable company as required by section 386 of the 2006 Act; or

2 the financial statements do not accord with those records; or

3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act 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; or

4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.

Matthew Burge FCA
for and on behalf of Beavis Morgan LLP
Chartered Accountants

5 November 2024

82 St John Street
London
EC2M 4JN

WOMENS PLAYHOUSE TRUST

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds £	Restricted funds £	Total 2024 £	Total 2023 £
Income from:					
Donations & Grants	**3**	-	10,000	10,000	19,319
Charitable activities	**4**	29,584	-	29,584	8,237
Total income		29,584	10,000	39,584	27,556
Expenditure on:					
Raising funds	**5**	13,483	-	13,483	13,483
Charitable activities	**6**	159,719	25,824	185,543	211,624
Total resources expended		173,202	25,824	199,026	225,107
Net outgoing resources before transfers		(143,618)	(15,824)	(159,442)	(197,551)
Gross transfers between funds		(8,504)	8,504	-	-
Net expenditure for the year/ Net movement in funds		(152,122)	(7,320)	(159,442)	(197,551)
Fund balances at 1 April 2023		1,257,615	16,009	1,273,624	1,471,175
Fund balances at 31 March 2024		1,105,493	8,689	1,114,182	1,273,624

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure is derived from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

WOMENS PLAYHOUSE TRUST

BALANCE SHEET

AS AT 31 MARCH 2024

	Notes	2024 £	2024 £	2023 £	2023 £
Fixed assets					
Intangible assets	**9**		2,206		2,748
Tangible assets	**10**		4,979		7,130
Investments	**11**		1,399,477		1,399,477
			1,406,662		1,409,355
Current assets					
Debtors	**12**	2,966		19,702	
Cash at bank and in hand		839,634		959,832	
		842,600		979,534	
Creditors: amounts falling due within one year	**13**	(1,135,080)		(1,115,265)	
Net current liabilities			(292,480)		(135,731)
Total assets less current liabilities			1,114,182		1,273,624
The funds of the charitable company					
Restricted income funds	**14**		8,689		16,009
Unrestricted funds			1,105,493		1,257,615
			1,114,182		1,273,624

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2024.

The Trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 4 November 2024

Ms M Michalowska
Trustee

Company registration number 01693212 (England and Wales)

1 Accounting policies

Charity information

Womens Playhouse Trust is a private company limited by guarantee incorporated in England and Wales. The registered office is 82 St John Street, London, EC1M 4JN.

1.1 Accounting convention

The financial statements of the charitable company, which is a public benefit entity under FRS102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019), Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland', and the Companies Act 2006.

The financial statements are prepared in sterling, which is the functional currency of the charitable company. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

1.4 Incoming resources

Income is recognised when the charitable company is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charitable company has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Resources expended

All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to particular activities they have been allocated on a basis consistent with the use of the resources.

Support costs are those costs incurred directly in support of expenditure on the objects of the Charity. Governance costs are those incurred in connection with the administration of the Charity and compliance with constitutional and statutory requirements.

1 Accounting policies **(Continued)**

1.6 Intangible fixed assets other than goodwill

Intangible assets acquired separately from a business are recognised at cost and are subsequently measured at cost less accumulated amortisation and accumulated impairment losses.

Amortisation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Website cost	20% on cost

1.7 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures and fittings	25% reducing balance
Computer equipment	33.33% on cost

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.8 Fixed asset investments

Investments in subsidiaries are measured at cost less provision for impairment.

A subsidiary is an entity controlled by the charitable company. Control is the power to govern the financial and operating policies of the entity so as to obtain benefits from its activities.

1.9 Impairment of fixed assets

At each reporting end date, the charitable company reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

Recoverable amount is the higher of fair value less costs to sell and value in use. In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset for which the estimates of future cash flows have not been adjusted.

If the recoverable amount of an asset is estimated to be less than its carrying amount, the carrying amount of the asset is reduced to its recoverable amount. An impairment loss is recognised immediately in income/(expenditure) for the year, unless the relevant asset is carried at a revalued amount, in which case the impairment loss is treated as a revaluation decrease.

Recognised impairment losses are reversed if, and only if, the reasons for the impairment loss have ceased to apply. Where an impairment loss subsequently reverses, the carrying amount of the asset is increased to the revised estimate of its recoverable amount, but so that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset in prior years. A reversal of an impairment loss is recognised immediately, unless the relevant asset is carried in at a revalued amount, in which case the reversal of the impairment loss is treated as a revaluation increase.

1 Accounting policies **(Continued)**

1.10 Cash and cash equivalents

Cash and cash equivalents include cash in hand, and deposits held at call with banks.

1.11 Financial instruments

The charitable company has elected to apply the provisions of Section 11 'Basic Financial Instruments' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charitable company's balance sheet when the charitable company becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and amounts payable to group undertakings, are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

2 Critical accounting estimates and judgements

In the application of the charitable company's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods. Such estimates include the depreciation policies on tangible fixed assets.

3 Grants

	Total 2024	Total 2023
	£	£
Grants	10,000	19,319

4 Income from charitable activities

	2024	2023
	£	£
Donations	1,412	1,700
Incoming resources from charitable activities	28,172	3,010
Sales of produced art works	-	3,527
	29,584	8,237

5 Raising funds

	2024	2023
	£	£
Fundraising		
Staff costs	13,483	13,483
	13,483	13,483

6 Charitable activities

	2024	2023
	£	£
Commissions, exhibitions and public programming	53,453	90,686
Staff costs	94,539	70,191
Depreciation	2,769	2,179
Charitable support costs	23,756	38,530
	174,517	201,586
Governance costs (see below)	11,026	10,038
	185,543	211,624

6 Charitable activities **(Continued)**

Governance costs		
Legal and professional fees	74	738
Accountancy fees	10,952	9,300
	11,026	10,038
Analysis by fund		
Unrestricted funds	159,719	203,194
Restricted funds	25,824	8,430
	185,543	211,624

7 Trustees

During the year, Marta Michalowska was remunerated £58,950 (2023: £41,388) through payroll for the running and management of the charitable activities of the company.

No other trustees have received any benefits in kind or reimbursements of expenses during the year.

8 Employees

Number of employees

The average monthly number of employees during the year was:

	2024 Number	2023 Number
	2	2

Employment costs	**2024 £**	**2023 £**
Wages and salaries	108,022	83,674

There were no employees whose annual remuneration was £60,000 or more.

9 Intangible fixed assets

	Website cost
	£
Cost	
At 1 April 2023	3,076
Additions - separately acquired	76
At 31 March 2024	3,152
Amortisation and impairment	
At 1 April 2023	328
Amortisation charged for the year	618
At 31 March 2024	946
Carrying amount	
At 31 March 2024	2,206
At 31 March 2023	2,748

10 Tangible fixed assets

	Fixtures and fittings	Computer equipment	Total
	£	£	£
Cost			
At 1 April 2023	16,077	3,205	19,282
At 31 March 2024	16,077	3,205	19,282
Depreciation and impairment			
At 1 April 2023	11,745	407	12,152
Depreciation charged in the year	1,083	1,068	2,151
At 31 March 2024	12,828	1,475	14,303
Carrying amount			
At 31 March 2024	3,249	1,730	4,979
At 31 March 2023	4,332	2,798	7,130

11 Fixed asset investments

	Other investments
Cost or valuation	
At 1 April 2023 & 31 March 2024	1,399,477
Carrying amount	
At 31 March 2024	1,399,477
At 31 March 2023	1,399,477

Other investments comprise:	Notes	2024 £	2023 £
Investments in subsidiaries	19	1,399,477	1,399,477

12 Debtors

Amounts falling due within one year:	2024 £	2023 £
Trade debtors	-	16,738
Other debtors	2,260	2,258
Prepayments and accrued income	706	706
	2,966	19,702

13 Creditors: amounts falling due within one year

	2024 £	2023 £
Other taxation and social security	2,591	-
Trade creditors	1,815	2,507
Amounts owed to fellow group undertakings	1,123,407	1,104,991
Other creditors	2,267	2,267
Accruals and deferred income	5,000	5,500
	1,135,080	1,115,265

14 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2023	Incoming resources	Resources expended	Transfers	At 31 March 2024
	£	£	£	£	£
'UK - Poland Season 2025'	2,317	10,000	(3,628)	-	8,689
'Resonance Finland'	13,692	-	(22,196)	8,504	-
	16,009	10,000	(25,824)	8,504	8,689

Previous year:	At 1 April 2022	Incoming resources	Resources expended	Transfers	At 31 March 2023
	£	£	£	£	£
'Topologies of Air'	5,120	-	(5,120)	-	-
'UK - Poland Season 2025'	-	2,500	(183)	-	2,317
'Resonance Finland'	-	16,819	(3,127)	-	13,692
	5,120	19,319	(8,430)	-	16,009

The following work was carried out by the charity with restricted funds during the year:

'Topologies of Air' - the production of the major commission from Scottish-Danish artist Shona Illingworth titled 'Topologies of Air' in Bahrain and the United Arab Emirates, and the exhibition of said work at the Bahrain National Museum in 2022.

UK-Poland Season 2025 - a collaborative programme of new commissions and presentations of works across artist film and sound arts developed in partnership with the Museum of Modern Art in Warsaw, supported by the British Council Poland.

Resonance Finland - a programme of mentoring and production including a two-week residency at Saari Residence in Finland for 10 artists from Finland and Oman. The programmes is supported by Kone Foundation, Finland.

15 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2023	Incoming resources	Resources expended	Transfers	At 31 March 2024
	£	£	£	£	£
General funds	1,257,615	29,584	(173,202)	(8,504)	1,105,493

15 Unrestricted funds **(Continued)**

Previous year:	At 1 April 2022	Incoming resources	Resources expended	Transfers	At 31 March 2023
	£	£	£	£	£
General funds	1,466,055	8,237	(216,677)	-	1,257,615

16 Analysis of net assets between funds

	Unrestricted funds 2024	Restricted funds 2024	Total 2024
	£	£	£
At 31 March 2024:			
Intangible fixed assets	2,206	-	2,206
Tangible assets	4,979	-	4,979
Investments	1,399,477	-	1,399,477
Current assets/(liabilities)	(301,169)	8,689	(292,480)
	1,105,493	8,689	1,114,182

	Unrestricted funds 2023	Restricted funds 2023	Total 2023
	£	£	£
At 31 March 2023:			
Intangible fixed assets	2,748	-	2,748
Tangible assets	7,130	-	7,130
Investments	1,399,477	-	1,399,477
Current assets/(liabilities)	(151,740)	16,009	(135,731)
	1,257,615	16,009	1,273,624

17 Financial commitments, guarantees and contingent liabilities

At the balance sheet date, a cross guarantee existed between Wapping Restaurants Limited, Wapping Limited, and Womens Playhouse Trust. The total indebtedness of the group was £nil (2023: £nil).

18 Related party transactions

At the balance sheet date, the charitable company owed £1,123,407 (2023: £1,104,991) to Wapping Limited, a wholly owned subsidiary of Womens Playhouse Trust.

At the balance sheet date, the charitable company was owed £337,114 (2023: £337,114) from Wapping Restaurants Limited, a wholly owned subsidiary of Womens Playhouse Trust.

The company has taken advantage of the exemption available in Section 33.1A of FRS 102 whereby it has not disclosed transactions with any wholly owned subsidiary undertakings within the group.

19 Subsidiaries

These financial statements are separate charitable company financial statements for Womens Playhouse Trust.

Details of the charitable company's subsidiaries at 31 March 2024 are as follows:

Name of undertaking and country of incorporation or residency		Nature of business	Class of shareholding	% Held Direct	Indirect
Wapping Limited	82 St. John Street, London, EC1M4JN	Investment property rental	Ordinary	100.00	-
Wapping Restaurants Limited	82 St. John Street, London, EC1M4JN	Dormant	Ordinary	100.00	-

The aggregate capital and reserves and the result for the year of subsidiaries excluded from consolidation was as follows:

Name of undertaking	Profit/(Loss)	Capital and Reserves
	£	£
Wapping Limited	(16,045)	1,560,927
Wapping Restaurants Limited		(339,498)

20 **Analysis of changes in net funds**

	At 1 April 2023	Cash flows	At 31 March 2024
	£	£	£
Cash at bank and in hand	959,832	(120,198)	839,634
	959,832	(120,198)	839,634

WOMENS PLAYHOUSE TRUST

England & Wales - Charity number 286384

Accounts

Charity Registration No. 286384

Company Registration No. 01693212 (England and Wales)

WOMENS PLAYHOUSE TRUST

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

WOMENS PLAYHOUSE TRUST

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Ms C A Grimshaw Ms M Michalowska Mr J Wright
Charity number	286384
Company number	01693212
Registered office	82 St John Street London EC1M 4JN
Independent examiner	Beavis Morgan LLP Accountants, Business and Tax Advisers 82 St John Street London EC1M 4JN
Bankers	Metro Bank One Southampton Row Metro Bank London WC1B 5HA
Solicitors	Batchelors Solicitors Warwick House 65-66 Queen Street London EC4R 1RB
Company website	www.thewappingproject.org

WOMENS PLAYHOUSE TRUST

CONTENTS

	Page
Trustees' report	1 - 16
Independent examiner's report	17
Statement of financial activities	18
Balance sheet	19
Notes to the accounts	20 - 28

WOMENS PLAYHOUSE TRUST

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2023

The Trustees present their report and financial statements for the year ended 31 March 2023.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charitable company's governing document, the Companies Act 2006 and “Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)” (effective 1 January 2019).

Objectives and activities

The objectives for which the company as established are: "To promote, maintain, improve and advance education and to foster appreciation of the Arts in the theatre and other associated audio, visual and mechanical arts."

The policies adopted in the furtherance of these objects are: "To provide a context in which to enhance and develop the work of contemporary visual artists, choreographers, composers, writers, poets, photographers, film and video makers, fashion designers, curators and architects."

The Trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the Fund should undertake.

The main activities undertaken by the charity are commissions of new works in primarily, but not exclusively, in visual arts and writing, international residencies, exhibitions, screenings and discussions, all of which are held with the objective of developing a culture of appreciation for the Arts. Recent projects included WPT supporting: the music album by composer, violinist and double recorders player Laura Cannell, released on 19 June 2020; the series of new commissions by four Omani artists, Rawan AlMahrouqi, Safa Balushi, Ruqaiya Mazar, Riham Noor Al Zadjali, and Finnish artist Elina Brotherus, in partnership with the Stal Gallery in Oman and supported by the British Council through the UK-Gulf exhibition programme; the film A Line Was Drawn by Mairéad McClean, produced as part of her body of works Making Her Mark commissioned in 2017, which premiered at the 2019 BFI London Film Festival in Double Vision programme; the series of new writing commissions and translations for publications Resonance 1 and Resonance 2; the exhibition Wandelhalle at the Kommunale Galerie in Berlin presenting a body or work by artist Karen Stuke commissioned in 2013; Sky Forum in Sharjah, presented in partnership with Sharjah Art Foundation and supported by the British Council through the UK-Gulf exhibition programme; a series residencies in Berlin offering artists, writers, curators, choreographers, designers and architects and opportunity to take a creative break for eight-weeks. It is through such activities, that the Charity aims to imbibe an appreciation for the Arts for the general public, while at the same time providing opportunities for artists to produce and present their works, and crucially develop and push forward their careers.

Achievements and performance

Overview

The year 2022-23 has been very productive for Women's Playhouse Trust. We focused on completing ongoing projects, as well as developing new ideas and partnerships.

Throughout the past financial year, we continued working on Andrea Luka Zimmerman's film and installation titled *Wayfaring Stranger*. This is one of our key large-scale projects, which we hope will be shown across international film festivals, cinema distribution and gallery installations from early 2024.

Last year, we partnered with Sharjah Art Foundation to co-commission a new work titled *The Eternal Night* by Cuban-American artist Coco Fusco for the Sharjah Biennial 15: Thinking Historically in the Present. The work premiered at SB 15 and was exhibited there from 7 February to 11 June 2023. This a major international commission, and we are delighted that we were able to support the making of this project. *The Eternal Night* was our second collaboration with Sharjah Art Foundation, and we hope to continue this fruitful partnership.

In September 2022, we presented the first full-scale exhibition of *Topologies of Air* by Shona Illingworth, which we had commissioned in 2017, at the Bahrain National Museum. We brought together a team of highly experienced collaborators to create an immersive experience for the audience within the exhibition hall spanning six hundred square meters. The exhibition at the Bahrain National Museum had a particular significance as it was the culmination of the project that had been largely produced in the Gulf, bringing the work to the audiences in the region. *Topologies of Air* was the first immersive video and sound installation presented within the museum, which focusses primarily on exhibiting archaeological artifacts. There was also a personal connection for the artist, Shona Illingworth, to the museum through her grandfather, P.V. Glob, a Danish archaeologist, who had spent a significant part of his working life excavating the remnants of the Dilmun civilisation in Bahrain and neighbouring Gulf countries. In the exhibition at the Bahrain National Museum, *Topologies of Air* was shown for the first time within an installation designed specially to present that work as a solo exhibition. It was also shown for the first time to its full scale, using 4k projection. At the Bahrain National Museum, we launched a bilingual publication *Topologies of Air,* produced to accompany the work, and presented a public programme Another Way of Looking, examining the intersection between artist moving image and the documentary.

Last year has also seen us make another new commission: *The Water that Asked for a Fish*, currently in development, by Bahrani artist Mariam Alnoaimi. The project has its starting point in a conversation with Mariam during the public programme Another Way of Looking at the Bahrain National Museum in September 2022. *The Water that Asked for a Fish* is envisaged as a body of works looking at the politics and poetics of the relationship with bodies of water within one's environment.

We have also continued our work on the new edition of the mentoring and production programme Resonance. In June 2022, we have been awarded a grant of €19,000 and accommodation and workspace for a group of ten artists at Saari Residence near Turku, Finland, from Kone Foundation. The funding and in-kind support will enable us to bring four early career artists from Finland, four early career artists from Oman and two established artists acting as mentors on a two-week production residency in June 2023, leading to a joint exhibition later in 2023 or early 2024.

Some of our past projects have continued to make us proud. *Making Her Mark* by Mairéad McClean, commissioned in 2017 and completed in 2018, has been acquired for the Arts Council of Ireland Collection in 2022. The film *Erase and Forget* by Andrea Luka Zimmerman, completed in 2017, has been selected for the Focus Programme: Around Masculinity at the 35th International Documentary Film Festival Amsterdam and screened from 14 to 18 November 2022.

And, in 2022-23, we also worked on updating and expanding our website to include an extensive archive of projects produced by Women's Playhouse Trust over the past four decades and at different phases of the organisation's existence – from theatre productions and workshops of the 1980s, through site-specific works in derelict buildings across the London's East End in the 1990s, through the exhibitions, commissions and programmes created with and for the Wapping Hydraulic Power Station from 1993 to 2013, to the current nomadic way of working that focuses on producing new works across the visual arts, literature, film and music. Our archives are vast and making them available digitally is an ongoing project.

PROJECTS

Wayfaring Stranger
Continuation of production



Image: *Wayfaring Stranger* by Andrea Luka Zimmerman, production still, 2022. © Thomas Zanon-Larcher

Until summer 2022, we continued with the production of *Wayfaring Stranger* by Andrea Luka Zimmerman. From autumn that year, the film went into postproduction. We anticipate the completion of the project in autumn 2023. *Wayfaring Stranger* is aimed at screening in film festivals before having a cinema distribution in the UK. Later in the life of this project, we aim to present this new work within a gallery or museum context as an installation.

Wayfaring Stranger charts the life of an itinerant character, embodied by seven performers, across seven days representing seven decades. Running from the city, through post-industrial edge lands and manicured enclaves, they find themselves in forests, farms, mountains and finally at the shore. Along the way, which lasts a lifetime, they undergo a transformation, through the seasons and changing geography, both physically and emotionally, from youth to elderhood, and from a single, alienated being into an accepted element of the wider world. Their personal narrative co-exists with the past, present and future of the land they traverse. Each ‘day’ is a ‘station’ that signifies a turning point in their emotional development: from escape, through loss, grief and waywardness, to solidarity and co-existence.

Part fable, part manifesto, part poem, filmed across landscapes marked by centuries of ceaseless human extraction, *Wayfaring Stranger* asks what it takes to find a *liveable* life on one’s own terms and without conflict with others and the environment.

Within the sound design by multi-award-winning sound recordist Chris Watson, the polyphonic environment scores the seasonal changes alongside the human and topographic shifts.

The film is accompanied by a text developed with poet, essayist and novelist Eileen Myles, who performs in the seventh day.

The performers:

Eileen Myles
Eirini Ampatzi Ippikoglou
Michiko Oki
Moon Nanook Guo-Barker
Mwiinga Twyman
Therese Henningsen
Xiaolu Guo

With a special performance from Tizzy-Rose.

Written by Andrea Luka Zimmerman and Gareth Evans
Directed and filmed by Andrea Luka Zimmerman
Produced by Marta Michalowska and Thomas Zanon-Larcher
Co-Produced by Andrea Luka Zimmerman
Edited by Taina Galis and Andrea Luka Zimmerman
Sound design by Chris Watson
With music by Balamuc and Fern Maddie

Title song ‘Wayfaring Stranger’ performed by Fern Maddie

Andrea Luka Zimmerman is a Jarman Award-winning artist, filmmaker and cultural activist whose multi-layered practice calls for a profound reimagining of the relationship between people, place and ecology.

Andrea’s films include: *Here for Life* (2019), produced by Artangel, which premiered in the Cineasti Del Presente International Competition of the Locarno Film Festival (winning a Special Mention); *Erase and Forget* (2017), which premiered at the Berlin International Film Festival (nominated for the Original Documentary Award); and *Estate, a Reverie* (2015), nominated for Best Newcomer Award at the Grierson Awards.

Andrea’s works have been shown in exhibitions including *Art Class* at METAL and LUX, *Shelter in Place* at Estuary Festival, *Civil Rites* at the London Open, Whitechapel Gallery, Common Ground at Spike Island, Bristol and Real Estates at Peer Gallery. Andrea co-founded the cultural collectives Fugitive Images and Vision Machine.

The Eternal Night
Co-commission



Image: *The Eternal Night* by Coco Fusco, film still, 2022. © Coco Fusco

We had been invited to partner with Sharjah Art Foundation on co-commissioning a new work by Cuban-American artist Coco Fusco for the Sharjah Biennial 15: Thinking Historically in the Present. The work premiered at SB 15 and was exhibited there from 7 February to 11 June 2023. We – Marta Michalowska and Thomas Zanon-Larcher – attended the opening week of the biennial, where we met international curators and artists. The visit was also an opportunity to see new and recent works by 150 artists and collectives from all-over the world, many especially commissioned and premiering at SB15. The participation in events during the opening week allowed us to connect with peers and potential partners, as well as see works by artists from beyond Europe and thus gain a broader perspective on themes, trends and concerns in international contemporary art.

The Eternal Night, a feature-length artist film by Coco Fusco, tells the story of three Cuban young men that were condemned for their beliefs and their creations. It is about the power of the imagination to transcend circumstance.

The film is based on the true story of Cuban writer and former political prisoner Néstor Díaz de Villegas. In 1974, Díaz de Villegas was sentenced to six years in prison for writing a poem. He was eighteen years old and had already been branded as a political nonconformist. At the time, those Cubans who were considered too intellectual, too enamoured of American popular culture, too effeminate or too attached to their religious faith were marginalised and subject to incarceration and re-education.

The film begins when the poet arrives at the prison and meets a young Evangelical man from the countryside and an older actor who was accused of trying to assassinate Fidel Castro. The actor ushers them into the social world of the prison. To enliven the prisoners' evenings, he convinces the warden that screening films would be a more effective means of teaching inmates about the benefits of socialism and creates a cinema inside the prison.

Coco Fusco combines a dramatised version of Díaz de Villegas' prison experience with archival footage and print culture from the 1970s, as well as interviews with Díaz de Villegas and his friend, the actor and former political prisoner José Manuel Castiñeyra.

Coco Fusco is an interdisciplinary artist and writer. She is a recipient of a 2021 American Academy of Arts and Letters Arts Award, a 2021 Latinx Artist Fellowship, a 2018 Rabkin Prize for Art Criticism, a 2016 Greenfield Prize, a 2014 Cintas Fellowship, a 2013 Guggenheim Fellowship, a 2013 Absolut Art Writing Award, a 2013 Fulbright Fellowship, a 2012 US Artists Fellowship and a 2003 Herb Alpert Award in the Arts. Fusco's performances and videos have been presented in the 56th Venice Biennale, Frieze Special Projects, Basel Unlimited, three Whitney Biennials (2022, 2008 and 1993), and several other international exhibitions. Her works are in the permanent collections of the Museum of Modern Art, The Art Institute of Chicago, The Whitney Museum, The Walker Art Center, the Centre Pompidou, the Imperial War Museum, and the Museum of Contemporary Art of Barcelona. She is represented by Alexander Gray Associates in New York.

Fusco is a Professor of Art at Cooper Union. Fusco is the author of *Dangerous Moves: Performance and Politics in Cuba* (2015). She is also the author of English is *Broken Here: Notes on Cultural Fusion in the Americas* (1995), *The Bodies that Were Not Ours and Other Writings* (2001), and *A Field Guide for Female Interrogators* (2008). She is the editor of *Corpus Delecti: Performance Art of the Americas* (1999) and *Only Skin Deep: Changing Visions of the American Self* (2003). She contributes regularly to The New York Review of Books and numerous art publications. Fusco received her BA in Semiotics from Brown University (1982), her MA in Modern Thought and Literature from Stanford University (1985) and her PhD in Art and Visual Culture from Middlesex University (2007).

Topologies of Air
Exhibition at Bahrain National Museum
27 September 2022 to 5 January 2023



Image: *Topologies of Air*, 2021, Shona Illingworth, video still. © Shona Illingworth

In September 2022, we were finally able to exhibit *Topologies of Air* by Scottish-Danish artist Shona Illingworth at the Bahrain National Museum. The exhibition was delayed from spring 2020 due to Covid-19.

The exhibition was presented by The Wapping Project (Women's Playhouse Trust) in partnership with Bahrain National Museum, and was generously supported by the British Council, DCMS and GREAT through the UK-Gulf exhibition programme.

Curated by Marta Michalowska and Thomas Zanon-Larcher

Designed by Thomas Zanon-Larcher and Joshua Wright

Audio Visual design and installation by Philippe Frau-Nadal

Installation by Joshua Wright and Mark Williams

The exhibition was accompanied by a public programme Another Way of Looking (see the next section for full details) on Saturday 24 September and an in-conversation with the artist Shona Illingworth and Shaikh Khalifa bin Ahmed Al Khalifa, President of the Bahrain Authority for Culture and Antiquities, formerly Director of the Bahrain National Museum, on Monday 26 September. During the opening reception for the exhibition, we also launched a bilingual publication, in English and Arabic, accompanying the project.

Additionally, *Topologies of Air* was also exhibited at Les Abattoirs Musée-Frac Occitanie in Toulouse from 1 July until 20 November 2022.

Topologies of Air, an immersive three-screen and surround sound installation, traverses the cultural, geopolitical, environmental, technological and psychological layers of the sky, building an image of a complex and contested space, both shared and personal, and with a long history and rapidly changing future.

Filmed in Bahrain, the United Arab Emirates, Australia, Japan, China, Spain and the United Kingdom, the installation invites us to consider the space above our heads, once open to our dreams and imaginings, as a territory undergoing radical transformations through human activities that, in turn, are reshaping our present and future.

Topologies of Air brings together voices of contributors from across international law, earth and life sciences, technology, neuropsychology, cognitive neuroscience, cultural studies, sociology, art, architecture, politics, theology, philosophy, environmental studies, economics and lived experience who took part in the Airspace Tribunal London, Airspace Tribunal Sydney, Sky Forum Bahrain and Sky Forum Sharjah, as well as conversations and interviews recoded during the production of the work between 2018 and 2020.

Topologies of Air was commissioned and produced by The Wapping Project (Women's Playhouse Trust), with support from Bahrain Authority for Culture and Antiquities, Sharjah Art Foundation, the British Council, Arts Council England and the University of Kent.

Shona Illingworth is a Scottish-Danish artist who works across video, sound, photography and drawing. She is known for her immersive video and multi-channel sound installations and evocative, research-led practice in which she explores the dynamic processes of memory, cultural erasure and the impacts of accelerating geopolitical, technological and environmental change.

Her work has been exhibited internationally, with shows at Les Abattoirs Musée-Frac Occitanie (Toulouse, France), The Power Plant (Toronto, Canada), Museum of Modern Art (Bologna, Italy), FACT (Liverpool, UK), UNSW Galleries (Sydney, Australia), and the Wellcome Collection (London, UK). She has received high profile commissions from Film and Video Umbrella, the Hayward Gallery and Channel 4 Television. Her work 216 Westbound was exhibited at the Imperial War Museum (London, UK) and was purchased by the Contemporary Art Society for the Imperial War Museum's permanent collection.

Illingworth was shortlisted for the prestigious Jarman Award in 2016.

Topologies of Air
Publication



Image: A spread from *Topologies of Air,* publication edited by The Wapping Project (Women's Playhouse Trust), designed by Atelier Dyakova.

The publication *Topologies of Air* accompanies the commission by Shona Illingworth under the same title. It brings together edited fragments of transcripts from Airspace Tribunal London, Airspace Tribunal Sydney, Sky Forum Bahrain and Sky Forum Sharjah – a series of public discussions around the questions of airspace and its use that acted as key elements of production of the visual arts commission *Topologies of Air* – alongside a contribution from Professor Nick Grief titled *Airspace: More Than an Inspirational Concept* and an interview with Shona Illingworth.

The publication was designed in 2020 but was only publicly launched in September 2022, when the exhibition of *Topologies of Air* opened at the Bahrain National Museum.

Topologies of Air is available in print and digital format. The print publication can be purchased from our online shop at https://thewappingproject.org/publications/

2020

96 pages, paperback, 14.8 x 21 cm

published by The Wapping Project

designed by Atelier Dyakova

printed by PUSH, London

edition of 600

Another Way of Looking
Public Programme at Bahrain National Museum
Saturday 24 September 2022



Image: *A State of Grace*, 2019, John Smith, video still. © John Smith

To accompany the exhibition *Topologies of Air* by Shona Illingworth, we curated a public programme aimed at artists and curators questing the intersection between artist moving image and documentary practices. Another Way of Looking was presented by Women's Playhouse Trust's Artistic Director Marta Michalowska on Saturday 24 September from 11am to 5pm at the Bahrain National Museum.

Focusing on selected works produced within the last decade, the programme discussed artists' approaches to telling factual stories, navigating the boundary between fact and fiction, excavating narratives form archival materials, questioning the past, the present and the future.

The programme also provided a wider critical and conceptual context for the immersive video and sound installation *Topologies of Air*, and offered a rare opportunity to see recent works by acclaimed artists working with film and video.

Part 1

People: narrating experience
Charlotte Ginsborg, *22:22*, 2017, 30min
Shona Illingworth, *216 Westbound*, 2014, 17 min
John Smith, *Dad's Stick*, 2012, 5min
John Smith, *A State of Grace*, 2019, 3min
Lawrence Abu Hamdan, *Rubber Coated Steel*, 2016, 22min

Part 2

Places: looking at landscape
Larissa Sansour/Søren Lind, *In the Future, They Ate From the Finest Porcelain,* 2016, 29 min
Melanie Manchot, *Out of Bounds (A)*, 2016, 5min
Mairead McClean, *Making Her Mark,* 2018, 12min

Part 3

Histories: excavating archives
Mairead McClean*, A Line Was Drawn*, 2019, 14min
Jasmina Cibic, *Tear Down and Rebuild*, 2015, production still, 15 min
Rachel Maclean, *The Lion and The Unicorn,* 2012, 12min

The Water that Asked for a Fish
New commission



Image: Alhalat to Halab Intertidal Zone, Bahrain. © Mariam Alnoaimi

During the public programme Another Way of Looking at the Bahrain National Museum, we met Bahrani artist Mariam Alnoaimi. A conversation in the cafe during the break lead to our interest in Mariam's practice and ideas for a new project around the questions of water in Bahrain and beyond. Since September 2022, the project has been in development. Mariam joined us at the opening of Sharjah Biennial 15 in February 2023. Following the biennial, Marta Michalowska travelled to Bahrain to visit the key locations for Mariam's project and start planning the production. We are currently in discussion with potential partners. Our aim is to commence the production in autumn 2023.

Bodies of water – seas, lakes, springs, aquifers – can be seen as mediums of politics and poetics through which stories are told and narratives are unravelled into multiple layers of geography, ecology and collective memory. They are in constant change; their movement – the shift from presence to absence, or vice versa – can be a result of natural phenomena such as tides, storms and seasons, or human interventions: island building, land reclamation, creation of reservoirs, climate change.

The Water that Asked for a Fish will look at bodies of water as living entities rather than objects within the environment. The recognition of water bodies as living beings is already embodied within stories and daily interactions in many local communities. Indigenous knowledge is inherently entwined with the natural environment and embedded within the practices and language of its community.

The first part of the project will focus on water bodies in Bahrain and invite a group of poets, marine biologists, ecologists, writers, fishermen and community members to respond to them daily over a period of time. These will include the tidal waters in Karbabad, Lawzi Lake, Tubli Bay, Safahiya Spring and salt marshes on Sitra Island.

The project will weave this factual information with stories and rituals embedded within the local culture, including: the ritual of putting an eyeliner around an eye of a fish, wrapping its body with a white shroud, before returning it back to the sea as an offering; the tradition for a widowed woman to spend forty days of mourning in isolation from anything considered as a masculine entity, including objects that have masculine gender in Arabic language, after which she is guided to the sea to dip her body (the sea in Arabic has a masculine gender); the ritual of ‘burning’ the sea with palm leaves set alight by women who have pearl divers in their families as a revenge for their hardships.

In the second phase, the project will engage with bodies of water and communities beyond Mariam’s home country.

Mariam Alnoaimi is a Bahrain-based artist, working on the intersection of visual arts and urbanism. In her research-lead practice, she draws on her education in Urban Design – a Fulbright Scholar at the Master of Urban Design programme at the College of Architecture and Planning of the University of Colorado in Denver, 2017 – to contemplate relationships between people and their surroundings, and how they affect each other. Her installations, video pieces, photography, collages and participatory works examine questions around cartography, cognitive mapping, the built and natural environment, identity, memory and storytelling.

Alnoaimi’s work has been exhibited at the Bahrain Fine Art Annual Exhibition since 2014, where she recently won Al-Dana Prize (2021). She has shown widely in Bahrain. Outside Bahrain her woks were included in: *Staple: what’s on your plate?* exhibition at Hayy Jameel in Jeddah (2022); *The Wait* exhibition presented during the Venice Biennale in 2019; Video Art Forum, Dammam, Saudi Arabia (2018); and ArtBAB (Art Bahrain Across Borders) at Saatchi Gallery, London (2017).

The new project will draw on Alnoaimi’s established methods of working and key interests in memory, storytelling, environmental justice, local communities and fragile environmental systems.

Resonance Finland 2023
Mentoring and production programme



Image: Finland, 2023 © Marta Michalowska

In March 2021, following a scoping visit to Helsinki, Finland, and meetings with artists Elina Brotherus and Maija Blåfield, we applied for a group residency programme for ten artists to Kone Foundation. We proposed the continuation of our 2019-20 Resonance programme that took place in Oman. This time we decided to bring a group of artists living and working in Oman and Finland together on a production residency in rural Finland. Our application to Kone Foundation was successful, and we were awarded both funds to support the programme and in-kind support in the form of accommodation and workspaces for two weeks in June 2023 at Saari Residence near Turku. At that point, other than mentors – Elina and Maija – none of the participating artists had been selected. In late September 2022, we travelled to Muscat in Oman to meet with Hassan Meer, the founder of Stal Gallery, and a group of artists to select Omani participants of the programme. Elina and Maija selected the Finland-based participants. On 7 March 2023, the whole group of artists met online for the first time in preparation for the residency. The initial meeting was followed by two online workshops in April and May 2023, which gave artists the opportunity to share and respond to each other's works.

Resonance Finland 2023 will bring together Finnish and Omani earlier career artists with their more established peers and mentors to develop and produce new works across photography, performance, drawing, painting, film, video and installation during a two-week intensive period of production, exchange and sharing. Participating artists will work with external prompts to produce a new work or a 'sketch' for a new work each day. The prompts will be generated through a game of darts with three boards and a set of words assigned to the scores on each of them. These chance-determined words will define the parameters for each assignment across three categories: place or stage, form or theme, time or dimension.

Artists / mentors: – Elina Brotherus and Maija Blåfield

Artists / participants: Kawthar Al Harthi (Oman), Khadija Al Maamari (Oman), Safa Baluchi (Baluchistan, Oman), Paola Fernanda Guzmán Figueroa (Colombia, Finland), Hertta Kiiski (Finland), Ruqaiya Mazar (Baluchistan, Oman), Rosaliina Paavilainen (Finland), Lada Suomenrinne (Sápmi)

Website
Archives and update



Image: The Wapping Project website, designed by Atelier Dyakova

In March 2023, we launched our updated and refreshed website, which was first designed in 2016. Seven years on, The Wapping Project Commissions section outgrew the original layout, and we had to rethink the listings of projects we have produced and are producing. We decided to add a chronological division for works across film, installation, photography, music and literature commissioned since 2016. At the same time, we made all our recent publications available to view and read online. Their print copies (some very limited) can be purchased via the online shop.

We have also added an archive section to the website. This is something we have been considering and preparing for a few years. We feel that it is important to share with the public the archival materials from the past four decades of existence of Women's Playhouse Trust. The archive section of the website will be an ongoing project, and the materials will be digitised and made available gradually. At present, we are sharing a selection of archival materials from productions, programmes and exhibitions dating back to 1992 – the year of the production of *Blood Wedding*, a new opera composed by Nicola LeFanu, with libretto by Deborah Levy based on Federico García Lorca's play, and directed by Jules Wright. Still the most expensive project ever produced by WPT. Some other highlights include Shiny Nylon (1994), Conductor (2000), NYC (2002), A13 (2004), MiddleSea (2008) and Yohji Making Waves (2011).

Looking into the Future

It has now been ten years since Women's Playhouse Trust entered its 'nomadic' phase ungrounded from the Wapping Hydraulic Power Station that defined our commissioning for the previous twenty years. Our current work focuses on enabling the making of new works and developing national and international partnerships. We produce artistic creations with those we commission. It is a highly involved and demanding process that at times can be challenging but is most rewarding when we see pieces from across different media, forms and approaches ushered into the world and having a life of their own. We intend to continue commissioning and producing new works in the future but shift our focus to support artist at a slightly earlier stages of their careers where support and mentoring can have greater impact.

The Resonance programme has become our key project focusing on supporting earlier career artists through production of new works within a setting of a residency shared with more established and experienced peers. We are delighted that we can deliver the second edition of the programme in Finland in June 2023. Following the residency at Saari Residence near Turku, supported by Kone Foundation, we will be working towards an exhibition featuring the works of the ten participating artists, including the mentors – Elina Brotherus and Maija Blåfield. Some of the pieces by Elina Brotherus produced during the Resonance programme will be exhibited at Schloss Moyland in Germany during her exhibition titled *Potato Planting – Transformations* opening in September 2023.

Following the British Council supported scoping trip to Poland in April 2023, we are considering developing the next edition of Resonance in Poland. The programme will form part of our wider proposal for the UK-Poland Season 2025. At the core of that project is the partnership with the Museum of Modern Art Warsaw to deliver a set of public interventions within their new building that is due to open in summer 2024. The discussions on the scope of this project are still ongoing. We will be submitting later this summer a report to the British Council with the summary of the outcomes of our scoping visit to Warsaw and the updated project proposal.

We anticipate completing the postproduction of *Wayfaring Stanger* by Andrea Luke Zimmerman within 2023. We expect the film to premier at an international film festival in 2024. Next year, we will also work towards the broader distribution of this new work across screenings and exhibitions.

In autumn 2023, we are planning to commence the production of *The Water that Asked for a Fish* by Mariam Alnoaimi. We are currently in discussion with potential partners for the project. We hope to crystalise the production plans very soon.

The Eternal Night will be shown at KW Institute in Berlin from September 2023 as part of Coco Fusco's major retrospective – *Tomorrow, I Will Become an Island* (14 September 2023 – 7 January 2024).

We are also exploring several other projects, ideas and opportunities, including a possible collaboration with the Hundred Heroines, an organisation based in Gloucester focusing on promoting women and girls in photography. In addition, we are developing a brief for a series of commissions for a new publication focusing on the ideas of archives and narrative.

Financial review

During the year the charity received incoming resources totalling £27,556 (2022: £149,794) including £19,319 (2022: £Nil) of restricted funds and expended resources totalling £225,107 (2022: £197,128), including £8,430 (2022: £6,257) expended from restricted funds. At the balance sheet date the charity held unrestricted funds of £1,257,615 (2022: £1,466,055) and restricted funds of £16,009 (2022: £5,120).

The trustees have assessed the major risks to which the charity is exposed, and are satisfied that systems are in place to mitigate exposure to the major risks.

Structure, governance and management

The charity is a company limited by guarantee and was incorporated on 21st January 1983.

Women's Playhouse Trust has two wholly owned subsidiaries, one of which is dormant. The companies have a Deed of Covenant with WPT.

Wapping Limited was incorporated to exploit the commercial aspects of the Wapping Hydraulic Power Station, which partly funded the charity's activities. Since the sale of the Power Station, Wapping Limited had acquired a property in Berlin for international residencies for artists from all disciplines.

Women's Playhouse Trust recruits for new trustees in two instances either when it identifies a skill shortage on the board or a current trustee resigns and needs to be replaced. In both instances, the skills and expertise that the potential trustee can bring to the board are paramount. WPT looks for new trustees through personal recommendations and word of mouth. They are appointed through nomination by existing trustees.

None of the Trustees have any beneficial interest in the company. All of the Trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The Trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Ms G C Hicks (Resigned 3 August 2023)
Ms C A Grimshaw
Ms M Michalowska
Mr J Wright

The Trustees' report was approved by the Board of Trustees.

Ms M Michalowska
Trustee
Dated: 4 October 2023

WOMENS PLAYHOUSE TRUST

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF WOMENS PLAYHOUSE TRUST

I report to the trustees (who are also Directors for the purpose of company law) on my examination of the financial statements of Women's Playhouse Trust ('the charitable company') for the year ended 31 March 2023 which comprise the Statement of Financial Activities, the Balance Sheet and related notes.

This report is made solely to the charity's trustees, as a body, in accordance with section 145 of the Charities Act 2011. My work has been undertaken so that I might state to the charity's trustees those matters I am required to state to them in this report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for my work, for this report, or for the opinions I have formed.

Responsibilities and basis of report

As the trustees of charitable company you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the financial statements of the charitable company are not required to be audited under Part 16 of the Act and are eligible for independent examination, I report in respect of my examination of the charitable company's financial statements carried out under section 145 of the Charities Act 2011 ('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 2011 Act.

As permitted by Direction 2, issued by the Charity commission the firm for which I work has provided the company with bookkeeping services during the year ended 31 March 2023. As a consequence I have followed the requirement of the FRC's Ethical Standard when undertaking this assignment.

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the financial statements. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently I express no opinion as to whether the financial statements present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

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 giving me cause to believe that in any material respect:

1 accounting records were not kept in respect of the charitable company as required by section 386 of the 2006 Act; or

2 the financial statements do not accord with those records; or

3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act 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; or

4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.

Matthew Burge FCA
for and on behalf of Beavis Morgan LLP
Chartered Accountants

5 October 2023

82 St John Street
London
EC2M 4JN

WOMENS PLAYHOUSE TRUST

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted funds £	Restricted funds £	Total 2023 £	Total 2022 £
Income from:					
Donations & Grants	**3**	-	19,319	19,319	148,020
Charitable activities	**4**	8,237	-	8,237	1,774
Total income		8,237	19,319	27,556	149,794
Expenditure on:					
Raising funds	**5**	13,483	-	13,483	13,483
Charitable activities	**6**	203,194	8,430	211,624	183,645
Total resources expended		216,677	8,430	225,107	197,128
Net (expenditure)/income for the year/ Net movement in funds		(208,440)	10,889	(197,551)	(47,334)
Fund balances at 1 April 2022		1,466,055	5,120	1,471,175	1,518,509
Fund balances at 31 March 2023		1,257,615	16,009	1,273,624	1,471,175

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

WOMENS PLAYHOUSE TRUST

BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	2023 £	2022 £	2022 £
Fixed assets					
Intangible assets	**9**		2,748		-
Tangible assets	**10**		7,130		5,776
Investments	**11**		1,399,477		1,399,477
			1,409,355		1,405,253
Current assets					
Debtors	**12**	19,702		3,107	
Cash at bank and in hand		959,832		1,180,295	
		979,534		1,183,402	
Creditors: amounts falling due within one year	**13**	(1,115,265)		(1,117,480)	
Net current (liabilities)/assets			(135,731)		65,922
Total assets less current liabilities			1,273,624		1,471,175
Income funds					
Restricted funds	**14**		16,009		5,120
Unrestricted funds			1,257,615		1,466,055
			1,273,624		1,471,175

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2023.

The Trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 4 October 2023

Ms M Michalowska
Trustee

Company Registration No. 01693212

1 Accounting policies

Charity information

Womens Playhouse Trust is a private company limited by guarantee incorporated in England and Wales. The registered office is 82 St John Street, London, EC1M 4JN.

1.1 Accounting convention

The financial statements of the charitable company, which is a public benefit entity under FRS102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019), Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland', and the Companies Act 2006.

The financial statements are prepared in sterling, which is the functional currency of the charitable company. Monetary amounts in these financial statements are rounded to the nearest £.

The accounts have been prepared under the historical cost convention.

1.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

1.4 Incoming resources

Income is recognised when the charitable company is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charitable company has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Resources expended

All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to particular activities they have been allocated on a basis consistent with the use of the resources.

Support costs are those costs incurred directly in support of expenditure on the objects of the Charity. Governance costs are those incurred in connection with the administration of the Charity and compliance with constitutional and statutory requirements.

1 Accounting policies **(Continued)**

1.6 Intangible fixed assets other than goodwill

Intangible assets acquired separately from a business are recognised at cost and are subsequently measured at cost less accumulated amortisation and accumulated impairment losses.

Intangible assets acquired on business combinations are recognised separately from goodwill at the acquisition date where it is probable that the expected future economic benefits that are attributable to the asset will flow to the entity and the fair value of the asset can be measured reliably; the intangible asset arises from contractual or other legal rights; and the intangible asset is separable from the entity.

Amortisation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Website cost	20% on cost

1.7 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures and fittings	25% reducing balance
Computer equipment	33.33% on cost

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

1.8 Fixed asset investments

Investments in subsidiaries are measured at cost less provision for impairment.

A subsidiary is an entity controlled by the charitable company. Control is the power to govern the financial and operating policies of the entity so as to obtain benefits from its activities.

1.9 Impairment of fixed assets

At each reporting end date, the charitable company reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

Recoverable amount is the higher of fair value less costs to sell and value in use. In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset for which the estimates of future cash flows have not been adjusted.

If the recoverable amount of an asset is estimated to be less than its carrying amount, the carrying amount of the asset is reduced to its recoverable amount. An impairment loss is recognised immediately in income/(expenditure for the year, unless the relevant asset is carried at a revalued amount, in which case the impairment loss is treated as a revaluation decrease.

1 Accounting policies **(Continued)**

Recognised impairment losses are reversed if, and only if, the reasons for the impairment loss have ceased to apply. Where an impairment loss subsequently reverses, the carrying amount of the asset is increased to the revised estimate of its recoverable amount, but so that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset in prior years. A reversal of an impairment loss is recognised immediately, unless the relevant asset is carried in at a revalued amount, in which case the reversal of the impairment loss is treated as a revaluation increase.

1.10 Cash and cash equivalents

Cash and cash equivalents include cash in hand, and deposits held at call with banks.

1.11 Financial instruments

The charitable company has elected to apply the provisions of Section 11 'Basic Financial Instruments' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charitable company's balance sheet when the charitable company becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans, are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

2 Critical accounting estimates and judgements

In the application of the charitable company's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods. Such estimates include the depreciation policies on tangible fixed assets.

3 Doantions & Grants

	Unrestricted funds	Restricted funds	Total 2023	Total 2022
	£	£	£	£
Gift aid	-	-	-	135,000
Grants	-	19,319	19,319	13,020
For the year ended 31 March 2023	-	19,319	19,319	148,020

4 Charitable activities

	2023	2022
	£	£
Donations	1,700	1,760
Incoming resources from charitable activities	3,010	14
Sales of produced art works	3,527	-
	8,237	1,774

5 Raising funds

	2023	2022
	£	£
Fundraising		
Staff costs	13,483	13,483
	13,483	13,483

6 Charitable activities

	2023	2022
	£	£
Commissions, exhibitions and public programming	90,686	29,208
Staff costs	70,191	125,741
Depreciation	2,179	1,595
Charitable support costs	38,530	15,772
	201,586	172,316
Governance costs (see below)	10,038	11,329
	211,624	183,645

6 Charitable activities **(Continued)**

Governance costs		
Legal and professional fees	738	129
Accountancy fees	9,300	11,200
	10,038	11,329
Analysis by fund		
Unrestricted funds	203,194	177,388
Restricted funds	8,430	6,257
	211,624	183,645

7 Trustees

During the year, Marta Michalowska was remunerated £41,388 (2022: £67,417) through payroll for the running and management of the charitable activities of the company.

No other trustees have received any benefits in kind or reimbursements of expenses during the year.

8 Employees

Number of employees

The average monthly number of employees during the year was:

	2023 Number	2022 Number
	2	2

Employment costs	**2023 £**	**2022 £**
Wages and salaries	83,674	139,224

The number of employees whose annual remuneration was £60,000 or more were:

	2023 Number	2022 Number
£60,000 - £70,000	-	1

9 Intangible fixed assets

	Website cost
	£
Cost	
At 1 April 2022	-
Additions - separately acquired	3,076
At 31 March 2023	3,076
Amortisation and impairment	
At 1 April 2022	-
Amortisation charged for the year	328
At 31 March 2023	328
Carrying amount	
At 31 March 2023	2,748
At 31 March 2022	-

10 Tangible fixed assets

	Fixtures and fittings	Computer equipment	Total
	£	£	£
Cost			
At 1 April 2022	16,077	-	16,077
Additions	-	3,205	3,205
At 31 March 2023	16,077	3,205	19,282
Depreciation and impairment			
At 1 April 2022	10,301	-	10,301
Depreciation charged in the year	1,444	407	1,851
At 31 March 2023	11,745	407	12,152
Carrying amount			
At 31 March 2023	4,332	2,798	7,130
At 31 March 2022	5,776	-	5,776

11 Fixed asset investments

	Other investments
Cost or valuation	
At 1 April 2022 & 31 March 2023	1,399,477
Carrying amount	
At 31 March 2023	1,399,477
At 31 March 2022	1,399,477

Other investments comprise:	Notes	2023 £	2022 £
Investments in subsidiaries	17	1,399,477	1,399,477

12 Debtors

Amounts falling due within one year:	2023 £	2022 £
Trade debtors	16,738	-
Other debtors	2,258	2,360
Prepayments and accrued income	706	747
	19,702	3,107

13 Creditors: amounts falling due within one year

	2023 £	2022 £
Trade creditors	2,507	1,699
Amounts owed to fellow group undertakings	1,104,991	1,109,000
Other creditors	2,267	2,781
Accruals and deferred income	5,500	4,000
	1,115,265	1,117,480

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

					Movement in funds	
	Balance at 1 April 2021	**Resources expended**	**Balance at 1 April 2022**	**Incoming resources**	**Resources expended**	**Balance at 31 March 2023**
	£	**£**	**£**	**£**	**£**	**£**
'Topologies of Air'	11,377	(6,257)	5,120	-	(5,120)	-
'UK - Poland Season 2025'	-	-	-	2,500	(183)	2,317
'Resonance Finland'	-	-	-	16,819	(3,127)	13,692
	(11,377)	(6,257)	(5,120)	19,319	(8,430)	16,009

The following work was carried out by the charity with restricted funds during the year:

'Topologies of Air' - the production of the major commission from Scottish-Danish artist Shona Illingworth titled 'Topologies of Air' in Bahrain and the United Arab Emirates, and the exhibition of said work at the Bahrain National Museum in 2022.

UK-Poland Season 2025 - scoping towards a programme in Poland in partnership with the Museum of Modern Art in Warsaw, supported by the British Council Poland.

Resonance Finland - a programme of mentoring and production including a two-week residency at Saari Residence in Finland for 10 artists from Finland and Oman. The programmes is supported by Kone Foundation, Finland.

15 Analysis of net assets between funds

	Unrestricted funds	**Restricted funds**	**Total**	Unrestricted funds	Restricted funds	Total
	2023	**2023**	**2023**	2022	2022	2022
	£	**£**	**£**	£	£	£
Fund balances at 31 March 2023 are represented by:						
Intangible fixed assets	2,748	-	2,748	-	-	-
Tangible assets	7,130	-	7,130	5,776	-	5,776
Investments	1,399,477	-	1,399,477	1,399,477	-	1,399,477
Current assets/(liabilities)	(151,740)	16,009	(135,731)	60,802	5,120	65,922
	1,257,615	16,009	1,273,624	1,466,055	5,120	1,471,175

16 Related party transactions

At the balance sheet date, the charitable company owed 1,104,991 (2022: £1,109,000) to Wapping Limited, a wholly owned subsidiary of Womens Playhouse Trust.

The company has taken advantage of the exemption available in Section 33.1A of FRS 102 whereby it has not disclosed transactions with any wholly owned subsidiary undertakings within the group.

17 Subsidiaries

These financial statements are separate charitable company financial statements for Womens Playhouse Trust.

Details of the charitable company's subsidiaries at 31 March 2023 are as follows:

Name of undertaking and country of incorporation or residency		Nature of business	Class of shareholding	% Held Direct	Indirect
Wapping Limited	England and Wales	Investment property rental	Ordinary	100.00	-
Wapping Restaurants Limited	England and Wales	Dormant	Ordinary	100.00	-

The aggregate capital and reserves and the result for the year of subsidiaries excluded from consolidation was as follows:

Name of undertaking	Profit/(Loss)	Capital and Reserves
	£	£
Wapping Limited	(7,812)	1,576,972
Wapping Restaurants Limited		(339,498)

18 Analysis of changes in net funds

	At 1 April 2022	Cash flows	At 31 March 2023
	£	£	£
Cash at bank and in hand	1,180,295	(220,463)	959,832
	1,180,295	(220,463)	959,832

WOMENS PLAYHOUSE TRUST

England & Wales - Charity number 286384

Accounts

Charity Registration No. 286384

Company Registration No. 01693212 (England and Wales)

WOMENS PLAYHOUSE TRUST

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

WOMENS PLAYHOUSE TRUST

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Ms G C Hicks Ms C A Grimshaw Ms M Michalowska Mr J Wright
Charity number	286384
Company number	01693212
President	Ms Jayne Rayne
Registered office	82 St John Street London EC1M 4JN
Independent examiner	Beavis Morgan LLP Accountants, Business and Tax Advisers 82 St John Street London EC1M 4JN
Bankers	Metro Bank One Southampton Row Metro Bank London WC1B 5HA
Solicitors	Batchelors Solicitors Warwick House 65-66 Queen Street London EC4R 1RB
Company website	www.thewappingproject.org

WOMENS PLAYHOUSE TRUST

CONTENTS

	Page
Trustees' report	1 - 7
Independent examiner's report	8
Statement of financial activities	9
Balance sheet	10 - 11
Notes to the accounts	12 - 19

WOMENS PLAYHOUSE TRUST

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

The Trustees present their report and financial statements for the year ended 31 March 2022.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charitable company's governing document, the Companies Act 2006 and “Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)” (as amended for accounting periods commencing from 1 January 2016).

Objectives and activities

The objectives for which the company is established are: "To promote, maintain, improve and advance education and to foster appreciation of the Arts in the theatre and other associated audio, visual and mechanical arts."

The policies adopted in the furtherance of these objects are: "To provide a context in which to enhance and develop the work of contemporary visual artists, choreographers, composers, writers, poets, photographers, film and video makers, fashion designers, curators and architects."

The Trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the Fund should undertake.

The main activities undertaken by the charity are commissions of new works in primarily, but not exclusively, in visual arts and writing, international residencies, exhibitions, screenings and discussions, all of which are held with the objective of developing a culture of appreciation for the Arts. Recent projects included WPT supporting: the music album by composer, violinist and double recorders player Laura Cannell, released on 19 June 2020; the series of new commissions by four Omani artists, Rawan AlMahrouqi, Safa Balushi, Ruqaiya Mazar, Riham Noor Al Zadjali, and Finnish artist Elina Brotherus, in partnership with the Stal Gallery in Oman and supported by the British Council through the UK-Gulf exhibition programme; the film A Line Was Drawn by Mairéad McClean, produced as part of her body of works Making Her Mark commissioned in 2017, which premiered at the 2019 BFI London Film Festival in Double Vision programme; the series of new writing commissions and translations for publications Resonance 1 and Resonance 2; the exhibition Wandelhalle at the Kommunale Galerie in Berlin presenting a body or work by artist Karen Stuke commissioned in 2013; Sky Forum in Sharjah, presented in partnership with Sharjah Art Foundation and supported by the British Council through the UK-Gulf exhibition programme; a series residencies in Berlin offering artists, writers, curators, choreographers, designers and architects and opportunity to take a creative break for eight-weeks. It is through such activities, that the Charity aims to imbibe an appreciation for the Arts for the general public, while at the same time providing opportunities for artists to produce and present their works, and crucially develop and push forward their careers.

Achievements and performance

Overview

The year 2021/22 proved to be still challenging for us with the continuing Covid-19 pandemic. Our work was affected by travel restrictions making international collaborations and residencies impossible. The uncertainty around the trajectory of the pandemic and the decisions of governments to impose or ease restrictions impacted our ability to plan. Yet from September 2021, we began to feel cautiously optimistic. That month our team returned to work on the pre-pandemic hours and undertook steps to gradually bring our charitable activities up to the range, breadth and ambition as before.

Over 2021/22, we continued producing podcasts and released 11 episodes within the *Past – Forward: The Wapping Project at 20* series*,* including conversations with acclaimed writers Deborah Levy and Kapka Kassabova, an artist with whom we have worked on a number of occasions over the past 20 years – Elina Brotherus – as well as the recently commissioned artist filmmaker Mairéad McClean.

Our major commission *Topologies of Air* by Shona Illingworth was completed in 2021 and is currently being shown at The Power Plant in Toronto (29 January to 1 May 2022). The exhibition of *Topologies of Air* at the Bahrain National Museum could not happen within the past year and is now expected to open in the autumn of 2022. The museum is committed to showing the work as soon as it is possible.

In March 2022, we visited Helsinki, Finland, to join the celebrations of the exhibition *Dialogue* – Elina Brotherus and Hannele Rantala (10 February to 27 March 2022) at Atheneum, Finnish National Gallery, featuring some of the works by Elina Brotherus we had commissioned as part of *Resonance* and photographed in Oman in December 2019. As part of the trip, we met with potential partners for the continuation of *Resonance* in Finland in 2023, bringing together early career artists from Oman and Finland on a shared production residency.

We embarked on a major new commission with artist filmmaker Andrea Luka Zimmerman. The production of *Wayfaring Strangers* commenced in 2022. The work is anticipated to be ready for gallery exhibitions and festival screenings from late 2023.

We were unable to host our Berlin residencies in 2021/22. The artists who were selected for the 2020 round will take up their residencies in 2022 and 2023. In the meanwhile, the residency property has been rented out to generate some income and minimise the costs of upkeep.

We began planning a new publication featuring a series of writing commissions focusing the themes of nomadism, movement, travel and the questions around working internationally in the times of climate emergency.

In addition, we began informal discussions with artists, writers, curators and representatives of organisations across the UK and internationally, exploring possible collaborations and new projects. We expect that some of these conversations will develop into new commissions and programmes supporting artists.

PROJECTS

Past – Forward: The Wapping Project at 20 Podcasts

PODCASTS

In 2021/22, we continued the production and release of the podcasts in the **Past – Forward: The Wapping Project at 20** series which we started the previous year. **Past – Forward** is a series of 21 podcasts featuring conversations with visual artists, photographers, filmmakers, composers, writers, designers, chefs and former bookshop managers with whom we worked over the long history of the organisation. The podcasts are hosted by curator and writer Gareth Evans, with sound editing and design by Philippe Frau-Nadal, featuring sounds and music from The Wapping Project's extensive archives, as well as readings by actors. We used an extract from the soundtrack to the production *Shiny Nylon*, 1996, composed by Billy Cowie as the podcast theme tune. Our podcasts are available via key podcasting platforms such as Anchor, Apple Podcasts, Google Podcasts, Spotify, Soundcloud, Radio Public, Overcast, Breaker and Pocket Casts.

Spring **Season**
Launched on 30 April 2021

The third season of five episodes includes: conversations with artists **Elina Brotherus**, **Mairéad McClean**, writer **Kapka Kassabova**, designers **Sonya Dyakova** and **Imogen Eveson**, writers and former bookshop managers of The Wapping Project Bookshop **Lydia Fulton** and **Ben Eastham**, plus a reading by actor **Lia Williams** and sounds from The Wapping Project's archives.

Summer **Season**
The episodes are released each Friday from 25 June 2021.

The fourth season of five episodes includes: conversations with artists **Karen Stuke** and **Maresa von Stockert**, a quartet of Omani artists – **Rawan AlMahrouqi**, **Safa Baluchi**, **Ruqaiya Mazar**, **Riham Noor Al Zadjali,** artist and designer **Sam Spenser** and photographer **Stephen Morgan**, composer **Billy Cowie**, and writer **Deborah Levy**.

Bonus **Track**
Released on the 21st anniversary of The Wapping Project on 10 October 2021

In the final episode of *Past – Forward,* the 21st, curator and writer **Gareth Evans** talks to architect **Josh Wright** and architecture critic **Rowan Moore** about the light touch approach to restoring historic industrial buildings, the nodes of contact between architecture, culture and the social fabric of places, as well as the impermanence of everything.

Topologies of Air
Exhibition at The Power Plant, Toronto
29 January to 1 May 2022



Our major commission from artist Shona Illingworth – *Topologies of Air* – was exhibited at The Power Plant in Toronto. Sadly, due to the ongoing restrictions in Canada, we were unable to travel to Toronto and see the first exhibition of the work we spent four years producing, and thus we are yet to experience the work in the exhibition setting.

Topologies of Air, a three-screen and surround sound installation, traverses the cultural, geopolitical, environmental, technological and psychological layers of the sky, building an image of a complex and contested space, both shared and personal, and with a long history and rapidly changing future. Filmed in Bahrain, the United Arab Emirates, Australia, Japan, China, Spain and the United Kingdom, the installation invites us to consider the space above our heads, once open to our dreams and imaginings, as a territory undergoing radical transformations through human activities that, in turn, are reshaping our present and future. *Topologies of Air* brings together voices of contributors from across international law, earth and life sciences, technology, neuropsychology, cognitive neuroscience, cultural studies, sociology, art, architecture, politics, theology, philosophy, environmental studies, economics and lived experience who took part in the Airspace Tribunal London, Airspace Tribunal Sydney, Sky Forum Bahrain and Sky Forum Sharjah, as well as conversations and interviews recoded during the production of the work between 2018 and 2020.

Topologies of Air was commissioned and produced by The Wapping Project, with support from the Bahrain Authority for Culture and Antiquities, Bahrain National Museum, Sharjah Art Foundation, the British Council, Arts Council England and the University of Kent.

Wayfaring **Stanger**
New Commission



In the autumn of 2021, we began conversations with artist filmmaker Andrea Luka Zimmerman about the new commission. The work on the project commenced soon after and the piece is currently in production. We expect it to be ready for exhibition across galleries and festivals from autumn 2023.

Wayfaring Stranger is a feature length artist film and a gallery installation presenting a heightened, sensory vision of an individual life embodied by seven women, each inhabiting one day and one night that represent a decade of experience. A young woman flees an undeclared traumatic situation. Running from the city, through post-industrial edge lands and manicured enclaves, she finds herself in forests, farms, mountains, finally arriving at the shore. Along the way, which lasts a lifetime, she undergoes a transformation, through the seasons and changing geography, both physically and emotionally, from youth to elderhood, and from a single, alienated being into an accepted element of the wider world. Her personal narrative co-exists with the past, present and future of the land she traverses. Each ‘day’ is a ‘station’ that signifies a turning point in her emotional development: from escape, through loss, grief and waywardness, to solidarity and co-existence.

Looking into the Future

Throughout the rest of 2022 and into 2023, we will continue working on Andrea Luka Zimmerman's film and installation titled *Wayfaring Stranger*. This is one of our key large-scale projects, which requires significant resources, including the time of our team to fulfil the role of producers. The ambition of the work fully justifies the resources to make this project become a reality. We feel that this will be a significant new work focusing on the relationship between the human and the more-than-human, exploring the possibilities for coexistence. *Wayfaring Stranger* brings together a diverse cast and crew, offering opportunities primarily to women and non-binary performers and contributors, in line with our mission.

We will be presenting the first full-scale exhibition of the installation *Topologies of Air* by Shona Illingworth, we had commissioned in 2017, at the Bahrain National Museum from 27 September 2022 until 5 January 2023. We brought together a team of highly experienced collaborators to create an immersive experience for the audience within the exhibition hall spanning 600 square meters. The exhibition at the Bahrain National Museum has a particular significance as it is the culmination of the project that was largely produced in the Gulf, bringing the work to the audiences in the region. In addition, this is the first immersive video and sound installation presented within the museum, which focusses primarily on exhibiting archaeological artifacts. There is also a personal connection for the artist, Shona Illingworth, to the museum through her grandfather, P.V. Glob, a Danish archaeologist, who spent a significant part of his working life excavating the remnants of the Dilmun civilisation in Bahrain and neighbouring Gulf countries. In the exhibition at the Bahrain National Museum, *Topologies of Air* will be shown for the first time within an installation designed specially to present that work as a solo exhibition. It will also be shown for the first time to its full scale, using 4k projection, rather than scaled-down version previously exhibited at The Power Plant in Toronto (from 29 January to 1 May 2022) and currently on show at Les Abattoirs Musée-Frac Occitanie in Toulouse (from 1 July to 20 November 2022). At the Bahrain National Museum, we will also launch a bilingual publication *Topologies of Air,* produced to accompany the work. The exhibition will also be accompanied by a public programme. *Topologies of Air* is certainly the longest project we have ever engaged in, spanning over five years. We aim to fully reflect on its process of production and outcomes once the exhibition is delivered.

In March 2022, we applied to Kone Foundation in Finland for their Saari Residency with a project continuing our *Resonance* programme with Omani artists. Our proposal is to bring together four early career artists from Finland, four early career artists from Oman and two established artists acting as mentors on a two-week production residency in June 2023, leading to a joint exhibition later in 2023 or early 2024. In June, we were informed that our application has been successful, and we have been awarded accommodation and workspace for 10 artists, as well as a grant of €19,000 towards artists' fees, travel and subsistence during the project. Over the coming months, we will be developing this project, seeking further partners and selecting artists.

The year 2023 will mark 10 years since our organisation has become 'nomadic': ungrounded from the building of Wapping Hydraulic Power Station, which defined our commissioning for two previous decades. We are planning a programme exploring the ideas around what it means to be a 'nomadic' and 'local'. What does it mean to work and collaborate internationally? How to best commission and support artists sustainably from a creative, political, social and ecological perspective? What does it mean to make art in a nomadic and local context in the time of ecological crisis? How can we 'harvest' what we have at the moment for future sustainability? What is a career in the arts in this context and what 'legacies' do we, arts organisations and artists, leave?

In the coming months, we also aim to work towards strengthening existing and building new partnerships with organisations in different parts of the world to enable collaborative projects.

Financial review

During the year the charity received incoming resources totalling £149,794 (2021: £63,520) including £Nil (2021: £20,000) of restricted funds and expended resources totalling £197,128 (2021: £86,444), including £6,257 (2021: £8,623) expended from restricted funds. At the balance sheet date the charity held unrestricted funds of £1,466,055 (2021: £1,507,132) and restricted funds of £5,120 (2021: £11,377).

The trustees have assessed the major risks to which the charity is exposed, and are satisfied that systems are in place to mitigate exposure to the major risks.

Structure, governance and management

The charity is a company limited by guarantee and was incorporated on 21st January 1983.

Women's Playhouse Trust has two wholly owned subsidiaries, one of which is dormant. The companies have a Deed of Covenant with WPT.

Wapping Limited was incorporated to exploit the commercial aspects of the Wapping Hydraulic Power Station, which partly funded the charity's activities. Since the sale of the Power Station, Wapping Limited had acquired a property in Berlin for international residencies for artists from all disciplines.

Women's Playhouse Trust recruits for new trustees in two instances either when it identifies a skill shortage on the board or a current trustee resigns and needs to be replaced. In both instances, the skills and expertise that the potential trustee can bring to the board are paramount. WPT looks for new trustees through personal recommendations and word of mouth. They are appointed through nomination by existing trustees.

None of the Trustees have any beneficial interest in the company. All of the Trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The Trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:
Ms G C Hicks
Ms C A Grimshaw
Ms M Michalowska
Mr J Wright

The Trustees' report was approved by the Board of Trustees.

Ms M Michalowska
Trustee
Dated: 18 November 2022

WOMENS PLAYHOUSE TRUST

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF WOMENS PLAYHOUSE TRUST

I report to the trustees (who are also Directors for the purpose of company law) on my examination of the financial statements of Women's Playhouse Trust ('the charitable company') for the year ended 31 March 2022 which comprise the Statement of Financial Activities, the Balance Sheet and related notes.

This report is made solely to the charity's trustees, as a body, in accordance with section 145 of the Charities Act 2011. My work has been undertaken so that I might state to the charity's trustees those matters I am required to state to them in this report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for my work, for this report, or for the opinions I have formed.

Responsibilities and basis of report

As the trustees of charitable company you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the financial statements of the charitable company are not required to be audited under Part 16 of the Act and are eligible for independent examination, I report in respect of my examination of the charitable company's financial statements carried out under section 145 of the Charities Act 2011 ('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 2011 Act.

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the financial statements. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently I express no opinion as to whether the financial statements present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

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 giving me cause to believe that in any material respect:

1 accounting records were not kept in respect of the charitable company as required by section 386 of the 2006 Act; or

2 the financial statements do not accord with those records; or

3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act 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; or

4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.

Matthew Burge
for and on behalf of Beavis Morgan LLP 18 November 2022

Chartered Accountants

82 St John Street
London
EC2M 4JN

WOMENS PLAYHOUSE TRUST

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Unrestricted funds £	Restricted funds £	Total 2022 £	Total 2021 £
Income from:					
Donations & Grants	**3**	148,020	-	148,020	61,518
Charitable activities	**4**	1,774	-	1,774	2,002
Total income		149,794	-	149,794	63,520
Expenditure on:					
Raising funds	**5**	13,483	-	13,483	7,750
Charitable activities	**6**	177,388	6,257	183,645	78,694
Total resources expended		190,871	6,257	197,128	86,444
Net expenditure for the year/ Net movement in funds		(41,077)	(6,257)	(47,334)	(22,924)
Fund balances at 1 April 2021		1,507,132	11,377	1,518,509	1,541,433
Fund balances at 31 March 2022		1,466,055	5,120	1,471,175	1,518,509

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

WOMENS PLAYHOUSE TRUST

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Fixed assets					
Tangible assets	**9**		5,776		5,147
Investments	**10**		1,399,477		1,399,477
			1,405,253		1,404,624
Current assets					
Debtors	**11**	3,107		103,225	
Cash at bank and in hand		1,180,295		45,275	
		1,183,402		148,500	
Creditors: amounts falling due within one year	**12**	(1,117,480)		(10,422)	
Net current assets			65,922		138,078
Total assets less current liabilities			1,471,175		1,542,702
Creditors: amounts falling due after more than one year	**13**		-		(24,193)
Net assets			1,471,175		1,518,509
Income funds					
Restricted funds	**14**		5,120		11,377
Unrestricted funds			1,466,055		1,507,132
			1,471,175		1,518,509

BALANCE SHEET (CONTINUED)

AS AT 31 MARCH 2022

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2022.

The Trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 18 November 2022

Ms M Michalowska
Trustee

Company Registration No. 01693212

1 Accounting policies

Charity information

Womens Playhouse Trust is a private company limited by guarantee incorporated in England and Wales. The registered office is 82 St John Street, London, EC1M 4JN.

1.1 Accounting convention

The financial statements of the charitable company, which is a public benefit entity under FRS102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019), Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland', and the Companies Act 2006.

The financial statements are prepared in sterling, which is the functional currency of the charitable company. Monetary amounts in these financial statements are rounded to the nearest £.

The accounts have been prepared under the historical cost convention.

1.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

1.4 Incoming resources

Income is recognised when the charitable company is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charitable company has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Resources expended

All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to particular activities they have been allocated on a basis consistent with the use of the resources.

Support costs are those costs incurred directly in support of expenditure on the objects of the Charity. Governance costs are those incurred in connection with the administration of the Charity and compliance with constitutional and statutory requirements.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures and fittings	25% reducing balance

1 Accounting policies **(Continued)**

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

1.7 Fixed asset investments

Investments in subsidiaries are measured at cost less provision for impairment.

A subsidiary is an entity controlled by the charitable company. Control is the power to govern the financial and operating policies of the entity so as to obtain benefits from its activities.

1.8 Impairment of fixed assets

At each reporting end date, the charitable company reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

Recoverable amount is the higher of fair value less costs to sell and value in use. In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset for which the estimates of future cash flows have not been adjusted.

If the recoverable amount of an asset is estimated to be less than its carrying amount, the carrying amount of the asset is reduced to its recoverable amount. An impairment loss is recognised immediately in income/(expenditure for the year, unless the relevant asset is carried at a revalued amount, in which case the impairment loss is treated as a revaluation decrease.

Recognised impairment losses are reversed if, and only if, the reasons for the impairment loss have ceased to apply. Where an impairment loss subsequently reverses, the carrying amount of the asset is increased to the revised estimate of its recoverable amount, but so that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset in prior years. A reversal of an impairment loss is recognised immediately, unless the relevant asset is carried in at a revalued amount, in which case the reversal of the impairment loss is treated as a revaluation increase.

1.9 Cash and cash equivalents

Cash and cash equivalents include cash in hand, and deposits held at call with banks.

1.10 Financial instruments

The charitable company has elected to apply the provisions of Section 11 ‘Basic Financial Instruments’ of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charitable company's balance sheet when the charitable company becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

1 Accounting policies **(Continued)**

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans, are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

2 Critical accounting estimates and judgements

In the application of the charitable company's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods. Such estimates include the depreciation policies on tangible fixed assets.

3 Doantions & Grants

	Unrestricted funds	Restricted funds	Total 2022	Total 2021
	£	£	£	£
Gift aid	135,000	-	135,000	-
Grants	13,020	-	13,020	61,518
For the year ended 31 March 2022	148,020	-	148,020	61,518

4 Charitable activities

	2022	2021
	£	£
Incoming resources from charitable activities	1,774	2,002

5 Raising funds

	2022	2021
	£	£
Fundraising		
Staff costs	13,483	7,750
	13,483	7,750

6 Charitable activities

	2022	2021
	£	£
Commissions, exhibitions and public programming	29,208	20,705
Staff costs	125,741	43,452
Depreciation	1,595	1,716
Charitable support costs	15,772	3,980
	172,316	69,853
Governance costs (see below)	11,329	8,841
	183,645	78,694
Governance costs		
Legal and professional fees	129	13
Accountancy fees	11,200	8,828
	11,329	8,841
Analysis by fund		
Unrestricted funds	183,137	70,071
Restricted funds	6,257	8,623
	189,394	78,694

7 Trustees

During the year, Marta Michalowska was remunerated £67,417 (2021: £28,176) through payroll for the running and management of the charitable activities of the company.

No other trustees have received any benefits in kind or reimbursements of expenses during the year.

8 Employees

Number of employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
	2	2

Employment costs	2022 £	2021 £
Wages and salaries	139,224	51,202

The number of employees whose annual remuneration was £60,000 or more were:

	2022 Number	2021 Number
£60,000 - £70,000	1	-

During the year 1 (2021: Nil) members of key personnel were paid a total of £67,417 (2021: £28,176).

9 Tangible fixed assets

	Fixtures and fittings £
Cost	
At 1 April 2021	13,853
Additions	2,224
At 31 March 2022	16,077
Depreciation and impairment	
At 1 April 2021	8,706
Depreciation charged in the year	1,595
At 31 March 2022	10,301
Carrying amount	
At 31 March 2022	5,776
At 31 March 2021	5,147

10 Fixed asset investments

	Other investments
Cost or valuation	
At 1 April 2021 & 31 March 2022	1,399,477
Carrying amount	
At 31 March 2022	1,399,477
At 31 March 2021	1,399,477

Other investments comprise:	Notes	2022 £	2021 £
Investments in subsidiaries	17	1,399,477	1,399,477

11 Debtors

Amounts falling due within one year:	2022 £	2021 £
Amounts owed by fellow group undertakings	-	102,888
Other debtors	2,360	262
Prepayments and accrued income	747	75
	3,107	103,225

12 Creditors: amounts falling due within one year

	2022 £	2021 £
Bank loans	-	4,000
Trade creditors	1,699	155
Amounts owed to fellow group undertakings	1,109,000	-
Other creditors	2,781	2,267
Accruals and deferred income	4,000	4,000
	1,117,480	10,422

13 Creditors: amounts falling due after more than one year

	2022	2021
	£	£
Bank loans	-	24,193

The bank loan is a bounce back loan that is 100% backed by the government which is fully repaid during the year.

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

		Movement in funds			Movement in funds	
	Balance at 1 April 2020	Incoming resources	Resources expended	Balance at 1 April 2021	Resources expended	Balance at 31 March 2022
	£	£	£	£	£	£
'Topologies of Air'	12,664	326	(1,613)	11,377	(6,257)	5,120
'Resonance'	(12,664)	19,674	(7,010)	-	-	-
	-	20,000	(8,623)	(11,377)	(6,257)	5,120

The following work was carried out by the charity with restricted funds during the year:

'Topologies of Air' - the production of the major commission from Scottish-Danish artist Shona Illingworth titled 'Topologies of Air' in Bahrain and the United Arab Emirates, and the exhibition of said work at the Bahrain National Museum.

'Resonance' - a mentoring and production programme with four early career Omani artists - Rawan Al Mahrouqi, Safa Balushi, Ruqaiya Mazar, and RIham Noor Al Zadjali - who worked together with their peer and mentor Finnish artist Elina Brotherus towards new bodies of work, culminating in an exhibition at the Stal Gallery in Muscat which opened in March 2020.

15 Analysis of net assets between funds

	Unrestricted funds 2022	Restricted funds 2022	Total 2022	Unrestricted funds 2021	Restricted funds 2021	Total 2021
	£	£	£	£	£	£
Fund balances at 31 March 2022 are represented by:						
Tangible assets	5,776	-	5,776	5,147	-	5,147
Investments	1,399,477	-	1,399,477	1,399,477	-	1,399,477
Current assets/(liabilities)	60,802	5,120	65,922	126,701	11,377	138,078
Long term liabilities	-	-	-	(24,193)	-	(24,193)
	1,466,055	5,120	1,471,175	1,507,132	11,377	1,518,509

16 Related party transactions

At the balance sheet date, the charitable company was owed £1,109,000 (2021: £102,888 Debit balance) to Wapping Limited, a wholly owned subsidiary of Womens Playhouse Trust.

The company has taken advantage of the exemption available in Section 33.1A of FRS 102 whereby it has not disclosed transactions with any wholly owned subsidiary undertakings within the group.

17 Subsidiaries

These financial statements are separate charitable company financial statements for Womens Playhouse Trust.

Details of the charitable company's subsidiaries at 31 March 2022 are as follows:

Name of undertaking and country of incorporation or residency		Nature of business	Class of shareholding	% Held Direct	Indirect
Wapping Limited	England and Wales	Investment property rental	Ordinary	100.00	-
Wapping Restaurants Limited	England and Wales	Dormant	Ordinary	100.00	-

The aggregate capital and reserves and the result for the year of subsidiaries excluded from consolidation was as follows:

Name of undertaking	Profit/(Loss)	Capital and Reserves
	£	£
Wapping Limited	125,197	1,584,784
Wapping Restaurants Limited		(339,498)

18 **Analysis of changes in net funds**

	At 1 April 2021	Cash flows	At 31 March 2022
	£	£	£
Cash at bank and in hand	45,275	1,135,020	1,180,295
Loans falling due within one year	(4,000)	4,000	-
Loans falling due after more than one year	(24,193)	24,193	-
	17,082	1,163,213	1,180,295

WOMENS PLAYHOUSE TRUST

England & Wales - Charity number 286384

Accounts

Charity Registration No. 286384

Company Registration No. 01693212 (England and Wales)

WOMENS PLAYHOUSE TRUST

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

WOMENS PLAYHOUSE TRUST

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Ms G C Hicks Ms C A Grimshaw Ms M Michalowska Mr J Wright
Charity number	286384
Company number	01693212
Principal address	37 Wapping Wall London E1W 3SG
President	Ms Jayne Rayne
Registered office	82 St John Street London EC1M 4JN
Independent examiner	Beavis Morgan LLP Accountants, Business and Tax Advisers 82 St John Street London EC1M 4JN
Bankers	Metro Bank One Southampton Row Metro Bank London WC1B 5HA
Solicitors	Stepien Lake LLP 57 Queen Anne Street London W1G 9JR
Company website	www.thewappingproject.org

WOMENS PLAYHOUSE TRUST

CONTENTS

	Page
Trustees' report	1 - 9
Independent examiner's report	10
Statement of financial activities	11
Balance sheet	12 - 13
Notes to the accounts	14 - 24

WOMENS PLAYHOUSE TRUST

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2021

The Trustees present their report and financial statements for the year ended 31 March 2021.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charitable company's governing document, the Companies Act 2006 and “Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)” (as amended for accounting periods commencing from 1 January 2016).

Objectives and activities
The objectives for which the company is established are: "To promote, maintain, improve and advance education and to foster appreciation of the Arts in the theatre and other associated audio, visual and mechanical arts."

The policies adopted in the furtherance of these objects are: "To provide a context in which to enhance and develop the work of contemporary visual artists, choreographers, composers, writers, poets, photographers, film and video makers, fashion designers, curators and architects."

The Trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the Fund should undertake.

The main activities undertaken by the charity are commissions of new works in primarily, but not exclusively, in visual arts and writing, international residencies, exhibitions, screenings and discussions, all of which are held with the objective of developing a culture of appreciation for the Arts. Recent projects included WPT supporting: the music album by composer, violinist and double recorders player Laura Cannell, released on 19 June 2020; the series of new commissions by four Omani artists, Rawan AlMahrouqi, Safa Balushi, Ruqaiya Mazar, Riham Noor Al Zadjali, and Finnish artist Elina Brotherus, in partnership with the Stal Gallery in Oman and supported by the British Council through the UK-Gulf exhibition programme; the film A Line Was Drawn by Mairéad McClean, produced as part of her body of works Making Her Mark commissioned in 2017, which premiered at the 2019 BFI London Film Festival in Double Vision programme; the series of new writing commissions and translations for publications Resonance 1 and Resonance 2; the exhibition Wandelhalle at the Kommunale Galerie in Berlin presenting a body or work by artist Karen Stuke commissioned in 2013; Sky Forum in Sharjah, presented in partnership with Sharjah Art Foundation and supported by the British Council through the UK-Gulf exhibition programme; a series residencies in Berlin offering artists, writers, curators, choreographers, designers and architects and opportunity to take a creative break for eight-weeks. It is through such activities, that the Charity aims to imbibe an appreciation for the Arts for the general public, while at the same time providing opportunities for artists to produce and present their works, and crucially develop and push forward their careers.

Achievements and performance

Overview

The year 2020/21 was a difficult one for Women’s Playhouse Trust. We were particularly severely affected by travel restrictions, freezing our ability to deliver projects we had been working on and planning pre-pandemic. We are an organisation for whom national and international collaborations are vital. Our activities strive to have an international reach. We aspire to create opportunities for artists to work across different cultures and landscapes. Over the previous four years, we worked across different parts of the UK, Europe and the world. The restrictions imposed during the pandemic made our work extremely difficult and required a period of introspection and reassessment.

We were unable to seek further exhibitions of the series of commissions Resonance developed in partnership with Stal Gallery in Muscat, Oman, and with the support of the British Council through the UK-Gulf Exhibition Programme. We had to put on hold the second part of the production and mentoring programme planned for summer 2020 in the UK for the four Omani artists – Rawan AlMahrouqi, Safa Baluchi, Ruqaiya Mazar and Riham Noor Al Zadjali – and Finnish artist Elina Brotherus. The artists would not have been able to come to the UK from Oman and Finland.

The planned exhibition of the sound and video installation by Shona Illingworth titled Topologies of Air at the Bahrain National Museum had to be postponed from the planned opening date of 1 April 2020. The museum is committed to presenting the work they had supported through a production residency and public programmes that took place in 2019. We are hoping that the exhibition can take place in December 2021, but we need to remain flexible. The artist has been continuing working on the piece. She has been provided with time to refine the work. This has not been a straightforward process during lockdown with inability to access facilities and work with contributors in person, as well as the added pressures of employment and home schooling of children. We admire the dedication of the artist and her continued effort to produce the best possible work despite the circumstances.
We were unable to host our Berlin residencies in the past financial year. The artists that were selected for 2020 residencies agreed to have their programmes postponed to 2022. We hope that they will be able to travel to Berlin in 2022. In the meanwhile, the residency property has been rented out to generate some income and minimise the costs of upkeep.

In addition, our cashflow has been affected due to difficulties in disposal of investment assets by our trading subsidiary Wapping Limited. This put additional pressure on our ability to carry out our work, adding to the precarity and uncertainty of this difficult time during the height of the pandemic. In response, we decided to limit our activities throughout the year 2020/21 and weather the challenging period. Two staff have been furloughed from 1 April 2020. They have been on flexible furlough from 1 October 2020, working a limited number of hours to deliver a programme of podcasts and other small-scale activities. The issues with the asset disposal have now been overcome (as of 3 September 2021).

On 10 October 2020, The Wapping Project, our public facing brand, turned twenty. The anniversary came at an unfortunate time when we were unable to programme celebratory public activities or produce a series of new commissions. Yet, we have not left the anniversary unmarked. With the limited resources available to us at the time and restrictions on travel and gathering, we decided to produce a series of 21 podcasts bring together in conversation those who worked with us in different capacities over the years. The first five episodes of Past – Forward: The Wapping Project at 20 were launched on 13 November 2020. Since then, we have released 20 episodes and we are planning to launch the 21st track – the bonus episode – in October 2021. This was a very different project to our usual work, but perhaps this material, looking back and looking forward, would have not been created in any other circumstances. The production of the podcasts enabled us to reach out to many of our collaborators with whom we have not been in contact for a very long time. Those conversations reassured us about the value of the work we have been doing over those two decades. We feel that it was an important project to undertake, and we are pleased that an archive of conversations with many artists commissioned over the years exists and is publicly available via key podcasting channels.

PROJECTS

Resonance
Exhibition
Stal Gallery, Muscat, Oman
Opening reception 4 March 2020, 6:30pm
Exhibition continued until 2 June 2020



Image: *Resonance* exhibition, installation view, Stal Gallery, Muscat, Oman, March 2020 © Elina Brotherus

The exhibition *Resonance* featured newly commissioned works by Omani artists - Rawan AlMahrouqi, Safa Baluchi, Ruqaiya Mazar and Riham Noor Al Zadjali - and Finnish artist Elina Brotherus, and it was designed and staged by Joshua Wright and Thomas Zanon-Larcher.

Resonance brought together new works in photography, video and sculpture developed in response to a series of scores. The artists worked with very short instructions based on Fluxus event scores and other written instructions for performance-oriented art from the 1950s-70s as a starting point and an external prompt. The scores included works by VALIE EXPORT, Yoko Ono and Mieko Shiomi, as well as instructions compiled in List of Art Ideas for 1st Class of CalArts, Post Studio (If They Have No Idea of Their Own from which to Make a Piece), 1970, by the American artist and professor John Baldessari who passed away in January this year.

Resonance, developed in partnership with Stal Gallery, Muscat, Oman, and supported by the British Council through the UK-Gulf exhibition programme, included a programme of production, mentoring and exchange that culminated in a two-week production residency in the rural landscapes of central and coastal Oman in December 2019.

The exhibition remained open to public despite Covid-19 restrictions. The gallery enabled a longer than originally planned run of the exhibition to allow more audience to see the work. Spring and summer of 2020 was a very difficult period to host an exhibition, and the visitors' numbers were not the same as during pre-pandemic times,but

we are glad that we were able to open the exhibition and share the work produced over the year-long programme with the artists. We have been keeping in touch with the artists and we are gradually drawing plans for further exhibitions of their work, as well as a residency in the UK that will enable further creative development and production of new works.

The artists:

Rawan AlMahrouqi graduated from Sultan Qaboos University Muscat. Rawan multidisciplinary practice focuses on the female experience in the Arabian Gulf, the double standards, the thin line between tradition and religion. She draws most of her inspiration from her Khaleeji (Arabian Gulf) culture and the experiences she has had growing up and living in the region. She won the Young Emerging Artist Prize (YEAP) run by Stal Gallery, Muscat, Oman, in 2015. Her work was featured in the Arte documentary Women in Islam. In 2018, Rawan, together with her sisters, founded Makan Studios art school, the first of its kind, offering arts classes to adults and children in Muscat.

Safa Baluchi graduated with a bachelor's degree in Spatial Design from the University of Nizwa. She works across performance, video, photography and installation. Her work, which draws on her personal experience, explores questions around the relationship between the individual and the society. Depression, entrapment and erosion are recurring themes in her work. She won the Young Emerging Artist Prize (YEAP) run by Stal Gallery, Muscat, Oman, in 2015 and participated in a number of exhibitions at the gallery. In 2018, she curated Disfiguration exhibition at Stal Gallery.

Ruqaiya Mazar graduated from the University of Nizwa in central Oman. Ruqaiya works across drawing, photography, video and digital arts. In her practice, she draws on her experience as an artist living and working within the Arab culture. He works ask questions about search for balance in human existence, struggle between light and darkness, shadows lurking in the depths of oneself, dreams and failure. Her work was shown in Oman and Saudi Arabia. She was shortlisted for the Young Emerging Artist Prize (YEAP) run by Stal Gallery, Muscat, Oman, in 2015 and participated in a number of exhibitions at the gallery.

Riham Noor Al Zadjali graduated with BA in Fine Arts from Paris American Academy. In her work, Riham poses question about the most current global events including conflicts, military interventions, displacement and migration. Her work has been shown widely in Oman. She was shortlisted for the Young Emerging Artist Prize (YEAP) run by Stal Gallery, Muscat, Oman, in 2015. She cofounded the initiative Art with Refugee, a traveling exhibition of artworks by refugees and artists from around the world in support of better living conditions for refugees mostly in Greece. The exhibition was shown in Piraeus, Greece, Children's Museum of Wilmington, North Carolina, USA, the Human (Art)istic Festival in Brussels, Belgium, as well as in Spain and Oman.

Elina Brotherus works in photography and moving image. Her work has been alternating between autobiographical and art-historical approaches. Photographs dealing with the human figure and the landscape, the relation of the artist and the model, gave way to images on subjective experiences in her recent bodies of work Annonciation and Carpe Fucking Diem. In her current work she is revisiting Fluxus event scores and other written instructions for performance-oriented art of the 1950s-70s. Another ongoing interest is photographing in iconic houses by architects like Alvar Aalto, Hundertwasser and Michel Polak. Brotherus takes roles of various imagined characters, thus bringing a tranquil human presence to the spaces. Elina has been exhibiting widely since 1997 and her work is represented in major public collections including the Centre Pompidou, Paris, Moderna Museet, Stockholm, MAXXI, Rome, Fondacion ARCO, Madrid, Hasselblad Center, Gothenburg, Kiasma Museum of Contemporary Art, Helsinki, Musée de l'Elysée, Lausanne, and Museum Folkwang, Essen, to name a few.



Image: *Resonance* exhibition, works by Ruqaiya Mazar, installation view, Stal Gallery, Muscat, Oman, March 2020 © Elina Brotherus



Image: *Resonance* exhibition, works by Elina Brotherus and Safa Baluchi, installation view, Stal Gallery, Muscat, Oman, March 2020 © Elina Brotherus



Image: *Resonance* exhibition, work by Safa Baluchi, installation view, Stal Gallery, Muscat, Oman, March 2020 © Elina Brotherus



Image: *Resonance* exhibition, work by Riham Noor Al Zadjali, installation view, Stal Gallery, Muscat, Oman, March 2020 © Elina Brotherus



Image: *Resonance* exhibition, works by Elina Brotherus and Rawan AlMahrouqi, installation view, Stal Gallery, Muscat, Oman, March 2020 © Elina Brotherus



Image: *Resonance* exhibition, works by Rawan AlMahrouqi, installation view, Stal Gallery, Muscat, Oman, March 2020 © Elina Brotherus

Past – Forward: The Wapping Project at 20
Podcasts



A series of 21 podcasts featuring conversations with visual artists, photographers, filmmakers, composers, writers, designers, chefs and former bookshop managers who we worked with over the long history of the organisation, hosted by curator and writer Gareth Evans, with sound editing and design by Philippe Frau-Nadal, featuring sounds and music from The Wapping Project's extensive archives, as well as readings by actors. We used an extract from the soundtrack to the production Shiny Nylon, 1996, composed by Billy Cowie as the podcast theme tune. In the year 2020/21, we produced three seasons of five episodes and released the first two of them – Autumn Season and Winter Season. Spring Season was released on 30 April 2021. The final season – Summer Season – was produced in May and June 2021, and each episode released one by one from 25 June 2021. The 21st episode will be released in October 2021. Our podcasts are available via key podcasting platforms such as Anchor, Apple Podcasts, Google Podcasts, Spotify, Soundcloud, Radio Public, Overcast, Breaker and Pocket Casts.

Autumn Season
Launched on 13 November 2020

The first season of five episodes includes: conversations with artist **Jane Prophet**, choreographers **Lea Anderson** and **Luca Silvestrini**, writers and translators **Sophie Hughes** and **Jen Calleja**, writer **Alia Trabucco Zerán**, and The Wapping Project's co-directors **Marta Michalowska** & **Thomas Zanon-Larcher**; readings by actors **Patrick O'Brien** and **Polly Kemp**; music by composers **Laura Cannell** and **Billy Cowie**; and sounds from The Wapping Project's archives.

Winter Season
Launched on 29 January 2021

The second season of five episodes includes: conversations with head chefs of Wapping Food **James Robson** and **Cameron Emirali**, sculptor **Richard Wilson**, writer and activist **So Mayer**, artist filmmaker **Andrea Luka Zimmerman** and cinematographer and editor **Taina Galis**, artist **Shona Illingworth** and barrister **Nick Grief**; readings by actor **Robert Whitelock**; and sounds from The Wapping Project's archives.

Looking into the Future

At the time of writing this report in early September 2021, we are starting to feel optimistic and have a sense that the most difficult moments are behind us. Our team is looking forward to returning to work at their regular hours and bringing the level of our activities gradually to the pre-pandemic level. These may be slightly different to our past work, but we believe that we are in position to fulfil our charitable objectives and create opportunities for artists to produce new work. Of course, we cannot predict the trajectory of the Covid-19 pandemic, which seems to be far from over, but we can certainly continue our work.

We aim to continue producing podcasts and make this format a regular feature in our activities. In the year 2021/22, we are releasing 11 episodes produced as part of Past – Forward: The Wapping Project at 20, including conversations with among others acclaimed writers Deborah Levy and Kapka Kassabova, artist with whom we have worked on a number of occasions over the past 20 years – Elina Brotherus – as well as the recently commissioned artist filmmaker Mairéad McClean.

We hope that we will be able to deliver the exhibition of our major commission - Topologies of Air by Shona Illingworth - at the Bahrain National Museum in late 2021 or early 2022. This is a large-scale project supported by the British Council through the UK Gulf Exhibition Programme, Bahrain Authority for Culture and Antiquities and Sharjah Art Foundation, as well as a travel grant from Arts Council England. We look forward to sharing this complex installation examining the impact of accelerating geopolitical, technological and environmental changes on the composition, nature and use of airspace with audiences. The museum is fully committed to showing the work as soon as it is possible.

We aim to commence planning for the second part of production and mentoring programme Resonance with the four Omani women artists – Rawan AlMahrouqi, Safa Baluchi, Ruqaiya Mazar and Riham Noor Al Zadjali – and Finnish artist Elina Brotherus. We would like to bring them to the UK to develop a series of further new commissions in spring or summer 2022. Our intention is to seek exhibition partners in the UK and Europe for the project.
We are also planning a series of new writing commissions later in 2021 to be published in the next edition of our regular publications most likely in early 2022.

There are a number of other possibilities and ideas for projects we would like to explore. The form and scale of these will depend on the trajectory of the pandemic. Our aim is to continue supporting artists through commissioning new work and our production expertise.

The Trustees' report was approved by the Board of Trustees

Ms M Michalowska
Trustee
Dated: 9 November 2021

WOMENS PLAYHOUSE TRUST

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF WOMENS PLAYHOUSE TRUST

I report to the trustees (who are also Directors for the purpose of company law) on my examination of the financial statements of Women's Playhouse Trust ('the charitable company') for the year ended 31 March 2021 which comprise the Statement of Financial Activities, the Balance Sheet and related notes.

This report is made solely to the charity's trustees, as a body, in accordance with section 145 of the Charities Act 2011. My work has been undertaken so that I might state to the charity's trustees those matters I am required to state to them in this report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for my work, for this report, or for the opinions I have formed.

Responsibilities and basis of report

As the trustees of charitable company you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the financial statements of the charitable company are not required to be audited under Part 16 of the Act and are eligible for independent examination, I report in respect of my examination of the charitable company's financial statements carried out under section 145 of the Charities Act 2011 ('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 2011 Act.

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the financial statements. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently I express no opinion as to whether the financial statements present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

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 giving me cause to believe that in any material respect:

1 accounting records were not kept in respect of the charitable company as required by section 386 of the 2006 Act; or

2 the financial statements do not accord with those records; or

3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act 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; or

4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.

Matthew Burge
for an on behalf of Beavis Morgan Audit Limited 10 November 2021

Chartered Accountants

82 St John Street
London
EC2M 4JN

WOMENS PLAYHOUSE TRUST

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2021

	Notes	Unrestricted funds £	Restricted funds £	Total 2021 £	Total 2020 £
Income from:					
Grants	**3**	41,518	20,000	61,518	90,591
Charitable activities	**4**	2,002	-	2,002	5,184
Total income		43,520	20,000	63,520	95,775
Expenditure on:					
Raising funds	**5**	7,750	-	7,750	7,750
Charitable activities	**6**	70,071	8,623	78,694	194,822
Total resources expended		77,821	8,623	86,444	202,572
Net (expenditure)/income for the year/ Net movement in funds		(34,301)	11,377	(22,924)	(106,797)
Fund balances at 1 April 2020		1,541,433	-	1,541,433	1,648,231
Fund balances at 31 March 2021		1,507,132	11,377	1,518,509	1,541,434

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

WOMENS PLAYHOUSE TRUST

BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Fixed assets					
Tangible assets	**9**		5,147		6,864
Investments	**10**		1,399,477		1,399,477
			1,404,624		1,406,341
Current assets					
Debtors	**11**	103,225		122,612	
Cash at bank and in hand		45,275		33,974	
		148,500		156,586	
Creditors: amounts falling due within one year	**12**	(10,422)		(21,493)	
Net current assets			138,078		135,093
Total assets less current liabilities			1,542,702		1,541,434
Creditors: amounts falling due after more than one year	**13**		(24,193)		-
Net assets			1,518,509		1,541,434
Income funds					
Restricted funds	**15**		11,377		-
Unrestricted funds			1,507,132		1,541,434
			1,518,509		1,541,434

WOMENS PLAYHOUSE TRUST

BALANCE SHEET (CONTINUED)

AS AT 31 MARCH 2021

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2021.

The Trustees' responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 9 November 2021

Ms M Michalowska
Trustee

Company Registration No. 01693212

1 Accounting policies

Charity information

Womens Playhouse Trust is a private company limited by guarantee incorporated in England and Wales. The registered office is 82 St John Street, London, EC1M 4JN.

1.1 Accounting convention

The financial statements of the charitable company, which is a public benefit entity under FRS102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019), Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland', and the Companies Act 2006.

The financial statements are prepared in sterling, which is the functional currency of the charitable company. Monetary amounts in these financial statements are rounded to the nearest £.

The accounts have been prepared under the historical cost convention.

1.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

1.4 Incoming resources

Income is recognised when the charitable company is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charitable company has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Resources expended

All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to particular activities they have been allocated on a basis consistent with the use of the resources.

Support costs are those costs incurred directly in support of expenditure on the objects of the Charity. Governance costs are those incurred in connection with the administration of the Charity and compliance with constitutional and statutory requirements.

1 Accounting policies

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures and fittings	25% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

1.7 Fixed asset investments

Investments in subsidiaries are measured at cost less provision for impairment.

A subsidiary is an entity controlled by the charitable company. Control is the power to govern the financial and operating policies of the entity so as to obtain benefits from its activities.

1.8 Impairment of fixed assets

At each reporting end date, the charitable company reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

Recoverable amount is the higher of fair value less costs to sell and value in use. In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset for which the estimates of future cash flows have not been adjusted.

If the recoverable amount of an asset is estimated to be less than its carrying amount, the carrying amount of the asset is reduced to its recoverable amount. An impairment loss is recognised immediately in income/(expenditure for the year, unless the relevant asset is carried at a revalued amount, in which case the impairment loss is treated as a revaluation decrease.

Recognised impairment losses are reversed if, and only if, the reasons for the impairment loss have ceased to apply. Where an impairment loss subsequently reverses, the carrying amount of the asset is increased to the revised estimate of its recoverable amount, but so that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset in prior years. A reversal of an impairment loss is recognised immediately, unless the relevant asset is carried in at a revalued amount, in which case the reversal of the impairment loss is treated as a revaluation increase.

1.9 Cash and cash equivalents

Cash and cash equivalents include cash in hand, and deposits held at call with banks.

1 Accounting policies

1.10 Financial instruments

The charitable company has elected to apply the provisions of Section 11 'Basic Financial Instruments' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charitable company's balance sheet when the charitable company becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

2 Critical accounting estimates and judgements

In the application of the charitable company's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods. Such estimates include the depreciation policies on tangible fixed assets.

3 Grants

	Unrestricted funds	Restricted funds	Total 2021	Total 2020
	£	£	£	£
Grants	41,518	20,000	61,518	90,591
For the year ended 31 March 2020	-	90,591		90,591

4 Charitable activities

	2021	2020
	£	£
Incoming resources from charitable activities	2,002	5,174
Other income	-	10
	2,002	5,184

5 Raising funds

	2021	2020
	£	£
Fundraising		
Staff costs	7,750	7,750
	7,750	7,750

6 Charitable activities

	2021 £	2020 £
Commissions, exhibitions and public programming	20,705	123,894
Staff costs	43,452	60,163
Depreciation	1,716	1,900
Charitable support costs	3,980	3,552
	69,853	189,509
Governance costs (see below)	8,841	5,313
	78,694	194,822
Governance costs		
Legal fees	13	13
Accountancy fees	8,828	5,300
	8,841	5,313
Analysis by fund		
Unrestricted funds	70,071	86,054
Restricted funds	8,623	108,768
	78,694	194,822

7 Trustees

During the year, Marta Michalowska was remunerated £28,176 (2020: £34,370) through payroll for the running and management of the charitable activities of the company.

No other trustees have received any benefits in kind or reimbursements of expenses during the year.

8 Employees

Number of employees

The average monthly number of employees during the year was:

	2021 Number	2020 Number
	2	2

Employment costs	2021 £	2020 £
Wages and salaries	51,202	67,913

9 Tangible fixed assets

	Fixtures and fittings £
Cost	
At 1 April 2020	13,853
At 31 March 2021	13,853
Depreciation and impairment	
At 1 April 2020	6,990
Depreciation charged in the year	1,716
At 31 March 2021	8,706
Carrying amount	
At 31 March 2021	5,147
At 31 March 2020	6,864

10 Fixed asset investments

	Other investments
Cost or valuation	
At 1 April 2020 & 31 March 2021	1,399,477
Carrying amount	
At 31 March 2021	1,399,477
At 31 March 2020	1,399,477

Other investments comprise:	Notes	2021 £	2020 £
Investments in subsidiaries	18	1,399,477	1,399,477

11 Debtors

	2021	2020
Amounts falling due within one year:	**£**	**£**
Amounts owed by fellow group undertakings	102,888	115,088
Other debtors	262	7,524
Prepayments and accrued income	75	-
	103,225	122,612

12 Creditors: amounts falling due within one year

	Notes	2021	2020
		£	**£**
Bank loans		4,000	-
Public grants	**14**	-	15,000
Trade creditors		155	226
Other creditors		2,267	2,267
Accruals and deferred income		4,000	4,000
		10,422	21,493

13 Creditors: amounts falling due after more than one year

	Notes	2021	2020
		£	**£**
Bank loans		24,193	-

The bank loan is a bounce back loan that is 100% backed by the government. The amount is repayable by monthly instalments within 6 years and has a 2.5% interest rate.

14 Grants and deferred income

	2021 £	2020 £
Arising from public grants (Restricted funds)	-	15,000
	-	15,000

Deferred income is included in the financial statements as follows:

	2021 £	2020 £
Current liabilities	-	15,000
	-	15,000

15 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds				Movement in funds			
	Balance at 1 April 2019	Incoming resources	Resources expended	Transfers	Balance at 1 April 2020	Incoming resources	Resources expended	Balance at 31 March 2021
	£	£	£	£	£	£	£	£
'Topologies of Air'	5,159	65,591	(58,086)	-	12,664	326	(1,613)	11,377
'Resonance'	-	25,000	(50,682)	13,018	(12,664)	19,674	(7,010)	-
	5,159	90,591	(108,768)	13,018	-	20,000	(8,623)	11,377

The following work was carried out by the charity with restricted funds during the year:

'Topologies of Air' - the production of the major commission from Scottish-Danish artist Shona Illingworth titled 'Topologies of Air' in Bahrain and the United Arab Emirates, and the exhibition of said work at the Bahrain National Museum.

'Resonance' - a mentoring and production programme with four early career Omani artists - Rawan Al Mahrouqi, Safa Balushi, Ruqaiya Mazar, and RIham Noor Al Zadjali - who worked together with their peer and mentor Finnish artist Elina Brotherus towards new bodies of work, culminating in an exhibition at the Stal Gallery in Muscat which opened in March 2020.

16 Analysis of net assets between funds

	Unrestricted funds 2021	Restricted funds 2021	Total 2021	Unrestricted funds 2020	Restricted funds 2020	Total 2020
	£	£	£	£	£	£
Fund balances at 31 March 2021 are represented by:						
Tangible assets	5,147	-	5,147	6,864	-	6,864
Investments	1,399,477	-	1,399,477	1,399,477	-	1,399,477
Current assets/(liabilities)	126,701	11,377	138,078	135,093	-	135,093
Long term liabilities	(24,193)	-	(24,193)	-	-	-
	1,507,132	11,377	1,518,509	1,541,434	-	1,541,434

17 Related party transactions

At the balance sheet date, the charitable company was owed £102,888 (2020: £115,088) by Wapping Limited, a wholly owned subsidiary of Womens Playhouse Trust.

The company has taken advantage of the exemption available in Section 33.1A of FRS 102 whereby it has not disclosed transactions with any wholly owned subsidiary undertakings within the group.

18 Subsidiaries

These financial statements are separate charitable company financial statements for Womens Playhouse Trust.

Details of the charitable company's subsidiaries at 31 March 2021 are as follows:

Name of undertaking and country of incorporation or residency		Nature of business	Class of shareholding	% Held Direct	Indirect
Wapping Limited	England and Wales	Investment property rental	Ordinary	100.00	-
Wapping Restaurants Limited	England and Wales	Dormant	Ordinary	100.00	-

The aggregate capital and reserves and the result for the year of subsidiaries excluded from consolidation was as follows:

Name of undertaking	Profit/(Loss)	Capital and Reserves
	£	£
Wapping Limited	15,693	1,459,587
Wapping Restaurants Limited		(339,498)

19 **Analysis of changes in net funds**

	At 1 April 2020	Cash flows	At 31 March [illegible]
	£	£	£
Cash at bank and in hand	33,974	11,301	45,275
Loans falling due within one year	-	(4,000)	(4,000)
Loans falling due after more than one year	-	(24,193)	(24,193)
	33,974	(16,892)	17,082