

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

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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.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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 than 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 Stranger* 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.

WOMENS PLAYHOUSE TRUST

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2024*



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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.

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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, Fondation ARCO, Madrid, Hasselblad Center, Gothenburg, Kiasma Museum of Contemporary Art, Helsinki, Musée de l'Elysée, Lausanne, and Museum Folkwang, Essen, to name a few.

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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.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024



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.

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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 works 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.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Wayfaring Stranger

Premiere at International Film Festival Rotterdam
January 2024



Image: Gareth Evans, Marta Michalowska, Andrea Luka Zimmerman and Eirini Ampatzí 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 Ampatzí Ippikoglou, Michiko Oki, Moon Nanook Guo-Barker, Mwiinga Twyman, Therese Henningsen, Xiaolu Guo.

With a special performance from Tizzy-Rose.

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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

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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.

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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 Castiñeira.

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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).

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2024*

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.

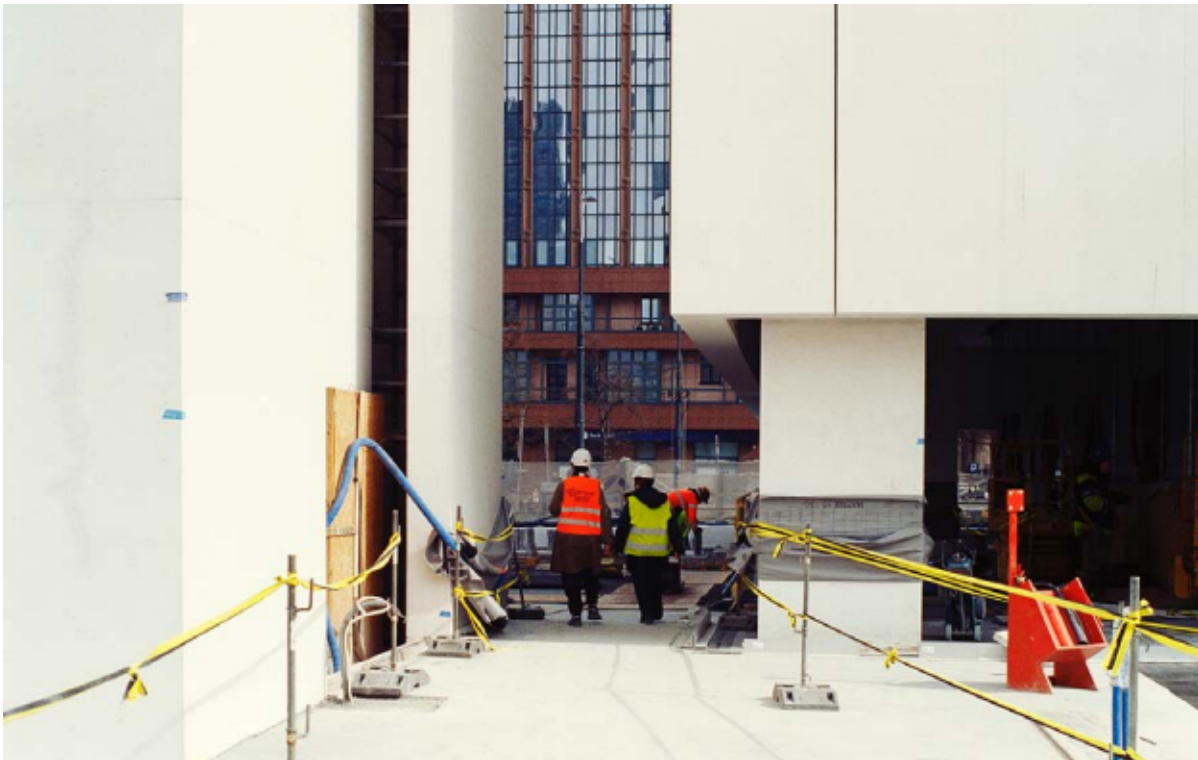


Image: Site visit at the new building of the Museum of Modern Art Warsaw under construction, March 2024 © Thomas Zanon-Larcher

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.

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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 Bahraini 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 Galleries, 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.

WOMENS PLAYHOUSE TRUST

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2024*

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 £
<u>Income from:</u>					
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
<u>Expenditure on:</u>					
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

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

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)

WOMENS PLAYHOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

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.

WOMENS PLAYHOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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.

WOMENS PLAYHOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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.

WOMENS PLAYHOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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

WOMENS PLAYHOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

6 Charitable activities (Continued)

Governance costs

Legal and professional fees	74	738
Accountancy fees	10,952	9,300
	<u>11,026</u>	<u>10,038</u>

Analysis by fund

Unrestricted funds	159,719	203,194
Restricted funds	25,824	8,430
	<u>185,543</u>	<u>211,624</u>

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
<u>2</u>	<u>2</u>

Employment costs

	2024 £	2023 £
Wages and salaries	<u>108,022</u>	<u>83,674</u>

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

WOMENS PLAYHOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

9 Intangible fixed assets

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

10 Tangible fixed assets

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

WOMENS PLAYHOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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

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

12 Debtors

	2024 £	2023 £
Amounts falling due within one year:		
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

WOMENS PLAYHOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

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	-
	<u>16,009</u>	<u>10,000</u>	<u>(25,824)</u>	<u>8,504</u>	<u>8,689</u>
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
	<u>5,120</u>	<u>19,319</u>	<u>(8,430)</u>	<u>-</u>	<u>16,009</u>

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	<u>1,257,615</u>	<u>29,584</u>	<u>(173,202)</u>	<u>(8,504)</u>	<u>1,105,493</u>

WOMENS PLAYHOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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)
	<u>1,105,493</u>	<u>8,689</u>	<u>1,114,182</u>
	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)
	<u>1,257,615</u>	<u>16,009</u>	<u>1,273,624</u>

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.

WOMENS PLAYHOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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
	<u>959,832</u>	<u>(120,198)</u>	<u>839,634</u>