



play for
progress



TRUSTEES' ANNUAL REPORT & FINANCIAL
STATEMENTS

YEAR ENDING 31 AUGUST 2020

Company Number 09157780 | Charity Number 1166328

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Letter from the Founders

Let's start as we mean to go on: in celebration of the incredible work of our grassroots community. While the challenges presented by 2019-2020 were substantial, we continued to feel the transformative power of our work every day. So let us recap some of the successes, highlights and treasured moments that kept us working harder than ever and sustained us through the darker times.

- > We engaged with a record number of young people at each class - working with over 160 young people in just the first six months of the year.
- > We deepened the ranks of our team by welcoming new members to our Therapy Department and Board.
- > We solidified our core programmes - for once not running a pilot - and honed our methods of impact evaluation, delivery, and quality control.
- > We became a bigger part of the Croydon community than ever by actively participating in the Croydon Culture Network, by deepening our relationship with the Refugee Council Children's Section and Croydon Youth Refugee Network, by continuing our relationships with local Croydon youth groups like Kinetika Bloco, and by embarking on a new collaboration with the Museum of Croydon.
- > We celebrated with wholehearted, shout-it-from-the-rooftops, sheer joy when one of our longest standing members, Sam, who had in fact been a participant since the first ever Play for Progress (PFP) class back in January 2016, secured a full scholarship to university ([read more about Sam on pages 8-12](#)).



PFP Co-Founders, Alyson Frazier and Anna MacDonald

And then Covid hit and the world went into lockdown. Overnight, all in-person delivery had to be shut down, our brilliant exhibition opening with the Museum of Croydon was cancelled, and the much anticipated second annual Young Leaders' Retreat had to be postponed indefinitely. Worst of all, we knew that our community and especially the young people within it would be feeling more vulnerable and experiencing more extreme isolation than ever before.

Knowing the urgency of the situation, our management team went into overdrive and within 48 hours, had designed an online programme of activities and crisis support that mirrored the previously planned in-person offerings. Integral to this effort was the role the Young Leaders Council played ([read more about the YLC on page 7](#)). They immediately sprang into action, signing

up for weekly meetings with the management team to support the development of the new activities and offerings and to ensure that PFP was taking the right (and needed) steps to address the challenges the members of the YLC and their peers were facing.

At the time of writing, while it certainly feels that our global society is still a long way off our vision of a world in which everyone has equal access to the arts, play, and creative therapies, there are glimmers of hope on the horizon.

Despite the challenges, our extraordinary community of young people, musicians, artists, and therapists have continued to collaborate, create, share, and show up for one another throughout the half year of physical separation. Our Young Leaders Council has continued to be willing to guide us through this challenging period so that we can fulfil our pledge to amplify their voices and secure solutions for their needs. Further, our management team was able to dedicate time to strengthen our board of trustees and increase organisational capacity by welcoming two new board members – Tamzin Aitken and Stuart Burns – and further develop our organisational vision and Theory of by working with **Take Note**.

“Play for Progress focus on Young People, always checking in if they’re alright, doing better. Make you feel more at home. Home with your family, very open with you. Always we friends like only families are. You are doing very well, always on time, always doing the right thing and showing us we matter. Even in pandemic time you’re still continuing what you were doing before.”

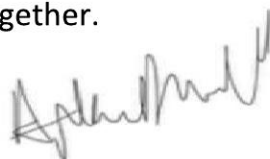
— Yeski, Young Leaders Councillor 2020

Looking forward, this next year is all about consistently modelling reliability; to ensure that all participating young people, staff, and supporters have the continued guarantee of the safety and robustness of the community that we have created together. It’s crucial that we continue to live up to our commitment to organisational health to both serve our community of young people, and take great care for the wellbeing of our whole team, whose careers and livelihoods have been drastically impacted by Covid. You could say that this next year is all about being responsive, getting creative, getting playful, and staying healthy... it’s a good thing that’s our speciality!

Stay safe, keep healthy, and stick together.

A handwritten signature in black ink, appearing to read "Alyson Frazier".

Alyson Frazier
Founder & Co-Director

A handwritten signature in black ink, appearing to read "Anna MacDonald".

Anna MacDonald
Founder & Co-Director

What is Play for Progress?



We are a charity, community and family.

Play for Progress is a charity that delivers therapeutic and educational music and arts programmes, advocacy, and well-being support for traumatised and socially isolated unaccompanied minor refugees and asylum seekers.

We tap into the healing power of music, the arts, play, and creative therapies to build healthy and resilient relationships which nourish, support, and amplify the voices of unaccompanied minor refugees and asylum-seekers.

Our vision is a world in which societies actively promote, support, and ensure equal access to the use of the arts, play and creative therapies in safe spaces in order to improve:

- > Individual and collective **emotional health**, awareness, and **development**;
- > Community **connection** and expression based on common human experience;
- > Perceived value of **diversity** and **creativity**.



Our mission is to ensure that the young displaced people with whom we work have all of the community support they need to survive the arduous process of seeking the right to refuge and thrive once their status is settled.

We aim to provide them with the tools, resources, and people they need to develop the **skills** that will best help them to establish and deepen their foundation of **wellbeing**. We firmly believe that the arts, play, and creative therapies are best placed to accomplish this.

Our organisation has been built on the efforts of musicians, artists, therapists, educators, activists, and alumni from around the world. Our team is committed to building a healthy, creative, playful, and mutually-supportive community model that we want to see flourish across our societies and our globe.

What we do

We offer a range of crisis services, weekly classes, and intensive programmes for unaccompanied minor refugees and asylum-seekers. Our work is split across five specialist departments:



Music: Weekly recording, arranging and writing classes, group music class and instrumental instruction, alongside intensive half-term projects, public performances and cultural outings to develop social, creative, language and team working skills.



Art: Collaborations with local artists to increase our reach across art forms and deepen our range of allies; exhibitions to develop and amplify the voices within our community, and as a tool to link with local and wider communities.



Therapy: One-to-one crisis support and creative arts therapeutic drop-in sessions to allow young people to start processing trauma safely under the guidance of specially trained staff.



Advocacy: Bespoke support to provide advice and oversight on a young person's asylum claim, daily challenges and wellbeing



Education: Bespoke one-to-one education and language support to enable young people to adjust to mainstream schooling; youth-led weekly homework group to facilitate language development, peer bonding, leadership, and social skills.



Youth Leadership

Being led by the people we serve is vital. After all, no one is better placed to advise on the direction and effectiveness of our services, than the recipients of those services themselves. As such, **Youth Leadership** is of paramount importance to us.

Long-term participants who have been involved across one or more of our departments and who express an interest in or capacity and aptitude for leadership are encouraged to take part in our **Youth Leadership Pathway** in any/all of the following ways:

- > Amplify personal and peer opinion and provide feedback and recommendations to management
- > Undertake in work placements and volunteering opportunities
- > Participate in the **Young Leaders Council** meetings and advocacy events
- > Attend the Leadership Residential to strengthen leadership skills
- > Advise the Board of Trustees



Members of our Young Leaders Council sharing music on one of our residential courses

The current **Young Leaders Council** (YLC) is made up of 9 young people aged 16-21 who've each been service users for 2+ years. We have seen them grow, develop, and engage within and beyond our community over those years, and each has shown their own impressive and unique ways of leading, reassuring, guiding, and welcoming other young people into our sessions and throughout our pathways. It seemed only natural to take the next step and formalise their commitment to PFP.

Thanks to support from **Sound Connections Innovate Fund**, this year we were able to officially launch the self and peer-elected **Young Leaders Council** ([read more about how our YLC lead our Covid-response on page 22](#)).

We look forward to keeping you up to date with how the YLC develops, but for now we want to take a close look at one of its senior members: **Sam**.

Case Study: Sam

Sam is one of our longest standing members, who has been engaging with our services as a participant since the first ever PFP class back in January 2016.

PFP's methodology for a young person's pathway through the organisation is not linear. Instead, it aims to openly offer young people the ability to connect with, establish, and develop healthy relationships with five different adults, represented by PFP's five 'departments': music, art, therapy, education, advocacy.

When considering Sam and his use of our services, it is evident just how crucial it was and remains that we develop and adapt directly and swiftly to the needs expressed by young people. This enables them to feel safe and secure enough to ask for help when they need it, then step away from direct engagement as they grow.

Meeting Sam

Sam joined us for the first ever Play for Progress class, back when we exclusively delivered music classes once a week, on a rainy January night in 2016. He was a slim, shy boy, who even in the first few moments of class showed determination to learn, improve his English, and engage with music making. He gravitated immediately towards wanting to play the flute, as his father used to do back home. It was apparent that engaging with our class was a way to make new connections in the local area, practise his English while he waited to restart school, and connect to his family by taking up an instrument that represented a link between his past and present.

Sam endured severe trauma on his way to the UK in order to escape violence and mandatory conscription in Eritrea, which would have meant a lifetime of unpaid, unending, and enforced enlistment. His eyes sustained lasting damage due to sun exposure during his journey, and he has borne witness to events that no-one should ever have to see. He was only fifteen when he finally arrived in the UK alone, malnourished, and traumatised as an unaccompanied child refugee.



Sam participating in a session as part of our 2019 residential course.

It was only a few weeks later that Sam joined our music class.

Joining the community

Sam became one of our most reliable participants, attending every Friday for the first year and a half without missing a session. In group settings, he would offer help to others, take risks, and try new things. His willingness to welcome other new arrivals and help translate for those struggling with the language barrier was infectious and warming for peers and teachers alike.

By contrast, many of the one-to-one lessons with his flute teacher were spent in quiet and emotional reflection. Music was a useful tool that he used alongside speech, gesture, and drawing to communicate, be distracted from, and attempt to process impossibly difficult experiences. He would express fears and complex emotions that weren't being shared elsewhere; he would ask for clarification on subjects of integration and his legal rights that simply weren't being addressed. Their sessions offered them time and space to discuss everything from international politics and human rights, to mindfulness tools for wellbeing, to how to navigate the social care system.

“Play for Progress helps us to open our eyes to what rights we have in this country, helps us to be better and know we have a family in this country that can support us. It’s also a source of our happiness. If we have a problem PFP is the first one we can go and ask. Also, if not for PFP I wouldn’t know Ionela, or Ibrahim, or Jalal, everyone. We are not just friends in PFP we are friends outside.”

— Sam, Young Leaders Councillor 2020

He disclosed his struggles, journey, and internal conflicts to his teacher in vulnerable moments theoretically set aside for music instruction. It was apparent that he needed a reliable, compassionate, understanding adult to fill a role of listener, confidant, and advisor.

Play for Progress became a reliable place where Sam could plug into a caring community amidst the constant shifting landscape of social workers, legal advisors, immigration officers, and foster placements that filled up his daily life. Indeed, a community that places joining together in celebration of our shared humanity through music and dance at the heart of its work.

Growing and sharing

Over the first 18 months of engaging with Sam, we saw huge changes in his presentation. He became increasingly self-assured, his command of the language improved drastically, and his comfort in engaging with others outside of our community increased. This was exemplified by how he volunteered to teach over 100 audience members a childhood Eritrean song at the Victoria & Albert Museum’s Refugee Week celebration in June 2016.



Sam taking a quiet moment during one of our residential courses.

Sam went on to apply for and be selected to participate in the National Orchestra for All (NOFA) summer residential programme, at which he and the other selected PFP participants, taught the song to other attendees, which they ultimately performed at that year's talent show! From the disclosure of the song to his teacher in a one-to-one lesson, to the sharing in a private group setting, Sam chose to use this song to engage with more and more people over the course of a year and a half.

Taking a step back

It wasn't long after Sam's NOFA experience that he started to prepare for his GCSEs. Having only started mainstream English school 18 months before, he felt the pressure of increased schoolwork demands, and made the decision to step back from extracurricular activities, including PFP, to focus on his studies.

We felt it was crucial to ensure that Sam felt supported by PFP in this decision. We assured him that we would remain available to him and he could come back to his teacher and our community whenever he wanted.

It is a true sign of feeling safe and comfortable when a young person feels secure enough within our community to be able to dip in and out of our sessions - to choose. Choice is so infrequently offered to those in social care, and especially to asylum seekers, who are used to being 'required' or 'demanded of' in order to receive help. We consider it a badge of honour if a young person chooses to step back from regular engagement, and then chooses to return as and when they desire it.

Once Sam began to very seriously dedicate himself to his studies, he would come to our sessions every month or so to check in with his tutor and "see how things were going" within the community. We took great pride and comfort in his desire to visit, and it was apparent that it meant a lot to him as well.

Taking a step up

During teenage years, having a safe and established place within a group is a vital part of healthy growth: trying on new identities, testing new responsibilities, exploring ways of being. We have seen Sam as he has tried on many different hats, imagining in so many different ways what could be.

Sam spent his final year of school attending PFP sessions as a de facto volunteer, using his naturally reassuring character and warm approach to support the younger members of the community and welcome new arrivals. When we devised our Young Leaders programme, he easily stepped into the role and began to be seen by the community as a leader and role model.

Growing Beyond

Sam dreamed of continuing his studies in further education, and when he realised he needed extracurricular assistance with his education, he came to PFP for help. He requested help with his English literature comprehension and exam preparation, and we sought a way to support these expressed needs, which were not being met elsewhere. We matched him with one of our Education tutors and saw Sam's marks and confidence improve rapidly as they worked together consistently for 9 months. He even began tutoring another young person in maths and was often asked for advice by his peers. Our Education and Advocacy departments worked hand in hand to ensure that Sam received all the support he needed to apply as any other student in the UK would ordinarily be able to do.

We conducted mock university job interviews and helped arrange work experience at a large London teaching hospital. We supported him as he applied, interviewed for and won a Sanctuary scholarship allowing



Sam and other PFP participants preparing on our Roots and Branches exhibition.

him to attend his university course with financial security, accommodation and mentorship. We shared our contacts, we offered advice and, most importantly, we encouraged and believed.

As a result of Sam's incredible hard work and tireless determination, the entire PFP family was able to celebrate wholeheartedly when Sam achieved the required exam results and achieved his goal of securing a university place.

What We Learned from Sam

It is through his participation in our music programme, utilisation of our advocacy support, and request for bespoke educational support that Sam developed that vital network of five emotionally available adults. More than that, he has developed a strong and resilient network of close friends from within his peer and leadership groups in PFP. From the shy boy who attended our inaugural class three years ago, he has grown into a confident and invaluable member of the community he drew on for support in his times of need. This network will continue to provide support, stability, sounding boards, inspiration, and resources for years to come.

Sam is just one of many exceptional young people whose participation in our organisation has strengthened our very principles of delivery. He is a vibrant, brilliant young man, brimming with potential, who PFP feels lucky to have met and worked with so fully and deeply. It is through his determination, actions, and heart that he has been able to realise his dreams of higher education and connected community. He continues to teach us so much about humility, communication, collective action, and the power of music, art, and community. Through working with Sam, we have learned through Sam the importance of giving young people the space to step away, but to remind them that they don't have to do it on their own.

This is what can be achieved when a young person is given a community of trusted adults and peers, and the space to explore their own potential. It is our collective duty to prioritise and ensure to the best of our ability, that every young person has the greatest chance of success and achieving their own potential and self-actualisation.



A PFP participant and tutor

What we achieved in 2019-2020

Highlights

Deepening Local Connections: We became a bigger part of the Croydon community than ever. We collaborated with the Museum of Croydon to realise our “Roots and Branches” exhibition and deepened our relationship with both the Refugee Council Children’s Section and Croydon Youth Refugee Network. We also became actively involved in the Croydon Cultural Network (CCN), ultimately delivering a wellness training for the CCN team and supporting Croydon’s successful bid to become Borough of Culture in 2023.

We were delighted to be the recipient of the Croydon Business Excellence Awards Cultural Impact Award 2019



Listening to Youth Leaders: We formalised the natural leadership roles that several of our core participants had taken on over years of participation into the **Young Leaders Council (YLC)**. Nine young people accepted the offer to make up the council, all of whom offer different styles of leadership and perspectives based on their diverse personal experience. The YLC was integral to advising our management team on the daily challenges young people within and beyond their immediate peer groups were experiencing due to Covid, and offered a way for meaningful discussion about allyship, solidarity, and identity to take place as a result of the growth of the Black Lives Matter Movement.

Creating Progression Routes: Our Advocacy and Education departments worked harder and closer together than ever before to ensure:

- > that young people were not hindered by the barriers created or compounded by the absence of supportive networks,
- > and that our young people can achieve self-actualisation and successfully integrate.

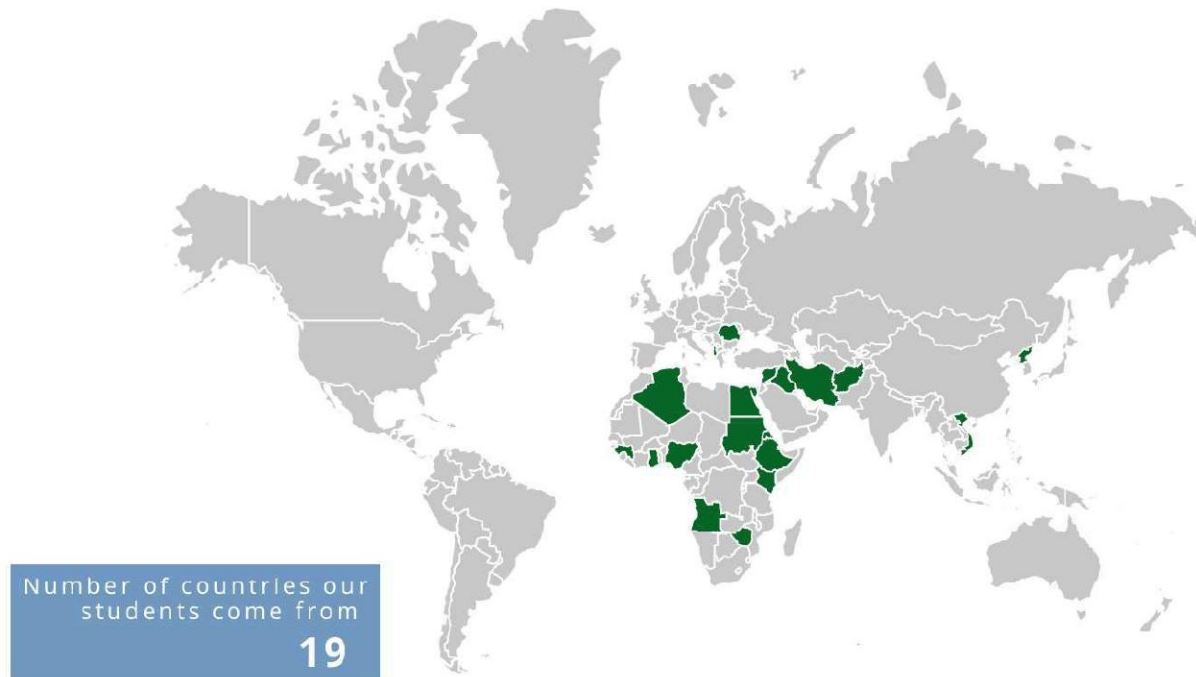
As a result, we were able to celebrate:

- > ensuring that two young people gained places on their chosen college courses,
- > that two more were able to pass their driving tests,
- > that one felt able to take on a meeting with his solicitor solo (after years of supported meetings),
- > and that another was able to conquer his fears of public speaking and went on to stand for youth mayor in his local borough.

Strengthening Our Organisation: We strengthened the capacity of our organisation by recruiting two new trustees, further developing our board's policies, and increasing the frequency of whole organisational trainings. During the time of uncertainty, in the opening months of Covid, in which our staff's livelihoods were critically under threat, PFP's ability to quickly pivot and respond to the emotional and practical needs of staff reinforced the trust within the organisation. The embedded practice of check ins, check outs, artist reflection sessions, and whole organisational trainings ensured that we already had a robust and therapeutically-held method of collectively dealing with adversity upon which we could rely and draw on during the pandemic.

Securing Emergency Response Funding: During the particularly unstable and turbulent period resulting from the Covid-19 epidemic, we were successful in securing grants from both existing and new funders to ensure our sustained ability to serve our community ([*see page 24 for more information on those funders*](#)).

Where are our students from?



Age: 15 - 21

Gender: Mixed, though predominantly male

Common Countries of Origin: Iran, Iraq, Afghanistan, Eritrea, Ethiopia, Sudan, Albania, Romania, Vietnam. 2019-2020 saw an increase in the number of students joining us from Afghanistan.

Other Countries of Origin: Syria, Guinea, Algeria, Niger, Chad, Libya, Egypt, China, Ghana, Kenya

Personal Challenges: Extreme trauma, PTSD, anxiety, mental health concerns, language barriers, lack of access or experience of education, interrupted formative years of emotional growth in childhood

Systemic Challenges: Navigating complex and opaque systems (asylum, immigration, and social care), marginalised within education and society, hostile environment, lack of awareness of available opportunities and how to access them, cultural adjustment.

Young people

Activities

Pre-Covid, in addition to our regular weekly offering of music, art, educational and therapeutic programmes, we were joined in 2019-2020 by a widening pool of collaborators, which enabled us to broaden the way we work with our young participants:

> Allies in Arts

- From January to March, we continued our series of once monthly performances at the Refugee Council by allies in the music industry. This year's performers included Ineza Kerschkamp, Bellatrix, Ceilidh Band, Abdoulaye Samb, Maya Youssef, Alice Zawadski and Misha Mullov-Abbado.

> "Roots and Branches"

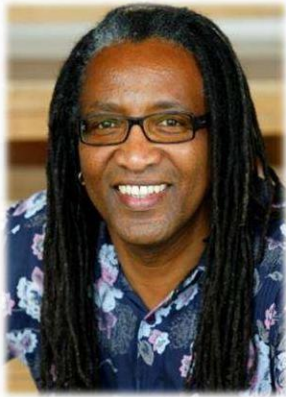
- In February we opened "Roots and Branches": A collaborative art exhibition spearheaded by our Art department and supported by the Museum Croydon, that featured creative projects in visual art, photography, music, and painting created over the past year that explored themes of roots, displacement, branches, growth, nourishment, survival and the importance of connections to others and to the self. Currently still available online at: <https://museumofcroydon.com/roots-branches-main>



Art department tutor, Dima Karout, puts the finishing touches to PFP's Roots and Branches exhibition at the Museum of Croydon.

> Half Term Projects

- Supported by a multi-year grant from BBC Children in Need, we were able to deliver two exceptional half term projects before the interruption by Covid. These included joining **Kinetika Bloco's Carnival Band** and working with the legendary education-focused musician, poet, and composer **Eugene Skeef** and **Marcina Arnold**.



Eugene Skeef, Half-Term Project Guest Artist

"It is profoundly inspirational to have to be reminded by young vulnerable refugees and asylum seekers from parts of the world immersed in conflict about the value of family, community, love, peace, trust, respect, hope, faith, courage and focus.

My greatest gratitude is to the young participants whose generosity of being was the key ingredient in the whole experience. I can't wait for the next time..."

– Eugene Skeef

> RAW Vol. 1

- 2020 also saw **the release of our debut album, 'RAW Vol. 1'** featuring original music written, performed and recorded by our young participants. This provided a particular welcome moment of celebration amidst the challenges presented by Covid-19. (The album is available for download on SoundCloud).

> Outings

- The re-opening of Fairfield Halls in Croydon in September 2019 gave us an invaluable opportunity to share this vibrant, local arts venue with our participants and ensure they each felt empowered to view it as theirs to enjoy, as core members of the local Croydon community. As such, we focused our outings on events at the iconic venue, ultimately joining forces with the **Royal Philharmonic Orchestra** for a Resound Project, the **Les Philips Swing Band** for Christmas Carols, and see previous Half Term Collaborator and Beatboxer-extraordinaire **Conrad Murray** give a performance of his show *Estate of Mind*.

Work Placement Opportunities

In 2019-2020 we launched our range of work placement opportunities for young people aged 17+, who can engage with one of our two pathways

- > **Internal Placements:** Part of our Leadership Pathway, this scheme offers our participants opportunities to experience different leadership roles within the organisation by shadowing members of our management team.
- > **Work Placement Connections:** Part of our Education Department, this scheme facilitates external work placements connecting young people with professionals in our extended professional networks, enabling participants to experience different careers and discover how their passions can become their route to higher education and employment.

We were thrilled that as part of our Internal Placements scheme two of our now Young Leaders chose to volunteer with PFP project managers, seeing first-hand the work involved in making our programmes happen, and gaining valuable experience of the workplace and potential career paths. The Work Placement scheme yielded connections and ongoing relationships with Royal London Hospital and Poplar Union.

Collaborations

Collaboration is a key element of our work. In addition to the numerous individual artistic collaborators who have worked with us and our participants, we were delighted to work with the following partners to deliver and develop our work in 2019-2020:



Battersea Arts Centre Beatbox Academy, Croydon Cultural Network, Counterpoints Arts + Refugee Week, Kinetika Bloco, Museum of Croydon, The Refugee Council, Ronnie Scott’s, The Royal Philharmonic Orchestra, and the UNHCR.

Staff

New Recruits

2019-2020 saw us expand our staff roster and establish our dedicated Art Department with new team members **Dima Karout**, **Matthieu Dufour**, and **Emma Brown**. This has enabled us to develop new, integrated approaches to exploring creativity with our young participants and we continue to build on this into 2020-2021.

We also welcomed past trainee from the Royal Central School of Speech & Drama, **Marisa Isidore** to become a fully-fledged member of the Therapy Team, and **Nina Mdwaba** to fill the vacated trainee position.

Training and Support

We held whole-organisational trainings once a term in September January, and July, and continued our monthly departmental reflection sessions and weekly check ins and check outs, maintaining our staunch commitment to organisational health.

*“PFP’s approach to its team is exemplary in that it places compassion, growth, and wellbeing of its staff at the core. Its approach is **that a healthy community can only be healthy if all the individual components are in themselves healthy**. Trainings aim to bring awareness to the problems faced by the young people we work with, develop our self-awareness, and challenge our own blindspots. **I have never felt so valued and supported in any other work environment.**”*

– Music Team member

Sector

Sharing What We Learn

Central to our working practise is a commitment to documenting and disseminating our learnings so that other communities and organisations can benefit. **In 2019-2020 we shared our learnings at a greater number of conferences than ever before:**

- > We worked with **UNHCR** and **UNICEF** and contributed case studies on the experience of young asylum seekers within the asylum system for their June 2019 conference report review: "Putting the Child at the Centre: An Analysis of the Application of the Best Interests Principle for Unaccompanied and Separated Children in the UK";
- > We contributed to **The Baring Foundation**’s study “Creatively Minded: An initial mapping study of participatory arts and mental health activity in the UK” by David Cutler

- > We shared our community's resilience learnings at the **University of Reading's** Remix Conference;
- > Alongside colleagues at **Counterpoint Arts**, we presented lectures to doctoral candidates of **Huddersfield University's Centre for Research in New Music**
- > Members of our team presented interactive aspects of our work at the **PPLG (Play, Perform, Learn, Grow)** Conference, a gathering of artistic, therapeutic practitioners hosted by the University of Thessaloniki, Greece

Training Service

We also launched our trainings service for external organisations and delivered specially-designed sessions for:

- > The **Royal Philharmonic Orchestra**: on working creatively with the refugee community;
- > **Croydon's Culture Network**: on team resilience and organisational health;
- > **Arts Emergency**: for mentors supporting the specific needs of Unaccompanied Asylum Seeking Children.



Organisational Structure

Board Development

In April 2020, we welcomed two new members to our board: Tamzin Aitken and Stuart Burns. Both Tamzin and Stuart bring with them a wealth of experience in the arts and charity sectors and a commitment to the vision and mission of Play for Progress.

During the summer months of 2020 the board undertook a rigorous organisational review, making our policies and processes more robust and embedding strategies for how we can best strengthen the organisation's sustainability, excellence, and sector-leading approach into the future.

Impact of Covid-19

Covid-19 and the associated restrictions presented very specific and acute challenges for our community. It was imperative we maintained our commitment to consistency of delivery which our young people so critically count on. For this community of young people, who are already extremely marginalised and isolated, routines and dependency of relationships with trusted individuals are crucial. We therefore wanted to ensure that we could continue to be there for any young person who was counting on us to be in their lives three days a week.

As such we responded with speed and agility to transition our in-person workshops to run online from March - July 2020, and maintained regular online offerings across the summer of 2020. Knowing how vital routine is to the community we serve we held these offerings at the same days and times as our in-person classes, ensuring a continuity of structure and support for our participants. Our online classes included interactive mural painting, yoga and movement sessions, group music and improvisation lessons, exclusive live performances from our wide network of **Allies in Arts**, and sensory music and art sessions to release tension and stress.

While these were hugely successful in offering continuity to our participants, due to a range of factors – including access to technology, access to information and language barriers – our evaluation of our work indicated that face-to-face delivery is significantly more effective, and we were very happy to have the opportunity in October 2020 of returning to in-person delivery in revised, Covid-safe conditions.

We were very sad that our annual Young Leaders’ Retreat to Spring Hill House had to be cancelled and could not be replicated online. We have continued to develop our meaningful relationship with the **Kathleen Hannay Memorial Charity**, who manage the estate where this retreat takes place, and are exceptionally grateful to them for their continued support at this difficult time.

We hosted 70 online sessions between March – July 2020

Across the 19 weeks this included:



> 43 live-streams



> 15 General Music classes



> Young Leaders Council meetings

We hosted 27 musicians & artists across the terms.

Sessions included:



> Instrumental Music, Beatboxing

> Painting, Origami



> Dance

> Yoga, Meditation



> Poetry, Storytelling and more.

Young Leaders

Throughout the first lockdown, we met weekly with our newly established **Young Leaders Council** to understand in greater detail the unique challenges presented to them and our wider community of young people by the pandemic. In our discussions, they shared with us the realities of lockdown, what they hoped we as an organisation could do for them during this time, and how we could address needs that weren't otherwise being met. They were and continue to be important guides, with whom we developed all strands of work that we delivered from March - July.

Staff Support

Throughout the year we have continued to support our staff and freelance teams by

- > Offering continued artist therapeutic support and regular online reflection sessions
- > Keeping all our freelance staff members employed by rotating delivery and creating adapted offerings of employment.



Organisational Learnings

During this time we also engaged with our exceptional staff group in the creation of **Tutor Feedback Reports**, offering insight into the impact they see daily through their work. In addition to providing adapted offerings of employment to our team when in-person delivery was not available, this has yielded invaluable learnings and will feed into a wider Impact Study we are developing for 2020-2021.

Sector Engagement During Covid-19

We have participated regularly in **Croydon Youth Refugee Network** and **Croydon Culture Network** meetings in order to troubleshoot and share responses to the increased challenges faced by our local and specific communities.

As an extension of the **bespoke training** service we began providing this year to the **Croydon Culture Network**, we delivered training on **team resilience** and **Finding Calm in Covid**.

It was with great disappointment that we had to set aside our public event plans for Refugee Week. We were due to return to the **Victoria & Albert Museum**, and were in discussions with **Shakespeare's Globe** and our Roots & Branches Exhibition partner the **Museum of Croydon** and were excited by the opportunities these developing partnerships offered to amplify our work and that of our young people, both locally and in the heart of London. Nevertheless we persisted, and delivered some exceptional content online to celebrate the achievements of refugees, amplify the voices of our young people, and change the narrative surrounding seeking asylum.

Plans for the future

Programme Activity for 2020-2021

In the face of the challenges of Covid-19, we remain staunchly committed to supporting our community through these turbulent times. Working closely with the board of trustees, we intend to continue to deliver our services through a combination of online and in-person sessions. Any in-person activity will be carried out in accordance with our new Covid-19 risk assessment and code of practice, which will align with National Youth Agency guidance at all times.

- > **Young People:** We will pilot a once-weekly session in Croydon, bringing together our Creative Arts Therapy (CAT), Recording, Arranging and Writing (RAW) and General Musical Class (GMC) sessions. We will thoroughly evaluate the impact of these sessions and be prepared to revert to online delivery should new guidelines restrict in-person activities.
- > **Staff:** We will continue to conduct monthly artistic reflection sessions and termly training sessions, online and in person, providing continued wellbeing support for our freelance team during these challenging times.
- > **Sector:** We will continue to participate actively in the Croydon Youth Refugee and Croydon Culture Networks advocate for our role in the wider community, and provide trainings for partners in the sector.

Organisational development

- > **Board and governance:** We will continue to develop the work of our committed board of trustees, who provide regular oversight of programme delivery, ensure effective management of risk and have an active role in the development of board policy. The trustees play an important role in ensuring the organisation remains up-to-date on best practice in charity governance, particularly in light of the changing Covid-19 guidelines.
- > **Fundraising strategy:** Our priority is to achieve our 2020-2021 fundraising target so that we can deliver our revised programme of activities uninterrupted and in spite of any negative effects of Covid-19 on the fundraising sector. Alongside this short-term work, we will develop a more robust fundraising strategy, stabilise the organisation's core costs, and build on past successes to create opportunities for longer term funding relationships.

Funding

We were grateful to the following organisations for their invaluable support in helping us deliver our work across 2019-2020:

- > Kathleen Hannay Memorial Charity
- > BBC Children in Need (Multi-Year Grant)
- > Marchus Trust
- > London Catalyst Samaritans Grant
- > Kusuma Trust

As the Covid-19 crisis intensified across the UK in 2020 we reached out to a number of organisations offering to fund the sort of changes we were implementing to our usual programme delivery in order to maintain a consistent and reliable connection with the young people who rely on us. We are immensely grateful to have secured additional support from:

- > BBC Children in Need's Booster Grant
- > Croydon Council's Culture Recovery Fund
- > The National Lottery's Coronavirus Community Fund
- > Kusuma Trust Coronavirus Appeal
- > Sound Connections Innovate Fund



Fundraising Subcommittee

In August 2020 we established a new **Fundraising Subcommittee** consisting two of our Trustees, Tamzin Aitken and Stuart Burns, alongside co-founder Alyson Frazier.

The subcommittee meets monthly with a focus on further developing our long- and short-term strategic approaches and to building greater sustainability and resilience for the future.

Financial Review

Finance and Reserves

The charity had income for the year of £69,394. At the end of the financial year, total reserves stood at £66,746 of which £54,438 was unrestricted to use.

The Charity has a policy to maintain reserves required for an orderly shutdown in the event of a sudden loss of funding taking into account contractual notice periods and operating costs during the period assumed for shut down. Such provision is vital to ensure that the highly vulnerable community with which we work would not be adversely affected by a sudden shortfall in funding.

Due to the very vulnerable nature of the young people we support, the trustees recognise the importance of ensuring continuity of work.

The Charity has an objective to continue building reserves to take account of other potential events including an amount to cover deficits related to events that could be incurred as a result of the Charity's closure and an amount to cover other unforeseen costs. The current general reserves adequately cover approximately three months or one term's worth of operating expenses.

Covid-19 considerations

At the time of filing the trustees are aware of the potential implications of Covid-19 which is having severe repercussions throughout the world. We are working to ensure a continuation of our services, the safety of staff and young people and collaborating with other organisations to reduce the overall impact where possible, while we investigate the impact this will have on sustainability. We are confident in our current level of reserves and will be building upon these going forward.

Reference and Administrative Details

Charity Name: Play for Progress
Charity Registration Number: 1166328
Company Registration Number: 09157780
Principal Address & Registered Office: Suite 7, Onedin Point, Ensign Street
London E1 8JT

TRUSTEES of the Charity & DIRECTORS of the Company

– who served in the reporting period and those appointed since as at the reporting date:

Anthony Weeden	Appointed 19 May 2017
Colin Farmer (FCA)	Appointed 19 May 2017
Tamzin Aitken	Appointed 27 April 2020
Stuart Burns	Appointed 25 April 2020

Jason Blackstock	Appointed 1 November 2019 and Resigned 29 April 2020
Sandra Mattocks	Appointed 13 September 2018 and Resigned 1 November 2019

INDEPENDENT EXAMINER:

Stephen Meredith (FCA, DChA)	Alliotts Accountants Friary Court 13-21 High Street Guildford, GU1 3DL
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Structure, Governance and Management

Governing Document

The charity was incorporated as a company on 1 August 2014 with the company registration number 09157780 and was registered as a charity under the charity number 1166328 on 1 April 2016. It is governed by its constitution set out in the Memorandum and Articles incorporated 08 June 2015 as amended by special resolutions dated 25 January 2016.

Play for Progress is a registered charity, and a company limited by guarantee, not having share capital. Every trustee undertakes to contribute an amount not exceeding £1 to the assets of the charitable company in the event of it being wound-up during the period of membership, or within one year thereafter. The current members of the charitable company are the trustees and directors.

Management

The overall strategic direction of the charity is determined by the trustees who met monthly in 2019-2020 to consider all matters of relevance to the charity.

The day-to-day management of the charity is carried out by the Co-Directors and former trustees, Anna MacDonald and Alyson Frazier. This related party disclosure has been made below. No conflict of interest has been declared at Trustee or management level.

Relationships with Related Parties

The charity is closely related to the founders Anna MacDonald and Alyson Frazier who continue to serve as the charity's Head of Relationships and Head of Operations respectively.

Recruitment, Appointment, Election, Induction and Training of Trustees

Trustee Recruitment

If the trustees decide that it would be advantageous to the charity to have one or more new trustee for example after a skills audit has shown a required expertise not present in the current members, then this will be agreed at a meeting of the trustees, either as an agenda item or upon request of an extraordinary meeting by at least two of the current trustees.

Such trustees may have put themselves forward, have been approached by a current trustee or there may be a requirement for such a trustee without having a specific person in mind at the time. In this latter case, the current trustees will decide upon the most appropriate way of recruiting.

Trustee Appointment

Appointment will be by vote of the trustees of the charity at a properly convened meeting of the trustees. The meeting will only be valid if at least half of the current trustees are present. Election will be by a simple majority of the trustees voting in favour of the proposed trustee.

Trustee Induction and Training

Existing trustees induct and train new trustees using the trustee induction pack. All trustees are responsible for staying up to date with small charity good practice and seeking training opportunities where possible.

Risk Management

The board acknowledges their responsibility to appropriately manage the risks the organisation is vulnerable to. We maintain a Risk Register to capture and assess the risks identified, to better enable us to determine how each risk should be managed. The board reviews the Risk Register as a standing item on the agenda at every trustee meeting to ensure that the charity's exposure to risk is minimised.

As a board, the trustees are risk averse, and will therefore do everything in their power to minimise the charity's exposure to risk at all times. Risk management and corporate governance matters are seen as the collective responsibility of all trustees.

Statement of Trustees' Responsibilities

The trustees (who are also the directors of Play for Progress for the purposes of company law) are responsible for preparing the trustees' annual report and the financial statements in accordance with applicable law and regulations. Company law requires the trustees to prepare financial statements for each financial year. Under that law, the trustees are preparing the financial statements in accordance with United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice and applicable law). Under company law, the trustees must not approve financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of its incoming resources and application of resources, including its income and expenditure, for that period.

In preparing those financial statements, the trustees are required to:

- > select suitable accounting policies and then apply them consistently;
- > observe the methods and principles in the Charities SORP;
- > make judgements and accounting estimates that are reasonable and prudent;
- > state whether applicable UK Accounting Standards have been followed subject to any material departures disclosed and explained in the financial statements;
- > prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation;
- > ensure the charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from the legislation in other jurisdictions.

This report was approved by the trustees on 4 December 2020 and was signed for and on behalf of the board by Colin Farmer.

Colin Farmer

Colin Farmer
Trustee

Financial Statements

PLAY FOR PROGRESS

UNAUDITED STATEMENT OF FINANCIAL ACTIVITIES (including Income & Expenditure Account)

for the year ended 31 August 2020

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2020 £	Total 2019 £
INCOME from					
Donations	1	36,075	32,225	68,300	149,651
Investments	1	4	-	4	9
Other Income	1	1,090	-	1,090	-
TOTAL INCOME		37,169	32,225	69,394	149,660
EXPENDITURE on					
Raising funds	2	1,645	-	1,645	3,124
Charitable activities	2	81,291	26,989	108,280	92,920
TOTAL EXPENDITURE		82,936	26,989	109,925	96,044
NET INCOME FOR THE YEAR & NET MOVEMENT IN FUNDS		(45,767)	5,236	(40,531)	53,616
RECONCILIATION OF FUNDS					
Fund balances brought forward at 1 September 2019		100,205	7,072	107,277	53,661
FUND BALANCES CARRIED FORWARD AT 31 AUGUST 2020	6	54,438	12,308	66,746	107,277

The net movement in funds for the year arises from the charitable company's continuing operations.

No separate Statement of Total Recognised Gains and Losses has been presented as all such gains and losses are dealt with in the Statement of Financial Activities.

A detailed analysis of the comparative 2019 SOFA is included on the following page.

PLAY FOR PROGRESS

COMPARATIVE STATEMENT OF FINANCIAL ACTIVITIES
(including Income & Expenditure Account)

for the year ended 31 August 2019

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2019 £
INCOME from				
Donations	1	118,821	30,830	149,651
Investments	1	9	-	9
TOTAL INCOME		118,830	30,830	149,660
EXPENDITURE on				
Raising funds	2	3,124	-	3,124
Charitable activities	2	64,662	28,258	92,920
TOTAL EXPENDITURE		67,786	28,258	96,044
NET INCOME FOR THE YEAR & NET MOVEMENT IN FUNDS		51,044	2,572	53,616
RECONCILIATION OF FUNDS				
Fund balances brought forward at 1 September 2018		49,161	4,500	53,661
FUND BALANCES CARRIED FORWARD AT 31 AUGUST 2019				
	6	100,205	7,072	107,277

PLAY FOR PROGRESS
UNAUDITED BALANCE SHEET
as at 31 August 2020

Company Number: 09157780

	Notes	2020 £	2019 £
FIXED ASSETS			
Tangible fixed assets	4	1,386	1,826
CURRENT ASSETS			
Cash at bank and in hand		65,360	106,586
		<u>65,360</u>	<u>106,586</u>
LIABILITIES			
Creditors: Amounts falling due within one year	5	-	(1,135)
			<u>(1,135)</u>
NET CURRENT ASSETS		<u>65,360</u>	<u>105,451</u>
NET ASSETS		<u><u>66,746</u></u>	<u><u>107,277</u></u>
THE FUNDS OF THE CHARITY			
Income funds			
Unrestricted General Fund	6	54,438	100,205
Restricted Fund	6	12,308	7,072
			<u>7,072</u>
TOTAL CHARITY FUNDS		<u><u>66,746</u></u>	<u><u>107,277</u></u>

For the year ended 31 August 2020, the charitable company was entitled to exemption from audit under section 477 of the Companies Act 2006 ("the Act"). No member of the charitable company has deposited a notice, pursuant to section 476 of the Act, requiring an audit of these financial statements.

The trustees and directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

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

The financial statements on pages 25 to 33 were approved by the trustees and authorised for issue on 4 December 2020 and are signed on their behalf by

Colin Farmer

Colin Farmer
Trustee

PLAY FOR PROGRESS

Financial statements for the year ended **31 August 2020**

ACCOUNTING POLICIES

CHARITY INFORMATION

Play for Progress is a private company limited by guarantee incorporated in England and Wales. The registered office and business address is Suite 7, Onedin Point, Ensign Street, London E1 8JT.

BASIS OF ACCOUNTING

The financial statements have been prepared to comply with current statutory requirements (principally being the Companies Act 2006 and the Charities Act 2011), under the historical cost convention, and in accordance with United Kingdom Generally Accepted Accounting Practice. The recommendations in *Accounting and Reporting by Charities: Statements of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard 102 (effective from 1 January 2016)* have been followed. The accounting policies have been applied consistently throughout the period.

The charitable company is a Public Benefit Entity as defined by FRS102.

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

GOING CONCERN

At the time of approving the accounts the trustees have a reasonable expectation that the charitable company will have adequate resources to continue in operational existence for the foreseeable future.

On the basis of the above, and also taking into consideration the effects of Covid-19, the trustees are satisfied that the going concern basis of preparation of these financial statements is appropriate.

INCOMING RESOURCES

General donations and other similar types of voluntary income are brought into account when receivable. Donated income is included gross of any attributable tax recoverable, where relevant. Donations given for specific purposes are treated as restricted income.

RESOURCES EXPENDED

Resources expended are allocated directly to the charitable company's principal activities where the costs can be so identified. All other costs are classified as support costs and are apportioned between those same categories on the basis of the trustees' estimate of relevant, appropriate and allocations.

Governance costs are the costs associated with the charitable company's compliance with constitutional and statutory requirements. In particular, they include estimated proportions of support costs, including legal, professional and accountancy fees.

PLAY FOR PROGRESS

Financial statements for the year ended **31 August 2020**

ACCOUNTING POLICIES

FUND ACCOUNTING

The general fund comprises the accumulated surpluses of unrestricted incoming resources over resources expended, which are available for use in furtherance of the general objectives of the charitable company.

Designated funds are a particular form of unrestricted funds consisting of amounts, which have been allocated or designated for specific purposes by the trustees. The use of designated funds remains at the discretion of the trustees.

Restricted funds are funds subject to specific conditions imposed by donors. The purpose and use of the restricted funds are set out in the notes to the accounts. Amounts unspent at the year-end are carried forward in the balance sheet.

FINANCIAL INSTRUMENTS

The charitable company has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' 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.

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.

Taxation

No provision for taxation arises on the income of the company due to its charitable status.

Tangible Fixed assets

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

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

Musical instruments – 5 years straight line
Computer equipment - 5 years straight line

PLAY FOR PROGRESS

NOTES TO THE UNAUDITED FINANCIAL STATEMENTS

for the year ended 31 August 2020

	Unrestricted funds	Restricted funds	Total	Total
			2020	2019
	£	£	£	£
1 VOLUNTARY INCOME				
Donations	17,059	-	17,059	113,121
Grants	17,000	32,225	49,225	35,330
Gifts in kind	2,016	-	2,016	1,200
Other Income	1,090	-	1,090	-
Investment	4	-	4	9
	<u>37,169</u>	<u>32,225</u>	<u>69,394</u>	<u>149,660</u>

2 RESOURCES EXPENDED

	Unrestricted funds	Restricted funds	Total	Total
			2020	2019
	£	£	£	£
Charitable expenditure				
Direct costs:				
Teaching programmes	79,213	26,989	106,202	91,628
Support costs:				
Independent examination fees	2,016	-	2,016	1,200
Bank charges	62	-	62	92
	<u>81,291</u>	<u>26,989</u>	<u>108,280</u>	<u>92,920</u>

PLAY FOR PROGRESS

NOTES TO THE UNAUDITED FINANCIAL STATEMENTS
for the year ended 31 August 2020

3 Employees

Employment costs	2020	2019
	£	£
Wages and salaries	11,848	12,000
Social security costs	-	497
	<u>11,848</u>	<u>12,497</u>

The average number of employees during the year was 2 (2019: 2). There were no employees whose annual remuneration was £60,000 or more (2019: nil).

The trustees received no remuneration for their services provided to the charitable company during the period, a total of £nil (2019: nil) was reimbursed to trustees for travel and meeting expenses.

4 TANGIBLE FIXED ASSETS

Cost	Music Equipment
	£
At 1 September 2019 and 31 August 2020	2,200
Depreciation	
At 1 September 2019	374
Depreciation charged in the year	440
At 31 August 2020	<u>814</u>
Carrying amount	
At 31 August 2020	<u>1,386</u>
At 31 August 2019	<u>1,826</u>

PLAY FOR PROGRESS

NOTES TO THE UNAUDITED FINANCIAL STATEMENTS

for the year ended 31 August 2020

5 CREDITORS

	2020 £	2019 £
Amounts falling due within one year:		
Other creditors	-	1,086
Taxation and social security costs	-	49
	-	1,135

6 THE FUNDS OF THE CHARITY

	Balance at 1 September 2019 £	Income £	Expenditure £	Balance at 31 August 2020 £
Income funds:				
<i>Unrestricted General Fund</i>	100,205	37,169	(82,936)	54,438
Made up as follows:				
- Designated reserves	60,000	-	-	-
- General unrestricted reserves	40,205	37,169	(82,936)	54,438

During the year £60,000 from designated reserves were transferred back into the general unrestricted reserves.

Restricted Funds:

BBC Children in Need	-	10,000	(10,000)	-
Arts Council England	-	1,500	(1,500)	-
Croydon Council - covid	-	4,975	(3,417)	1558
Watts Donation	7,072	-	(7,072)	-
Croydon Council – Root and Branches	-	2,500	(2,500)	-
Sound Connections	-	750	-	750
TNFL	-	10,000	-	10,000
Kusuma	-	2,500	(2,500)	-
Total Restricted funds	7,072	32,225	(26,989)	12,308
	107,277	69,394	(109,925)	66,746

Purposes of restricted funds:

BBC Children in Need	- restricted to Half Term Projects
Arts Council England	- restricted to therapy work
The Croydon Council	- restricted to museum of Croydon Exhibition cost
Watts Donation	- restricted to the development of RAW programme
Kusuma trust	- restricted to therapy work
Croydon Council - Covid	- restricted to Covid Alternative delivery
Sound Connections	- restricted to Covid Alternative delivery
TNFL	- restricted to Covid Alternative delivery

PLAY FOR PROGRESS

NOTES TO THE UNAUDITED FINANCIAL STATEMENTS

for the year ended 31 August 2020

7 Analysis of net assets between funds

	Unrestricted Reserves	Restricted Reserves	Total Reserves
	£		£
Fund balances at 31 August 2020 represented by:			
Fixed assets	1,386	-	1,386
Current assets	53,052	12,308	65,360
Current liabilities	-	-	-
	<u>54,438</u>	<u>12,308</u>	<u>66,746</u>

8 RELATED PARTY TRANSACTIONS

There were no related party transactions during the year.

PLAY FOR PROGRESS

Report of the Independent Examiner for the year ended 31 August 2020

I report on the financial statements for the year ended 31 August 2020, which include the Statement of Financial Activities, Balance Sheet and supporting notes.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the financial statements. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under Part 15 of the Companies Act 2006 and is eligible for independent examination, it is my responsibility to:

- examine the financial statements under section 145 of the 2011 Act;
- to follow the procedures laid down in the General Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the financial statements presented with those records. It also includes consideration of any unusual items or disclosures in the financial statements, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the financial statements present a 'true and fair view' and the report is limited to those matters set out in the next statement.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that in any material respect the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare financial statements which accord with the accounting records and comply with the accounting requirements of section 396 of the Companies Act 2006 and the methods and principles set out in the Charities SORP (FRS102) have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the financial statements to be reached.

A handwritten signature in black ink that reads 'Stephen Meredith'.

Stephen Meredith FCA, DChA

Jan 8, 2021 2020

Alliotts
Friary Court, 13-21 High Street,
Guildford, Surrey GU1 3DL