



play for
progress

TRUSTEES' ANNUAL REPORT & FINANCIAL
STATEMENTS

YEAR ENDING 31 AUGUST 2019

Company Number 09157780 | Charity Number 1166328

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Letter from the Founders

We are delighted to have reached the point in Play for Progress's development, since our founding in 2014, when our full purpose and practice have solidified into a cogent methodology which has begun to yield the impact, and illustrate the deep potential, of the resilient and cohesive community-model that we have created.

The first three years of our work was a period of constant experimentation, refinement, and growth. We responded directly and promptly to the needs expressed by the young people within our community; we went from delivering one community music class per week and one workshop per month in January 2017, expanding into a five-department organisation that delivers three after-school programmes per week, crisis support services in advocacy and dramatherapy, an integrated resilience and support system for our staff members (now expanded to over 20 individuals), and pathways for young people to hold positions of leadership. We have also become active leaders in refugee-rights campaigns across the sectors.

Needless to say: we have been busy!

Our passion to launch an organisation that offered a safety net and actively supportive network to some of the world's most vulnerable young people has been transformed and solidified by experience into a concrete and multi-faceted vision of the social change that we aim to contribute to and facilitate in the UK and farther afield:

1. We want to help the **arts industry** unite in solidarity with this community as well as acknowledge and utilise its power of ultimate good. Music, the arts, and playful creativity are uniquely powerful modes of community expression, development, and bonding, the use of which brings people out of isolation.
2. We want to share the therapeutically-grounded, artistically-focused, and advocacy-informed **community model** that we have developed, which keeps the wellbeing of every individual at the centre of its aims and harnesses the powerful role of play. We aim to document and disseminate our learnings so that other communities and organisations can benefit.
3. We want to stand up for the respect, preservation, and expansion of **human rights**. We want to offer oversight and assistance to vulnerable young people and their support staff where systems fail, whether due to hostile policies or under-supported systems; and we aim to offer the learnings and proposed policy solutions put forward by our collective experience so as to positively impact the systems currently in place.

4. We hope to change the derogatory language which is often used to describe this community and convince the powers that be to **invest in this community**. We offer a crucial service that aims to stop the perpetuation of intergenerational trauma, and we strongly feel that, should the choice be made to truly sufficiently support this community, the benefits of harvesting the potential of this vibrant, highly compassionate, deeply thoughtful, exceedingly talented, determined, and creative community of individuals who are passionate about their lives and the sustainability of all, would be unbounded.

We have made great steps forward in each of these areas of impact, but we are a precious point of intervention. While our work is rooted in solid practice, we must turn our attention to recording, documenting, and sharing our discoveries and learnings so that others may see the proof that very few beyond our immediate community have the pleasure of witnessing. What we have already is the gold dust – the community impact, commitment, resilience that it normally takes years to develop – we’re seeing the results of young people who two years ago we were not sure were going to survive, who are now using their voices to advocate for change in their own ways – from Jalal who spoke at Parliament and retains meetings with his MPs, and Ibrahim who is running for Youth Mayor of his borough, to Sam who attained entrance into one of London’s top universities, and Mo, who would previously only ever speak in a whisper, and now helps to lead some of our weekly classes and public workshops.

Our community/staff too have shown exceptional growth - into and around one another as a supportive community that is committed to personal development.

We can see the future of our work radiating outward continuing those knock-on effects of empowered, non-isolated, emotionally-supported and in-tune, problem-solving creative individuals. We can see how the centre that we ultimately want to create — to stake a claim for this community’s way of life — would be a beacon of hope in such a dark time.

For now, we are strengthened by the impacts we see, but we know we need to invest our time and energy into packaging it up so that all of you can see it, take it home, examine it, and reap the benefits of it too. And we must ensure the sustainability of all of the hard work we and our community has put into hearing and responding to the needs expressed by our benefactors, by ensuring that we have a robust and sustainable financial strategy. There is much work to be done, and we request your support, solidarity, and patience as we embark upon this hefty chunk of work in the year to come.



Alyson Frazier
Founder & Co-Director



Anna MacDonald
Founder & Co-Director

Case Study: Jalal

Jalal is one of the original **Play for Progress (PfP)** students who joined us at the beginning of our work in Croydon in 2016, has engaged with all of these departments as they have been



Jalal diving in at one of our Residential courses

developed, and therefore yields a special window into the strength of our adaptive model of support for this community.

Research in attachment theory, behavioural psychology and trauma therapy indicates that for children to grow into emotionally healthy/well-adjusted adults, they require the present and active involvement in their lives of at least five emotionally available adults during their childhood years. For many of our beneficiaries, not only have such well-adjusted

humans been absent, but their childhood years have been marked by conflict, tragedy, abuse, severe trauma, an absence of any adults and/or often the presence of majority manipulative adults.

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' (still in development): music, art, therapy, education, advocacy.

On the first day Jalal came across our music tutors and realised that we were offering engagement with music, he announced 'I will play violin' and off we went. It quickly became clear that he wanted to use the violin to play music from his home and connect it with his present, and as a tool for mindfulness and quiet self-discipline.

Our tutors helped him to learn, finding music to listen to, writing it down and playing alongside him in the 'sharing' portion of our class. The PfP community brought their own versions of music from their homes and Jalal loved hearing this, learning it and talking about what it meant to each individual.

Many of our staff have expertise in a wide range of artistic disciplines, and as a result Jalal was able to engage with numerous forms of artistic expressions according to his needs at each class. Jalal began sharing how he was developing his skills in painting and poetry, as well as in music, and brought some of his work to class. He was deeply delighted by the reaction to his beautiful work and he has continued to inspire his tutors and the younger members of PFP with his dedication to music, art and helping others. He works exceptionally hard on his artistic projects, whether composition, performance, filmmaking, painting, or poetry.

We were thrilled to be able to provide Jalal with an opportunity to publicly showcase his creations. In January 2019, Jalal performed a musical work he wrote based on his own poem at



Jalal in performance at Kings Place, January 2019

Kings Place alongside renowned jazz artists Alice Zawadski, Rob Luft, and Misha Mullov-Abbado and the Orchestra of St John, with a second performance alongside members of the Aurora Orchestra at The Southbank Centre for 2019's SoundState Festival.

Having such public displays of his work on the horizon, and having communal effort play such a key role in their sharing, Jalal developed his ability to communicate and lead group efforts swiftly and impressively. His patience, ability to relate to

others, and leadership abilities grew throughout the preparation experience, and his public speaking, presentation, self-expression (verbally and musically) at the performance itself not only moved that audience to tears and applause, but inspired other young people within the group to take similar risks. Within the weeks and months that followed Jalal's breakout performance, our community group transformed into a hub of arranging, cultural sharing, and artistic flourishing.

Creating a safe space where young people can healthily explore and try on new roles within their social settings is a crucial part of development.

Alongside our encouragement and support of his expressive and artistic development, Jalal has required help from our educational, therapeutic, and advocacy services.

Our educational department supported him in developing communication and organisational skills required to complete college work, helped him in his adjustment to mainstream education, and assisted him in clarifying and setting expectations. It should be remembered that all young people have either experienced huge gaps in their education, or have not previously attended schooling. As a result, often the workings, expectations, and even possibilities of completing one's education have to be explained, and engaged with to support young people to their next stage of development and integration.

Jalal also engaged with our therapy department. It was through initially attending our Creative Arts Therapy drop-in class that we were able to identify his need for one-to-one therapy, and he was one of the first to benefit from this extension of services. Jalal credits his engagement in these regular, grounding services with helping make the space in his head required to be able to do the things he loves and keep himself safe.

“ Play for Progress is the key of life. Before that I didn't have the skills to make me feel control and calm down and I get a lot of things. I show people how I can change myself. ”

– Jalal

Within our therapeutic, artistic, and educational spaces, young people often develop deep trust with their tutors, and disclosures about wellbeing and basic needs are often made. It is through such disclosures that our advocacy team often learns about difficulties young people are experiencing in accessing safe housing, receiving sufficient legal support, and more. Jalal was no exception, and it was through disclosures made in all of those settings that our advocacy department got involved to help him navigate and overcome the difficulties he was experiencing within the wider social care system.

Through his own journey and according to his own self-identified interests and needs Jalal 'travelled' through our services, ultimately engaging with all five of our departments and becoming one of our Young Leaders. In 2019, he became incredibly active in the leadership of the PfP community and passionately advocates for positive social change.

Over the last few years Jalal has discovered he has a voice which is both powerful and vital. He is now regularly consulted by his local MP about how best to approach refugee issues and is a strong lobbyist for both asylum seekers and children in care. We were particularly proud of how beautifully he spoke at a packed Parliamentary event organised by PFP during Refugee Week 2019, where he reduced many to tears and action with his humbling, wise words and clear recommendations for legislators and activists working with this community.



Play for Progress Founders, Anna and Alyson, with Lord Alfred Dubs at the Parliamentary event at which Jalal spoke in 2019.

While we are clear that Jalal's exceptional qualities as a human are his own, it is also clear that Jalal's active engagement in our programmes and community nourished and enabled him to grow and flourish.

It is through his participation in our music programme, utilising our advocacy support, engaging with one-to-one therapy, requesting and receiving bespoke educational support and having the

opportunity to perform and collaborate publicly with PFP allies, that Jalal has developed that vital network of five emotionally available adults, and more. Going forwards, this network will continue to provide support, stability, sounding boards, inspiration, and resources throughout his growth into adulthood.

🗨️ *I learn from the people at Pfp [...] and I think a lot of young boys same as me they are hoping to learn music but they don't know how and the Pfp show them how to make your feel **calm** down. I used to have **very bad trauma** before I come [...] but now when I become a musician, I am a new guy.*



– Jalal

Jalal is just one of many exceptional and vulnerable young people nurtured and supported by our work and community. He is a warm, brilliant young man who PFP feels lucky to have met and worked with so fully and deeply. It is through his vibrancy, determination, actions, talent, and heart that he continues to teach us so much about humility, communication, collective action, and the power of music, art, and community.

Charitable Purposes, Objectives, Activities

Purposes

Play for Progress' stated charitable purpose is:

'For the public benefit the advancement of education of children, in particular but not limited, to victims of war or conflict in the appreciation and understanding of music by facilitating creative learning experiences to allow participants to discover and develop their individual capabilities, skills and potential.'

Public Benefit Statement

Play for Progress' purposes satisfy the public benefit requirements, in line with the Charity Commission's guidance on public benefit. There is no harm or private benefits arising from these purposes. Play for Progress provides public benefit through fulfilling its purposes and carrying out the activities highlighted below. Our work also facilitates integration in the community, helping to build stronger communities.

Objectives

Our objectives in the year were to:

CREATE

strong relationships with traumatised and socially-isolated unaccompanied minor asylum-seekers and refugees by delivering weekly **therapeutic and educational music and arts programmes.**

CONNECT

collaborate, and share knowledge on **best practice** with external communities and networks to ensure our young people can develop routes for long-term success.

SUPPORT

young people in the midst of complex cases out of crisis by providing **emotional and practical support.**

Activities

Music & Arts Programmes

Group Music Classes (GMC)

Every Friday we conduct a group music class. We host musical **performances** and **improvisation sessions**, play musicianship **games**, and provide **instrumental lessons** in flute, clarinet, saxophone, trumpet, guitar, keyboard, percussion, violin, and/or cello.

RAW (Recording, Arranging, Writing)

Every Thursday young people can record, arrange and **write their own music** with our music production team and in-house session musicians to develop their own voices and get them out into the world.

One-to-One Advanced Lessons

We offer one-to-one instrumental lessons for those who prefer to work quietly, or for our more **advanced students** who want to develop their playing further.

Creative Arts Therapy

Led by **drama therapists**, these weekly sessions incorporate a **range of art forms**, from visual art and photography to shadow puppetry, movement, and drama to facilitate trauma processing in small group settings.

Other Music & Arts Offerings

Allies in Art

On the first Wednesday of every month we bring in **bands** and **soloists** to the Refugee Council Children's Section to treat our students and welcome newcomers and expand the community of allies in the arts these young people have to rely on.



A Play for Progress tutor working with a student in one of our group classes

👂 *Today is the first time I am happy.* 🗣️

– A new student after experiencing their first Allies in Art gig night.

Cultural Outings

Each term we get out on the town to visit **museums, concert halls, exhibitions** and more to make sure our community is getting to access all that London has to offer.

Performances and Exhibitions

At least twice a year, often at the Southbank Centre, the V&A, and exhibition spaces across London, we bring together arrangements, art work, recorded material, and allies to present **public performances** and **exhibitions**. As well as being a hugely bonding experience, it offers us a way to encourage audience members to engage with our beneficiaries as brilliant artists, instrumentalists, and individuals.

*100% of our tutors consider themselves **mentors** as well as teachers.*
– source: Pfp Anonymous Tutor Feedback Survey, 2019

Supporting Young People Out of Crisis

One-to-One Drama Therapy sessions

Our drama therapists provide individual, tailored one-to-one sessions to those in need of extra support.

Advocacy

From liaising with solicitors and speaking with social workers, to sourcing clothes and being a friendly face in court, we are there to support our students.

Carer Support

We work with, **deliver trainings** for, and **guide** foster carers, social workers, and other practitioners to help ensure that the people who choose to house, support, and work with these vulnerable young people are **supported** themselves.

Education & Language Support

Our education partner The Tutoring Agency works with us to provide our students with bespoke one to one **English language coaching** and **educational support**. In addition, we source **smart technology** to enable our students to complete their homework and make the most of their **education**.



A group of students enjoying a woodland walk on one of our residential courses.

Residentials

Getting away from London to breathe some **fresh air** and break bread with **friends** and family, our residentials are one of our most treasured and bonding activities, which also serves to identify and develop recruits for our Young Leaders team (see overleaf).

Collaborating with Organisations and Communities

Half Term Projects

Our drama therapists provide individual, tailored one-to-one sessions to those in need of extra support. Half term might be a much needed break for some, but for our young people it can be an overwhelmingly lonely and triggering time. That's why we take each half term as an opportunity to engage with a new **creation partner**. Whether it's the Young Vic, BAC Beatbox Academy, or Kinetika Bloco, you'll find us making art and noise of some kind every half term.



Artwork produced by Play for Progress students participating in a Creative Art Therapy session.

Young Leaders

There is no one better to guide us into a new age of **compassionate leadership** or to advise on the **future** of

Play for Progress than the

young people who have come through our programme. Our Young Leaders group meets regularly to provide feedback, run individual projects, suggest additions to our curriculum, and act as assistants through work placement schemes to help deliver our work.



A student recording his own original composition as part of our RAW programme

Work Experience

We connect our students with work-placement **mentors** to ease their adjustment, help them discover their talents, and encourage them to consider **careers** that they're **passionate** about.

🗨️ *Your class makes me feel safe and part of something good. I can forget my missing of my home, my mother I can forget feeling alone and scared. I thank you, you make me happy. It is so good what you do for us.* 🗨️

– Akbar

Achievements and Performance

The First Three Years: 2016-2018

Since PFP began its work with the Refugee Council in 2016, we have focused on ‘doing’, i.e. setting up our music and arts programmes, responding to our students’ needs and challenges by establishing supplemental support services and starting to build links and relationships with other stakeholders in the sector and the communities we work with.

We responsibly collect and analyse relevant information about our students which we have primarily used to document minor refugees’ experiences within the UK asylum process and system for advocacy purposes. Furthermore, from our experiences as musicians and by witnessing the inspiring personal development journeys the young people who take part in our programmes go through, we have learned that the work we do:

DEVELOPS

- Students’ **confidence** and creative **voices**
- Personal, social & practical **skills**
- Trusting, reliable, positive **relationships** with adults and peers

PREVENTS

- **Isolation**
- **Abuse** of young people within the system resulting from lack of oversight
- **Deterioration of mental health** in some young people who are on long waiting lists for assistance



PROVIDES

- A stable and dynamic **community** that adjusts to address different needs
- **Supplemental support** for survival, education, and connection

HELPS

- Students harness **tools** to overcome adversity, trauma, and stress
- Guide the arts and therapeutic industries in utilising **best practice** when working with this vulnerable community

Our focus on ‘doing’ over the last three years has meant that we are only at the start of our journey to develop the internal systems and processes to distil the wealth of observations we have collated over the years into a formal framework. Whilst we work on improving our approach to using data and to monitoring, evaluation and learning (MEL), this section will provide an overview of the cohort of students we worked with last year and the type of work we have done.

2018/19 Activities Review

ENGAGEMENT ACROSS OUR PROGRAMMES

In 2018/19 engagement in our programmes grew and we delivered:

212 hours of class-based engagement
12 outings to cultural offerings
Over **100** hours of advocacy support
78 hours of one-to-one educational support (*from January 2019*)
38 hours of one-to-one therapy support
10 Allies in Art sessions
2 external performances (Southbank Centre's Queen Elizabeth Hall and Kings Place)

NEW DEVELOPMENTS

We also developed six new strands of work:

RAW (Recording, Arranging, Writing)
Young Leaders
Initial Residential
Artist Reflection Sessions
Trainings
Exhibitions



Play for Progress Tutors and Young Leaders running a workshop with members of the public at the V&A Museum.

OUR STUDENTS

During this year we have strengthened relationships with existing students and built new ones. The group of young people we work with is extremely diverse and brings many facets to the PfP creative process and focus. Most importantly they bring the confident, creative **voices** of young people who want and need to be heard and seen. Pfp aims to develop the personal, social, emotional, communication, leadership, and growth skills of all participants in a healing space where we can practice mutual trust through reliable, positive, healthy relationships.

Further, a number of our students have shown great interest in leadership positions within the organisation, which has led to the establishment of our **Young Leaders Group**. This group provides feedback to management and is a pathway for young people to gain positions of leadership or work experience.

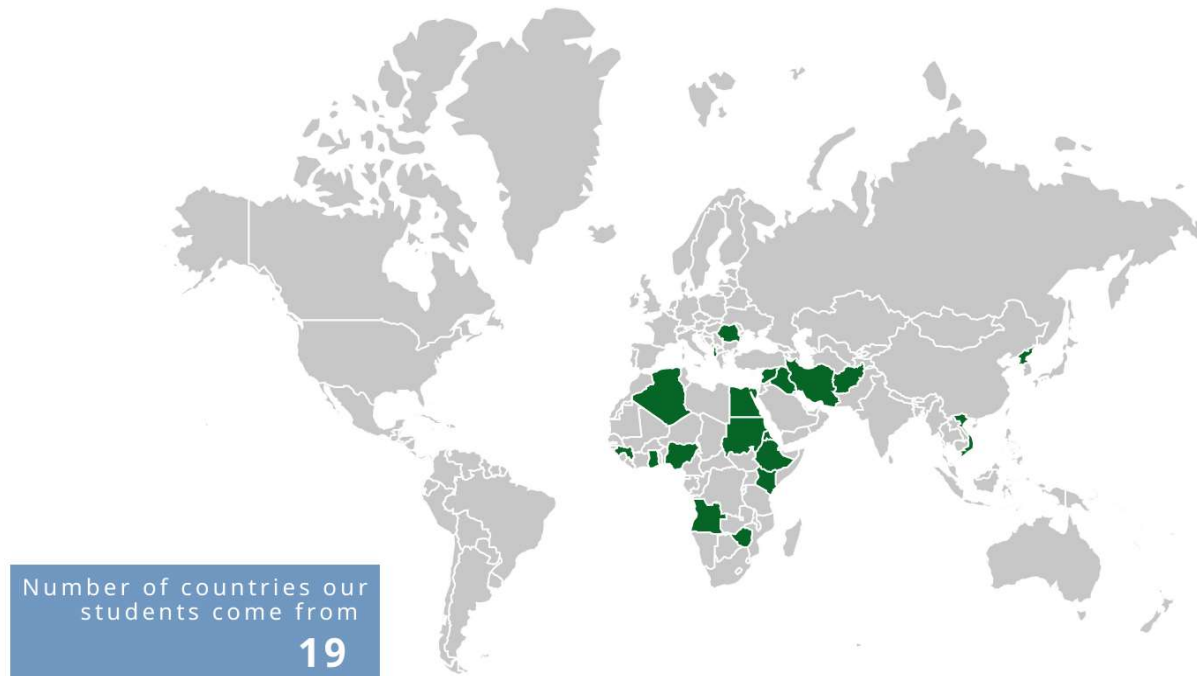
🗨️ *Play for Progress is like my family in England. Everyone here is like my brother and sister and I want to be with you forever. Thank you to everyone in this group.* 🗨️

– Mohammed



Two members of our valued Play for Progress family forging vital friendships.

Where are our students from?



Age: 15 - 21

Gender: mixed, though mostly male

Common Countries of Origin: Iran, Iraq, Afghanistan, Eritrea, Ethiopia, Sudan, Albania, Romania, Vietnam,

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

History: lost formative years of emotional growth/childhood in transit, experienced severe trauma

Personal Challenges: extreme trauma, PTSD, anxiety, mental health concerns, language barriers, lack of access or experience of education.

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

COLLABORATING WITH ORGANISATIONS AND COMMUNITIES

We believe that establishing relationships to share knowledge and good practice across organisations and communities is key to building future paths for our students to thrive.

Some highlights of the year:

- Refugee week: we organised numerous events for Refugee Week in collaboration with institutions, organisations and artists like the V&A, Counterpoints Arts, and Parliament in an effort to show solidarity for and support positive systemic change for refugees and asylum-seekers.
- Kings Place Performance: One of our founding students performed an original multi-media work with his violin tutor, several collaborating Allies in Art, and an orchestra in Hall One.
- Featured on the Guilty Feminist Podcast: As a female-founded and led organisation, we were proud to be the featured charity on this award-winning podcast
- We engaged more frequently in our local Croydon community with the Croydon Cultural Committee, Croydon Youth Take-Over and Kinetika Bloco, among others.
- We were recipients of the Ronnie Scott's Instrument Amnesty
- PFP spoke on a panel at Oxford University alongside Lord Alf Dubs, campaigners from Safe Passage, young refugees, and representatives of UNICEF.



A Play for Progress student performing at the V&A Museum



In 2018/19 we collaborated with:

Aurora Orchestra, Amnesty International, BAC Beatbox Academy, British Red Cross, Counterpoints Arts, Kinetika Bloco, London Philharmonic Orchestra, Opera Holland Park, Refugee Council UK, Ronnie Scotts, Shakespeare's Globe, Southbank Centre, UNHCR, UNICEF, V&A Museum, Young Vic



A young Play for Progress student participating in a Creative Art Therapy session

Financial Review

FINANCE AND RESERVES

The charity had income for the year of £149,000. At the end of the financial year, total reserves stood at £107,277 of which £100,205 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. Therefore, following discussions the trustees decided to formally designate £60,000 of this unrestricted fund: £12,000 of which for co-founder salaries (2019-2020) and £48,000 for programme delivery (2019-2020).

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, £40,205, cover approximately three months or one term's worth of operating expenses.

COVID-19 CONSIDERATION

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.

Plans for the Future

FUTURE STRATEGY

This is a pivotal moment in our growth and development and we will be working in the coming financial year to develop a longer-term strategy for the organisation and to strengthen our board and governance structures. Our core activity in 2019/20 will be in line with that of 2018/19.

Play for Progress has set out its aims, to which the trustees aim to adhere, as follows:

1. To use music and the arts to promote community building and personal development
2. To offer a safe space of therapeutic arts engagement within which beneficiaries can forge supportive friendships and receive support to improve their wellbeing
3. To develop creative potential and structures to encourage quality artistic output
4. To continue to develop relationships with collaborators to enable further connections with and for the benefit of this isolated community
5. To continue to develop the PfP therapeutic service
6. To continue to develop the educational department through one-to-one tutoring, work experience and mentorship

Our methods and aims are therapeutically-grounded, artistically-focused, and advocacy-informed.



Two Play for Progress students working together at the piano during a residential course

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 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
Javier Diez-Aguirre Appointed 13 September 2018 and Resigned 10 April 2019
Sandra Mattocks Appointed 13 September 2018 and Resigned 1 November 2019
Divina Liberale Appointed 19 May 2017 and Resigned 1 January 2019

INDEPENDENT EXAMINER:

Stephen Meredith Alliotts Accountants
Friary Court
13-21 High Street
Guildford, GU1 3DL

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 Jun 2015 as amended by special resolutions dated 25 Jan 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, in 2018/19 met four times a year to consider all matters of relevance to the charity.

The day to day management of the charity is carried out by the founders 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 Co-Directors of the charity.

RECRUITMENT, APPOINTMENT, ELECTION, INDUCTION & 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 & Training

RockStone & Pebbles (RSP) charity recently provided free training and an induction pack on 'Being a Good Charity Trustee' for Play for Progress trustees. Previously, The Small Charities Coalition had also provided free training and an induction pack to Play for Progress. Existing trustees induct and train new trustees using these packs; and continually build their capacity by keeping up to date with governance requirements and seeking training opportunities where possible.

RISK MANAGEMENT

The board acknowledges their responsibility to appropriately manage the risks the organisation is vulnerable to. We recently began to formalise our Risk Management process and now 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 meetings 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 29 June 2020 and was signed for and on behalf of the board by Colin Farmer.

A handwritten signature in black ink, appearing to read 'Colin Farmer'.

Colin Farmer
Trustee

Financial Statements

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

for the year ended 31 August 2019

| | Notes | Unrestricted Funds £ | Restricted Funds £ | Total 2019 £ | Total 2018 £ |
|--|-------|-------------------------|-----------------------|-----------------|-----------------|
| INCOME from | | | | | |
| Donations | 1 | 118,821 | 30,830 | 149,651 | 91,264 |
| Investments | | 9 | - | 9 | 205 |
| TOTAL INCOME | | 118,830 | 30,830 | 149,660 | 91,469 |
| EXPENDITURE on | | | | | |
| Raising funds | 2 | 3,124 | - | 3,124 | 4,023 |
| Charitable activities | 2 | 64,662 | 28,258 | 92,920 | 53,574 |
| TOTAL EXPENDITURE | | 67,786 | 28,258 | 96,044 | 57,597 |
| NET INCOME FOR THE YEAR & NET MOVEMENT IN FUNDS | | 51,044 | 2,572 | 53,616 | 33,872 |
| RECONCILIATION OF FUNDS | | | | | |
| Fund balances brought forward at 1 September 2018 | | 49,161 | 4,500 | 53,661 | 19,789 |
| FUND BALANCES CARRIED FORWARD AT 31 AUGUST 2019 | 7 | 100,205 | 7,072 | 107,277 | 53,661 |

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 2018 SOFA is included on the following page.

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

for the year ended **31 August 2019**

| | Notes | Unrestricted Funds £ | Restricted Funds £ | Total 2018 £ |
|--|-------|----------------------------|--------------------------|--------------------|
| INCOME from | | | | |
| Donations | | 75,264 | 16,000 | 91,264 |
| Investments | | 205 | - | 205 |
| TOTAL INCOME | | 75,469 | 16,000 | 91,469 |
| EXPENDITURE on | | | | |
| Raising funds | | 4,023 | - | 4,023 |
| Charitable activities | | 42,074 | 11,550 | 53,574 |
| TOTAL EXPENDITURE | | 46,097 | 11,500 | 57,597 |
| NET INCOME FOR THE YEAR & NET MOVEMENT IN FUNDS | | | | |
| | | 29,372 | 4,500 | 33,872 |
| RECONCILIATION OF FUNDS | | | | |
| Fund balances brought forward at 1 September 2017 | | 19,789 | - | 19,789 |
| FUND BALANCES CARRIED FORWARD AT 31 AUGUST 2018 | 7 | 49,161 | 4,500 | 53,661 |

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UNAUDITED BALANCE SHEET
as at 31 August 2019

Company Number: 09157780

| | Notes | 2019 £ | 2018 £ |
|--|-------|----------------|---------------|
| FIXED ASSETS | | | |
| Tangible fixed assets | 4 | 1,826 | 1,400 |
| CURRENT ASSETS | | | |
| Debtors | 5 | - | 4,500 |
| Cash at bank and in hand | | 106,586 | 48,910 |
| | | <u>106,586</u> | <u>53,410</u> |
| LIABILITIES | | | |
| Creditors: Amounts falling due within one year | 6 | 1,135 | 1,149 |
| NET CURRENT ASSETS | | <u>105,451</u> | <u>52,261</u> |
| NET ASSETS | | <u>107,277</u> | <u>53,661</u> |
| THE FUNDS OF THE CHARITY | | | |
| Income funds | | | |
| Unrestricted General Fund | 7 | 100,205 | 49,161 |
| Restricted Fund | 7 | 7,072 | 4,500 |
| TOTAL CHARITY FUNDS | | <u>107,277</u> | <u>53,661</u> |

For the year ended 31 August 2019, 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 29 June 2020 and are signed on their behalf by



Colin Farmer
Trustee

PLAY FOR PROGRESS

Financial statements for the year ended **31 August 2019**

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 2019**

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

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NOTES TO THE UNAUDITED FINANCIAL STATEMENTS

for the year ended **31 August 2019**

| | Unrestricted funds | Restricted funds £ | Total 2019 £ | Total 2018 £ |
|----------------------------|-------------------------------|-----------------------------------|-----------------------------|-----------------------------|
| 1. VOLUNTARY INCOME | | | | |
| Donations | 113,121 | - | 113,121 | 70,064 |
| Grants | 4,500 | 30,830 | 35,330 | 19,000 |
| Gifts in kind | 1,200 | - | 1,200 | 2,200 |
| | <u>118,821</u> | <u>30,830</u> | <u>149,651</u> | <u>91,264</u> |

2. RESOURCES EXPENDED

| | Unrestricted funds | Restricted funds £ | Total 2019 £ | Total 2018 £ |
|--------------------------|-------------------------------|-----------------------------------|-----------------------------|-----------------------------|
| Fundraising costs | | | | |
| Fundraiser | 2,970 | - | 2,970 | 3,450 |
| Promotional materials | 154 | - | 154 | 573 |
| Website | - | - | - | - |
| | <u>3,124</u> | <u>-</u> | <u>3,124</u> | <u>4,023</u> |

Charitable expenditure

| | | | | |
|------------------------------|---------------|---------------|---------------|---------------|
| Direct costs: | | | | |
| Teaching programmes | 63,370 | 28,258 | 91,628 | 52,719 |
| Support costs: | | | | |
| Independent examination fees | 1,200 | - | 1,200 | 800 |
| Bank charges | 92 | - | 92 | 55 |
| | <u>64,662</u> | <u>28,258</u> | <u>92,920</u> | <u>53,574</u> |

PLAY FOR PROGRESS

NOTES TO THE UNAUDITED FINANCIAL STATEMENTS
for the year ended **31 August 2019**

3. EMPLOYEES

| Employment costs | 2019 | 2018 |
|-----------------------|---------------|---------------|
| | £ | £ |
| Wages and salaries | 12,000 | 18,000 |
| Social security costs | 497 | 497 |
| | <u>12,497</u> | <u>18,497</u> |
| | ===== | ===== |

The average number of employees during the year was 2 (2018: 2). There were no employees whose annual remuneration was £60,000 or more (2018: nil).

The trustees received no remuneration for their services provided to the charitable company during the period, a total of £nil (2018: £380) was reimbursed to trustees for travel and meeting expenses.

4. TANGIBLE FIXED ASSETS

| Cost | Music Equipment |
|----------------------------------|------------------------|
| | £ |
| At 1 September 2018 | 1,400 |
| Additions | 800 |
| At 31 August 2019 | <u>2,200</u> |
| Depreciation | |
| At 1 September 2018 | - |
| Depreciation charged in the year | 374 |
| At 31 August 2019 | <u>374</u> |
| Carrying amount | |
| At 31 August 2019 | <u>1,826</u> |
| At 31 August 2018 | <u>1,400</u> |
| | ===== |

5. DEBTORS

| | 2019 | 2018 |
|---|-------------|-------------|
| | £ | £ |
| Amounts falling due within one year: | | |
| Grants due | - | 4,500 |
| | ===== | ===== |

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NOTES TO THE UNAUDITED FINANCIAL STATEMENTS
for the year ended **31 August 2019**

6. CREDITORS

| | 2019 | 2018 |
|---|--------------|--------------|
| | £ | £ |
| Amounts falling due within one year: | | |
| Other creditors | 1,086 | - |
| Taxation and social security costs | 49 | 1,149 |
| | <u>1,135</u> | <u>1,149</u> |
| | ===== | ===== |

7. THE FUNDS OF THE CHARITY

| | Balance at | Income Expenditure | | Balance at |
|---------------------------------|--------------------|---------------------------|-----------------|-------------------|
| | 1 September | | | 31 August |
| | 2018 | | | 2019 |
| | £ | £ | £ | £ |
| Income funds: | | | | |
| Unrestricted General Fund | 49,161 | 118,830 | (67,786) | 100,205 |
| Made up as follows: | | | | |
| - Designated reserves | | | | 60,000 |
| - General unrestricted reserves | | | | 40,205 |
| Restricted Funds: | | | | |
| BBC Children in Need | 4,500 | - | (4,500) | - |
| Arts Council England | - | 15,000 | (15,000) | - |
| Croydon Council | - | 5,830 | (5,830) | - |
| Watts Donation | - | 10,000 | (2,928) | 7,072 |
| Total Restricted funds | <u>4,500</u> | <u>30,830</u> | <u>(28,258)</u> | <u>7,072</u> |
| | <u>53,661</u> | <u>149,660</u> | <u>(96,044)</u> | <u>107,277</u> |
| | ===== | ===== | ===== | ===== |

Purposes of restricted funds:

| | |
|----------------------|---|
| BBC Children in Need | - spending is restricted to volunteer and activity costs only |
| Arts Council England | - spending is restricted to therapy work |
| The Croydon Council | - restricted to half term projects only |
| Watts Donation | - restricted to the development of RAW programme |

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NOTES TO THE UNAUDITED FINANCIAL STATEMENTS
for the year ended **31 August 2019**

8. ANALYSIS OF NET ASSETS BETWEEN FUNDS

| | Unrestricted Reserves | Restricted Reserves | Total Reserves |
|--|----------------------------------|--------------------------------|---------------------------|
| | £ | £ | £ |
| Fund balances at 31 August 2019 represented by: | | | |
| Fixed assets | 1,826 | - | 1,826 |
| Current assets | 99,514 | 7,072 | 106,586 |
| Current liabilities | (1,135) | - | (1,135) |
| | <u>100,205</u> | <u>7,072</u> | <u>107,277</u> |
| | ===== | ===== | ===== |

9. 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 2019

I report on the financial statements for the year ended 31 August 2019, 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

29 June 2020
Alliotts
Friary Court, 13-21 High Street,
Guildford, Surrey GU1 3DL