

Charity Registration No. 286384

Company Registration No. 01693212 (England and Wales)

**WOMENS PLAYHOUSE TRUST**  
**ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2020**

# WOMENS PLAYHOUSE TRUST

## LEGAL AND ADMINISTRATIVE INFORMATION

---

<b>Trustees</b>	Ms GC Hicks Ms CA Grimshaw BA Ms M Michalowska Mr Joshua Wright
<b>Charity number</b>	286384
<b>Company number</b>	01693212
<b>Principal address</b>	37 Wapping Wall London E1W 3ST
<b>President</b>	Ms Jayne Rayne
<b>Registered office</b>	82 St John Street London EC1M 4JN
<b>Independent examiner</b>	Beavis Morgan LLP Accountants, Business and Tax Advisers 82 St John Street London EC1M 4JN
<b>Bankers</b>	Metro Bank One Southampton Row Metro Bank London WC1B 5HA
<b>Solicitors</b>	Stepien Lake LLP 57 Queen Anne Street London W1G 9JR
<b>Company website</b>	<a href="http://www.thewappingproject.org">www.thewappingproject.org</a>

---

# WOMENS PLAYHOUSE TRUST

## CONTENTS

---

	<b>Page</b>
Trustees' report	1 - 28
Independent examiner's report	29
Statement of financial activities	30
Balance sheet	31
Notes to the accounts	32 - 39

---

# **WOMENS PLAYHOUSE TRUST**

## **TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020**

---

The Trustees present their report and financial statements for the year ended 31 March 2020.

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

### **Objectives and activities**

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

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

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

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

### **Achievements and performance**

#### **Overview**

Throughout 2019/2020, we worked with the theme of resonance. The starting point to this project was our former building – Wapping Hydraulic Power Station – and its Boiler House which was home to ideas of many artists and designers we worked with. Each installation exhibited there responded to the unique characteristics of that space - its brick walls, its concrete floor, the bottoms of the water tanks forming its ceiling, its cathedral-like arches, the marks left by former workers and other artists, the elements brought in by the architect during the restoration, its geography, its history and the ever-present chill which at times made breaths visible.

The inaugural piece of the new series of commissions, a music album by composer, violinist and double recorders player Laura Cannell, to be released on 19 June 2020, premiered on 3 November 2019 at the Deep Minimalist festival at Queen Elizabeth Hall, Southbank Centre.

In September 2019, we presented an exhibition of our 2013 commission by German artist Karen Stuke inspired by the book *Austerlitz* by W.G. Sebald at *Kommunale Galerie* in Berlin. The exhibition opened on the 1 September - marking the eightieth anniversary of the beginning of the Second World War.

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---

To coincide with the exhibition, we launched our print publication *Resonance 1* featuring new writing commissions including a piece in Spanish with an English translation by the Man Booker International 2019 shortlisted writer Alia Trabucco Zerán. The publication also featured an essay by Gareth Evans responding to Karen Stuke's body of work. Composer and performer Laura Cannell contributed a piece reflecting on her music commission and the theme of resonance. *Resonance 1* had its London launch with readings, screenings, conversation and music responding to the idea and reality of resonance in life, art and society on 19 November 2019 at the Horse Hospital.

In autumn 2019, Mairéad McClean completed the film *A Line Was Drawn*, produced as part of her body of works *Making Her Mark* commissioned in 2017. The new film premiered at the 2019 BFI London Film Festival in Double Vision programme, part of the Experimenta strand, on Sunday 06 October 2019.

The series of new commissions in partnership with the Stal Gallery in Oman and supported by the British Council through the UK-Gulf exhibition programme also formed part of the *Resonance* season. We continued working with five women artists – four from Oman and one from Finland – on a new series of works that were exhibited at the Stal Gallery in Muscat, Oman, in March 2020. Participating artists were: Rawan AlMahrouqi, Safa Balushi, Ruqaiya Mazar, Riham Noor Al Zadjali and Elina Brotherus. We published a print publication *Resonance 2* to coincide with the opening of the exhibition at the Stal Gallery.

*Resonance 2*, published in English and Arabic, features new pieces of writing: *Make it resonate!* by Jen Calleja, translated from English into Arabic by Daisy Vaughan; *Resonanssi (Resonance)* by Saara Turunen, translated from Finnish into English by Owen F. Witesman, and from Finnish into Arabic by Maria Pakkala; *زيارة (A visit)* by Man Booker International 2019 winner Jokha Alharti, translated from Arabic into English by Marilyn Booth. *Resonance 2* is a counterpart to *Resonance 1* published on 1 September 2019 and continues our exploration of ideas around different forms of resonance. The publication is yet to have its UK launch.

We also continued the production of Shona Illingworth's *Topologies of Air* towards its first exhibition accompanied by extensive public and educational programme at the Bahrain National Museum, which sadly had to be postponed from the planned opening on the 1 April 2020 due to Covid-19. Shona spent time working in Sharjah in April 2019. This research and production residency was supported by Sharjah Art Foundation and the British Council. We also delivered a major Sky Forum in Sharjah on 11 October 2019 in partnership with Sharjah Art Foundation and with support of the British Council. In 2019, Shona also worked in Australia and Japan on the production of the project. On 14 October 2019, Airspace Tribunal took place in Sydney as part of the Big Anxiety Festival. That hearing was supported by the University of New South Wales, the Big Anxiety Festival and the University of Kent. In late 2019, our team worked on designing the exhibition in Bahrain. *Topologies of Air* is our largest installation in scale and complexity since we moved out of the Wapping Hydraulic Power Station. In February 2020, we completed the print publication *Topologies of Air* featuring edited contributions from many experts across disciplines such as astronomy, environmental geography, sociology, journalism, law, architecture, engineering, archaeology and art, as well as those with lived experience of war and threat from above. The publication was planned to be launched at the opening of the exhibition of *Topologies of Air* on 1 April 2020 but had to be postponed.

We welcomed further three artists at The Wapping Project Berlin – Canadian installation artist Diane Morin, British writer Naomi Westerman and Finnish visual artist Hanne Tyrmi. We announced the 2020 round of three eight-week residencies in September 2019 and selected the next residents in January 2020.

We had a productive and exciting year continuing international partnerships and collaborations. We are proud of the achievements of the past year that fulfil our charitable objectives. Covid-19 impacted one of our major projects, the first exhibition of *Topologies of Air* by Shona Illingworth at the Bahrain National Museum, that was planned to be installed in late March 2020 and open to public on 1 April 2020. The exhibition together with an accompanying public programme is the final element of our project within the Gulf region supported by the grant from the British Council as part of the UK-Gulf exhibition programme. We remain in close contact with both the Museum and the team at the British Council and are positive that the exhibition will be able to be delivered in 2020/21.

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---

### PROJECTS

#### The Wapping Project Commissions

##### Laura Cannell – The Earth With Her Crowns

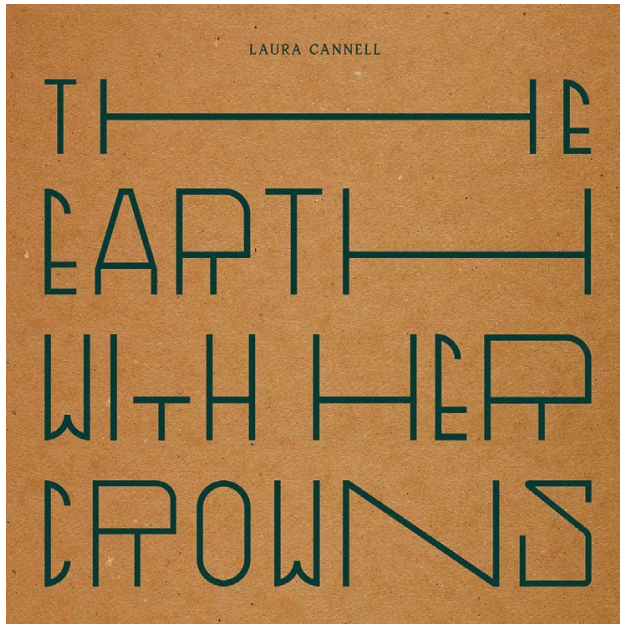


Image: album cover design by Atelier Dyakova

Composer and performer Laura Cannell continued working on the new music album. The Earth With Her Crowns is a set of ten tracks improvised and recorded in single takes in our former home, Wapping Hydraulic Power Station, London, over two days in February and March 2019. This is our final project in response to the iconic building that defined our commissioning for over two decades. Laura's music captures the building's unique resonance.

The new compositions premiered on 3 November 2019 at the Deep Minimalist festival at Queen Elizabeth Hall, Southbank Centre, and will be released on 19 June 2020, ahead of the fifth anniversary of the passing of our founding director Jules Wright.

The Earth With Her Crowns will be available as a digital download and a limited edition vinyl record with sleeve designed by Atelier Dyakova and printed by PUSH, London.

*Standing on thresholds in the archways between spaces and under the suspended stairs with low notes and high notes flying I played in the moment, allowing the sound to branch off like ancient waterways, I was led by the acoustics of the space to sounds that were self-sustaining, free flowing and changeable. Clear glass panes reflected and returned my offerings of string and air, uttered from fingers and lungs.*

*Tonnes of water once passed through here to power London, and the space is never silent, the sound of the living city outside occasionally entering through porous brick, steel and glass. I found it to be a proud structure, and it was an honour to hear its responses to my questions.*

Laura Cannell, March 2019

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---

### SIDE A

The Earth With Her Crowns Waters Deep Cathedral  
A Space For Dreaming After You Left  
Having Been Breathed Out

### SIDE B

Black Sleep of Night\*\*  
Someone Will Remember us in Another Time\*\* Memory and Desire  
We Used to Keep Bees in There Until I End My Song

Laura Cannell – Violins (Octave & Overbow) / Double Recorders / Voice

\*\*with special guests:

Jennifer Lucy Allan – Horn / Mini Accordion / Voice André Bosman – Suspended Stairs / Fiddle

Recorded & produced by Laura Cannell Mastered by Mark Beazley at Trace Mastering Published by MuteSong  
Commissioned & funded by The Wapping Project

Laura Cannell

Straddling the worlds of experimental, chamber, folk, early & medieval music, Laura's semi-composed, semi-improvised compositions draw on the emotional influences of the landscape and explore the spaces between early and experimental music that is rooted in but not tethered to the past. Cannell is an artist whose original and singular vision sets her apart from her contemporaries, whilst her music exists as a culturally vital exploration of the link between medieval, traditional and modern musical idioms.

Laura has released five solo albums since 2014, successfully carving out a unique path with her work, receiving critical acclaim from the contemporary music press and regularly being included in numerous Album of the Year lists (including The Guardian, MOJO, BBC Radio 3's Late Junction, The Wire and The Quietus). Recent projects include creating music for film (EMI & more), broadcast work for BBC Radio 3, "Sing As The Crow Flies" (2019 a duo album with Polly Wright which was The Guardian's Album Folk of the Month, tours with the cellist Lori Goldston (Earth, Nirvana) & collaborations with This Heat drummer Charles Hayward & Mira Calix, as well as commissions for Hampton Court Palace, The Immix Ensemble at Tate Liverpool, Huddersfield Contemporary Music Festival, the BBC Philharmonic Orchestra & The Zuckerman Museum of Contemporary Art (US). As well as live performances throughout the UK & Europe.

### Mairéad McClean – A Line Was Drawn

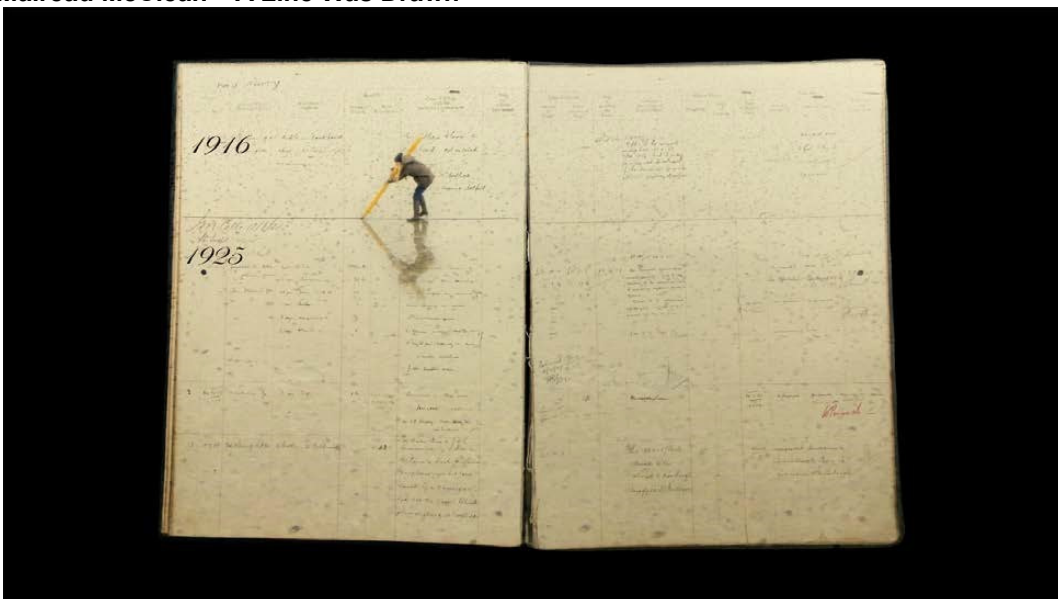


Image: A Line Was Drawn by Mairéad McClean, still, 2019. © Mairéad McClean

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) *FOR THE YEAR ENDED 31 MARCH 2020*

---

A Line Was Drawn (14mins, HD/Archive footage/Super8/Sound) explores how our world is structured through the creation of borders and boundaries limiting movement, thinking, questioning and agency. An integral part of the forming, imposing and maintaining of these delineations is the control over the narratives around them. Through its layered format and contrasting sources of sound, A Line Was Drawn questions the construct of seamless television documentary and news narratives tasked with conveying a particular story to convince or intrench a point of view.

A Line Was Drawn premiered at the 2019 BFI London Film Festival in Double Vision programme, part of the Experimenta strand, on Sunday 06 October 2019 at 12:30pm.

A Line Was Drawn was commissioned and produced by The Wapping Project as part of the body of works by Mairéad McClean Making Her Mark. The production of the work is supported through a Major Individual Award from Arts Council Northern Ireland with additional support from Taigh Chearsabhagh Museum & Arts Centre and Uist Film, North Uist, Outer Hebrides.

Mairéad McClean was born and grew up in Beragh, Co Tyrone, Northern Ireland and has lived and worked for the past 25 years in London. She is an award-winning filmmaker who has produced work around the themes of memory, identity and migration. Her recent piece No More, won the inaugural MAC International Art Prize in 2014 and was acquired for the National Collection at The Irish Museum of Modern Art, Dublin, through the Hennessy Art Fund. Recent exhibitions and screenings of her work include CCA Glasgow (2015), Whitechapel Gallery, London, (2016), The Carnegie Mellon International Film Festival: Faces of Conflict, Pittsburgh, USA, (2016), The Now and After Exhibition Video Art Festival and Exhibition, Fabrika, Moscow, (2017), and Taigh Chearsabhagh Museum and Arts Centre, North Uist, Outer Hebrides, Scotland (2019).

### **Shona Illingworth – Topologies of Air – production continues**



Image: Shona Illingworth, Sharjah, April 2019.© Marta Michalowska



# **WOMENS PLAYHOUSE TRUST**

## **TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020**

---

In April 2019, Shona Illingworth undertook a research and production residency at Sharjah Art Foundation. She spent two weeks exploring changing relationships to the sky, airspace and outer space in the Gulf region with UAE experts in the field, as well as filming in urban, industrial and desert landscapes.

Shona met with Dr Abdulaziz Mussalla, Director of the Heritage Department in Sharjah, with whom she discussed the history of cultural understanding and narratives about the sky in the Gulf region, and the important role the complex features of the night sky played within a desert landscape.

Shona also met with Fatima Alsamaity at the Mohamed Bin Rashid Space Centre where they discussed the UAE's post oil strategy to develop space technology including the 100-year plan to establish a city on Mars. They also discussed the wider gendering of technological development in outer space, and the potential significance of the large number of women engineers working at the Space Centre.

During her residency, Shona interviewed Dr Ilias M. Fernini, astrophysicist and Scientific Director at the Sharjah Astronomy Centre. There they discussed the impact of science on our understanding of outer space and the dimensions of time and location, considering how increasingly rapid changes in technology are generating new thinking.

During her stay in the UAE, Shona spoke to a diverse range of people living and working there about their relationship to the sky, including filming in a large desalination plant which, in the absence of rainfall, generates drinking water from sea water, and spending time filming children playing until dusk in the narrow streets of the Al Bustan neighbourhood in Ajman.

On 26 April 2019, Shona hosted a workshop with children exploring their understanding of the sky. Through drawing, discussion and filming in the garden and courtyards of the Sharjah Art Foundation, Shona explored ideas of the sky and the airspace with fourteen children. Their skies were busy with birds, technology and celestial bodies. The children were excited about their country's space programme and concerned about the changing climate and the need for all humans to care about the planet.

On 11 October 2019, Sky Forum took place at the Sharjah Art Foundation. The forum was film and audio recorded to generate materials towards Topologies of Air. Further information on this public event is presented in the Exhibitions and Public Programmes section of the trustees' report.

On 14 October 2019, Airspace Tribunal took place in Sydney as part of the Big Anxiety Festival. The forum was film and audio recorded to generate materials towards Topologies of Air. Further information on this public event is presented in the Exhibitions and Public Programmes section of the trustees' report.

In December 2019, Shona spend time in Hiroshima, Japan, filming, interviewing survivors of the nuclear bomb and the team at the Hiroshima Peace Memorial Museum.

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---

### Resonance – a series of commissions



Image: Elina Brotherus, L'Avant-garde se rend pas (The Avant-Garde Doesn't Give Up). After Asger Jorn, 2019  
© Elina Brotherus

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

The project was a collaboration with Stal Gallery, Muscat and was generously supported by the British Council, DCMS and GREAT through the UK-Gulf exhibition programme. It included a programme of production, mentoring and exchange that culminated in a two-week production residency in December 2019.

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---

March 2019 – March 2020

Mentoring and production programme



Image: Rawan AlMahrouqi, Elina Brotherus , Safa Baluchi, Riham Noor Al Zadjali and Ruqaiya Mazar at the residency in Oman, December 2019 © Elina Brotherus

The programme commenced with our first meeting with the selected Omani artists in March 2019. For the rest of the year the artists worked with their Finnish mentor and peer Elina Brotherus on developing ideas for their new works through a series of scores ahead of a residency in Oman in December 2019. Each month, they received from Elina a very short instruction based on Fluxus-style event scores and other written instructions for performance- oriented art from the 1950s-70s to respond to. The scores included works by VALIE EXPORT, Henning Christiansen, Rémy Zaugg and Yoko Ono.

This period of experimentation and exploration culminated in an artist residency from 1 to 14 December 2019. The artists spent two weeks together working on their projects and sharing ideas in the rural landscapes of central and coastal Oman. During that time, they worked on a new score each day. This resulted in development of significant bodies of new works and ideas for further pieces.

From December until March, the artists continued working on their works towards the exhibition. Over two weeks in February and March, during the installation period, the mentoring programme continued with focus on production and installation, as well as sessions on development of artists career, funding, applications for opportunities, writing artist statement, biography and CV, preparing presentations and public speaking.

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---

Resonance is a series of new works commissioned by The Wapping Project, London. The project is a collaboration with Stal Gallery, Muscat and is generously supported by the British Council, DCMS and GREAT through the UK- Gulf exhibition programme.

### Commissioned artists:

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

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

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

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

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

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) *FOR THE YEAR ENDED 31 MARCH 2020*

---

### Writing Commissions and Publications

#### Resonance 1



Image: Resonance 1 designed by Atelier Dyakova, printed by Push Print. © The Wapping Project

Resonance 1 is the first part of a double publication looking at ideas around resonance – a theme we were working with throughout 2019/20.

In his essay *Stations: A Brief Diary of a Long Concern* Gareth Evans writes from a body of work by Berlin-based photographer Karen Stuke commissioned by The Wapping Project in 2013 for one of the final exhibitions within the Boiler House and the Coal Store at the Wapping Hydraulic Power Station. In the heat of the hottest day recorded to date in the UK, Gareth creates a text in fragments, weaving lines found online searching for 'Sebald Austerlitz resonance' with overheard voices and reflections on language, place, extinction and the state of the world. Every image is a ghost, he writes in the opening.



# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---

His essay is interspersed with Karen's ghostly, large format pinhole images that follow the journey of W.G. Sebald's Jacques Austerlitz uncovering his forgotten past of a Jewish child brought to the UK on a Kindertransport from Prague. This publication coincides with the opening of Wandelhalle exhibition restaging and reimagining the 2013 commission at the Kommunale Galerie, Berlin, on the 1 September 2019 – eighty years since the last Kindertransport left Germany on the day when Germany invaded Poland.

La Última Palabra (The Last Word), a short story by Chilean writer Alia Trabucco Zerán, published in the original in Spanish alongside the English translation by Sophie Hughes, looks at the childhood game of resonances and echoes called The Telephone in Chile, The Broken Telephone in Argentina, and Chinese Whisperers in the UK. The story came about from an obsessive image that formed in Alia's mind – an image of blushing – as a result of thinking about the resounding of words. What is blushing? How come words can cause something as visual as blushing? Is blushing the echo of words in our bodies? Is blushing the result of a word that, all of a sudden, wants to have a physical presence?

The final piece in this volume is *Conversing with Resonance* by composer, violinist and double recorders player Laura Cannell reflecting on her recent commission – a music album recorded in the Wapping Hydraulic Power Station in February and March 2019. She conversed with the long reverb, the damp air, the chill and the stories contained within the building.

### Contributors:

Laura Cannell is a composer and performer who draws on the emotional influences of landscape both rural and urban, real and imagined. Laura has released five critically acclaimed albums since 2014 and is regularly broadcast throughout the world including BBC Radio 3, 4, 6Music, The World Service, Polish National Radio and NPR.

Gareth Evans is a London-based writer, editor, film and event producer and Whitechapel Gallery's Adjunct Moving Image Curator. He is also co-curator of Porto's Forum of the Future, Flipside and First Light, Swedenborg Film Festival and Estuary 2020. He commissioned and co-produced the essay film *Patience* (After Sebald), directed by Grant Gee.

Sophie Hughes is a literary translator from Spanish to English. She is known for her translations of contemporary writers such as Laia Jufresa, Rodrigo Hasbún, José Revueltas and Enrique Vila-Matas. Her translation of Alia Trabucco Zerán's *The Remainder* was shortlisted for the 2019 Man Booker International Prize.

Karen Stuke is a Berlin-based artist working with photography. Since the 1990s, she has been working with pinhole cameras as instruments for poetic exploration of time — its elusiveness, passage and traces. Karen's notable projects include collaborations with some of the most prestigious theatres including Gottfried Pilz at the Vienna State Opera, Deutsche Oper Berlin, Opéra Comique, Paris, the Los Angeles Opera. In 2008, she founded the project space Kronenboden in Berlin.

Alia Trabucco Zerán (Santiago, 1983) is a Chilean writer. Her debut novel, *The Remainder*, translated into English by Sophie Hughes, was shortlisted for the Man Booker International Prize and won the Best Novel Award of the Chilean Council for the Arts. Her new book, *Las Homicidas* (2019), is a non-fiction account of how society portrays violent women. She lives between Santiago and London and is currently working on a new novel.

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---

### Resonance 2



Image: Resonance 2 designed by Atelier Dyakova, printed by Push Print. © The Wapping Project

Resonance 2 is a counterpart to Resonance 1 published on 1 September 2019 and continues our exploration of ideas around different forms of resonance.

This bilingual publication in English and Arabic was launched during the opening of the exhibition Resonance at Stal Gallery in Muscat, Oman, on 4 March 2020. It features images of works commissioned for the exhibition by artists Rawan AlMahrouqi, Safa Baluchi, Ruqaiya Mazar and Riham Noor Al Zadjali alongside new writing.

In *Make it resonate!*, translated from English into Arabic by Daisy Vaughan, Jen Calleja, reflects on resonance in her work of a translator of literature retelling stories written by people in another time and another place, and that of the five commissioned artists translating scores created decades ago by legendary artists: mediating them, making them theirs, 'having a personal, which is to say, political response to them', and regenerating them over and over again.

Saara Turunen's piece *Resonanssi (Resonance)*, translated from Finnish into English by Owen F. Witesman, and from Finnish into Arabic by Maria Pakkala, draws on the autobiographical to speak about resonance from two different directions. On one hand, it deals with the impact of feedback on life choices, on the other, it looks at the relationship between resonance and an artwork, how works affect their environment and change the world.

In Jokha Alharti's short story *زيارة (A visit)*, translated from Arabic into English by Marilyn Booth, a woman tries to visit her lover who lives in the fifth floor of a strange building. The woman's journey through the building to find a hidden passage is mired in obstacles, real and imaginary.

### Contributors:

Rawan AlMahrouqi, Safa Baluchi, Ruqaiya Mazar, Riham Noor Al Zadjali and Elina Brotherus – please see their biographies in the section on Resonance – a series of new commissions.

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---

Jokha Alharthi is an Omani writer and academic. She has published three collections of short stories, three novels (Manamat, Sayyidat el-Qamar and Narinjah) and three children's books. Jokha won the Sultan Qaboos Award for Culture, Arts and Literature, for her novel Narinjah (Bitter Orange) in 2016. Sayyidat el-Qamar was shortlisted for Zayed Award 2011. An English translation by Marilyn Booth was published in the UK by Sandstone Press in June 2018 under the title Celestial Bodies and won the Man Booker International Prize 2019. Celestial Bodies has been so far translated into twenty languages including French, Norwegian, Russian, Portuguese, Greek and Chinese.

Marilyn Booth holds the Khalid bin Abdallah Al Saud Chair for the Study of the Contemporary Arab World, Oxford University. Recent scholarly books are Classes of Ladies of Cloistered Spaces: Writing Feminist History in fin-de- siècle Egypt and Migrating Texts: Circulating Translations around the Ottoman Mediterranean. She is completing a monograph on nineteenth-century feminism in Egypt. She has translated many works of fiction from the Arabic, most recently Jokha Alharthi's Celestial Bodies, winner of the 2019 Man Booker International Prize, and The Penguin's Song and No Road to Paradise, by Lebanese novelist Hassan Daoud. She is currently translating Huda Barakat's Night Post, winner of the 2019 International Prize for Arabic Fiction, and Jokha Alharthi's most recent novel, Narinjah.

Jen Calleja is a writer and literary translator. Her short story collection I'm Afraid That's All We've Got Time For is published by Prototype. She was shortlisted for the Man Booker International Prize 2019 for her translation of Marion Poschmann's The Pine Islands (Serpent's Tail) and she was the inaugural Translator in Residence at the British Library. She writes a column on translation for the Brixton Review of Books and is writing an auto-fictional work on being a literary translator as part of a PhD at UEA. @niewview

Maria Pakkala is a translator and interpreter. She holds a Master's Degree in Translation and a PhD in Arabic and Islamic studies from the University of Helsinki, Finland. She has translated several works from Finnish into Arabic, including non-fiction, novels, poetry, plays and children's books. She is also a lexicographer and has published an Arabic-Finnish Dictionary in 2008. She was awarded the Kuwait Foundation for the Advancement of Sciences for the Best book translated into Arabic in 2012.

Saara Turunen is an internationally acclaimed and award-winning author, playwright and director. Much of her work examines the themes of art, identity and social norms. Turunen is known not only for her two highly acclaimed novels, Love/Monster (2015) and The Bystander (2018), but also for her work in theatre. Her plays have been translated into numerous languages and performed all around the world. Turunen was awarded the Helsingin Sanomat Literature Prize in 2015, and the Finland Prize in 2016, both high-profile awards given in Finland.

Daisy Vaughan graduated with a first-class honors with distinction in her BA in Arabic, Persian and Spanish from the University of Exeter. Since, she has been working as a freelance literary translator in both Spanish and Arabic, and recently worked on a publication for an academic journal of some 14th century Arabic poems on the meaning of words. She also works as a freelance interpreter in the public sector and for non-governmental organisations, particularly in the refugee resettlement sector.

With more than forty published titles spanning all genres, Owen F. Witesman is the most prolific literary translator ever of Finnish into English. His translations include eleven novels from the Maria Kallio mystery series by Leena Lehtolainen, Sofi Oksanen's Norma, Salla Simukka's Sisterland, and Laura Lindstedt's Oneiron, winner of the Finlandia Prize for Literature. Owen holds an MA in Finnish and Estonian and a PhD in public affairs from Indiana University. He resides in Springville, Utah, with his wife, three daughters, one son, a dog, a cat, six legal chickens, eight illegal chickens, and twenty-nine fruit trees.



# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---

### *Topologies of Air*



Image: Topologies of Air designed by Atelier Dyakova, printed by Push Print. © The Wapping Project

Topologies of Air, bilingual publication in English and Arabic, was published to celebrate and accompany a new three-screen installation with surround sound under the same title by artist Shona Illingworth that we commissioned in 2017. It brings together fragments of contributions of many people who were part of Topologies of Air over the three years of its production alongside stills from Shona's footage, a reflection piece by Professor Nick Grief, Shona's key collaborator on the project, and an interview with Shona looking back at the early ideas underpinning the project and the process over making.

The publication will be launched at the first exhibition of Topologies of Air at the Bahrain National Museum, which has been postponed due to Covid-19.

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) *FOR THE YEAR ENDED 31 MARCH 2020*

---

The Wapping Project Berlin – international residency programme for artists of all disciplines in Berlin



Image: Berlin ©Thomas Zanon-Larcher

The aim of the residency is to provide a period of rest, recreation and reflection for artists and practitioners in mid- career. It is a condition of the residency that NO work is produced during the eight-week period of the programme.

The residency provides free accommodation in a classic Berlin apartment in an Altbau, early 20th century building. It is a private space in an urban environment. It is located in Kreuzberg in West Berlin, overlooking Victoria Park. Kreuzberg is known for its concentration of artists, galleries and performance spaces. It is possible for the successful applicant to be accompanied by a partner and up to two children.

Artists in residence at The Wapping Project Berlin in 2019:

Diane Morin  
Installation artist  
Spring 2019

Naomi Westerman  
Writer  
Summer 2019

Hanne Tyrmi  
Visual artist  
Autumn 2019

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) *FOR THE YEAR ENDED 31 MARCH 2020*

---

### Exhibitions and Public Programming

Wandelhalle  
after Sebald's Austerlitz  
Exhibition at Kommunale Galerie, Berlin Preview  
Sunday 1 September, noon Exhibition continued  
until 27 October 2019



Image: Wandelhalle. After Sebald's Austerlitz by Karen Stuke, installation view, Kommunale Galerie Berlin, 2019.

The Wapping Project in partnership with Kommunale Galerie Berlin and PhotoWerk Berlin restaged and reimagined its 2013 commission by German artist Karen Stuke responding to W.G. Sebald's masterpiece Austerlitz (2001). The novel is one of literature's most haunting meditation on time, loss and retrieval. It tells the story of Jacques Austerlitz, an architectural historian who, aged five, was sent to England on a Kindertransport and placed with foster parents in Wales. As he rediscovers his past, Austerlitz embarks on a journey through time and space, from mid-20thcentury mitte-Europa to contemporary England.

Stuke, an accomplished photographer in the use of the pinhole camera, had followed this journey, cross-referencing information from the book with maps and records. At the crossroad between fact and fiction, she found when they existed, the places of Austerlitz's story: the Prague gymnasium from which his mother was deported to the Theresienstadt concentration camp, the railway journey followed by the Kindertransport, his house in Mile End.

The resulting photographs, all taken with her handcrafted pinhole camera, are the work of light, time and memory. Elusive images created by aggregated traces of light, they evoke fuzzy memories, and justly lend themselves to both, the layers and recesses of Austerlitz' mind, and Sebald's narrative.

In the installation, designed by Joshua Wright and Thomas Zanon-Larcher, large format prints of the pinhole images were set to a music score by Billy Cowie, written in response to them in 2013.

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) *FOR THE YEAR ENDED 31 MARCH 2020*

---



Image: Wandelhalle. After Sebald's Austerlitz by Karen Stuke, installation view, Kommunale Galerie Berlin, 2019.

This body of work by Karen Stuke, originally entitled *Stuke – After Sebald's Austerlitz*, was commissioned by The Wapping Project with funding from the Women's Playhouse Trust. It was first exhibited in Wapping, London, from 12 October to 10 November 2013.

The exhibition was presented under the patronage of the British Ambassador to Berlin – Sir Sebastian Wood. Karen Stuke (b. 1970) completed her studies in Photo and Film Design at the Bielefeld University of Applied Sciences. She took her first theatre photograph in the 1990s. Animated by the desire to capture the spirit of the play and its unfolding in time and space, she used a pin-hole camera and decided to expose a whole performance in a single photograph. Since then, Stuke has earned an international reputation as an expert on the pin-hole camera, and collaborated with some of the most prestigious directors and theatres including Gottfried Pilz at the Vienna State Opera, Oper Leipzig, Deutsche Oper Berlin, Oper der Stadt Köln, Opéra Comique Paris and the Los Angeles Opera. She founded her own project space called Kronenboden in Berlin, where she focuses primarily on the intersections between visual and performing arts.



# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---

### Sky Forum

Public discussion

Sharjah Art Foundation, United Arab Emirates 11 October 2019



Image: Sky Forum at Sharjah Art Foundation, 11 October 2019.

5:00 pm – 6:00 pm

### Panel 1: In Traces of the Past, the Sky Reveals its Secrets

Starting with reflections on the significance of the sky and cosmos in Bedouin, Arab and other cultures, the panel contemplated the myriad dimensions of this borderless celestial landscape through historical perspectives and personal narratives. It also contrasted the arrival of modern aerial technologies of warfare – a transition where enclosures and threats from above begin to operate and appear, transforming the nature of the sky, of conflict and of our relationship to both. What might we learn from a bygone era when the sky was open and belonged to us all?

Dr. Mashhoor Ahmad Al-Wardat – Deputy General for Academic Affairs, Sharjah Academy for Astronomy, Space Science and Technology

Dr. James Lockhart – Assistant Professor of History, Zayed University

Nada Raza – Artistic Director, Ishara Foundation

Moderator: Shona Illingworth – Artist

Looking into the Future

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---

6:15 pm – 7:15 pm

### **Panel 2: Precarious Ecologies (or Welcome to the Last Earth)**

This panel examined the present conditions of human and natural life in a global context and how geopolitical realities and climate change transcend borders and threaten the sustainability of existence on our planet. Here the sky stands as a metaphor for life, sustenance, mobility and universality, in an age when these are being threatened and curtailed. This session revealed the ways in which the sky has become an occupied space of political power, governance, restriction and surveillance – a field of domination – but also a field of scientific emergence, competition and discovery. How are sky and Earth being territorialised and who is policing these borders? Who determines our access to knowledge and the tools of technological development and how might these be turned into shared resources for the protection and advancement of all humanity? And finally, how do anthropogenic changes in our atmosphere portend a dire future, and what can be done to halt them?

Dr. Ilias Fernini – Deputy Director, Research Laboratories and Observatory, Sharjah Centre for Astronomy and Space Science

Dr. Majid Al Qassimi – Adviser to the Minister of Climate Change and Environment, UAE Ministry of Climate Change and Environment

Dr. Elham Seyedsayamdost – Chair, Department of International & Middle Eastern Studies and Associate Professor of International Studies, American University in Dubai

Moderator: Marta Michalowska – Artistic Director, The Wapping Project



Image: Music Performance by Azhar Kubba during Sky Forum at Sharjah Art Foundation, 11 October 2019.

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---

7:15pm – 7:30 pm

Music Performance by Azhar Kubba

7:50 pm – 8:45 pm

### Panel 3: The Sky Is (Not) the Limit

As our Earth undergoes radical transformation and humanity looks to the future, what are the new frontiers of travel, exploration and technological innovation? How might we imagine the future– both human and post-human–with the rise of robots, artificial intelligence and the search for life beyond our solar system?

Can we arrive at a model of co-existence rooted in the idea of a 'commons', where land, air and space are deregulated and universalised? As issues of class and privilege demand our critical eye, what new paradigms and imaginaries emerge to challenge our colonising instincts?

Dr. Riad Al Ajlani – Associate Professor of Public Law, United Arab Emirates University

Dr. Hoda A. Alkhzaimi – Director, Center for Cyber Security and Research Assistant Professor, NYU Abu Dhabi

Khalifa Alhemeiri – Mechanical Engineer (Oil and Gas Industry), Energy Researcher

Dr. Toral Gajarawala – Associate Professor of English and Comparative Literature, NYU New York Moderator:

Noora Al Mualla, Director of Learning and Research at Sharjah Art Foundation.

9:00 pm – 9:45 pm

### Artist talk



Image: Sky Forum at Sharjah Art Foundation, 11 October 2019.



# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---

Shona Illingworth reflected on her residency with Sharjah Art Foundation in the context of the production of her installation *Topologies of Air* and her wider practice. Together with Marta Michalowska, Shona looked at her interest in the sky and what underlines her drive to understand the historical, cultural, philosophical, political, legal and scientific concepts of this space that is undergoing radical transformation in the face of technological and climatic change.

The talk was illustrated with a special preview of work-in-progress and extracts from Shona's earlier works including *Lesions in the Landscape*, 2015.

### **Airspace Tribunal**

Public discussion

The Big Anxiety Festival, Sydney, Australia

14 October 2019



Image: Shona Illingworth, *Flight Path with Ash - Blue North Atlantic Airspace*, working still, 2017, with thanks to NATS © Shona Illingworth

The Airspace Tribunal hearing Sydney invited representations from experts across a broad range of disciplines and lived experience, such as human rights, contemporary warfare, new media ecologies, environmental change, neuropsychology, conflict and forced migration, to discuss the challenges and consider the case for and against the recognition of a new human right to protect the freedom to exist without physical or psychological threat from above.

The Airspace Tribunal was conceived and developed by Nick Grief and Shona Illingworth. Its judges included members of the public, challenging the traditional state-centric view of how international law is created. The hearings were recorded and transcribed to document the drafting history of this proposed new human right.

The Airspace Tribunal was part of *Topologies of Air*, a major new artwork by Shona Illingworth, commissioned by The Wapping Project.

### **Speakers included:**

- **Nick Grief** – member of the legal team that represented the Marshall Islands and took the UK, India and Pakistan to the International Court of Justice for violating their nuclear disarmament obligations
- **Shona Illingworth** – artist whose video and sound installations investigate memory, cultural erasure and structures of power in situations of social tension and conflict.
- **Felicity Ruby** – Former Director of Internet Policy for global software consulting firm, ThoughtWorks, and political adviser to Senator Scott Ludlam, Greenpeace International, the United Nations Development Fund for Women, and the Women's International League for Peace and Freedom(WILPF).



# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---

- **Brett Biddington** – founder of a consulting company specialising in space and cyber security. Former member of Cisco Systems' global space team, and officer in the Royal Australian Air Force (RAAF) specialising in intelligence, security and capability development.
- **Steven Freeland** – Professor of International Law at Western Sydney University, Australia and an expert in international criminal law, commercial aspects of space law, public international law and human rights law. He represents the Australian government at UN conferences and committees and has advised various governments on issues concerning the regulation of space activities.
- **Sebastian Pfautsch** — tree physiologist, Senior Research Fellow and Drone Research and Teaching Unit (DRTU) lead at the University of Western Sydney.
- **Safdar Ahmed** – Sydney-based artist and academic. He is the author of Reform and Modernity in Islam and the Walkley Award-winning web comic Villawood: Notes from an immigration detention centre. He works mostly in the mediums of drawing and comics, and is a founding member of the community art organisation, Refugee Art Project.
- **Sara Mir** – Iranian-Australian artist and industrial engineer who is based in Sydney. As a child she and her family experienced the war between Iraq and Iran. Her art practice focuses on making short films and comics. She currently volunteers as a workshop facilitator with the not-for-profit community art organization, Refugee Art Project, at their studio in Thirning Villa in Ashfield, Sydney.
- **Majid Rabet** – electromechanical engineer by trade who came to Australia from Iran as a refugee in 2009. His time in immigration detention brought him to the world of art and the tools and inventions he created in Sydney's Villawood Detention Centre are now in the permanent collection of the Powerhouse Museum. Majid occupies himself as an artist, sculpture, designer and inventor, as well as conducting art workshops facilitated for diverse communities across Western Sydney.

### Counsel to the Tribunal:

- **Andrew Byrnes** – expert on women's human rights, gender and human rights, United Nations human rights treaty bodies, national human rights institutions, economic and social rights, peoples' tribunals and international law, and the incorporation of human rights standards in domestic law. Currently a member of the Executive Council of the Asian Society of International Law. Former Chair of the Australian Human Rights Centre from 2005 to 2017 and external legal adviser to the Australian Parliamentary Joint Committee on Human Rights and rapporteur of the International Law Association's Committee on International Human Rights Law. He is currently a Professor of International Law at the UNSW Law Faculty.

Co-curated with Jackie Dent

The Sydney hearing of the Airspace Tribunal was supported by University of New South Wales the Big Anxiety Festival and the University of Kent.

Venue partner: The Ethics Centre

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) *FOR THE YEAR ENDED 31 MARCH 2020*

---

### Resonance 1

Publication Launch  
The Horse Hospital, London  
11 November 2019



Image: Karen Stuke. Wilsonovo Nádraží (Wilson Station), Prague, 2013, from the body of work Stuke – After Sebald's Austerlitz © Karen Stuke

On 19 November 2019, we celebrated the launch of our print publication Resonance 1 with readings, screenings, conversation and music responding to the idea and reality of resonance in life, art and society at the Horse Hospital in London.

Resonance is resonant now in the culture: implication, affect, effect, depth: what endures and lasts. The sound of what matters. In this latest publication, we consider the multiple meanings of the word across a range of expressive media.

Music: Composer and performer Laura Cannell performed live on violin and double recorders.

Moving Image: Direct from this year's London Film Festival, artist Mairéad McClean showed her film A Line Was Drawn (2019, 14min), exploring how our world is structured through the creation of borders and boundaries limiting movement, thinking, questioning and agency.

Image: Berlin-based photographer Karen Stuke presented her work Wandelhalle: After Sebald's Austerlitz. The work was we commissioned in 2013 for one of the final exhibitions at the Wapping Hydraulic Power Station.

Text: Translator Sophie Hughes read her English version of La Última Palabra (The Last Word) by 2019 Man Booker International Prize-shortlisted Chilean writer Alia Trabucco Zerán.

Curator and writer Gareth Evans read his essay Stations: A Brief Diary of a Long Concern, written in response to Stuke's body of work.

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---

### Resonance

Exhibition

Stal Gallery, Muscat, Oman

Opening reception 1 March, 6:30pm

Exhibition continued until 2 June



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

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

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

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

The exhibition was accompanied by a day of conversations focusing on the personal within artistic practice on Thursday 5 March from 3pm at Stal Gallery. The artists discussed the works within the exhibition and look at how these pieces are an expression of resonance between their lived experience and their practice as visual artists. The day concluded with a screening of films by artists Mairéad McClean, Shona Illingworth and Andrea Luka Zimmerman, who had recently been commissioned by The Wapping Project to produce new works.



## WOMENS PLAYHOUSE TRUST

### TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) *FOR THE YEAR ENDED 31 MARCH 2020*

---



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



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



# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---



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



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



# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---



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



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

# WOMENS PLAYHOUSE TRUST

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2020

---

### Looking into the Future

Following the very successful 2019/20 filled with new opportunities for artists, we find ourselves in the situation of great uncertainty brought on by the pandemic of Covid-19. At present, we are unsure when we will be able to deliver the major exhibition of the installation by Shona Illingworth entitled *Topologies of Air*. We have been working with Shona on the production of her commission for three years. The work, which is in the very final stages of postproduction, required significant investment of our time and financial resources, as well as extensive partnerships and support including from the British Council, through the UK-Gulf exhibition programme, Sharjah Art Foundation and Bahrain Authority for Culture and Antiquities. At present the exhibition accompanied by an extensive programme of public events at the Bahrain National Museum is postponed. We hope that we will be able to open it in September 2020, but we are monitoring the situation closely. We have funds set aside for the completion of this major project.

Our planning has been impaired by the current global situation as most of the projects we have been developing and delivering have international scope and require travel. At present, we cannot proceed with the organisation of the second stage of production and residencies for the four Omani artists – Rawan AlMahrouqi, Safa Baluchi, Ruqaiya Mazar and Riham Noor Al Zadjali – and Finnish artist Elina Brotherus. Our aim was to bring them to Scotland to develop a series of further new commissions. We were also in the process of seeking exhibition partners in the UK and Europe for the project and this activity had to also be put on hold until the situation improves internationally, and galleries and museums resume their programming.

Our aim is to develop a new commission with Elina Brotherus looking at iconic houses designed by architects for themselves. Again, as soon as we have clarity on travel situation, we will be in a position to take this project further.

We are working on developing a series of new writing commissions as well as a creation of a series of podcasts and audio works that can be distributed digitally.

As an organisation, we are faced with a global situation that is currently developing and is extremely uncertain. This requires of us a significant rethinking and reshaping of our programming for the coming months and possibly years. At the point of writing this report, it is too soon for us to present a clear vision for the future. Our aim is to focus on the key aspect of our programming and continue supporting artists through commissioning new works that can be produced safely and will not put artists at risk.

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

Ms M Michalowska

Trustee

Dated: 29/06/2020

# WOMENS PLAYHOUSE TRUST

## INDEPENDENT EXAMINER'S REPORT

### TO THE TRUSTEES OF WOMENS PLAYHOUSE TRUST

---

I report to the trustees (who are also Directors for the purpose of company law) on my examination of the financial statements of Women's Playhouse Trust ('the charitable company') for the year ended 31 March 2020 which comprise the Statement of Financial Activities, the Balance Sheet and related notes.

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

#### **Responsibilities and basis of report**

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

Having satisfied myself that the financial statements of the charitable company are not required to be audited under Part 16 of the Act and are eligible for independent examination, I report in respect of my examination of the charitable company's financial statements carried out under section 145 of the Charities Act 2011 ('the 2011 Act') and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

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

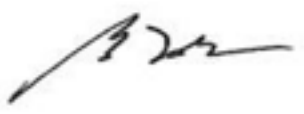
Having satisfied myself that the financial statements of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charitable company's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

#### **Independent examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charitable company as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.

  
Matthew Burge  
Beavis Morgan LLP  
Accountants, Business and Tax Advisers  
82 St John Street  
London  
EC1M 4JN  
Dated: 1 July 2020



# WOMENS PLAYHOUSE TRUST

## STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2020

	Notes	Unrestricted funds £	Restricted funds £	Total 2020 £	Total 2019 £
<b><u>Income from:</u></b>					
Grants	3	-	90,591	90,591	11,909
Charitable activities	4	5,184	-	5,184	3,471
<b>Total income</b>		5,184	90,591	95,775	15,380
<b><u>Expenditure on:</u></b>					
Raising funds	5	7,750	-	7,750	7,857
Charitable activities	6	86,054	108,768	194,822	94,257
Other	9	-	-	-	1,122
<b>Total resources expended</b>		93,804	108,768	202,572	103,236
<b>Net outgoing resources before transfers</b>		(88,620)	(18,177)	(106,797)	(87,856)
Gross transfers between funds		(13,018)	13,018	-	-
<b>Net expenditure for the year/ Net movement in funds</b>		(101,638)	(5,159)	(106,797)	(87,856)
Fund balances at 1 April 2019		1,643,072	5,159	1,648,231	1,736,087
<b>Fund balances at 31 March 2020</b>		1,541,434	-	1,541,434	1,648,231

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

All income and expenditure derive from continuing activities.

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

# WOMENS PLAYHOUSE TRUST

## BALANCE SHEET

AS AT 31 MARCH 2020

	Notes	2020 £	£	2019 £	£
<b>Fixed assets</b>					
Tangible assets	10		6,864		6,220
Investments	11		1,399,477		1,399,477
			<u>1,406,341</u>		<u>1,405,697</u>
<b>Current assets</b>					
Debtors	13	122,612		143,038	
Cash at bank and in hand		33,974		160,742	
			<u>156,586</u>		<u>303,780</u>
<b>Creditors: amounts falling due within one year</b>	14	(21,493)		(61,246)	
Net current assets			<u>135,093</u>		<u>242,534</u>
<b>Total assets less current liabilities</b>			<u>1,541,434</u>		<u>1,648,231</u>
<b>Income funds</b>					
Restricted funds	16		-		5,159
Unrestricted funds			1,541,434		1,643,072
			<u>1,541,434</u>		<u>1,648,231</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2020. No member of the company has deposited a notice, pursuant to section 476, requiring an audit of these accounts.

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

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

The financial statements were approved by the Trustees on 23/06/2020

Ms M Michalowska  
Trustee

Company Registration No. 01693212

# WOMENS PLAYHOUSE TRUST

## NOTES TO THE FINANCIAL STATEMENTS

**FOR THE YEAR ENDED 31 MARCH 2020**

---

### **1 Accounting policies**

#### **Charity information**

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

#### **1.1 Accounting convention**

The accounts have been prepared in accordance with the charitable company's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)". The charitable company is a Public Benefit Entity as defined by FRS 102.

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

The accounts have been prepared under the historical cost convention.

#### **1.2 Going concern**

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

#### **1.3 Charitable funds**

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

#### **1.4 Incoming resources**

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

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

#### **1.5 Resources expended**

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

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

# WOMENS PLAYHOUSE TRUST

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2020

---

#### 1 Accounting policies

(Continued)

##### 1.6 Tangible fixed assets

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

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

Fixtures and fittings	25% reducing balance
-----------------------	----------------------

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

##### 1.7 Fixed asset investments

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

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

##### 1.8 Impairment of fixed assets

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

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

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

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

##### 1.9 Cash and cash equivalents

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

# WOMENS PLAYHOUSE TRUST

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2020

#### 1 Accounting policies

(Continued)

##### 1.10 Financial instruments

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

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

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

##### **Basic financial assets**

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

##### **Basic financial liabilities**

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

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

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

#### 2 Critical accounting estimates and judgements

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

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

#### 3 Grants

	2020	2019
	£	£
Grants	90,591	11,909

# WOMENS PLAYHOUSE TRUST

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

### 4 Charitable activities

	2020 £	2019 £
Incoming resources from charitable activities	5,174	3,471
Other income	10	-
	<u>5,184</u>	<u>3,471</u>

### 5 Raising funds

	2020 £	2019 £
Fundraising		
Staff costs	7,750	7,857
	<u>7,750</u>	<u>7,857</u>

### 6 Charitable activities

	2020 £	2019 £
Commissions, exhibitions and public programming	123,894	46,189
Staff costs	60,163	30,713
Depreciation	1,900	1,254
Charitable support costs	3,552	5,393
	<u>189,509</u>	<u>83,549</u>
Governance costs (see below)	5,313	10,708
	<u>194,822</u>	<u>94,257</u>
<b>Governance costs</b>		
Legal fees	13	13
Accountancy fees	5,300	10,695
	<u>5,313</u>	<u>10,708</u>
<b>For the year ended 31 March 2019</b>		
Unrestricted funds		87,507
Restricted funds		6,750
		<u>94,257</u>

# WOMENS PLAYHOUSE TRUST

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

---

### 7 Trustees

During the year, Marta Michalowska was remunerated £34,370 (2019: £33,960) through payroll for the running and management of the charitable activities of the company.

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

### 8 Employees

#### Number of employees

The average monthly number of employees during the year was:

	2020 Number	2019 Number
	2	2
	<u>2</u>	<u>2</u>
<b>Employment costs</b>	<b>2020 £</b>	<b>2019 £</b>
Wages and salaries	67,913	38,570
	<u>67,913</u>	<u>38,570</u>

### 9 Other

	Unrestricted funds	Total
	2020	2019 £
Net loss on disposal of tangible fixed assets	-	1,122
	<u>-</u>	<u>1,122</u>

# WOMENS PLAYHOUSE TRUST

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

### 10 Tangible fixed assets

	Fixtures and fittings £
<b>Cost</b>	
At 1 April 2019	11,310
Additions	2,544
	<hr/>
At 31 March 2020	13,854
	<hr/>
<b>Depreciation and impairment</b>	
At 1 April 2019	5,090
Depreciation charged in the year	1,900
	<hr/>
At 31 March 2020	6,990
	<hr/>
<b>Carrying amount</b>	
At 31 March 2020	6,864
	<hr/> <hr/>
At 31 March 2019	6,220
	<hr/> <hr/>

### 11 Fixed asset investments

	Other investments
<b>Cost or valuation</b>	
At 1 April 2019 & 31 March 2020	1,399,477
	<hr/>
<b>Carrying amount</b>	
At 31 March 2020	1,399,477
	<hr/> <hr/>
At 31 March 2019	1,399,477
	<hr/> <hr/>

	2020 £	2019 £
Other investments comprise:		
Investments in subsidiaries	1,399,477	1,399,477
	<hr/> <hr/>	<hr/> <hr/>

### 12 Financial instruments

	2020 £	2019 £
<b>Carrying amount of financial assets</b>		
Debt instruments measured at amortised cost	115,088	140,217
	<hr/> <hr/>	<hr/> <hr/>
<b>Carrying amount of financial liabilities</b>		
Measured at amortised cost	6,493	655
	<hr/> <hr/>	<hr/> <hr/>



# WOMENS PLAYHOUSE TRUST

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

### 13 Debtors

	2020 £	2019 £
<b>Amounts falling due within one year:</b>		
Amounts owed by fellow group undertakings	115,088	126,630
Other debtors	7,524	16,408
	<u>122,612</u>	<u>143,038</u>

### 14 Creditors: amounts falling due within one year

	Notes	2020 £	2019 £
Public grants	15	15,000	60,591
Trade creditors		226	296
Other creditors		2,267	359
Accruals and deferred income		4,000	-
		<u>21,493</u>	<u>61,246</u>

### 15 Grants and deferred income

	2020 £	2019 £
Arising from public grants (Restricted funds)	15,000	60,591
	<u>15,000</u>	<u>60,591</u>

Deferred income is included in the financial statements as follows:

	2020 £	2019 £
Current liabilities	15,000	60,591
	<u>15,000</u>	<u>60,591</u>

### 16 Related party transactions

At the balance sheet date, the charitable company was owed £115,088 (2019: £126,630) by Wapping Limited, a wholly owned subsidiary of Womens Playhouse Trust.

# WOMENS PLAYHOUSE TRUST

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

---

### 17 Subsidiaries

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

Details of the charitable company's subsidiaries at 31 March 2020 are as follows:

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

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

Name of undertaking	Profit/(Loss)	Capital and Reserves
	£	£
Wapping Limited	15,906	1,443,894
Wapping Restaurants Limited	-	(339,498)

### 18 Analysis of changes in net funds

The charitable company had no debt during the year.