



# Trustees' Annual Report for the period

|             |                   |                |              |           |                 |                |              |
|-------------|-------------------|----------------|--------------|-----------|-----------------|----------------|--------------|
| <b>From</b> | Period start date |                |              | <b>To</b> | Period end date |                |              |
|             | Day<br>06         | Month<br>April | Year<br>2019 |           | Day<br>05       | Month<br>April | Year<br>2020 |

## Section A Reference and administration details

**Charity name**

Playback Theatre South West

**Other names charity is known by**

**Registered charity number (if any)**

1161665

**Charity's principal address**

13 Blue Ball Flats

The Grove

Totnes, Devon

**Postcode**

TQ9 5ED

### Names of the charity trustees who manage the charity

|    | Trustee name   | Office (if any) | Dates acted if not for whole year | Name of person (or body) entitled to appoint trustee (if any) |
|----|----------------|-----------------|-----------------------------------|---|
| 1  | Arnet Donkin   |                 |                                   |   |
| 2  | Jill Lewis     |                 |                                   |   |
| 3  | Francis Porter |                 |                                   |   |
| 4  | Jet Kamphuis   |                 |                                   |   |
| 5  | Katie Chaplin  |                 |                                   |   |
| 6  | Steve Hennessy |                 |                                   |   |
| 7  |                |                 |                                   |   |
| 8  |                |                 |                                   |   |
| 9  |                |                 |                                   |   |
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| 17 |                |                 |                                   |   |
| 18 |                |                 |                                   |   |
| 19 |                |                 |                                   |   |
| 20 |                |                 |                                   |   |

### Names of the trustees for the charity, if any, (for example, any custodian trustees)

| Name | Dates acted if not for whole year |
|------|-----------------------------------|
|      |                                   |
|      |                                   |
|      |                                   |

### Names and addresses of advisers (Optional information)

| Type of adviser | Name | Address |
|-----------------|------|---------|
|                 |      |         |
|                 |      |         |
|                 |      |         |
|                 |      |         |

### Name of chief executive or names of senior staff members (Optional information)

|  |
|--|
|  |
|--|

## Section B Structure, governance and management

### Description of the charity's trusts

|   |                                      |
|---|--------------------------------------|
| Type of governing document<br>(eg. trust deed, constitution)        | Constitution                         |
| How the charity is constituted<br>(eg. trust, association, company) | Charitable Incorporated Organisation |
| Trustee selection methods<br>(eg. appointed by, elected by)         | Appointed by Trustees                |

### Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

Playback Theatre South West (PTSW) is governed by a board of six trustees. Two freelance artistic directors are engaged to run the day to day business of the charity. PTSW deliver projects through two performing companies; Mirror Mirror - a company of six freelance performers and Tarte Noire - a women only company of fourteen members.

Trustees have reviewed the following policies and procedures:

Financial management  
Safeguarding  
Equality and Diversity  
Training and Development  
Risk Assessment  
Complaints Procedure  
Managing Volunteers

PTSW is associated with the School of Playback Theatre UK (SPTUK), which is affiliated with the Centre for Playback Theatre in New York. PTSW is a member of the International Playback Theatre Network (IPTN). PTSW is a local and independent organisation with wider links to Europe and beyond. It works in collaboration with statutory and third sector organisations, universities and other charities – NHS, CVS, British Psychological Society, Students and Refugees Together (START), Torbay Young Carers and Plymouth University

## Section C Objectives and activities

**Summary of the objects of the charity set out in its governing document**

1. Promote **equality and diversity** by undertaking activities to foster understanding between people from diverse backgrounds.
2. Promote **social inclusion** by supporting those at risk of becoming socially excluded, relieving the needs of those people who are socially excluded and assisting them in integrating into society.

Playback Theatre advanced **social inclusion** and **promoted equality and diversity through** project work and public performances.

Playback Theatre is a participatory improvisational theatre form that is designed to **strengthen communities, build resilience** and **enable positive change**. Playback Theatre South West engages marginalised and minority groups. We provide the opportunity and environment for people to share their enlightening stories, ideas, emotions and experiences through the medium of Playback Theatre. Two groups deliver performances. Mirror Mirror works with all genders and all ages; Tarte Noire works with women of all ages and backgrounds.

With a current trend towards **tribal polarisation** that is happening nowadays what is remarkable about the Playback Theatre method is that people really listen to each other during a performance. This method is making a multi layered significant contribution to **tolerance and understanding** and is especially helpful where there is much diversity within a community. Eg Refugees and Young Carers.

**In 2019-20**

Project work with **young carers** involved a first ever respite residential weekend in South Hams.

Long term ongoing project work with **women refugees and asylum seekers** in Plymouth has shown attendance growing exponentially during this period. 858 attendances over 23 sessions with women from 24 different countries built friendships of support and social integration.

**Community resilience** has grown where local performances have offered a space for difficult and taboo subjects to be discussed and explored in a non-judgemental and open setting. Airing taboo themes can ease stigma and shame. 830 people attended 20 public performances in Devon.

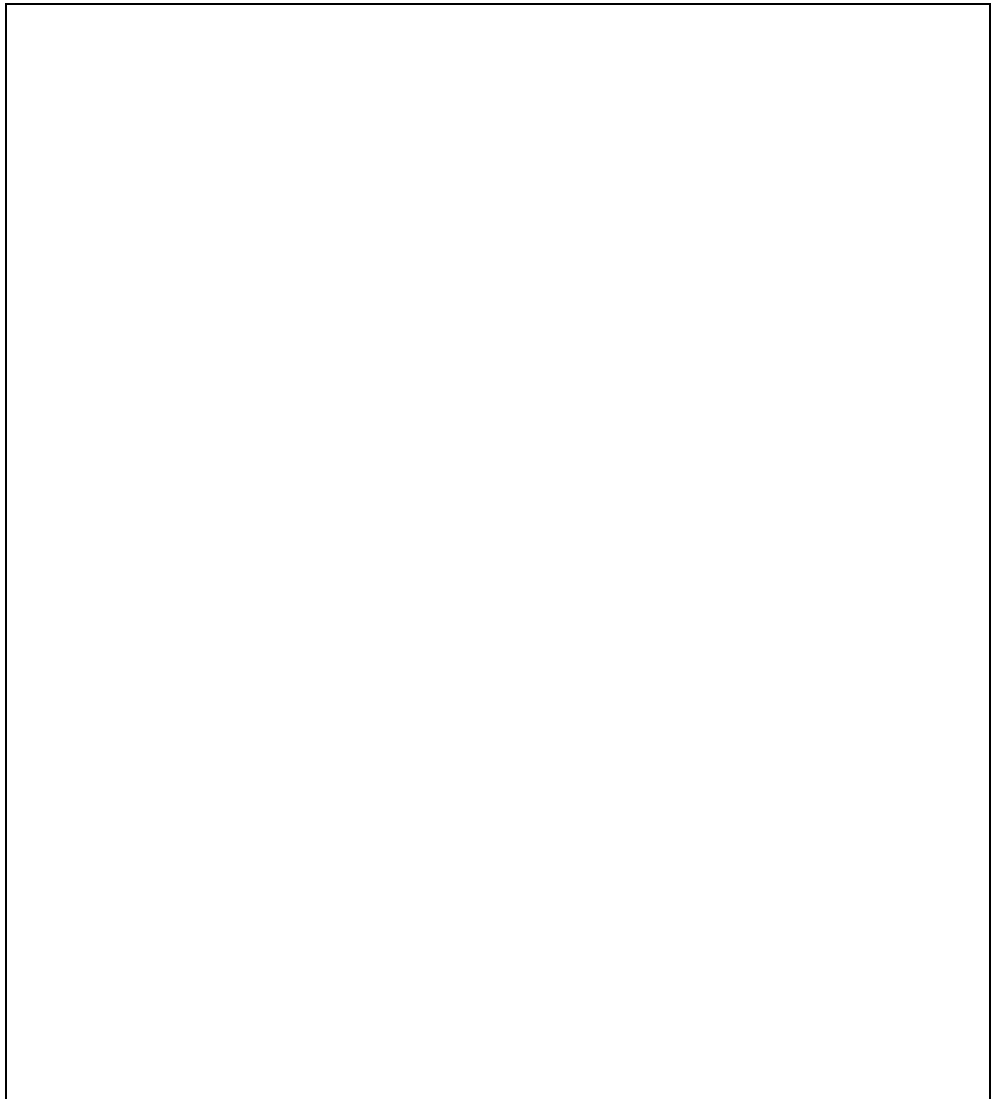
We have established and support a **new community theatre company** training them in Playback method with 10 members continuing their development from past training courses who are committed to supporting local community development.

We provided training for Playback Theatre practitioners with School of Playback Theatre UK to develop their skills and attended peer supervision for Accredited Trainers to share good practice.

The main activities of the charity are overseen and approved by the Trustees to ensure they are in accordance with the declaration issued by the Charity Commission on public benefit.

Due to Covid-19 restrictions we had to cancel project work and public performances since 17th March 2020.

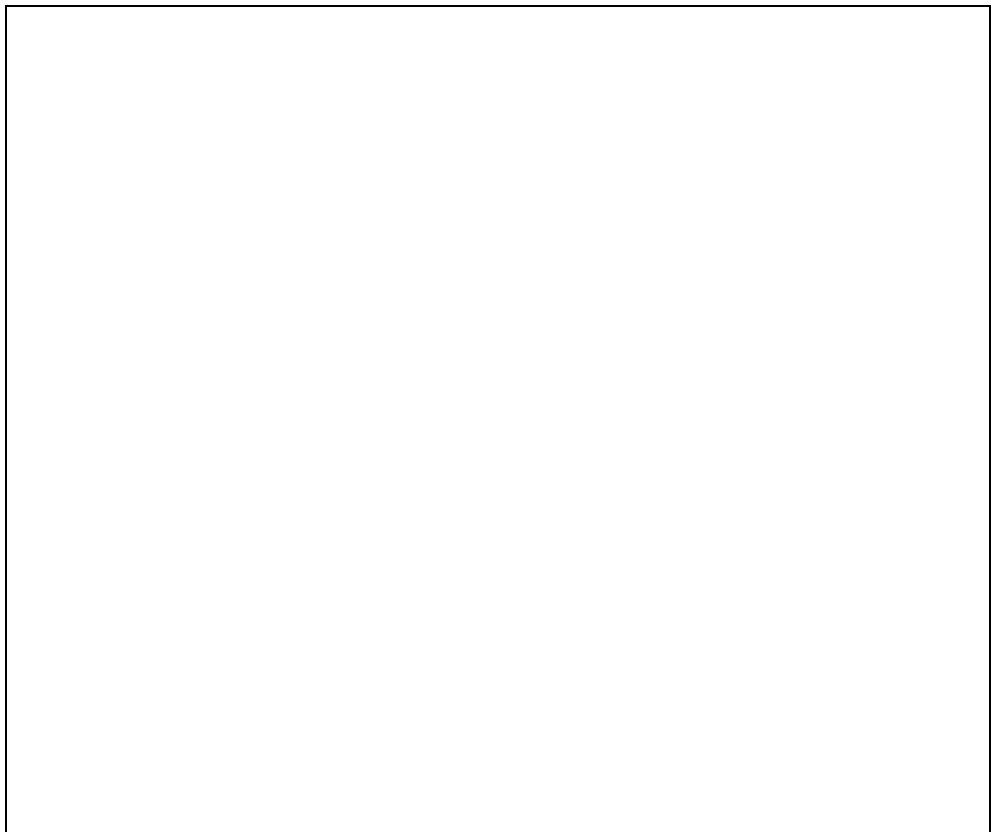
**Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)**



**Additional details of objectives and activities (Optional information)**

You **may choose** to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.



### Summary of the main achievements of the charity during the year

#### **Supporting Young Carers**

Seven years of planning and development through a range of sessions and discussions with the young people and planning with Torbay Young Carers working with them culminated in a residential respite weekend that we planned and ran for 8 Young Carers aged between 11-16 years in partnership with Torbay Young Carers organization with the aim to support and strengthen Young Carers in their lives at home and school.

This was an immensely successful weekend because the essential elements came together to support these young people in a well-balanced collaboration. Ashburton Cookery School provided all the catering and all the food was donated by their supporters. The young people were given a cookery lesson and were able to take home the food they'd cooked as well as a recipe book. Theatre games were played to break down barriers and help the young people to feel at home. The Playback Theatre performances were at the heart of the weekend and were an opportunity for a deep sharing and understanding of the complex and challenging life situations these young people live. A junk sculpture workshop and a walk in the grounds helped to process and integrate all that had been shared. Support workers were the key link between the young people and the interventions being offered to make the weekend a very safe as well as supportive and fun time. The residential venue was a very homely setting and was offered at a discounted price. The young carers had a chance to unburden themselves of their responsibilities and pressures in life and feedback from Torbay Young Carers indicated that this was the most successful intervention they had been part of and a strong sense that this should become a regular part of their programme. Sadly, due to Covid 19 restrictions we have not been able to organize that yet.

*"Playback sessions strengthens them (young carers) by taking part in a bigger context and seeing others' stories. They've seen others are doing it and still standing" Angela Poole, Support worker Torbay Young Carers.*

#### **Supporting Refugees**

Attendance gained huge momentum during this year in the **Refugee Women's Creative Group**. Refugee women built strong friendships across diverse backgrounds, improved their spoken English, grew in confidence and became less isolated and more socially integrated. This affected their family members positively as the mothers were strengthened and supported. 24 sessions in total were attended by an average of 37 women per session and 5 undergraduate students on work placement at Students and Refugees Together organisation.

Women attending come from Afghanistan, South Sudan, Sudan, Nepal, Iraq, Pakistan, Kurdistan, Syria, Malaysia, Sri Lanka, India, Nigeria, Brazil, Yemen, Burma, Ghana, Turkey, Eritrea, Azerbaijan, China, Somalia, Bulgaria, Ivory Coast and Bangladesh. They come together enabled to share stories of their cultural backgrounds, their arrival in UK and how they manage their integration into their new lives. The attending placement students on courses at Plymouth University were from Germany, Norway, France, Ireland and UK also participated and were supported to learn about the current situation of refugees settling into Plymouth and UK. They also participated and were supported to learn about the current situation of refugees settling into Plymouth and UK. Here are some words from women attendees and START manager.

*'All week I think about and worry about my family, then I come to the women's group and my mind is changed. It changes how I feel' Refugee woman*

*'In Afghanistan my husband is fighting the Taliban and all my family are there. I am a single mother with three kids, but here at the women's group it's like my family.' Asylum seeker*

*'Your acting gives us encouragement and keeps us strong' Asylum seeker*

*When I came I couldn't speak English. I come every Tuesday and it helps me. Now I want to have more English lessons to get even better' Asylum seeker*

*'Some stories are happy some are sad. Many are sad, it lets us understand each other's feelings. It's good to have interaction with each others feelings.' Asylum seeker*

*'Having the playback sessions has helped women find a voice and feel that they are valued. As the women take charge of what they want to share people feel safe to discuss any area and not pressured. Running the sessions as a block has really helped the women as they know what to expect at each session and this is also helpful to our planning.' Susie Dent, Manager at START (Students and Refugees Together) Charity*

**Student volunteers** face many challenges working with refugees and providing support to their clients. We provided **team-building sessions** supporting them with the difficult emotions arising from this work so they are better equipped to support these vulnerable people and offer a welcoming environment for the women and children in the women's creative groups.

On **International Women's Day** Playback Theatre facilitated a process for refugee women to share their stories on the theme of Be Bold For Change. Building on the success of this day we are now involved in a steering group with refugee women and Plymouth and Devon Racial Equality Council to ensure the continuity of this event and more.

### **Supporting Women**

Women's issues were brought to life by Tarte Noire Women's Playback Theatre Company to support women in 12 regular local performances in South Hams and Exeter. These performances, held in an all women's space, offered insight and support for women audiences through the process of sharing of life experiences. Feedback repeatedly highlighted ways women's voices have been strengthened through taking part in our performances and open rehearsals and being part of a supportive local group. Performances themes this year have been **'Dreams'** **'Rebellion and Obedience'** (Summer 2019) **'Jealousy, Rage and Forgiveness'** (Autumn 2019) **'Ruptured Lives'** (Spring 2020) and **'Be Bold for Change'** for International Women's Day.

*'Extraordinary evening. Whole landscapes of emotion brought vividly alive by you. Nuanced, rich, moving.' Audience member*

*'It was very psycho-magical and therapeutic and at the same time full of humour and beauty. Feminine sensitivity at its most delicious diversity and depth. A gift to see you.' Audience member*

*'Wow, what a powerful moment of truth and liberation.' Audience member*

*"Very touching, professional, a deep and unexpected experience that will stay with me.' Audience member*

### **Supporting Community**

Community performances have supported emotional release and unburdening has taken place within the community and people have offered advice and support for each other by sharing their own experiences.

We were invited by **Extinction Rebellion**, **Devon for Europe** and **Totnes Alive festival** to enable conversations within their community that were attended by large numbers of local people. People who had seen our performances were interested to use our methodology as a way of engaging and exploring different angles with their community groups. A key role in Playback Method is the role of conductor, the person in the group who holds the space to encourage and facilitate involvement by those attending.

**Devon for Europe** performance supported those who had been campaigning.

In collaboration with **Extinction Rebellion** we performed in London in the Wellbeing tent for those who had been protesting for many days and gave them an opportunity to reflect together and encourage each other to be strong and carry on. This was followed by a performance for Extinction Rebellion Totnes for 100 people to reflect and remember together, enabling conversations within their community.

Mirror Mirror and Tarte Noire collaborated to encourage and inspire members of the public to take action for the benefit of their community and the planet at the **Totnes Alive** festival.

We supported a **40<sup>th</sup> birthday event** for family and friends, which gave everyone a chance to come together to celebrate.

*'It's truly awe inspiring to experience the magic of people being so deeply seen and heard'* **Audience member**

*Very moving. You have helped me so much with my story. Thank you for connecting us all together. It was beyond my wildest dreams'* **Audience member**

**A new community network** has formed in Totnes, with core support from the Town Council and a range of community groups, and has supported a large community consultation event where a strategy for Climate Change locally was developed.

*'Can't believe that this is a 'First' Playback Theatre performance. Great chemistry between the actors, great energy! All the best - and good luck for future performances. Very well done.'* **Audience member**

*Thank you for your courage, generosity and life force. Beautiful hearts – a gift to us all.'* **Audience member**

*Even though I didn't share my story, another person shared exactly what I was dealing with regarding change ... but inside myself I feel acceptance of who I am. Thanks so much. I feel warmed up.'* **Audience member**

### **Training**

In collaboration with UK School of Playback Theatre our Artistic Directors delivered two Level 2 training weekends, 'Facets of the Story' and 'Attending to the Social Dimension'. 24 people from across the world participated as part of a year-long practitioner training.

Local training in Playback Theatre was delivered in affiliation with Centre for Playback Theatre and the UK School of Playback Theatre at Level 1 and Level 2. 'Role of the Conductor' weekend developed local practitioners skills and Level 1 over 10 weeks introduced Playback Theatre to a new group of 10. This group intends to form a new community Playback Theatre Company responding to community issues locally. As accredited trainers the artistic directors teach ethics and good practice in Playback Theatre, develop performance skills and build confidence for participants

*'Alison and Amanda created a supportive learning environment that allowed us to take emotional and physical risks to contribute to our own and each other's learning.'* **Participant**

*Alison and Amanda expertly scaffolded our knowledge and skills through simple games that led to more complex tasks. We felt competent and successful in our public performance. This speaks volumes about how successful the training and content were.'* **Participant**

*'Alison and Amanda were a great team. There was a great mixture and learning, warmth and encouragement. They strived to help us understand but were also deeply mindful of all the stories and needs that arose. They were clear with feedback when necessary and encouraging in equal measures. We laughed a lot and sessions that were deeply intense were dealt with great understanding and sensitivity. I always felt safe and cared for in their guidance and it was lovely to work with two leaders who are truly there for the work and help others on their journey.'* **Participant**

We hosted a training weekend for our local groups and people from Europe to develop conducting skills in partnership with UK School of Playback Theatre. The weekend was run by accredited trainers and attended by 20 participants.

Tarte Noire women's company ongoing training involved 3 weekends and day long workshops and a special guest from Australia gave an evening workshop.

### **Short term projects**

In December 2019 our artistic directors went to Bangalore, India to run a three-day workshop at the international Playback Theatre Conference. 26 women participated in a hugely successful exploration of women's lives from across the world. Women representatives from 18 different countries came together and were strengthened by this meeting.

Two pre conference workshops for a local theatre company exploring gender issues and the stigma and social impact of practicing theatre in India were well received.

The artistic directors were also invited to Colombo, Sri Lanka to deliver a workshop for a Playback Theatre company to grow and develop their skills and interpersonal relationships.

In June 2019 the artistic directors delivered an introduction to Playback Theatre over 6 days in Spain.

### **Supervision**

Supervision for projects involving vulnerable groups and addressing psychological issues that may arise for participants, audiences and company members supports the ethics and good practice of PTSW activities.

This is fulfilled by ongoing monthly supervision for Artistic Directors, a qualified quarterly supervision specific to refugees and asylum seekers and an annual review with the manager of START. Artistic directors also attend peer supervision with Torbay Young Carers and lead peer supervision with UK Playback Theatre Leaders. Artistic Directors provide ongoing support for company members involved in projects and performances.

## Section E Financial review

### Brief statement of the charity's policy on reserves

PTSW aims to maintain a cash reserve in our bank account of at least £8000 as most of the Charity's funding comes from grants. PTSW's income is vulnerable in particular if grants are not renewed, or new applications are not successful. This cash reserve figure gives Trustees time to take action if the income falls below expectations.

### Details of any funds materially in deficit

### Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

The Charity income has exceeded expenditure in 2019-20 where funds received ahead of expenditure is earmarked for projects in 2020-21. Our main project runs from October to October so some of the project expenditure falls into the next financial year.

Principal sources of funds came from grants from Fred Mulder Foundation; donations; membership fees; fees for training and short-term projects.

Training and development activity is a secondary benefit but essential to meeting the Charity Objectives. In order to maintain high standards of good practice amongst practitioners delivering performance and project work we

- keep abreast of current social issues and changes in social issues thus having awareness of relevance and being up to date on the issues affecting the people we are working with.
- deliver continuing professional development ensures the skills of performers to engage with sensitivity and develop new artistic forms to skillfully reflect the issues affecting the people we are working with.
- share good practice and deliver continuing professional development

## Section F Other optional information

## Section G Declaration

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)



|                                     |                     |  |
|-------------------------------------|---------------------|--|
| Full name(s)                        | Francis John Porter |  |
| Position (eg Secretary, Chair, etc) | Trustee             |  |
| Date                                | 4 February 2021     |  |



CHARITY COMMISSION  
FOR ENGLAND AND WALES

Playback Theatre South West

No (if any)

## Receipts and payments accounts

CC16a

For the period  
from

06.04.2019

To

05.04.2020

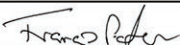
### Section A Receipts and payments

|   | Unrestricted<br>funds<br>to the nearest £ | Restricted<br>funds<br>to the nearest £ | Endowment<br>funds<br>to the nearest £ | Total funds<br>to the nearest £ | Last year<br>to the nearest £ |
|---|---|---|--|---------------------------------|-------------------------------|
| <b>A1 Receipts</b>                                    |   |   |  |                                 |                               |
| Big Lottery Grant                                     | -   | -                                       | -                                      | -                               | 10,000                        |
| Grants  | 44,300                                    | -                                       | -                                      | 44,300                          | 43,950                        |
| Short Term Projects                                   | 323                                       | -                                       | -                                      | 323                             | 2,264                         |
| Long Term Projects                                    | -   | -                                       | -                                      | -                               | -                             |
| Training  | 5,658                                     | -                                       | -                                      | 5,658                           | 3,766                         |
| Ticket Sales  | 1,894                                     | -                                       | -                                      | 1,894                           | 565                           |
| Donations   | 350                                       | -                                       | -                                      | 350                             | 1,510                         |
| Membership Fees                                       | 6,060                                     | -                                       | -                                      | 6,060                           | 4,575                         |
| <b>Sub total (Gross income for AR)</b>                | <b>58,585</b>                             | <b>-</b>                                | <b>-</b>                               | <b>58,585</b>                   | <b>66,630</b>                 |
| <b>A2 Asset and investment sales, (see table).</b>    |   |   |  |                                 |                               |
|   | -   | -                                       | -                                      | -                               | -                             |
|   | -   | -                                       | -                                      | -                               | -                             |
| <b>Sub total</b>                                      | <b>-</b>                                  | <b>-</b>                                | <b>-</b>                               | <b>-</b>                        | <b>-</b>                      |
| <b>Total receipts</b>                                 | <b>58,585</b>                             | <b>-</b>                                | <b>-</b>                               | <b>58,585</b>                   | <b>66,630</b>                 |
| <b>A3 Payments</b>                                    |   |   |  |                                 |                               |
| Travel  | 4,528                                     | -                                       | -                                      | 4,528                           | 3,906                         |
| Subsistence/Refreshments                              | 379                                       | -                                       | -                                      | 379                             | 252                           |
| Director Fee  | 9,800                                     | -                                       | -                                      | 9,800                           | 15,046                        |
| Costumes  | 81  | -                                       | -                                      | 81                              | -                             |
| Artist Fees   | 15,708                                    | -                                       | -                                      | 15,708                          | 16,452                        |
| Administration/Project Management                     | 30,458                                    | -                                       | -                                      | 30,458                          | 21,635                        |
| Publicity   | 374                                       | -                                       | -                                      | 374                             | 270                           |
| Room hire/rent  | 2,500                                     | -                                       | -                                      | 2,500                           | 2,664                         |
| Insurance   | 455                                       | -                                       | -                                      | 455                             | 445                           |
| Professional fees/membership subs                     | 783                                       | -                                       | -                                      | 783                             | 650                           |
| Supervision & Training                                | 3,649                                     | -                                       | -                                      | 3,649                           | 1,950                         |
| General Office Costs                                  | 139                                       | -                                       | -                                      | 139                             | 1,191                         |
| <b>Sub total</b>                                      | <b>68,854</b>                             | <b>-</b>                                | <b>-</b>                               | <b>68,854</b>                   | <b>64,461</b>                 |
| <b>A4 Asset and investment purchases, (see table)</b> |   |   |  |                                 |                               |
|   | -   | -                                       | -                                      | -                               | -                             |
|   | -   | -                                       | -                                      | -                               | -                             |
| <b>Sub total</b>                                      | <b>-</b>                                  | <b>-</b>                                | <b>-</b>                               | <b>-</b>                        | <b>-</b>                      |
| <b>Total payments</b>                                 | <b>68,854</b>                             | <b>-</b>                                | <b>-</b>                               | <b>68,854</b>                   | <b>64,461</b>                 |
| <b>Net of receipts/(payments)</b>                     | <b>- 10,270</b>                           | <b>-</b>                                | <b>-</b>                               | <b>- 10,270</b>                 | <b>2,169</b>                  |
| <b>A5 Transfers between funds</b>                     | <b>-</b>                                  | <b>-</b>                                | <b>-</b>                               | <b>-</b>                        | <b>-</b>                      |
| <b>A6 Cash funds last year end</b>                    | <b>52,272</b>                             | <b>-</b>                                | <b>-</b>                               | <b>52,272</b>                   | <b>50,103</b>                 |
| <b>Cash funds this year end</b>                       | <b>42,002</b>                             | <b>-</b>                                | <b>-</b>                               | <b>42,002</b>                   | <b>52,272</b>                 |

## Section B Statement of assets and liabilities at the end of the period

| Categories  | Details  | Unrestricted funds<br>to nearest £ | Restricted funds<br>to nearest £ | Endowment funds<br>to nearest £ |
|---|--|------------------------------------|----------------------------------|---------------------------------|
| <b>B1 Cash funds</b>                                | Bank Account   | 42,002                             | -                                | -                               |
|   |  | -                                  | -                                | -                               |
|   |  | -                                  | -                                | -                               |
|   | <b>Total cash funds</b>                                | 42,002                             | -                                | -                               |
|   | (agree balances with receipts and payments account(s)) | OK                                 | OK                               | OK                              |
|   |  | Unrestricted funds<br>to nearest £ | Restricted funds<br>to nearest £ | Endowment funds<br>to nearest £ |
| <b>B2 Other monetary assets</b>                     |  | -                                  | -                                | -                               |
|   |  | -                                  | -                                | -                               |
|   |  | -                                  | -                                | -                               |
|   |  | -                                  | -                                | -                               |
|   |  | -                                  | -                                | -                               |
|   |  | -                                  | -                                | -                               |
|   |  | -                                  | -                                | -                               |
| <b>B3 Investment assets</b>                         |  | Fund to which asset belongs        | Cost (optional)                  | Current value (optional)        |
|   |  |                                    | -                                | -                               |
|   |  |                                    | -                                | -                               |
|   |  |                                    | -                                | -                               |
|   |  |                                    | -                                | -                               |
|   |  |                                    | -                                | -                               |
| <b>B4 Assets retained for the charity's own use</b> |  | Fund to which asset belongs        | Cost (optional)                  | Current value (optional)        |
|   |  |                                    | -                                | -                               |
|   |  |                                    | -                                | -                               |
|   |  |                                    | -                                | -                               |
|   |  |                                    | -                                | -                               |
|   |  |                                    | -                                | -                               |
|   |  |                                    | -                                | -                               |
|   |  |                                    | -                                | -                               |
|   |  |                                    | -                                | -                               |
| <b>B5 Liabilities</b>                               |  | Fund to which liability relates    | Amount due (optional)            | When due (optional)             |
|   |  |                                    | -                                |                                 |
|   |  |                                    | -                                |                                 |
|   |  |                                    | -                                |                                 |
|   |  |                                    | -                                |                                 |
|   |  |                                    | -                                |                                 |

|   |   |                |                  |
|---|---|----------------|------------------|
| Signed by one or two trustees on behalf of all the trustees | Signature   | Print Name     | Date of approval |
|   |  | Francis Porter | 04/02/2021       |



# CHARITY COMMISSION FOR ENGLAND AND WALES

## Independent examiner's report on the accounts

### Section A

### Independent Examiner's Report

Report to the trustees/  
members of

Charity Name

PLAYBACK THEATRE SOUTH WEST

On accounts for the year  
ended

5 APRIL 2020

Charity no  
(if any)

1161665

Set out on pages

(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended ~~05/04/2020~~

Responsibilities and  
basis of report

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent  
examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention (other than that disclosed below \*) in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

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

*\* Please delete the words in the brackets if they do not apply.*

Signed:

Mallday

Date:

212/2021

Name:

MELANIE ALLDAY

Relevant professional  
qualification(s) or body  
(if any):

MAAT

Address:

2 BRIDGE FARM OFFICES

HARBERTON, TOTNES

DEVON. TQ9 7PP

**Section B****Disclosure**

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

**Give here brief details of any items that the examiner wishes to disclose.**