



Charity Name <b>Playback Theatre South West</b>	No (if any)
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## Receipts and payments accounts

CC16a

For the period from	Period start date 06/04/2015	To	Period end date 05/04/2016
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### Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A1 Receipts</b>					
Grants	5,000	-	-	5,000	-
Short-term projects	3,355	-	-	3,355	-
Long-term project	-	1,320	-	1,320	-
Training	5,405	-	-	5,405	-
Ticket sales	902	-	-	902	-
Donations	12,000	-	-	12,000	-
Membership fees	4,245	-	-	4,245	-
	-	-	-	-	-
<b>Sub total (Gross income for AR)</b>	<b>30,907</b>	<b>1,320</b>	<b>-</b>	<b>32,227</b>	<b>-</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>30,907</b>	<b>1,320</b>	<b>-</b>	<b>32,227</b>	<b>-</b>
<b>A3 Payments</b>					
Fuel	1,262	-	-	1,262	-
Subsistence/refreshments	41	-	-	41	-
Director fees	12,040	1,320	-	13,360	-
Facilitator fees	3,000	-	-	3,000	-
Artist fees	15,877	-	-	15,877	-
Administration	2,650	-	-	2,650	-
Publicity	319	-	-	319	-
Room hire/rent	2,713	-	-	2,713	-
Insurance	396	-	-	396	-
Professional fees/membership subs	220	-	-	220	-
Supervision	720	-	-	720	-
	-	-	-	-	-
<b>Sub total</b>	<b>39,238</b>	<b>1,320</b>	<b>-</b>	<b>40,558</b>	<b>-</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>39,238</b>	<b>1,320</b>	<b>-</b>	<b>40,558</b>	<b>-</b>
<b>Net of receipts/(payments)</b>	<b>- 8,331</b>	<b>-</b>	<b>-</b>	<b>- 8,331</b>	<b>-</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>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Cash funds this year end</b>	<b>- 8,331</b>	<b>-</b>	<b>-</b>	<b>- 8,331</b>	<b>-</b>

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

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>	Bank account	16,437	-	-
		-	-	-
		-	-	-
		-	-	-
	<b>Total cash funds</b>	16,437	-	-
	(agree balances with receipts and payments account(s))	Agreement Error	OK	OK

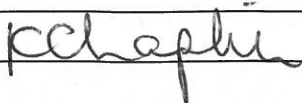
	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B2 Other monetary assets</b>		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-

	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B3 Investment assets</b>			-	-
			-	-
			-	-
			-	-
			-	-

	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B4 Assets retained for the charity's own use</b>			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-

	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
<b>B5 Liabilities</b>			-	
			-	
			-	
			-	
			-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	Katie Chaplin	24.01.17



# 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<sup>th</sup> April 2016

**Charity no  
(if any)**

1161665

**Set out on pages**

Page 1 - Receipts & Payments  
Page 2 – Statement of Assets & Liabilities at the end of the period  
(remember to include the page numbers of additional sheets)

**Respective  
responsibilities of  
trustees and examiner**

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention.

**Basis of independent  
examiner's statement**

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

**Independent  
examiner's statement**

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

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
  - to keep accounting records in accordance with section 130 of the Charities Act; and
  - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act have not been met; or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

**Signed:**

*Graham Clayton*

**Date:**

31<sup>st</sup> January 2017

**Name:**

GRAHAM CLAYTON

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

FCA

**Address:**

Brookside, Woodcourt Road

Harbertonford, TOTNES

Devon

**Section B**

**Disclosure**

Only complete if the examiner needs to highlight material problems.

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



# Trustees' Annual Report for the period

		Period start date					Period end date		
<b>From</b>		06	April	2015	<b>To</b>		05	April	2016

## Section A Reference and administration details

<b>Charity name</b>	Playback Theatre South West		
<b>Other names charity is known by</b>			
<b>Registered charity number (if any)</b>	1161665		
<b>Charity's principal address</b>	13 Blue Ball		
	The Grove		
	Totnes		
	<b>Postcode</b>	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	Katie Chaplin			
2	Arnet Donkin			
3	Steve Hennessey			
4	Jet Kamphuis			
5	Jill Lewis			
6	Francis Porter			
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				
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)

Amanda Brown; Alison Fairlove

## Section B Structure, governance and management

### Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Constitution
How the charity is constituted (eg. trust, association, company)	CIO
Trustee selection methods (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 thirteen members.

Trustees have adopted the following policies and procedures:

Financial management  
Safeguarding  
Equality and Diversity  
Training and Development  
Risk Assessment

PTSW is associated with the School of Playback Theatre UK (SPTUK), which is affiliated with the Centre for Playback Theatre, based 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, UK and beyond. It works in collaboration with statutory and third sector organisations, universities and other charities – NHS, CVS, Cool Mental Health Charity, Students and Refugees Together (START), Plymouth University.

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

1. To promote Social Inclusion by supporting those who are, or are at risk of becoming, socially excluded, relieving the needs of those who are socially excluded and assisting them in integrating into society, to include, but not limited to, children and young people, asylum seekers and refugees, people who have experienced domestic violence, people affected by mental health issues and people with learning difficulties.

2. To promote equality and diversity by undertaking activities to foster understanding between people from diverse backgrounds and enabling people of all genders to engage with issues of gender difference and inequality.

## 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)

Playback Theatre is a participatory improvisational theatre form that is designed to strengthen communities, build resilience and enable positive change. Change is achieved by providing the opportunity and environment for people to share their stories, ideas, emotions and experiences through the medium of Playback Theatre.

Mirror Mirror and Tarte Noire are committed to reaching marginalised and minority groups; Mirror Mirror works with all genders and all ages; Tarte Noire works with women of all ages and backgrounds.

Mirror Mirror works with asylum seekers and refugees, carers and young carers, adults with learning disabilities, young people with emotional and behavioural difficulties, with mental health services and with clinical psychologists.

Tarte Noire works with women asylum seekers and refugees and with women who have experienced domestic violence and gives public performances addressing issues which affect women's lives. These performances are open to all women.

PTSW runs training in Playback Theatre for local communities, UK School of Playback Theatre, Centre for Playback Theatre, and International Playback Theatre Network.

PTSW provides continuing professional development training in Playback Theatre to ensure the performers in Tarte Noire and Mirror Mirror have the necessary understanding, empathy and skills to engage sensitively with difficult issues that people are facing in their lives.

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.

## 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.

Trustees and members of the performing companies Mirror Mirror and Tarte Noire volunteer in the following ways; fundraising; awareness raising; promotional activities; rehearsal time; administrative support.

## Section D

## Achievements and performance

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

#### Asylum seekers and Refugees

We are strongly committed to our work with the refugee community in the Plymouth area, which is especially poignant at this time when their countries are in such devastating turmoil.

The number of refugees who attended the women's group sessions has increased from 15 to 20 with their pre-school age children as well as older daughters. Feedback shows how our sessions have supported them to become more confident and improve their English.

We have developed new ways of working with the women refugees, and some of them have gone into local primary and secondary schools to talk about their experiences and have employed the methods we have taught them.

We performed at Cultural Kitchen evenings nine times this year where we have supported the lives of 150 young people and adults in Plymouth as they integrate into school and life in the UK.

We gave three workshop performances for 30 students who are on placement with START to support refugees and asylum seekers. The sessions built a strong team at a time when the students were new to the organisation. This work strengthened their capacity to support refugees who are experiencing tough life circumstances as they integrate into life in the UK.

Unlocking Democracy funded a short-term project with asylum seekers and refugees to explore democracy and freedom. Members of Mirror Mirror went to the Houses of Parliament with a refugee to present the findings of this project.

Quotes from women attending the women's group

*"I enjoy women's group because it is a nice place to see my friends and a*

*nice place to meet new people and make new friends. I like coming here because I can **practice my English** as at home there is nobody I can practice with. I really enjoy watching the playback theatre, this makes me happy and I laugh a lot."*

*"I like that there is a mixture of people from different cultures and countries, it is a very mixed culture here at Women's Group. I like that I **can begin to understand what is going on for different women in their own culture**. It is a good space where I can have face to face conversations with other women. I like how emphatic and understanding everyone is to everybody's stories about their lives; it opens my eyes."*

*"Women's Group helps improve my English. I get to meet new people and make new friends. Women's Group **gives me help for my own life**. It is a beautiful group with the playback theatre."*

*"I love the teacher's here at playback theatre they are very good. The teachers listen to us and the playback makes us laugh and cry sometimes."*

#### Young Carers

We have become increasingly aware of the huge number (2,400) of young carers in the South Hams, Torbay and West Devon and have further strengthened our connections with young carers' organisations. We have been invited by Torbay Young Carers to make joint funding bids to include Playback Theatre workshops and performances at young carer's residential events and local secondary schools.

As a culmination of the Big Lottery funded 'Cool Playback Tour' we created the 'Big Review' event in Torbay to share our findings of young carers' lives with statutory and third sector organisations. This event was attended by 40 people.

We attended South Devon College young carers awareness raising day where we spoke to 50 young people and gathered their stories. Since September 2015 we have developed a programme in collaboration with Torbay Young Carers to work in 6 schools with 90-120 young carers. We have written funding applications for this project.

#### Quotes from Young Carers and Support Workers

*"It was **quite relieving**, knowing that there are more people like you that share the same experience."*

*"I realised how some people would see it (my story) and actually it's a lot easier to understand than I thought it would be. And now I see I'm not the only one going through things like that. I know their problems are like mine. I think **finally someone can understand me, and things**."*

*"I found the Playback Theatre event to be very moving and powerful."*

*Although we know about our young carers and why they are caring you seem to hear it differently when they share their own stories. All young carers should have the opportunity to attend such an event. I think one of the biggest outcomes is how the children and young people are able to learn empathy and offer peer support"*

**Katherine Mullan Project manager for Young Devon and Lead Practitioner for young carers**

*"Let me first congratulate you all for the excellent work you have done these past few months. The positive effect your dramas have created for the Carers that I see has been tremendous. Expressions like " I felt a release" and " a sort of cleansing of the past " were typical of feedback I had with discussions with various Carers that I see.*

*In particular the way you presented Mental Health problems in such a way, helped reduce the stigma so unfairly attached to this condition, which after all effects around " one in four " of the population in this country, let alone the effect that has on the Carers who look after or are involved in some way with this care.*

*Going public, like so many did was very emotional for me also, to see as a Carer Support Worker, many of their stories which I knew of, and the emotionally charged journey so many have had to make, well I too was brought to tears on numerous occasions, something which was good for me, for being part of their journey is a privilege, and watching their growth a pleasure, you very much helped that process, thank you.*

*So I very much hope your good work continues in some way in the future, and if I can ever be of help, please contact me and I will try my best. Thanks again" **John Davidson Care Support Torquay***

#### Adults with learning difficulties

The artistic directors delivered a six-week training course at ROC Creative (Robert Owen Community) for 16 adults with learning difficulties and their support workers. Two support workers were funded by ROC to attend our ten-week training programme in Totnes which developed their skills to grow a new Playback Theatre company.

As a result of this training, a new Playback Theatre company formed called 'Mardi Da!' who offer Playback Theatre to their wider community to build confidence and support their wellbeing.

Twenty-five members of ROC Creative and their carers came to a Mirror Mirror public performance, which became a strong integration and exchange among audience members. Hearing the experiences and stories of the ROC community made an impact on members of the general public

Quotes from adults with learning disabilities

*"I loved sharing my stories with everyone. It felt good, and it was quite moving. I like talking about my feelings and sharing helps me to feel better."*

*"Playback Theatre makes me feel kind."*

*"I felt happy and relaxed when I was listened to."*

#### Women who have experienced domestic violence

The artistic directors have written a new Pattern Changing Programme for women who have experienced domestic violence and abuse. This has been developed in collaboration with two highly experienced Pattern Changing facilitators working in the field of domestic violence following seven years of Tarte Noire performances with this client group as part of their Pattern Changing programmes.

There is a particularly strong need for this work at a time when 80 cases of domestic violence are being reported daily in Devon and Cornwall.

Quotes from women in the group and the facilitators

*To say that we enjoyed the morning with you and the women would be a complete understatement. How would these women be if they could have something like this on a regular basis? How high would they soar?*  
*Pattern Changing facilitator*

*"It's like seeing the world with more clarity. What matters, what's got worth, what's powerful, what's nurturing."*

#### Young women

It is becoming clear that issues surrounding young women about self-harm and pornography are not adequately addressed by statutory agencies. Two years after the death of a fourteen-year-old girl in Brixham we worked with a small group of six young women (13-14 years) at risk of self-harming and suicide due to bullying and social media bullying. Most of these girls had been excluded from school.

We worked in partnership with a local mental health charity Cool Recovery. We received Arts Council funding for this work.

#### Public performances

During this year we developed new audiences in Teignmouth alongside our regular performance venues.

Mirror Mirror gave six public performances attended by 140 people.

Tarte Noire gave twelve local public performances attended by 240 women on the themes of *What Do You Stand Up For? – Stories of Power*

*and Powerlessness’; ‘What Matters to You – Politics from Our Hearts’ and What binds you what frees you?*

Feedback from audience members

*“ Brilliant. Women at the leading edge. Empathy and power shared”*

*“ Thank you so much for the opportunity to express my story and have it played back before my eyes. You captured the beauty and essence of it.”*

*“Really insightful improvisation with sound speech and gesture”*

*“Amazing how you open people up and help them understand themselves and cherish their feelings.”*

*‘So powerful and necessary. Beautifully held. Thank you so much, I felt very welcome.”*

*‘This evening your Playback really put me in touch with my feelings, out of numbness into awareness, inspired, raw but hopeful.”*

*“ Blessed relief. Thank you for putting the feelings into actions. So good to have it all in plain view and feel the understanding.”*

*“Thank you for bringing this conversation. It’s so brave and so essential.”*

*"Lovely to connect with local women."*

### Training

The artistic directors ran two training courses to introduce local people to Playback Theatre. This year these courses were officially accredited by the UK School of Playback Theatre, which 30 local people attended.

12 people attended a training course held at Reading University for the UK School of Playback Theatre, which was delivered by PTSW.

Four members of Tarte Noire attended a Leadership programme designed and delivered by the artistic directors to grow the capacity of the charity to deliver workshops and performances.

### Plymouth University Department of Clinical Psychology

Mirror Mirror facilitated the last day of the three-year post graduate programme for fifteen students and four staff members.

### Torbay CCG

Mirror Mirror facilitated a public consultation event for mental health services attended by 120 people. It was a final opportunity for mental services users, professionals and commissioners in Torbay to speak about the current services. We facilitated a conversation in a highly charged arena. The event was considered a model form of consultation and attended by people from other local areas.

### Additional Achievements

The performance of the organisation has strengthened – This is the first year as a charity with a group of committed Trustees.

## 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 had a surplus of funds in 2014-15 where funds were received ahead of expenditure some of which was spent in 2015-16.

2015-16 shows a deficit due to the long-term nature of the projects, with all the income received at the start of the project but the expenditure spread over the period of the project.

Principal sources of funds come from grants from Arts Council England, Big Lottery and Fred Mulder Foundation; donations; membership fees; training and short-term projects.

Training activity is a secondary benefit but essential to meeting the Charity objectives.

- keeping 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.
- continuing professional development ensures the skills of performers to engage with sensitivity and the development of new artistic forms to reflect the issues affecting the people we are working with.

## Section F

## Other optional information

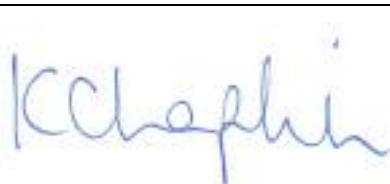
## Section G

## 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) Katie Chaplin

<b>Position (eg Secretary, Chair, etc)</b>	Trustee	
<b>Date</b>	24.01.17	