

THE WALL TRUST

TRUSTEES' REPORT

YEAR ENDED 31 JULY 2018

THE WALL TRUST

ACCOUNTS FOR THE YEAR ENDED 31ST JULY 2018

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Reference and Administrative Details

Charity registration number 291535

Patron Sir Kenneth Branagh

President Charles Weatherley Wall

Past Presidents Dame Ninette de Valois DBE
Dame Alicia Markova DBE

Vice Presidents Sir Thomas Allen CBE
Dame Merle Park DBE
Yevgeny Sudbin

Trustees Charles Weatherley Wall (President)
PendaBede Stally (Chairman)
Brian Edwin Carter
Richard Milnes Mansfield
Stephen Paul O'Hanlon
Jane Alexandra Quin (Secretary)

Brian Carter is a consultant to Kreston Reeves LLP.
PendaBede Stally is an alumnus of RADA.

Secretary to the Trustees Jane Quin <jane@thewalltrust.org.uk>

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Chandler's Ford, SO53 5NQ

Registered Address 19 Waterside Point, 2 Anhalt Road,
London, SW11 4PD

Accountants Kreston Reeves LLP, Third Floor, 24 Chiswell Street,
London, EC1Y 4YX

Bankers HSBC Bank plc, 8 Canada Square
London, E14 5HQ

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Structure, Governance and Management

The Charity was constituted by Trust Deed on 4 February 1985 and registered with the Charity Commission under Charity Number 291535. Originally named The Charles Wall Charitable Trust it was changed to The Wall Trust in November 1990.

There are no employees and the Secretary and Trustees carry out the administration. Nevertheless, two signatories are required to make any payment as part of our internal controls.

Risk Management

At the time of the production of the financial accounts, the Trustees monitor the major risk inherent in the policy of awarding Scholarships for the duration of a Scholar's course, usually three years, whilst mostly receiving Incoming Resources on an annual basis. This risk is largely mitigated by maintaining a sizable investment portfolio which can be used to fund Scholarships in the event that no other funds are available to cover these financial commitments.

Governance Selection Methods

The Patron, President, Vice Presidents and Trustees are selected upon recommendation from the Trustees who have served during the year.

The Trustees keep the matter of succession under review on a continuing basis.

Public Benefit, Charitable Objectives, Aims and Policy

In setting our objectives and planning our activities in accordance with our Mission Statement, the Trustees have given careful consideration to the Charity Commission's general guidance on public benefit.

Without the assistance of the Trust some exceptionally talented performing artists might not have been afforded the opportunity to graduate and might not be seen by the public on stage, on concert platforms, in films and on television and radio.

Reporting Serious Incidents

The Trustees can confirm that there have been no 'serious incidents' to report in the year to 31 July 2018 as defined by the Charity Commission in their Guidance for Trustees issued in June 2010.

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MISSION STATEMENT

To enable exceptionally talented students of the performing arts to realise their potential.

Objectives

The general objectives of the charity, as set out in the Trust Deed, have been applied by the Trustees, in order to support excellence in the Performing Arts. This is achieved primarily by granting Wall Scholarships to exceptionally talented students, who have inadequate funds to further their training. These are the Establishments where The Wall Trust supported one or more students in the academic year 2017/18:

Dance	Central School of Ballet, London London Studio Centre, London
Drama	Royal Academy of Dramatic Art, London
Music	Purcell School of Music, Bushey Royal College of Music, London

Payments are made direct to the various Establishments and all applications have to be proposed by the Establishments.

Each Establishment nominates students on two criteria – outstanding talent and financial need. The students are then auditioned and/or interviewed by the Trustees. If a student is awarded a Wall Scholarship, it is given with a financial commitment for the duration of their course which is guaranteed providing they continue to progress. Progress is monitored throughout their training by the Trustees.

Great importance is attached by the Trustees to the monitoring of Scholars throughout their training and whenever possible after graduation.

The Trust has an Equal Opportunities Policy for all Scholars irrespective of their gender, marital status, race, ethnic origin, nationality, sexuality, religion, and social class.

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During the year 2017-18; 22 Scholars were supported (up from 20 in 2016-17), 12 involved with Dance, 7 in Drama and 3 in Music. Scholars are listed in chronological order.

DANCE			
Matthew Trent	Christopher Stewart	Laurence Rigg	Thomas Edwards
Nicole Ransley	Marie Daly	Elise Frances	Laura Morse
Giacomo Ciriaci	Justin Barley	Lewis Griffiths	Natasha Bradshaw
Yohei Sasaki	Sarah Reynolds	Yusuke Nagashima	Marcus Romaneli
David Makhateli	Denise Ruddock	Alona Solovkova	Jessica Healy
Ayako Nakono	David Johnson	Alexander Campbell	Heidi Dillely
Douglas Lee	Winifred Burnet-Smith	Kirk Patterson	Brittanie Dillon
Vincent Gros	Ishan Rustem	Charlie Andersen	Stephen Murray
Maria Ribo-Peres	Dianne Gray	Valentino Zucchetti	Lewis Palfrey
Isabel McMeekan	Fernando Bufala	Eldar Groisman	Abigail Lowe *
Igone de Jongh	Jordan Bailiff	Samantha Tan	Hannah O'Brien *
Danilo Palmeiro	Mark Francis	Christopher Rodgers - Wilson	Annaliese Terry-Jenkins *
Trevor Schoonraad	Gary Amers	Tristan Dyer	Jamie Wills *
Jonatas Albuquerque	Kumiko Tsuji	Sander Blommaert	Tom Clews *
Simon Kidd	Tom de Jager	Matevz Cesan	Lydia Hall *
Julie Cunningham	Alexandra Lo Sardo	Zizi Strallen	Oliver Harrison *
Gea Gambone	Ludovic Ondiviela	Sean Bates	Pippa Myres *
Fabien Voranger	Philip Brock-Atkinson	Chase O'Connell	Brandon Bache *
Andrew Crawford	Camilla Dlugolecki	Marija Grozova	Sophie Chaudron *
Deni Gostil	Benny Maslov	Kyle Murray	Lily Mullen *
Tobias Smith	Peter Tyler	Sarah Newell	Ella Slingsby *
Sarah Alexander	Carol-Ann Ryan	Libby Walker	
Jonathan Goddard	Hannah Chick	Dominique Halsall	

DRAMA			
Judi Armstrong	Thomas Arnold	John Cummins	Francesca Zoutewelle
Lyn Christine	Colin Adrian	Obi Abili	Scott Westwood
Stephen Armstrong	Caitlin Mottram	Joseph Kloska	Sarah Twomey
Martin Ledwith	O-T. Fagbenle	Yasmine Akram	Lianne Harvey
Robert Whitelock	PendaBede Stally	Toby Wharton	Sam Frenchum
Nigel Parkin	Jessica Claire	John Hollingworth	Caolan Mccarthy
Martin Jenkins	Lewis Davies	Victoria Lloyd	Natasha Cowley
David Fine	Nici Lyons	Edmund Wiseman	Emma-Jane Denly
Ruth Platt	Mark Wells	Olivia Morgan	Leaphia Darko
Vissey Safavi	Bertie Carvell	Ben Lamb	Letty Thomas
Andrew Bone	Jed Staton	Phoebe Fox	Aurora Burghart *
Neil Sutcliffe	Laura Kate Gordon	Nick Hendrix	Hal Geller *
Ben Casey	Tom Vaughan Lawlor	Daniel Easton	Kwaku Mills *
Laura Wilson	Leandra Ashton	Alexandra Guelff	Francis Lovehall *
Keith Dunphy	Daniel Rigby	Scott Karim	Kemi Awoderu *
Emma Lowndes	Anna Lauren	Ned Derrington	Nnabiko Ejimofor *
Daniel Mays	Flora Berkeley	Luke Thompson	Scott Gutteridge *

MUSIC			
Christopher Langdown	David Williams	Melanie McLoughlin	Ruby Hughes
Patrick Bailey	Simon Bailey	Marianne Devos	Jessica Cottis
Emma Sabin	Katie Pryce	Meng Yang Pan	Stephen Wood
Muriel Phillips	Jung Eun Lee	Karim Said	Akhmet Kenov
Marie Lloyd	Ching Ching Lim	Hiroaki Takenouchi	Alexei Petrov
David Aspin	George-Emmanuel Lazaridis	Morgan Szymanski	Edward Hughes
Warren Zielinski	Julianne De Villiers	Ranate Sokolovska	Yulia Vorontsova
Yvonne Woods	Sergei Suvarov	Dorin Tuca	Lara Melda
Rachel Latham	Bojana Dimkovic	Samuel de Beck Spitzer	Margarita Belanas
Rachel Gough	Sarah Williamson	Nicola Dunne	Vasili Karpiak
Sally Pryce	Mark Wood	Clara Andrada	Sebastian Kozub
David Lanni	Shlomy Dobrinsky	Mikhel Kerem	Emre Engin
Emma Sheppard	Michael Bartov	Beatrix Graf	Wilford Goh *
Anthony Schreider	Andrew Kidd	Eliana Pretorian	Chea Woom Lee *
Yevgeny Sudbin	Sarah Murphy	Zoe Beyers	Milda Daunoraite *

* Scholar receiving support in the year to 31 July 2018.

In addition, the Trust has, in the past, supported Ice Dance, Theatre Design and Tennis, for which thirty-three further Scholarships were awarded.

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Support

The Trustees of The Wall Trust would like to thank the following individuals, trusts and foundations whose generosity over the last 33 years has enabled the Trust to realise its objective of supporting exceptionally talented students training in the performing arts.

Mr. Charles Wall
Mrs Marianne Adair
Professor John Ball – Bursary Fund
The Hargreaves & Ball Trust
The Carpenters' Company Charitable Foundation
CHK Charities
The Haberdashers' Company
Mrs Claire Hawkins
Mr & Mrs William Haynes
Hedley Foundation
Mr. Stephen Joseph – Bursary Fund
Peter Moores Foundation
The Estate of Mrs Ethel Mary Spink
Garfield Weston Foundation

and those who wish to remain anonymous.

If you would like to set up a Bursary or help in any other way to support actors, dancers, or musicians at any of our Establishments, please get in touch.

The rewards to you of a Scholarship awarded with your help will be considerable, not least as you would be able to follow the Scholar's training and career as it develops, enjoying their performances.

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News of Wall Scholars Receiving Support in 2017/18

Throughout the year we have continued to monitor the progress of our current Scholars, as this is an important aspect of our support. Our Scholars have continued to show their enthusiastic and highly motivated approach to their studies throughout.

Below are some highlights regarding a handful of Scholars who received our support during the academic year 2017/18 and further news regarding some of our alumni.

The Purcell School for Young Musicians

Chea Woom Lee continues to excel both musically and academically and is due to graduate next year. **Milda Daunoraitė** settled well into life at Purcell during her first year making good progress throughout.

Royal College of Music

Wilford Yu Xiang Goh graduated from RCM in the summer of 2018. Happily Stephen and Brian were able to attend **Wilford's** final violin recital before graduation and agreed that his performance was most impressive.

London Studio Centre

Annaliese Terry-Jenkins & Abigail Lowe graduated from LSC in the summer of 2018. **Tom Clews & Lydia Hall** are entering their final year of training at LSC. **Sophie Chaudron & Lily Mullen** have finished their first year of training successfully and are moving into their second year of training.

Central School of Ballet

Jamie Wills & Hannah O'Brien graduated from Ballet Central in the summer of 2018. **Oliver Harrison & Pippa Myres** have completed two years of training and are entering their final year. **Ella Slingsby & Brandon Bache** have successfully completed their first year of training and are progressing into the second year.

The Summer Performance 2018 at Stratford Circus Arts Centre offered Richard and Pen the opportunity to see nearly all of the scholars at Central perform an impressive range of pieces with dance designed a variety of well-known choreographers with a wide variety of styles. The students were, without exception, enjoying their studies and progressing well.

The Royal Academy of Dramatic Art

Kwaku Mills, Hal Geller & Aurora Burghart graduated from RADA with BA (Hons) in Acting. At the start of their last term all 3 performed brilliantly in the Actors Tree (a showcase of graduating students). In June, shortly before graduating, we were able to see **Aurora** play Rose and **Hal** play Vlado in *3 Winters* by Tena Štivičić, both performances were outstanding. Following graduation **Kwaku** appeared in *The End of Eddy* at the Unicorn Theatre.

According to their Student Progress Reports both **Francis Lovehall & Kemi Awoderu** passed all their assessments and are set to progress to their third and final year of training.

Scott Gutteridge & Nnabiko Ejimofor passed all their first year Assessed Classwork setting them up for their second year of training.

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News of some Alumni

Music

Lara Melda made her Wigmore Hall recital debut in 2017 and followed this with another sold out recital there in January 2018. She returns to the Wigmore Hall for a BBC Radio 3 live broadcast in December 2018.

Morgan Szymanski made his debut at the Cervantino International Festival in Mexico in 2017. Projects in 2018 include the release of a recording of nine world premieres written especially for him entitled *El Árbol de la Vida* (The Tree of Life) sponsored by the Mexican Arts Council, a tour of South Africa and concerts in Spain, Mexico, Italy and the UK.

Ruby Hughes in 2017 made her Carnegie Hall, New York recital debut with a commissioned song cycle by Huw Watkins. She recently performed and recorded Mahler Symphony No.2 with the Minnesota Symphony under Osmo Vanska for BIS Records. Recent and future highlights include recitals at Wigmore Hall (including a new commission by Helen Grime), Newbury Spring, International Handel Festspiele Göttingen, Presteigne, West Cork, and 3 Choirs Festivals. In the UK concerts include those with the OAE, BBC Phil, BBC NOW and RLPO and further afield a return to the RIAS Kammerkoor for performances of Purcell's Fairy Queen, Mahler's Kindertotenlieder with Garry Walker and Staatsorchester Rheinische Philharmonie and a tour with the Orchestra of the Eighteenth Century.

Dance

Stephen Murray (as Elliott, Monty) & **Brittanie Dillon** (as Betty) were both cast in Matthew Bourne's Cinderella production (a thrilling and evocative love story, set in London during the Second World War) touring internationally. Brittanie & Stephen both graduated from CSB in 2016 and were selected as Student Associates with Sir Matthew Bourne's New Adventures whilst at Central giving them the opportunity to appear in the acclaimed Red Shoes production in 2016-17.

Sander Blommaert who graduated from the Royal Ballet School in 2010 and went on to perform with the Royal Ballet Company (promoted to First Artist in 2015) recently decided to hang up his Ballet shoes to start Blommaert Ballet & Toning in Battersea allowing him to pursue his other passion, teaching

Drama

Emma Denly (who graduated from RADA in 2016) returned to RADA to perform at the Dramatic Dining Cabaret in May 2018. Emma most recently performed in Jonathan Humphrey's production of *The Rivals* at the Watermill, Newbury, where she starred as Lydia, earning great reviews including from *The Stage*. Last year Emma's screen credits included *Golden Girl* (London Film School), *Christmas Hacks* (Baldy Productions) and *aftermath*, a short film directed by Maisie Robinson. She also performed at Shakespeare's Globe in James Wallace's production of *The Woman In The Moon* and in several of their ongoing *Read Not Dead* series, and starred as Gwendolen in Richard Fitch's production of *The Importance of Being Earnest* at Theatr Clwyd.

Scott Karim appeared in *Electric Dreams* (TV Series) & *National Theatre Live: Young Marx* both in 2017 and in 2018 *Ashur Ram* in *Britannia* (TV Series) and as Mehmet in *Nutritiously Nicola* (TV Series).

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Trustees' Review 2017/18

Over the past 33 years we have supported 253 students of the Performing Arts during their training (usually of three years) and many have gone on to reach the top of their chosen profession. This has been achieved with the help of those who have financially supported the Trust, for which we are most grateful, combined with the invaluable work of the Trustees.

Financial Review

In summary in 2017/18:

Scholarships awarded totalled £39,000 (£38,500 in 2016/17).

Voluntary Income was Nil (£25,000 in 2016/17).

Investment Income was £5,140 including Gift Aid income of £2,470 (£5,472 in 2016/17 including Gift Aid income of £385).

Total funds carried forward were £156,742 (£189,490 in 2016/17) including quoted investments with a market value of £136,732 on 31 July 2018 (£165,541 on 31 July 2017).

Throughout the year the Trust disposed of some investments in order to release capital to meet expected financial commitments over the subsequent 12-month period and also to reinvest in alternative investments.

Since it is a requirement that Investments should be included in the Balance Sheet at their Market Value at the year end, we have added £5,779 to the Development Reserve being the unrealised Gains on Investments held at the end of the year. The Reserve now stands at £20,081 being the excess of the market value of investments over their cost.

Outlook

We shall continue to extend our support for exceptionally talented students in the performing arts by endeavouring to appoint new Scholars each academic year. Our policy of undertaking to support our Scholars for the whole of their training should not be affected by any political or other uncertainties, as we set aside funds to meet these obligations at the time of their awards. We shall also continue to do all we can to obtain funding to meet an ever-increasing demand for Scholarships.

We shall continue to accept only applications for support through the Establishments with whom we have Scholarship Agreements, as they are best placed to advise the Trustees regarding who are the most needy and talented students. We shall also continue our policy of not providing funds for living or other expenses and awards will continue to be paid direct to the Establishments for our Scholars' training and not direct to the students.

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Future Developments

The Trustees will endeavour to raise whatever funds they can to support students recommended by the Establishments with whom we have Scholarship agreements and will promote the successful Bursary Scheme. We will also continue to monitor existing Wall Scholars during their training, which continues to be an important aspect of our support.

Statement of Trustees' Responsibilities

The Trustees have elected to prepare accounts for each financial period which show a true and fair view of the charity's financial activities during the period and of its financial position at the end of that period.

In preparing accounts giving a true and fair view the Trustees will follow best practice by:

- selecting suitable accounting policies and applying them consistently;
- making judgements and estimates that are reasonable and prudent;
- stating whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures being disclosed and explained in the financial statements; and
- preparing the accounts on a going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and to ensure that the accounts comply with the Charities Act 2011. They are also responsible for safeguarding the charity's assets and hence for taking reasonable steps for the prevention and detection of fraud and breaches of law and regulations.

Approved and signed on behalf of the Trustees by:

PendaBede Stally

Dated:

Brian Carter

Dated: