

KESTREL THEATRE COMPANY

England & Wales · Charity number 1073298

Details

Status Registered

Legal form Charitable company

Company number [03636080](#)

Registered 1999-01-13

Register [View on the Charity Commission register](#)

Contact

Address Adler Shine Llp
Aston House
Cornwall Avenue
London
N3 1LF

Phone 07484 651516

Email kestreltheatrecompany@gmail.com

Website www.kestreltheatrecompany.co.uk

Activities

Objects: TO PROMOTE MAINTAIN IMPROVE AND ADVANCE EDUCATION PARTICULARLY BY THE PROVISION OF TRAINING AND VOCATIONAL INSTRUCTION AND BY THE PRODUCTION OF EDUCATIONAL PLAYS AND THE ENCOURAGEMENT OF THE ARTS INCLUDING THE ARTS OF DRAMA BALLET MUSIC SINGING LITERATURE SCULPTURE AND PAINTING AND TO FORMULATE PREPARE AND ESTABLISH SCHEMES THEREFORE PROVIDED THAT ALL THE OBJECTS OF THE COMPANY SHALL BE OF A CHARITABLE NATURE.

Activities: Education through drama projects for long term prisoners

Classification

- **How:** Provides Human Resources, Provides Services
- **What:** Education/training
- **Who:** Other Defined Groups

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£104,871	£64,485	-	-
2023-12-31	£99,654	£67,721	-	-
2022-12-31	£47,014	£46,065	-	-
2021-12-31	£36,392	£8,929	-	-
2020-12-31	£14,421	£16,275	-	-

Trustees

Name	Role	Appointed
JAMES HENRY WHITE	Chair	
Holly Race Roughan		2021-04-15
MEKETAYE MESFIN		2018-10-23
PETER DONALD FRANK WATSON		2018-10-01
Simon William Tennant		2017-01-25

KESTREL THEATRE COMPANY

England & Wales - Charity number 1073298

Accounts



Trustees' Annual Report for the period

01	Period start date			To	Period end date		
	01	01	2024		31	12	2024

Section A Reference and administration details

Charity name **KESTREL THEATRE COMPANY**

Other names charity is known by

Registered charity number (if any) **1073298**

Charity's principal address c/o Adler Shine

Aston House, Cornwall Avenue

LONDON

Postcode

N3 1LF

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	James H White	Chair		
2	Judith RM Ptaszynski		01/01/2024 – 05/09/2024	
3	Simon W Tennant	Treasurer		
4	Peter DF Watson	Secretary		
5	Meketaye Mesfin			
6	Holly Race Rogan			
7				
8				
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10				
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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)

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Section B Structure, governance and management

Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Memorandum and Articles of Association 22 September 1998
How the charity is constituted (eg. trust, association, company)	Private Limited Company
Trustee selection methods (eg. appointed by, elected by)	Election by majority of board of 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.

Section C Objectives and activities

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

To promote maintain improve and advance education particularly by the provision of training and vocational instruction and by the production of educational plays and the encouragement of the arts including the arts of drama ballet music singing literature sculpture and painting and to formulate prepare and establish schemes therefore provided that all the objects of the company shall be of a charitable nature.

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)

We believe the arts can play a positive role within the criminal justice system, in education, health, rehabilitation and reintegration. We work creatively with offenders, using theatre professionals, usually young artists, to facilitate original pieces of theatre, film and spoken word performance. The impacts are:

- in rehabilitation, helping to develop new skills and employment opportunities.
- in rediscovering self-worth and sense of identity and improving the ability to co-operate.
- in reconnecting with the outside world, in particular improving relationships with families and children.
- in enhancing health and wellbeing, including improved self-confidence, interpersonal skills and mental health.

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

Kestrel enjoyed the busiest year in the charity's history in 2024, delivering projects across the country.

At Springhill prison in Buckinghamshire, the year began with another series of our long-standing Drama Club. Once a week between February and April, two theatre professionals went into the facility to oversee more than a dozen inmates engaging in theatrical workshops, learning key skills including projection and improvisation. At the end of the project, the regulars shared a short performance based on the ideas they had developed in front of an enthusiastic audience of fellow prisoners.

This project was also run at the prison between September and November with an even larger group of participants.

Twice in the year, our Artistic Director El Henderson, together with Kestrel alumnus Brian Murphy, were invited to give a keynote speech at conferences organised by Unlocked. This is the scheme which encourages recent university graduates into the prison service. And the audience was keen to hear how Kestrel's work can provide such an important boost to inmates, giving them wholly practical skills to help prepare for release.

In May, together with PACT, (Prison Advice and Care Trust) we worked in HMP Brinsford, a young offenders institution near Wolverhampton to produce an original short film.

That month, at a packed screening house in Soho, we showed *Saving Face*, a half hour filmed drama about redemptive justice. Directed by Dorothy Allen-Pickard, it stars the renowned film actress Sharon Duncan-Brewster, who starred in the movie *Dune*, alongside Ricardo Thomas, one of our alumni. It was given a rousing reception by those who recognised its quality and power. And the actors joined a panel question and answer session afterwards, talking about the creative process behind the film.

In June, we undertook two workshops at both HMP Elmley and HMP Swaleside on the Isle of Sheppey. In conjunction with the National Literacy Trust, the workshops proved hugely popular, involving more than 35 men at Elmley and 15 at Swaleside.

Also in June, in conjunction with Buckinghamshire Libraries, we unveiled a new project at Springhill. Called *Unbound*, it involved two directors and a filmmaker helping a group of men to create short filmed dramas which they were able to share with their families.

Then in September came another new Kestrel departure, called *Magnify*. We were invited by the Diorama Theatre in London to stage a new play, devised by a group of six Kestrel alumni, men who had worked with us while serving their sentences. Six men worked full time for a fortnight developing a half hour long drama. Paid equity rates for their work, through improvisation sessions at the Scrum Studios in Hammersmith, the cast workshopped

scenarios which were then coordinated by the playwright Simon Longman. In front of two packed houses, the men then performed the show, to huge acclaim. Such was the success of the project, the Diorama has asked us back to repeat the process with another group of men in August 2025.

In November we were invited by the new Garsington Opera Studios to use their recently opened multi-million pound facility for a fundraising evening. Together with Baco, the Buckinghamshire-based charity that offers men leaving prison practical assistance to ease their return to the outside world, we were able to invite nearly 250 people to enjoy an evening of film, performance and fine food in world-class surroundings. The films were those made with recently released prisoners by the acclaimed director Dorothy Allen-Pickard, talking about the issues they face trying to reintegrate into society. Together with spoken word performances from two Kestrel alumni and a panel discussion, we were able to give our supporters a first-hand insight into the work we do. Nearly £40,000 was raised during the course of the evening, a huge contribution to the work of the two organisations.

In December came the highlight of any Kestrel year: the annual pantomime at Springhill. Called this year A Cactus Short of Christmas, this was a show conceived by the cast and worked on during a fortnight of intensive rehearsals. Nine show performers, three other men who helped in the devising, plus six musicians working with professionals from the Irene Taylor Trust, were involved. They gave four triumphantly received shows to a variety of audiences, from staff and governors, through fellow prisoners, to their families and friends.

It provided a suitably uplifting finale to another packed year for Kestrel.

Section E

Financial review

Brief statement of the charity's policy on reserves

As before our policy remains simply to maintain always a sufficient reserve to fulfill projects we have agreed to deliver with the prisons in which we work. The reserves indicated in the financials below will comfortably cover the commitments of the present year 2025.

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.

For the first time in its history Kestrel's income exceeded £100k in 2024. Practically all is from philanthropic sources, including a small number of regular charitable trust supporters.

This allowed us to pursue our work in four main prisons, HMP Springhill, HMP Elmley, HMP Swalesdale, and for the first time HMP Brinsford in Staffordshire. Our work also continues beyond the prison gate to include activity with our alumni –with workshops films and performances involving them taking place at the Mill Screening Theatre and the New Diorama in London and at Garsington Opera's new Stokenchurch Studios near Oxford.

The Garsington event was also our first major fundraising event since the pandemic and in addition to the very welcome donations we were able to showcase Kestrel's work to over 200 people, many for the first time.

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)

Peter Watson

James White

Position (eg Secretary, Chair, etc)

Secretary

Date



Charity Name Kestrel Theatre Company		No (if any) 1073298	CC16a
Receipts and payments accounts			
For the period from	Period start date 01/01/2024	To Period end date 31/12/2024	

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 £
A1 Receipts					
Performance Fund Raising	18,031	1,566	-	19,597	9,091
Major Donations	15,500	67,885	-	83,385	86,465
Sundry Donations	1,690	-	-	1,690	3,953
Other	199	-	-	199	145
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total (Gross income for AR)	35,420	69,451	-	104,871	99,654
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	35,420	69,451	-	104,871	99,654
A3 Payments					
Christmas Show Performances	-	16,567	-	16,567	19,861
Other Performance Activities	1,353	35,956	-	37,309	36,714
Performance Direction	10,000	-	-	10,000	10,000
Charity Management & Admin	609	-	-	609	1,146
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total	11,962	52,523	-	64,485	67,721
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	11,962	52,523	-	64,485	67,721
Net of receipts/(payments)	23,458	16,928	-	40,386	31,933
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	38,837	46,107	-	84,944	53,011
Cash funds this year end	62,295	63,035	-	125,330	84,944

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 £
B1 Cash funds		62,295	63,035	-



Section A Independent Examiner's Report

Report to the trustees Charity Name **KESTREL THEATRE COMPANY**

On accounts for the year ended **31st DEC 2024** Charity no (if any) **1073298**

Set out on pages **7-8** (You should use this number 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 **31 12 2024**

Responsibilities and basis of report

As the charity's trustees, 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 all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

~~[The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of [insert name of applicable listed body]]. Delete [] if not applicable.~~

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

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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 accounts to be reached.

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

Signed: **POR And** Date: **26/8/2025**

Name: **PETER ANDERSON**

Relevant professional qualification(s) or body **Institute of Chartered Accountants in England & Wales (ICAEW) - Fellow.**

(if any):

Address: 11 MILL LANE

IFFLEY

OXFORD OX4 4EJ

Section B

Disclosure

Only complete if the examiner needs to highlight material 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.

KESTREL THEATRE COMPANY

England & Wales - Charity number 1073298

Accounts



Section A

Independent Examiner's Report

Report to the trustees

Charity Name
KESTREL THEATRE COMPANY

On accounts for the year ended

31 st DECEMBER 2023	Charity no (if any)	1073298
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Set out on pages

3-4 (TOTAL SUBMISSION 12 PAGES)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/12/2023.

Responsibilities and basis of report

As the charity's trustees, 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 all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

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

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- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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 accounts to be reached.

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

Signed: PJR An

Date: 24th Jun 2024

Name: PETER ANDERSON

Relevant professional qualification(s) or body

FELLOW OF THE INSTITUTE OF CHARTERED ACCOUNTANTS IN ENGLAND & WALES

(if any):

Address:

Section B Disclosure

Only complete if the examiner needs to highlight material 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.



Receipts and payments accounts

For the period from	Period start date 01/01/2023	To	Period end date 31/12/2023
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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 £
A1 Receipts					
Performance Fund Raising	9,091	-	-	9,091	3,395
Major Donations	18,359	68,106	-	86,465	36,500
Bulb Sale	3,953	-	-	3,953	4,678
Other	145	-	-	145	2,441
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total (Gross income for AR)	31,548	68,106	-	99,654	47,014
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	31,548	68,106	-	99,654	47,014
A3 Payments					
Christmas Show Performances	4,166	15,695	-	19,861	14,037
Other Performance Activities	6,149	30,565	-	36,714	23,420
Performance Direction	10,000	-	-	10,000	7,500
Charity Management & Admin	1,146	-	-	1,146	1,108
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total	21,461	46,260	-	67,721	46,065
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	21,461	46,260	-	67,721	46,065
Net of receipts/(payments)	10,087	21,846	-	31,933	949
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	28,750	24,261	-	53,011	52,062
Cash funds this year end	38,837	46,107	-	84,944	53,011

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 £
B1 Cash funds		38,837	46,107	-



Trustees' Annual Report for the period

From	Period start date			To	Period end date		
	Day 01	Mo 01	Year 2023		Day 31	Month 12	Year 2023

Section A Reference and administration details

Charity name KESTREL THEATRE COMPANY LTD

Other names charity is known by

Registered charity number (if any) 1073298

Charity's principal address

c/o Adler Shine
 Aston House
 LONDON
Postcode N3 1LF

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	James H White	Chair		
2	Judith RM Ptaszynski			
3	Simon W Tennant	Treasurer		
4	Peter DF Watson	Secretary		
5	Meketaye Mesfin			
6	Holly Race Rogan			
7	Marc Conway		01/01/23 – 13/02/2023	
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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)

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Section B Structure, governance and management

Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Memorandum and Articles of Association 22 September 1998
How the charity is constituted (eg. trust, association, company)	Private Limited Company
Trustee selection methods (eg. appointed by, elected by)	Election by majority of board of 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.

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Section C Objectives and activities

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

To promote maintain improve and advance education particularly by the provision of training and vocational instruction and by the production of educational plays and the encouragement of the arts including the arts of drama ballet music singing literature sculpture and painting and to formulate prepare and establish schemes therefore provided that all the objects of the company shall be of a charitable nature.

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)

Kestrel works in the criminal justice system.

We believe the arts can play a positive role within the criminal justice system, in education, health, rehabilitation and reintegration. We work creatively with offenders, using theatre professionals, usually young artists, to facilitate original pieces of theatre, film and spoken word performance. The impacts are:

- in rehabilitation, helping to develop new skills and employment opportunities.
- in rediscovering self-worth and sense of identity and improving the ability to co-operate.
- in reconnecting with the outside world, in particular improving relationships with families and children.
- in enhancing health and wellbeing, including improved self- confidence, interpersonal skills and mental health.

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

2023 was the twenty fifth year in which Kestrel has been fulfilling its principal purpose, taking performance professionals into prisons to work with those inside to the highest of creative standards. In what turned out to be our busiest year yet, we took the Kestrel philosophy into six different prisons across the country, engaging with several hundred staff, prisoners and their families in the process. From February - April we ran Explore, at HMP Five Wells in Northamptonshire. In this ten week project, more than 20 prisoners were involved in two hour classes led by professionals from a variety of creative disciplines, including film making, screen acting and devising.

At the end of February we also ran a two day intensive film workshop in East London, working with four Kestrel alumni, and a team of film professionals. This was the development stage of our 'Saving Face' film project, funded by Second Growth. Working with restorative justice expert Jacob Dunne and improvising expert (RADA), the group work-shopped and performed scenes for an upcoming short film. Providing meaningful and high quality creative opportunities for the men we meet while incarcerated after they are released is now a crucial part of our practice.

That month we also worked in HMP Downview women's prison in Surrey. As part of the family day, we ran comedy and storytelling workshops for more than 20 - including some mothers and their children.

In May, our Artistic Director Eleanor Henderson was invited by the prestigious Central School of Speech and Drama to deliver a guest lecture to students explaining the Kestrel philosophy.

July saw the Ignite Project successfully run at HMP Elmley, on the Isle of Sheppey in Kent. The core purpose of this was to conceive, write and perform a play in a week. Run in conjunction with the prison's Head of Neurodiversity, the project involved a neurodiverse group of a dozen men. At the end of the week, the group performed a show to a hugely positive reception from an audience of more than 60 fellow prisoners and staff. After the performance, the Deputy Governor commented - "I spoke to all of the participants after the show and every one of them said what a positive experience it had been for them. They also said they'd almost given up at the start ... because they didn't have the self-belief...; but that the level of encouragement and belief in them was amazing...What a testament to the Kestrel Theatre

Company team."

In August, after securing funding from the Rothschild Foundation, we started a weekly Drama Club - 'Company' - in HMP Springhill, an open prison in Buckinghamshire. Each

week, theatre professionals would go there and lead a two hour session focussing on developing a wide range of different performance skills. Over the course of the ten week project more than 20 men participated.

Across the summer we also ran several workshops in collaboration with the National Literacy Trust. In September, at HMP Guy's Marsh in Dorset, we delivered two workshops on puppetry and storytelling, working with two groups of more than a dozen. And we were in Anawim Women's Centre in Birmingham, a place to support women with a range of complex needs, including experience of the criminal justice system. Here we ran a character creation workshop, with ten women taking part.

In September we undertook the next stage of one of our most ambitious projects to date: Building on the crucial February development workshops, *Saving Face* - the short film - was shot in south London, with a cast and crew of some 34. The idea was to mix experienced professionals with Kestrel alumni, both in front and behind the camera. This is at the apex of the Kestrel philosophy, making professional standard work with those who have experience of the criminal justice system. The ambition is to shift perceptions of what is possible for such people, looking to change outlooks, while also insisting on professional standard opportunities.

October saw us back in HMP Five Wells, with our third project there: *Magnify*. For this, we were asked to work with those occupying the prison's desegregated wing, a mixture of vulnerable and general prisoners. The fortnight long, intensive project was seen as an important part of therapeutic work on that wing.

The cast of 13, ranging in age from 19 to 65, spent two weeks full time every day working with two directors, a producer and playwright. Between them, they created an original half hour play from scratch, called *Connections*, exploring what lies at the heart of social interaction. It was performed to much acclaim to an audience of 80, made up of fellow prisoners, the Governor, prison staff and external theatre industry guests. The whole thing was filmed, offering a valuable opportunity for those involved to review what they had achieved. One of the men who took part said at the project's close - "I've been in this environment nearly twenty years and I've never felt as

free as what I feel right now". A moving testament to the power of the work.

In November, using a core of those who had participated in the weekly Drama Club, we began rehearsals for the seasonal winter show for families in HMP Springhill. In conjunction with the Irene Taylor Trust, the intention was to create, write and stage an original piece of musical theatre for a family audience, filled with drama, songs and laughs. A cast of eleven performed the show, with a further six singers and musicians forming the accompanying band. Four shows were staged in December, one for 50 staff members, from the prison's senior leadership to OMU, to officers. Another, played to a packed house, was for fellow prisoners, a third for outside supporters and guests, with the fourth undertaken on the prison's family day. This show was watched not only by children of cast members, but also other men and their families. Thus fulfilling the ambition of the programme not only to make an impact on those that take part, but to have a wider impact on the rest of the prison community.

One of the actors, also a member of the 10 week Drama Club project that ran prior to the winter show, shared on the final day that "It's changed my life. It's changed what I want my life to be outside of here. I'm a religious person and I believe this was meant to happen - I was meant to meet you guys here." And that was our year. Here's to an even busier, more impactful 2024.

Section E

Financial review

Brief statement of the charity's policy on reserves

As before our policy remains simply to maintain always a sufficient reserve to fulfill projects we have agreed to deliver with the prisons in which we work. The reserves indicated in the financials below will comfortably cover the commitments of the present year 2024.

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.

Since the low point of the Covid prison lockdowns Kestrel's work has expanded, with work in new prisons, HMP Five Wells, HMP Elmley (Sheppey), HMP Guys Marsh, HMP Downview, as well as the Anawim Women's Centre in Birmingham, in addition to our "base" at HMP Springhill/Grendon. This has been achieved thanks to new and increased funding received. 2023 saw the highest income in the charity's history – practically all from philanthropic sources – of just under £100k, up from £47k in 2022 and the low point of £14k in 2020.

Most pleasing are two separate multi-year donations from Second Growth CIC and the Rothschild Foundation, as well as continued support from the Hilden Charitable Fund and first-time support from the Middle Way Trust. These grants have extended our planning horizon to two years and beyond, building continuity with the institutions and individuals we work to support

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)	Peter Watson	James White
Position (eg Secretary, Chair, etc)	Secretary	Chair
Date	28 May 2024	

KESTREL THEATRE COMPANY

England & Wales - Charity number 1073298

Accounts



Trustees' Annual Report for the period

01	Period start date			To	Period end date		
	01	01	2022		31	12	2022

Section A Reference and administration details

Charity name **KESTREL THEATRE COMPANY**

Other names charity is known by

Registered charity number (if any) **1073298**

Charity's principal address c/o Adler Shine

Aston House, Cornwall Avenue

LONDON

Postcode

N3 1LF

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	James H White	Chair		
2	Judith RM Ptaszynski			
3	Simon W Tennant	Treasurer		
4	Peter DF Watson	Secretary		
5	Meketaye Mesfin			
6	Holly Race Rogan			
7	Marc Conway			
8				
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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 (eg. trust deed, constitution)	Memorandum and Articles of Association 22 September 1998
How the charity is constituted (eg. trust, association, company)	Private Limited Company
Trustee selection methods (eg. appointed by, elected by)	Election by majority of board of 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.

Section C Objectives and activities

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

To promote maintain improve and advance education particularly by the provision of training and vocational instruction and by the production of educational plays and the encouragement of the arts including the arts of drama ballet music singing literature sculpture and painting and to formulate prepare and establish schemes therefore provided that all the objects of the company shall be of a charitable nature.

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)

We believe the arts can play a positive role within the criminal justice system, in education, health, rehabilitation and reintegration. We work creatively with offenders, using theatre professionals, usually young artists, to facilitate original pieces of theatre, film and spoken word performance. The impacts are:

- in rehabilitation, helping to develop new skills and employment opportunities.
- in rediscovering self-worth and sense of identity and improving the ability to co-operate.
- in reconnecting with the outside world, in particular improving relationships with families and children.
- in enhancing health and wellbeing, including improved self-confidence, interpersonal skills and mental health.

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

After two years of pandemic lockdown had precluded any such access, in 2022 Kestrel was finally able to return to its core purpose: offering those in prison the chance to benefit from direct engagement in theatre and film work. In February, we began the first of our weekly Drama Clubs at Springhill prison in Buckinghamshire. Each week, theatre professionals went into the prison and held an informal session, passing on tips about - among many other things - movement, delivery and teamwork. At the end of the nine-week programme, a short piece of original theatre was staged in front of an audience of prisoners, officers and guests. It was hugely enjoyed.

Being prevented from going into prisons during lockdowns, however, had not stopped Kestrel's work. During this period, the filmmaker Dorothy Allen Pickard made a documentary called *After Time* with four Kestrel alumni, veterans of previous programmes in prisons, now released. A rich and nuanced piece, it centred on the challenges of life back in the outside world. In April, it was screened before an invited audience at a cinema in Shoreditch, London. After the screening, the director and the four men involved took part in a question and answer session conducted by the renowned actor and friend of Kestrel, Paapa Essiedu.

In June there was another screening of *After Time*, in front of an audience of more than 100 ahead of a performance of August Wilson's play *Jitney* at the Old Vic Theatre on London's South Bank. And in November, an edited version of the film was shared on the website gal-dem, which produced close to 30,000 views on their social media platforms.

Plus, generously supported by our partners at Second Growth, we delivered an innovative week-long drama project called *Youngers*. In this three Kestrel alumni worked in a community rehearsal space in Broadgate, London, with a group of at-risk teenagers. The aim was to produce and stage an entirely original piece of theatre. And all within just five days. It was a richly rewarding experience for those involved: the veterans passing on the benefit of their experience, and the young people gaining an insight into the issues faced by those who have been in prison. Plus, helped by the playwright Simon Longman, they came up with a superb half hour show, which was performed to much acclaim to an invited audience. The plan is for the show to have a run in a London theatre in 2023.

We also built a new partnership with the National Literacy Trust on their ReadConnect project - connecting men in prison with their children through storytelling. We delivered the first stage of this project in HMP Swaleside with two groups in June 2022. This partnership will continue over the next few years.

In July, our artistic director El Henderson and associate artist Jason York, were asked to take a Kestrel project into HMP Five Wells, a new prison in Wellingborough, supported by IGNITE and

Second Growth. With a sizable cast of some 15 participants, across a week of intense work - which included an acting masterclass from Kestrel's patron Michael Balogun (*Death of England*) - they delivered a wonderful piece. At times tragic, at times hilarious, always smartly performed, it was all about a lost lottery ticket. Watched by an audience of staff and prisoners, it was greeted with a standing ovation. So impressed was the prison's governor by what was produced, Kestrel has been asked to return for further projects in 2023.

In November, the second drama club of the year was staged weekly in Spring Hill. The ambition - as well as offering access to theatre skills - was to find a cohort of actors to build up to the prison pantomime, which had sadly been put in abeyance during the pandemic. Then in December, in conjunction with our musical partners at the Ire Taylor Trust, the Spring Hill panto returned. As ever conceived, written and performed by the men themselves, four performances were given, for prison staff, fellow prisoners, outside guests and - most touchingly - for visiting families. The feedback after the shows was hugely positive, both from those attending - who spoke of how impressed they were by the quality of acting, singing and performance - and the participants - who were delighted to be able to communicate with partners and children in a wholly positive way during a visit. The moment when the audience was invited on to the stage to decorate a Christmas tree with the performers was particularly moving.

For Kestrel, 2023 promises to be even busier, with film, theatre and spoken word projects all planned and prepared. Plus a lot of fund raising.

Section E Financial review

Brief statement of the charity's policy on reserves

As before our policy remains simply to maintain always a sufficient reserve to fulfill projects we have agreed to deliver with the prisons in which we work. The reserves indicated below will comfortably cover the commitments of the coming year.

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.

Having worked hard during the 2021 lockdowns to stay in contact with existing supporters, attracting in the process some significant new donations, we entered 2022 in a healthy financial condition, with unrestricted reserves standing at £52k.

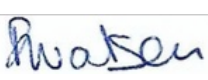
This allowed us to return finally in February to our work on site in prisons, to implement an agreed programme led by our new Artistic Director Eleanor Henderson.

We received a tremendous boost in March with the news of a three-year commitment from Second Growth CIC to fund an expansion of our work into new projects and new prisons.

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)	Peter Watson	James White
Position (eg Secretary, Chair, etc)	Secretary	
Date	31 January 2023	



CHARITY COMMISSION
FOR ENGLAND AND WALES


Charity Name Kestrel Theatre Company		No (if any) 1073298	CC16a
Receipts and payments accounts			
For the period from	Period start date 1/1/22	To 31/12/22	

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 £
A1 Receipts					
Performance Fund Raising	3,395	-	-	3,395	2,730
Major Donations	6,500	30,000	-	36,500	31,200
Bulb Sale	4,678	-	-	4,678	2,462
Other	2,441	-	-	2,441	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total (Gross income for AR)	17,014	30,000	-	47,014	36,392
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	17,014	30,000	-	47,014	36,392
A3 Payments					
Christmas Show Performances	14,037	-	-	14,037	-
Other Performance Activities	17,681	5,739	-	23,420	5,457
Performance Direction	7,500	-	-	7,500	3,080
Charity Management & Admin	588	-	-	588	392
Bulb Sale Costs	520	-	-	520	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total	40,326	5,739	-	46,065	8,929
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	40,326	5,739	-	46,065	8,929
Net of receipts/(payments)	- 23,312	24,261	-	949	27,463
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	52,062	-	-	52,062	24,599
Cash funds this year end	28,750	24,261	-	53,011	52,062

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 £
B1 Cash funds		28,750	24,261	-

		-	-	-
		-	-	-
	Total cash funds	28,750	24,261	-
	(agree balances with receipts and payments account(s))	OK	OK	OK
		Unrestricted funds	Restricted funds	Endowment funds
	Details	to nearest £	to nearest £	to nearest £
B2 Other monetary assets		-	-	-
		-	-	-
	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
B3 Investment assets			-	-
			-	-
	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
B4 Assets retained for the charity's own use			-	-
			-	-
			-	-
	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
B5 Liabilities	Retained Earnings	Restricted funds	24,261	
	Retained Earnings	Unrestricted funds	28,750	
			-	
			-	
Signed by one or two trustees on behalf of all the trustees	Signature	Print Name	Date of approval	
		Simon W Tennant	12/1/23	



Section A

Independent Examiner's Report

Report to the trustees

KESTREL THEATRE COMPANY

On accounts for the year ended

31st DECEMBER 2022

Charity no
(if any)

1073298

Set out on pages

6 - 8

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/12/2022

Responsibilities and basis of report

As the charity's trustees, 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 all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

~~[The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of [insert name of applicable listed body]]. Delete [] if not applicable.~~

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

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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 accounts to be reached.

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

Signed:

POR

Date:

26th Jun 2023

Name:

PETER ANDERSON

Relevant professional qualification(s) or body

FELLOW OF THE INSTITUTE OF CHARTERED ACCOUNTANTS
IN ENGLAND & WALES

(if any):

Address:

Section B

Disclosure

Only complete if the examiner needs to highlight material 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.

KESTREL THEATRE COMPANY

England & Wales - Charity number 1073298

Accounts



Trustees' Annual Report for the period

		Period start date			Period end date		
From	01	01	2021	To	31	12	2021

Section A Reference and administration details

Charity name **Kestrel Theatre Company**

Other names charity is known by

Registered charity number (if any) **1073298**

Charity's principal address

c/o Adler Shine LLP
 Aston House Cornwall Avenue
 LONDON
 Postcode **N3 1LF**

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	James H White	Chair		
2	Judith RM Ptaszynski			
3	Simon W Tennant	Treasurer		
4	Peter DF Watson	Secretary		
5	Meketaye Mesfin			
6	Holly Race Roughan		15/04/21 to 31/12/21	
7	Marc Conway		09/05/21 to 31/12/21	
8				
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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)

--

Section B Structure, governance and management

Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Memorandum and Articles of Association 22 September 1998
How the charity is constituted (eg. trust, association, company)	Private Limited Company
Trustee selection methods (eg. appointed by, elected by)	Election by majority of board of 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.

--

Section C Objectives and activities

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

To promote maintain improve and advance education particularly by the provision of training and vocational instruction and by the production of educational plays and the encouragement of the arts including the arts of drama ballet music singing literature sculpture and painting and to formulate prepare and establish schemes therefore provided that all the objects of the company shall be of a charitable nature.

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)

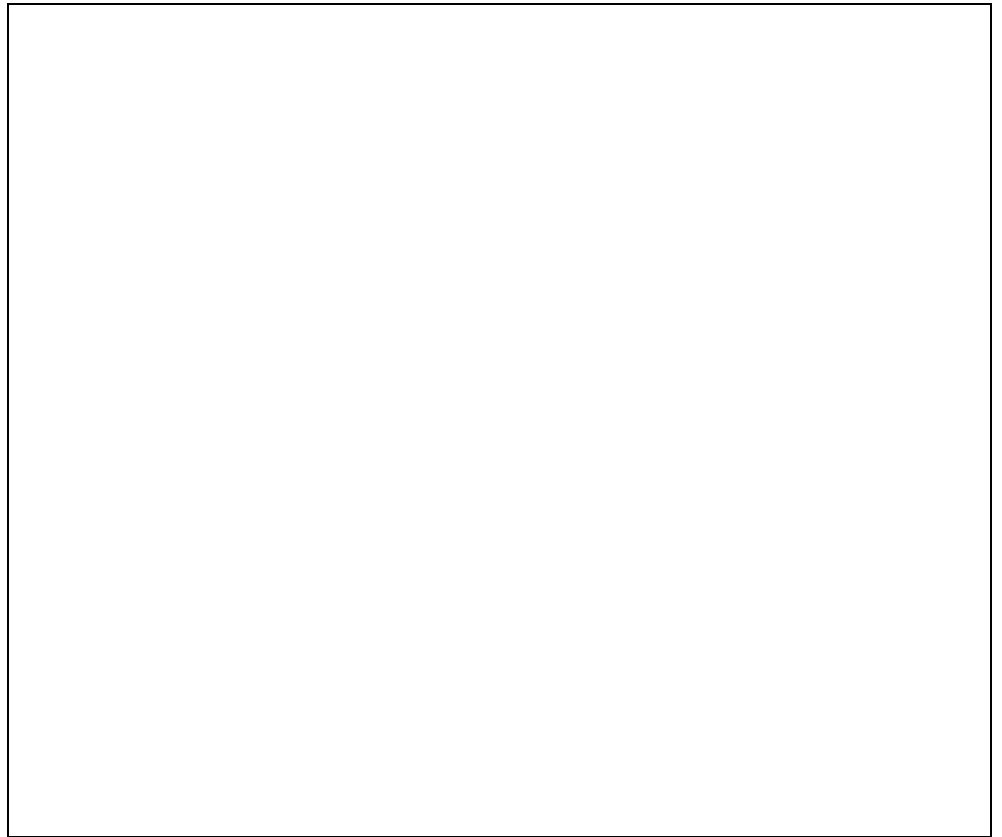
We believe the arts can play a positive role within the criminal justice system, in education, health, rehabilitation and reintegration. We work creatively with offenders, using theatre professionals, usually young artists, to facilitate original pieces of theatre, film and spoken word performance. The impacts are:

- in rehabilitation, helping to develop new skills and employment opportunities.
- in rediscovering self-worth and sense of identity and improving the ability to co-operate.
- in reconnecting with the outside world, in particular improving relationships with families and children.
- in enhancing health and wellbeing, including improved self-confidence, interpersonal skills and mental health.

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.



Section D

Achievements and performance

Summary of the main achievements of the charity during the year

Covid restrictions continued in the prison system long after they had wound down elsewhere. And while prisoners' families were finally able to return to the premises to visit their loved ones, throughout 2021 representatives of outside agencies were still largely unable to continue with educational and therapeutic visits. Kestrel's very good relationship with prisons at Spring Hill and Grendon meant that the officers in charge were extremely keen for us to re-engage with the inmates as soon as possible. Plans were made for a drama club programme leading into a seasonal pantomime at Spring Hill. However this was cancelled as restrictions were reimposed following a rise in the infection rate in the autumn.

Regrettably it meant we were unable to deliver anything to serving prisoners all year. However, we continued work with Kestrel alumni, including making a series of short documentaries made by the filmmaker Dorothy Allen-Pickard. Based on our very successful *After Time* monologues, these were scripted by the men concerned and explored their real-life experiences of time after serving a prison sentence. Those involved have reflected on their own lives and relationships and on the shifts and changes they have experienced since release. The plan is to screen the films followed by a Q&A with the men featured in the films.

In April, our long-standing artistic director Arabella Warner stood down. Arabella had been organising our output for nearly a decade, extending the reach of the charity way beyond its existing moorings. Her legacy is of a vibrant operation, with wider connections in both the criminal justice system and creative world. Plus she has encouraged a number of committed and talented arts practitioners to dedicate their time to bringing theatrical skills into the system.

We are delighted that Eleanor Henderson, who had been running the drama club at Spring Hill and directed the panto there in 2019, has stepped in to replace her. Eleanor is a much in demand actress and director (she starred in the hugely well reviewed play *Little Scratch* at the Hampstead Theatre in the autumn. The plan is for her to mix working with Kestrel with her professional acting duties.

In the brief interlude in Covid measures, Penk Mehti, a Kestrel alumnus, took the opportunity to deliver a series of workshops to current inmates on the issues raised with being HIV in prison. Using resources funded by Kestrel supporters, he spoke, to much acclaim, at HMPs Grendon, Spring Hill and Norwich. Again, once restrictions ease, he has plans to extend his programme of talks. Under Eleanor's guidance, *Drama Club* - a once weekly exploration of theatrical skills - was scheduled to return to Spring Hill in January 2022. As was a new initiative called *Ignite*, in which a group of professionals were to work intensively with prisoners across a week to produce an original drama which is then performed to the entire prison population. However, the spread of

the omicron variant and the imposition of the government's Plan B put a stop to any outside activities within the system. So both schemes have been put on hold.

Eleanor has used the time when we have been unable to work inside prisons to make contacts with a number of governors, spreading the word about what Kestrel can offer. Such as providing digital resources for a new digital platform at HMP Five Wells, including virtual playwriting course and a range of exercises for developing creative expression and drama skills.

Eleanor has been received with much enthusiasm and the hope is once restrictions are eased, the Kestrel methodology - of sending current industry professionals into prisons to deliver drama workshops, programmes and produce original works of theatre - will expand into many more prisons

Section E

Financial review

Brief statement of the charity's policy on reserves

As before our policy remains simply to maintain always a sufficient reserve to fulfill projects we have agreed to deliver with the prisons in which we work. The reserves indicated below will comfortably cover the commitments of the coming year.

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.

Despite the continuation of Covid for, in effect, a second complete year as far as working inside prisons is concerned, our activity outside has allowed us to continue our important work, to keep in contact with existing supporters, and also to attract some significant new donations. This means our income has increased by about 2½ times over last year's, from £14.4k to a much healthier £36.4k, with unrestricted reserves standing at £52k.

We look forward to lockdowns ending in 2022 so that we can begin our activities once again within the prisons in which we operate, and in some new ones. Indications are that our work will be needed more than ever after the lifting of restrictions.

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)	Peter Watson	James White
Position (eg Secretary, Chair, etc)	Secretary	
Date	03/02/2022	



CHARITY COMMISSION
FOR ENGLAND AND WALES

Charity Name Kestrel Theatre Company	No (if any) 1073298
--	------------------------

CC16a

Receipts and payments accounts

For the period from	Period start date 01/01/21	To	Period end date 31/12/21
------------------------	-------------------------------	----	-----------------------------

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 £
A1 Receipts					
Comedy Night Fund Raising	-	-	-	-	-
Performance Fund Raising	2,730	-	-	2,730	4,823
Major Donations	31,200	-	-	31,200	5,000
Bulb Sale	2,462	-	-	2,462	4,598
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total (Gross income for AR)	36,392	-	-	36,392	14,421
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	36,392	-	-	36,392	14,421
A3 Payments					
Drama Club	-	-	-	-	2,346
Playwriting	-	-	-	-	1,667
Family Puppets / DVDs	-	-	-	-	5,340
Christmas Show Performances	-	-	-	-	-
Other Performance Activity	5,457	-	-	5,457	5,666
Charity Management & Admin	3,080	-	-	3,080	776
Bulb Sales Costs	392	-	-	392	480
	-	-	-	-	-
	-	-	-	-	-
Sub total	8,929	-	-	8,929	16,275
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	8,929	-	-	8,929	16,275
Net of receipts/(payments)	27,463	-	-	27,463	- 1,854
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	24,599	-	-	24,599	26,453
Cash funds this year end	52,062	-	-	52,062	24,599

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 £
B1 Cash funds	CAF Bank Account	52,062	-	-
		-	-	-
		-	-	-
	Total cash funds	52,062	-	-
	(agree balances with receipts and payments account(s))	OK	OK	OK
		Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B2 Other monetary assets	Details	-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
B3 Investment assets	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
B4 Assets retained for the charity's own use	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
B5 Liabilities	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
	Retained Earnings	Unrestricted	52,062	
			-	
			-	
			-	

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

Signature	Print Name	Date of approval
	Simon Tennant	01/02/22



Section A

Independent Examiner's Report

Report to the trustees/ members of

Charity Name
KESTREL THEATRE COMPANY

On accounts for the year ended

31st DECEMBER 2021

Charity no (if any)

1073298

Set out on pages

8-9 of the Trustees Annual Report

(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 31 / 12 / 2021.

Responsibilities and basis of report

As the charity's trustees, 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 all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

~~[The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of [insert name of applicable listed body]]. Delete [] if not applicable.~~

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

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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 accounts to be reached.

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

Signed:

PJR Ande

Date:

4/4/2022

Name:

PETER JOHN ANDERSON

Relevant professional qualification(s) or body

Fellow of the Institute of Chartered Accountants in England and Wales.

(if any):

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Address:

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Section B

Disclosure

Only complete if the examiner needs to highlight material 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.

None noted.
