



# 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				
9				
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11				
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17				
18				
19				
20				

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

Name	Dates acted if not for whole year

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

Type of adviser	Name	Address

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

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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)**

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

## Section A Receipts and payments

	Unrestricted funds	Restricted funds	Endowment funds	Total funds	Last year
	to the nearest £	to the nearest £	to the nearest £	to the nearest £	to the nearest £
<b>A1 Receipts</b>					
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	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total (Gross income for AR)</b>	<b>17,014</b>	<b>30,000</b>	<b>-</b>	<b>47,014</b>	<b>36,392</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>17,014</b>	<b>30,000</b>	<b>-</b>	<b>47,014</b>	<b>36,392</b>
<b>A3 Payments</b>					
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	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>40,326</b>	<b>5,739</b>	<b>-</b>	<b>46,065</b>	<b>8,929</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>40,326</b>	<b>5,739</b>	<b>-</b>	<b>46,065</b>	<b>8,929</b>
<b>Net of receipts/(payments)</b>	<b>- 23,312</b>	<b>24,261</b>	<b>-</b>	<b>949</b>	<b>27,463</b>
<b>A5 Transfers between funds</b>	-	-	-	-	-
<b>A6 Cash funds last year end</b>	<b>52,062</b>	<b>-</b>	<b>-</b>	<b>52,062</b>	<b>24,599</b>
<b>Cash funds this year end</b>	<b>28,750</b>	<b>24,261</b>	<b>-</b>	<b>53,011</b>	<b>52,062</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>		28,750	24,261	-

		-	-	-
		-	-	-
	<b>Total cash funds</b>	<b>28,750</b>	<b>24,261</b>	<b>-</b>
	(agree balances with receipts and payments account(s))	OK	OK	OK
		<b>Unrestricted funds</b>	<b>Restricted funds</b>	<b>Endowment funds</b>
	<b>Details</b>	<b>to nearest £</b>	<b>to nearest £</b>	<b>to nearest £</b>
<b>B2 Other monetary assets</b>		-	-	-
		-	-	-
	<b>Details</b>	<b>Fund to which asset belongs</b>	<b>Cost (optional)</b>	<b>Current value (optional)</b>
<b>B3 Investment assets</b>			-	-
			-	-
	<b>Details</b>	<b>Fund to which asset belongs</b>	<b>Cost (optional)</b>	<b>Current value (optional)</b>
<b>B4 Assets retained for the charity's own use</b>			-	-
			-	-
			-	-
	<b>Details</b>	<b>Fund to which liability relates</b>	<b>Amount due (optional)</b>	<b>When due (optional)</b>
<b>B5 Liabilities</b>	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

31<sup>st</sup> 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:

26<sup>th</sup> Jun 2023

Name:

PETER ANDERSON

Relevant professional  
qualification(s) or body

FELLOW OF THE INSTITUTE OF CHARTERED ACCOUNTANTS  
IN ENGLAND & WALES

(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.