

# KENDAL COMMUNITY THEATRE

England & Wales · Charity number 1156585

## Details

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**Other names** KCT

**Status** Registered

**Legal form** CIO

**Registered** 2014-04-08

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

## Contact

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**Address** Castle Street Community Centre  
3 Castle Street  
Kendal  
LA9 7AD

**Phone** 01539 739154

**Email** [info@kendalcommunitytheatre.com](mailto:info@kendalcommunitytheatre.com)

**Website** [www.kendalcommunitytheatre.org](http://www.kendalcommunitytheatre.org)

## Activities

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**Objects:** TO ADVANCE THE EDUCATION OF THE PUBLIC IN THE PERFORMING ARTS BY ESTABLISHING AND OPERATING A COMMUNITY THEATRE COMPANY IN KENDAL AND ITS SURROUNDING AREAS.

**Activities:** KCT IS BASED IN THE COMMUNITY, OPEN TO ALL WITH AN INTEREST IN EXPLORING A WIDE RANGE OF PERFORMING STYLES. IT IS A MADE UP OF PEOPLE WITH A BROAD RANGE OF EXPERIENCE, OR NONE! THERE NO ENTRY REQUIREMENTS, AUDITIONS OR TESTS. PEOPLE AT DISADVANTAGE BECAUSE OF EMPLOYMENT, HEALTH OR SOCIAL STATUS ARE WELCOME. WORKING IN PARTNERSHIP WITH OTHERS KCT DELIVERS AT LEAST ONE MAJOR PRODUCTION EACH YEAR.

## Classification

- **How:** Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science, Economic/community Development/employment, Human Rights/religious Or Racial Harmony/equality Or Diversity
- **Who:** Children/young People, Elderly/old People, People With Disabilities, People Of A Particular Ethnic Or Racial Origin, Other Charities Or Voluntary Bodies, The General Public/mankind

## Geography

- **Area of benefit:** KENDAL AND ITS SURROUNDING AREAS
- Cumbria
- Lancashire

## Finances

Period end	Income	Expenditure	Assets	Employees
2024-09-30	£20,469	£12,872	-	-
2023-09-30	£11,486	£8,486	-	-
2022-09-30	£12,146	£7,199	-	-
2021-09-30	£4,848	£2,230	-	-
2020-09-30	£2,432	£1,615	-	-

## Trustees

Name	Role	Appointed
Dr Anne Cleasby		2021-02-25
Gillian Forshaw		2023-03-01
John Andrew Ogden		2025-02-20
John Hackett		2024-02-08
The Rev'd Dr Christopher Vincent Taylor M.Th,DipEd		2018-12-05

**KENDAL COMMUNITY THEATRE**

England & Wales - Charity number 1156585

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# Accounts

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## **Kendal Community Theatre Report October 2023 - February 2025**

### **The Snow Queen in Kendal. Written by local writers 6-8 December 2023. Kendal Town Hall;**

Kendal Community Theatre's production was an all-new version of Hans Christian Andersen's story *The Snow Queen in Kendal*, written specifically for KCT by Ginny Moss and other KCT members with Ginny Moss as the director assisted by Beth Saunders and Jules Boswell. The performance was the fulfilment of six months of preparation which started with the scripting, led on to a puppetry workshop and the recruitment of actors and technicians who were involved in twice weekly rehearsals over nearly a 12-week period.

KCT is wholly open-access and welcomes all abilities. There were no auditions so all members could take part. Our actors ranged in age from 8 to the 80s and performers included vulnerable adults and children. It was good to welcome several new members. School students studying GCSE and A Level Theatre took part alongside several adults who had never before performed in public. The whole company, including actors, musicians and technicians, was almost 50 in total.

In addition, as was the case in last year's production of *The Christmas Carol for Kendal*, KCT secured funding from the Stevenson Trust to support a project with Sandgate School. Members of KCT went into school for weekly sessions leading up to the show. Students attended Sunday afternoon rehearsals along with other young people in the final weeks leading up to the performance. This opportunity to work with around 5/6 SEND students further broadened our inclusivity. The project was overwhelmingly successful once again. There was evidence of a development in confidence in those who were involved last year, and this had a positive influence on those Sandgate students new to KCT.

KCT's intentionally broad approach to inclusivity reflects what is becoming increasingly prevalent, visible and important in the professional theatre and media. Our funding meant we were also able, once again, to offer heavily subsidised tickets through a Pay What You Can Afford performance (PWYCA) for those suffering economic hardship. This produced some audiences for whom live theatre was a new, and exciting experience. The age-range was much wider than has often been the case. This trend built on last year's PWYCA.

In line with past practice, we offered one off payments to young creatives - either at school or college. This year it was a local student from Cartmel School who was delighted by the opportunity to light the show and hopefully he will continue to work with the company in future projects.

We had local musicians on stage performing alongside the actors. KCT also partnered with Tethera Taiko, a local drumming group. This was a new and welcome addition, not only did they do one off musical pieces they were also involved in pieces enhancing the action of the play.

The production once again sold out before opening.

Factors in the success of the production include:

- choice of play
- inclusion of a wide range of people and organisations in the conception, organisation, and performance of the play and the cooperative, supportive and enthusiastic nature of the teamwork
- quality and consistency of performances over the duration of the run

- Innovative set design and the inclusion of actors, musicians and singers and dancers and, for the first time for KTC, life-sized puppets and puppeteers as part of the performance
- the generosity of statutory bodies and local businesses in grant support also shows the cultural value KCT provides for the community.

The Snow Queen in Kendal was an enormously exciting and rewarding project for all those involved. Audiences were enthusiastic with their appreciation and all the performers excelled their expectations. The play's success was wholly deserved.  
Ginny Moss

### **Kendal Mayfest** **Saturday May 25th, 2024, Kendal**

Mayfest was a straightforward spring festival. One song with mimed action and dancing. It followed the pattern adopted in many towns across England. It followed KCT's pattern of 'easy' Street Theatre. One item easily learned and repeated over a 2-hour period around Kendal, involving as many people as possible. Rehearsals limited to 4 (+ an additional 'dress' rehearsal).

For this inaugural presentation we invited a wide range of groups to join in. We also invited teacher and violinist Carolyn Francis (Lakeland Fiddlers & Striding Edge Ceilidh Band) and a group of freelance musicians from London, all of whose extra contributions added enormously to the excitement and quality of the performances. They established Mayfest as a specifically Kendalian event.

The value of the event was also recognised in the level of funding given by Kendal Town Council and Kendal BID and we were able to pay professional rates to all our musicians.

We were lucky to get enough performers. The plan to mount Mayfest was very well received across KCT membership following the production of The Snow Queen in December 2023. However, initial rehearsals drew small numbers (4 or 5) and we had to decide whether to proceed. We were getting a lot of financial support and much interest from the town traders so wanted to continue. It seems that KCT's very intentional inclusivity means that members can too easily make 'commitments' to a show which are then forgotten. This may be to do with the semi-improvised Street Theatre/ 'conventional' rehearsed theatre divide, but Mayfest could easily have failed but for extra involvement from family, friends and contracted professional artists, pushing the number of participants to around 30.

The six performances were enormous fun and of a very good standard. Singing, miming, costumes, improvised scenes and dances made for a very successful event. We have been asked to repeat Mayfest - especially by traders, and the outside professionals are keen to return. For Mayfest to become an annual event we will

- need to consider its place in our overall programming
- provide at least 30 performers
- urgently seek partner groups -

Mayfest is not a difficult event to do, but may take significant time and resources. But it is an event which KCT can do extremely well with somewhat depleted (we hope

temporarily) directing resources. Indeed, it is the type of show which can significantly help people develop creative and directing skills.

### **The Hound of the Baskervilles. 'A barking spoof'.**

**Conan Doyle/Nicholson/Canny**

**December 2024, Castle Street Centre**

The response to a COVID zoom reading of 'Hound' 5 years ago led to the choice of show for December 2024. The script was absolutely not that used in the first reading. The adaptation chosen is written for 3 actors and undermines every idea of '4th wall'/Proscenium theatre. Actors swap roles; leap in and out of character; interrupt the action; throw tantrums at critical Tweets; react with the audience and improvise their way through whole scenes. All of this is scripted and fully rehearsed. We added live sound effects, music and singing. We cut several scenes, rewrote others and created several new scenes and effects and added a Music Hall finale to suit a cast of 20+. Each of the three principal parts was played by 3 actors. We increased the involvement of several of our differing-ability actors and incorporated a BSL interpreted performance.

The play was one of the most exciting KCT has yet undertaken. The cast were consistently outstanding in their work and commitment (and laughter). The nature of the script presented constant challenges to familiar ways of working and the large cast required many hours of Sunday rehearsals to learn music, sound effects and massively supportive ensemble techniques. Mid-week smaller rehearsals developed skill levels to as high a degree as KCT has yet achieved. Costumes were outstanding and a simple set emphasised the acting and movement skills of the cast.

There were some early issues with drop-outs and re-casting. For any theatre company, intention to commit followed by dropping out is unfair to those who do make a full commitment. As the cast finally swelled to over 20 strong performers, unreliability may have repercussions in future shows.

In the event, the show was a virtual sell-out (over 90% sales) and received an overwhelmingly positive response. A number of people thought it was a better production than the same show in Keswick in August. It was as 'professional' as anything KCT has done and ranks alongside 'Lady Anne Clifford...', and 'Oh What a Lovely War' as one of our most outstanding productions. The ensemble playing was superb and meant that the very strong principals (all 9 of them) were matched by characters with one line - or less. In providing sound or music for almost every scene, the musicians were more integrated than ever before and became an essential extension of the cast.

In spite of some early reservations, KCT was vindicated by this choice. As a number of audience members observed in roughly the same words '*what a great show and the ad-libs were brilliant.*' Of course, there were no ad-libs. There could be no higher praise. To create the illusion - magic even - of so much spontaneity takes real skill. It was sheer delight to make this 'Hound' my final production for KCT.

In addition to productions, KCT was nominated for the King's Award for Voluntary Service. We were unsuccessful at the national level, but to be recognised locally reflects the values and qualities we espouse and that these are also valued across the community.

Chris Taylor, PhD, February 2025  
Hon President & Trustee

**KENDAL COMMUNITY THEATRE  
FINAL ACCOUNTS  
01/10/23 - 31/01/25**

**KENDAL COMMUNITY THEATRE - FINAL ACCOUNTS 1 OCTOBER 2023 to 31 JANUARY 2025**

**INCOME**

Membership subs 23/24	120.00
Membership subs 24/25	845.00
Donations	227.70
HMRC Gift Aid refund	400.44
Cashback (2/1/24)	1.05

1,594.19

SNOW QUEEN since 1/10/23

Ticket sales (online)	3,198.10
Ticket sales (door)	83.00
Ticket sales (bank)	102.00
Donations PWYCA	422.46
Donations (online)	220.00
Script income	32.02
Sale refreshments (cash)	814.50
Sale refreshments (bank)	113.00
Sale of Programmes	117.00

**EXPENSES**

Storage
Insurance 23/24
Insurance 24/25
IONOS webmail
AGM room hire 24
Cards (Anne B)
Technical equipment
Clothes rail
Costume store boxes
SumUp card machines
rehearsl hall hire - Cstl St
rehearsl hall hire - RSPCA
performance venue hire
Printing & publicity
Directors expenses
Lighting technician
Technical support
Graphic design
Set, costumes & props
Ginny Moss
Refreshments
Gifts & cards

**KENDAL COMMUNITY THEATRE  
FINAL ACCOUNTS  
01/10/23 - 31/01/25**

Justgiving	30.26		Temp licence DBS
		5,132.34	
 <u>MAYFEST</u>			
Grants	1,250.00		Expenses
Workshop subs	65.00		
Street collection	113.21		Donation Mayor's charity
		1,428.21	
 <u>HOUND OF THE BASKERVILLES</u>			
Ticket sales	3,118.60		Hall hire
PWYCA	537.40		Box office split
Donations	176.20		Royalties
Sale of refreshments	550.80		Ticketing costs
Party refreshments	33.90		Set, costumes & props
Subsequent sales	50.00		Scripts
Script purchases	120.50		
Sale of programmes	79.80		Printing (incl programme)
Workshop fees	80.00		Refreshments
		4,747.20	Temp licence
Grants	2,820.00		Admin/parking/van hire
		7,567.20	
<b>TOTALS</b>		<b>20469.14</b>	
		12872.35	
<b>INCOME OVER EXPENDITURE</b>		<b>7596.79*</b>	

**KENDAL COMMUNITY THEATRE  
FINAL ACCOUNTS  
01/10/23 - 31/01/25**

**BANK RECONCILIATION**

Closing Balances 31.01.25		
Account 1	2449.99	
Account 2	13000	15449.99
Opening balances 01.10.23		
Account 1	660.4	
Account 2	11920	<u>12580.4</u>
<b>INCREASE</b>		<b>2869.59*</b>

\*NEEDS RECONCILING

**KENDAL COMMUNITY THEATRE  
FINAL ACCOUNTS  
01/10/23 - 31/01/25**

800.00  
301.04  
312.96  
57.60  
32.00  
5.75  
403.26  
79.20  
20.00  
39.98

2,051.79

640.20  
225.00  
1,392.40  
389.03  
250.00  
100.00  
250.00  
50.00  
239.20  
44.85  
573.41  
46.11

**KENDAL COMMUNITY THEATRE  
FINAL ACCOUNTS  
01/10/23 - 31/01/25**

21.00  
12.00

4,233.20

1,694.06

113.21

1,807.27

1,332.00  
1,096.80  
510.00

181.64  
516.70  
163.98

450.29  
457.38  
21.00  
50.30

4,780.09

**12872.35**

GENERAL - BANK ENTRIES		MEMBER SUBS		DONATIONS	
		2023/24	2024/25		
02.10.23	PARISH HALL				
11.10.23	IONOS				
25.10.23	JUSTGIVING				
31.10.23	JUSTGIVING				
01.11.23	BANK		20		
01.11.23	PARISH HALL				
07.11.23	CASH		60		
08.11.23	IONOS				
13.11.23	HMRC				
15.11.23	CASH		20		
21.11.23	BANK		20		
30.11.23	G SYKES				
01.12.23	PARISH HALL				
11.12.23	IONOS				
02.01.24	CASHBACK				
02.01.24	PARISH HALL				
10.01.24	IONOS				
01.02.24	PARISH HALL				
02.02.24	CASTLE ST				
08.02.24	IONOS				
12.02.24	BANK				30
12.02.24	CASH		70		20
22.02.24	CASH				62.7
23.02.24	BANK		60		
27.02.24	BANK		40		
01.03.24	PARISH HALL				
04.03.24	BANK		40		
06.03.24	BANK		20		
07.03.24	BANK		40		
12.03.24	IONOS				
18.03.24	BANK		20		
19.03.24	BANK		20		
25.03.24	BANK		40		10
27.03.24	BANK		10		
02.04.24	BANK		140		30
02.04.24	PARISH HALL				
03.04.24	BANK		20		

04.04.24	BANK	35	5
08.04.24	BANK	15	
10.04.24	IONOS		
15.04.24	BANK XFER	20	
16.04.24	CASH	80	
19.04.24	BANK XFER	10	
22.04.24	BANK XFER	10	
23.04.24	CASH	20	20
01.05.24	PARISH HALL		
08.05.24	CARDS (AB)		
09.05.24	IONOS		
15.05.24	CASH	20	
10.06.24	IONOS		
11.06.24	PARISH HALL		
10.07.24	IONOS		
11.07.24	PARISH HALL		
15.07.24	BANK XFER	20	
08.08.24	IONOS		
12.08.24	PARISH HALL		
19.08.24	CASH	20	
10.09.24	IONOS		
11.09.24	PARISH HALL		
30.09.24	BANK XFER	20	10
07.10.24	BANK XFER	15	40
07.10.24	CT		
09.10.24	IONOS		
11.10.24	PARISH HALL		
14.10.24	CASH	10	
21.10.24	CM		
08.11.24	IONOS		
11.11.24	PARISH HALL		
27.11.24	G SYKES		
09.12.24	JH		
09.12.24	CASH	10	
10.12.24	BANK XFER	10	
11.12.24	IONOS		
11.12.24	PARISH HALL		
13.12.24	CT		

16.12.24	BANK XFER		10	
08.01.25	IONOS			
13.01.25	PARISH HALL			
<b>TOTALS</b>		<b>120</b>	<b>845</b>	<b>227.7</b>

OTHER INCOME

STORAGE

WEBMAIL

OTHER EXPEN

5.94  
24.32

50

3.6

400.44

50

3.6

301.04

1.05

50

3.6

50

3.6

50

3.6

32

50

3.6

50

	3.6	
50	3.6	5.75
	3.6	
50	3.6	
50	3.6	
	3.6	
50	3.6	
	3.6	79.2
50	3.6	
	3.6	20
50	3.6	
		312.96
		139.31
	3.6	
50		263.95

50 3.6

**800 57.6**

ISES

Insurance

Hall hire for AGM

part of £100 cash deposit

clothes rail

costume store boxes

insurance premium 24/25

transmitter receiver

lighting rig

**SNOW QUEEN - EXPENSES****SET/PROPS/COSTUMES**

13.10.23	CT MASKS	6
16.10.23	GM	
16.10.23	GM	
17.10.23	HELEN WALKER	16.2
17.10.23	AB LICENCE	
18.10.23	DBS	
18.10.23	RSPCA	
18.10.23	CASTLE ST	
19.10.23	GM PIUPPETS	15.35
19.10.23	GM COSTUMES	21
01.11.23	AC PUBLICITY	
03.11.23	RSPCA	
03.11.23	CASTLE ST	
06.11.23	GM PUPPETS	18.9
10.11.23	ENGLISH LAKES ICE	
13.11.23	GM COSTUMES	1.13
13.11.23	CT PRINTING	
13.11.23	GM SET	33.94
28.11.23	CT COSTUME	7.25
29.11.23	CT WINE	
06.12.23	GM XMAS CARDS	
06.12.23	CASTLE ST	
06.12.23	CASTLE ST	
08.12.23	ENGLISH LAKES ICE	
11.12.23	AB SOFT DRINKS	
11.12.23	GM GIFTS	
20.12.23	H & S LAWLER	107.47
03.01.24	M WARD TECH SUPPORT	
09.01.24	E SAUNDERS	11.96
09.01.24	GM DIRECTORS Xs	
09.02.24	WESTM & FURNESS	
28.02.24	WESTM & FURNESS	
		239.2

REHEARSAL HALL HIRE

PRINTING & PUBLICITY

REFRESHMEN

125  
291

100  
232.8

58.2  
58.2

865.2

183.53

7.5

198

389.03

187.2

287.52

70.2  
28.49

573.41

TS

OTHER

12  
32.85

21  
12

15.96

30.15

250

250

1392.4 (venue hall hire)

## **MAYFEST - EXPENSES**

04.04.24	GF FACE PAINT	12.57
29.04.24	CASTLE ST HALL HIRE	49.5
29.05.24	C FRANCIS MUSICIAN	300
03.06.24	CASTLE ST HALL HIRE	59.4
03.06.24	NR LUCK MUSICIAN	300
10.06.24	A DE LA COUR MUSICIAN	300
12.06.24	B TAYLOR MUSICIAN	300
12.06.24	MUSICIANS' EXPENSES	354.2
05.07.24	P MOBBS FIRST AID KIT	18.39
		1694.06

**HOUND OF THE BASKERVILLES - BANK TRANSACTIONS****HALL HIRE**

13.08.24	Castle St venue hire (workshop)	118.80
19.08.24	ATM DEPOSIT (workshop fees)	
01.09.24	CT scripts	
06.09.24	GRANT CHEQUE (STEVENSONS)	
11.09.24	(SC script purchase)	
20.09.24	Castle St hall hire	151.80
07.10.24	(Pat B script purchase)	
07.10.24	CT smoke machine	
07.10.24	CT parking fees	
10.10.24	CT wooden crates	
14.10.24	(CM 4 scripts purchased)	
14.10.24	GF spring clamps set	
14.10.24	GF fake moustaches	
15.10.24	RSCPA hall hire	45.00
15.10.24	Scarecrow for printing	
18.10.24	(CM purchase 2 scripts)	
28.10.24	(BID GRANT)	
28.10.24	AB licence fee	
28.10.24	Castle St hall hire	389.40
30.10.24	AC printing	
30.10.24	AC printing	
01.11.24	CT Holmes' pipes	
11.11.24	JC stethoscope	
11.11.24	CM photo paper	
11.11.24	JC scripts + postage	
11.11.24	CT plastic food	
11.11.24	JC for materials for costumes	
11.11.24	Nick Hearne royalties	
13.11.24	CT postage	
18.11.24	(CCF GRANT)	
18.11.24	Castle St hall hire	448.80
26.11.24	JC props	
27.11.24	JC wine glasses	
01.12.24	CM wine	
03.12.24	AC printing	
03.12.24	AC programme printing	
05.12.24	Castle St hall hire	112.20
09.12.24	cash for van driver	
10.12.24	JC soft drinks	
10.12.24	JC materials for costumes	

10.12.24	(JC refunded overpayment)	
11.12.24	(Melissa script purchase)	
12.12.24	Steve R backdrop curtain	
13.12.24	CT parking	
13.12.24	CT Holmes' trousers	
16.12.24	(CM reimburse wine purchase)	
16.12.24	Grosvenor House paper	
16.12.24	CT parking fees	
16.12.24	CM refreshments	
16.12.24	JC refreshments	
17.12.24	(TRYBOOKING TICKETS comprising: TICKET SALES ONLINE DONATIONS less TICKETING COSTS)	
19.12.24	(ATM DEPOSIT comprising: BOX OFFICE REFRESHMENT SALES PROGRAMME SALES CASH DONATIONS)	
19.12.24	AB soft drinks	
30.12.24	JC soft drinks	
30.12.24	GF paint for set	
31.12.24	(CM reimburse wine pch)	
02.01.25	CM cleaning costumes	
13.01.25	Castle St Box Office split	
13.01.25	(CM reimburse wine pch)	
13.01.25	Castle St venue hire for party	66.00
TBC	(Wine sold at party)	
	TryBooking ticket cost @ 5%	

**TOTAL EXPENSES AND RECEIPTS** 1332.00

**TOTALS TO SHEET 1**

**ROYALTIES    COSTUMES    SET & PROPS    SCRIPTS    PRINTING**

			135.90	
		39.98		
		65.00		
		9.99		
5.99				
				123.00
				28.80
				120.00
10.58				
		5.99		
				10.99
			28.08	
		42.71		
83.05				
510.00				
		28.03		
				107.50
				60.00
	124.70			

-32.00

67.68

8.50

7.50

15.00

34.00

510.00

234.82

281.88

163.98

450.29

**REFRESHMENTS ADMIN**

**OTHER**

**RECEIPTS**

		80.00
		500.00
		13.50
		13.50
16.80		
		54.00
		27.00
	21.00	1,000.00
	9.30	
		1,320.00
12.45		
299.25		
	20.00	
11.50		

				12.50
	2.70			
				30.00
	1.50			
28.98				
80.60				3,451.06
				830.10
20.60				
4.00				10.00
		1096.8		10.00
				33.90
		181.64		
457.38	30.30	1319.44		7,385.56
				181.64
			<b><u>4780.09</u></b>	<b><u>7,567.20</u></b>

(plus 20 members subs )

(shown in bank statement as 38.02 net of rows 15 and 16)

3478  
154.7  
-181.64

178  
550.8  
79.8  
21.5

(ticketing costs)

**KENDAL COMMUNITY THEATRE**

England & Wales - Charity number 1156585

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# Accounts

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**Kendal Community Theatre: reports and feedback on activities  
1/10/2022-30/9/23**

**'A Midsummer Day's Dream' Saturday June 24<sup>th</sup> 2023  
Kendal Town Centre Production Report**

This was an improvised production based very loosely around the theme of Midsummer Night's Dream Mechanicals putting on a play.

In a week of intensive rehearsal with Director Emma Rucastle, the cast put together a hugely entertaining half hour piece of Street Theatre, complete with songs, music and costumes. This was performed three times, twice by the Birdcage and once at the back of the market.

The show was great fun, with fairies galore and a particularly good sketch 'dreamt' by Bottom, of Fairy Wimbledon.

Having the Unitarian Chapel as the base for final rehearsals worked particularly well, being handy to the performance venues.

A strong ensemble cast did a brilliant job. Fairies constantly on the move and playing tricks, firefly buzzing in and out. The 'journey' of Bottom from pretentious know-it-all to humbled community team player was particularly interesting.

Audience was much better than last year, plenty of people around stopping to look and even in the most difficult space in the Market Place everyone joining in with the songs, in particular the finale song 'Summer Holiday' which has stuck in my mind ever since. We had three young 'extras' who came in on the day and added to the family feel.

Unfortunately, our Crier was unable to join us for health reasons. It would have been good to have him or perhaps a drum to call people in and announce the start of each show.

I was so impressed by the way the cast got together and created imaginative pieces for this show. More to the point, they thoroughly enjoyed the experience and were full of enthusiasm throughout. They really learnt a lot from Emma as Director who did a really clever job in pulling it all together in a very short time.

Collections raised £97.99 plus gift aid.

Well Done All.

Anne Banks (Production Manager)

Written Feedback:

Well done to you & KCT.

A great production and team effort  
that the crowd (esp in the am) seemed to enjoy and appreciate. Emily Reed

Barbara and I enjoyed the Dream on Saturday, thanks to the fine performances and the fun yesterday; in my case thanks especially to my daughter Isobel in her role as wheelchair pusher (she loved the performance too!). David Hales

I absolutely loved the whole week and always enjoy working with Emma- she's lovely and such a talent. Improv is my very favourite theatrical genre so I was in heaven all week. Would def do it again but an intensive week was long enough.  
Thanks to everyone involved. Kathy Talbot (cast)

Director's notes - Emma Rucastle

I had great fun during the week and was proud of what we managed to produce. It was lovely to see the cast grow in confidence through the process and enjoy themselves in front of the various audiences on Saturday 24th.

From my side, all organisation worked well - the variety of rehearsal venues was absolutely fine and simple costumes/props - much self-sourced by cast - were effective and easy to co-ordinate. The Birdcage outdoor space was great to perform in. The back of Market Square was a bit more difficult, with audiences quite spread and all around (seated in cafes as well as standing). A friend of mine, who I didn't know was coming, was seated in one of the cafes, though, and said she really enjoyed the performance in that space.

**A Christmas Carol for Kendal**  
**Charles Dickens, adapted by Ginny Moss & Chris Taylor**  
**Kendal Town Hall; 7-10 December 2022.**

Kendal Community Theatre's 10th anniversary production was a brand-new version of Charles Dickens' *A Christmas Carol for Kendal*, written by co-directors Chris Taylor & Ginny Moss. It incorporated material from *Bygone Cumberland & Westmorland* (Daniel Scott 1899)<sup>1</sup> to localise the action.

KCT is wholly open-access and welcomes all abilities. There are no auditions so all members can take part. We have blind, hearing-impaired, ADHD and autistic members who regularly perform. As part of this production, KCT secured funding from the D'Oyly Carte Charitable Trust and the Stevenson Trust to support a project with Sandgate School and 3 Sedbergh Drive. Members of KCT went into school for weekly sessions for most of the autumn term leading up to the show. Students attended Sunday afternoon rehearsals along with other young people. For the performances, KCT was able to reimburse school staff and carers who accompanied the students. The opportunity to work with around 10 SEN students, and vulnerable young people further broadened our inclusivity. The project was overwhelmingly successful

We are delighted the recent production of *A Christmas Carol* was a great success; congratulations one and all.

I am contacting you however, to thank you and the team for involving our son Leo in the production. Whilst his part was not huge, it meant a great deal to Leo and he thoroughly enjoyed it.

*(parent)*

We've never experienced such a wholesome, inclusive production before. We particularly liked how the performance came into the audience and the audience participation. Fantastic

*(audience member, with a disabled family member)*

I was especially moved by the way that people with additional needs were right at the centre of the production. Absolutely brilliant.

---

<sup>1</sup> in Proud, K; *Great Northern Christmas* (Middleton -in-Teesdale; Discovery Guides, 1983)

Thank you,  
(audience member)

She had never been to a performance where there was such diversity with regard to Age, Ability, Disability which worked so well resulting in such a great show.  
(audience member)

...the play was fantastic. You should be very proud  
(deputy head, Sandgate School)

KCT's intentionally broad approach to inclusivity reflects what is becoming increasingly prevalent, visible and important in the professional theatre and media. Our funding meant we were also able to offer heavily subsidised tickets through local schools and a Pay What You Can Afford performance (PWYCA) for those suffering economic hardship. This produced some audiences for whom live theatre was a new, and exciting experience. The age-range was much wider than has often been the case. It will be important to build on this trend, perhaps with a regular PWYCA.

In line with past practice, we offered paid internships/placements to young creatives – either at college or recent graduates. This year it was a student from Kendal College who may continue to work with the company.

KCT partnered with Brewery Youth Dance (from the Brewery Arts Centre). This was a new and welcome addition, especially to ghost sequences. We also invited local performance groups to 'busk' before the performance. This proved popular with performers and audiences, and may bear repetition or development. The total cast was around 50, including professional musicians. There were many new members across a wide age spectrum. Younger members are essential and must be made consistently welcome.

Some of the grants were for technical development so we were able to hire equipment and train a Year 9 student to run the snow, mist and smoke effects for the entire show.

The production sold out completely 2 weeks before opening. This is unheard of, and, for some, caused disappointment and frustration, leading to a waiting list of over 100.

lockdown-weary crowds eager to be entertained - and happy to just be out of the house - flocked to the Town Hall to watch Ebenezer Scrooge's magical transformation from a miserable miser at the hands of four spirits  
(cast member)

Factors in the success of the production include: choice of play; inclusion across a wide range of people and organisations; quality and consistency of performances over time; seasonal and strange circumstances – pandemic, cost of living, war in Ukraine. Some of these may recur, but KCT must learn and grow, as it has for the last 10 years. The generosity of statutory bodies and local businesses in grant support also shows the cultural value KCT provides for the community. Our Artistic Director ran the London Marathon and received sponsorship of over £1300; another demonstration of community support for KCT

A Christmas Carol for Kendal was an enormously exciting and rewarding project. There was not a weak performance and its success was wholly deserved.

Chris Taylor, PhD,  
Artistic Director

## **Appendix**

### **Kendal Community Theatre A Christmas Carol for Kendal**

#### **1 Report from Sandgate School, Kendal**

Eight Sandgate Students were involved in the Kendal Theatre Production, A Christmas Carol for Kendal. They all got a good deal out of it. Two of the students sadly didn't feel able to join in the final production due to the sensory and social challenges the situation presented, but they still both shared that they thoroughly enjoyed being part of the process. The Theatre group really was wholly inclusive, enabling everyone, whatever their capacity and need, to get involved in whatever way they could. The team had a unique view of automatically seeing a situation from our student's perspective and deferring to 'how we can we work with this individual' rather than putting up blockers to their involvement. They needed minimal coaching on how to support our students.

Our students benefitted in so many ways from their involvement in this project, including socially through the connections they made with others, but most significantly it had a really positive impact on self-esteem. Our students felt a great sense of community involvement, they felt great about the achievement of actually getting to the end and performing to others, and they felt valued and recognised as an individual who can be included. All our students really looked forward to the weekly practice sessions and they all talk about their performance now, and have aspirations for being involved in future productions

We really do appreciate all the efforts that the team went to to enable this to happen and look forward to working with them again in the future.

Julia McDonald  
Deputy Headteacher  
Sandgate School

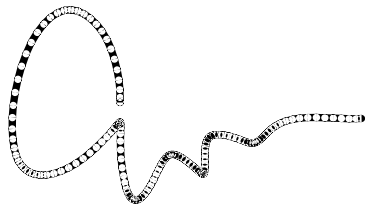
## **2 Report from Cumbria Edge of Care Sedbergh Drive**

YP = Young Person

Before starting the theatre group the YP I am working with has struggled with relationships with her peers and has had very little experience of interacting with people outside her social and age group. Being part of this production gave the YP an opportunity to build positive relationships with other YP's which have been sustained after the production ended. Our YP has also had an opportunity to learn and discover about the lives of people outside her age cohort and social background.

Being part of the theatre group provided our YP with a structured activity that taught her the importance of completing commitments and working as part of a group. Being on stage taught our YP that being anxious is a normal part of life and provided an opportunity for her to work through anxieties within a controlled environment. We have watched our YP's confidence grow in leaps and bounds and it is doubtful this would have occurred without this experience.

The Theatre group has been an immensely positive experience and we are so grateful to Kendal Community theatre for helping with the growth and development of the YP in our care.



**Grania Nicholson**  
**Outreach and Respite Support Worker**  
**Edge of Care**  
**3 Sedbergh Drive, Kendal, LA9 6 BJ**  
**Tel: 01539713367**  
**Mob: 07833059378**



Kendal Community Theatre Final Accounts 01/10/22-30/09/23

Kendal Community Theatre Income & Expe01.10.22-30.09.23

	<b>INCOME</b>		<b>EXPENDITURE</b>
Membership	1033.00		
Donations	173.00	Storage	600.00
		Insurance	
		adjustment	17.40
		annual	280.07
		Ionos Webmail	
		Nov-Apr 7x2.40	16.80
		May-Oct 5X3.60	18.00
Miscellaneous		Miscellaneous	
AGM	26.00	AGM	22.56
HMRC GIFT AID REFUND	407.83	CVS DBS	45.00

**Total Annual** **1639.83** **999.83**

*Balance: income over exp - profit (loss)* **640.00**

**PRODUCTIONS**

**ACCK** 9746.41 7126.11

MSDD (donation) 101.19 1359.60

**Total productions** **9847.60** **8485.71**

*Balance: income over exp - profit (loss)* **1361.89**

**Snow Queen**

**INCOME**

**Grants**

Town Council 500.00

Stephenson Trust 500.00

SQ Workshop 60.00

SQ Workshop donation 20.00

**Fairy Tale Marathon**

Just Giving 664.07

FMM donations 135.01

**Total Snow Queen** 1879.08

**TOTAL INCOME** 13366.51

**EXPENDITURE**

Publicity 67.96

Costume

Props puppets 70.83

Scripts 108.37

Room Hire 177.60

Workshop fee 150.00

W/shop Rm hire 37.50

**612.26**

**TOTAL EXPENDITURE** 10097.80

**BANK BALANCES Opening 01.10.22**

Account 1 817.69

Account 2 11314.93

###

**BANK BALANCES Closing 30.09.23**

Account 1 666.40

Account 2 11920.00

###

## Kendal Community Theatre Final Accounts 01/10/22-30/09/23

KCT's accounting year runs from 1st Oct - 30th Sept.  
Accounts for Snow Queen will show 23-24

**KENDAL COMMUNITY THEATRE**

England & Wales - Charity number 1156585

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# Accounts

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# **Kendal Community Theatre**

## **Annual Report, October 2021 - September 2022**

During the year, KCT produced 2 shows. The first brought to a conclusion the project started in 2018, which was massively disrupted by - but continued during - Covid. The cast remained committed; there was a change in director following the Artistic director's departure to London. It is a testament to the loyalty and commitment of KCT members that they kept the momentum going through Zoom and outdoor rehearsals, as well as uncertainty over the music. The final result was an almost sold-out triumph. Our thanks go to all those who made it happen.

### **The Threepenny Opera. Director's Report**

a. What a project! I knew I liked the text of The Threepenny Opera from studying it and staging extracts years ago, so I was pleased to be able to play with it again with Kendal Community Theatre. It's now a text I love.

b. Taking over from Chris - who had made a really strong start and put several chunks of the production in place - worked well overall, I think, despite losing some cast members due to the inevitable date and rehearsal schedule changes. I deliberately chose not to radically alter any production decisions made in the initial rehearsal period with Chris - not least because I liked them, but also because I hoped that this would help the cast retain a general confidence in the production as a whole and in the direction of travel. I think this proved to be the case, though losing cast members remained a theme throughout, sadly, for a range of reasons; the parts of Smith, Brown and Lucy were particularly prone to this and we only actually had the final performance cast in place on September 26<sup>th</sup> 2021 - a month before the show! That the performance cast gelled so well together in the run-up to production week is to their credit and was a huge relief.

c. Things that worked well, I believe, were the recorded piano tracks we received from Anne Pater as these were useful both in rehearsal and for the cast to work on at home, which they clearly did. The rehearsal spaces at Castle Street and the Catholic Church Hall were both great. Beth and Ginny were both excellent assistant directors and I think that they worked well for KCT on this production. Jill co-ordinated costumes beautifully and she and Anne were a great support in and out of rehearsals, making and gathering props and much, much more. Chris on lights was greatly appreciated and George, the pianist, was an excellent addition to the whole. He was obviously talented and a pleasure to work with. I have written a little more about George for the report I understand Chris is sending to his college. Publicity seemed generally effective to me as well, as I think the audience numbers achieved during a very challenging time, were very pleasing.

d. Challenges - aside from the cast changes, pandemic and bad weather! - included the lack of communication from the licence people,

which did cause me some anxiety. I will let you know if they ever do get in touch again... Also, I was never totally confident that I had all the correct email addresses for the cast, despite asking them to email in reply to me very early in the process - in theory to save Anne B having to be part of every email exchange. In practice, I did send every whole cast email via Anne (thank you!) and I know she had a lot of email communication for me that she had to work through - I suspect this will always be the case with a big cast, really... I was also worried when I discovered that we couldn't have Castle Street until Sunday of the get-in weekend, though things worked out fine as we had an additional dress rehearsal planned for the Tuesday. If this had been a more technically complex production or we had left Tuesday night as a "preview", things would have been very tight for time, though, and, in general I would recommend booking the venue for the whole weekend prior to performance, wherever possible.

e. Overall, though, this was a great project for me. I thought the atmosphere on Saturday night, especially, was electric and it was wonderful to see a group of people perform something so ensemble so well, clearly enjoying and taking pride in their own performances and those of others.

f. I wish KCT all the best with forthcoming projects and hope to work with you again - feel free to ask any time I might be useful!

*Emma Rucastle*

November 4<sup>th</sup> 2021.

## **2022 was Kendal Community Theatre's 10th Anniversary.**

To mark this, our 2nd production for this report was a compilation of Street Theatre pieces performed over the past ten years.

### **'10 Out Of 10' Street Theatre Sat 25<sup>th</sup> June 2022 - Production Report**

Our Street Theatre production in 2022 was designed to begin our celebration of Kendal Community Theatre's 10<sup>th</sup> Anniversary, with excerpts from 10 of our productions: *Threepenny Opera*, *Vampyres*, *Lady Anne Clifford*, *Cool Yule*, *Curious Botanicals*, *A Passion for Kendal*, *1715 Jacobite Rebellion*, *Kendal Yarns*, *The Trouble With Women* and a monologue from the *2021 YouTube Advent Calendar*.

The excerpts were directed in small groups of actors with just a short period of rehearsal, as songs and scenes were relearnt or revamped. The scenes were played twice at four venues, the Library, Birdcage, Market Place and the Peace Garden at the Unitarian Chapel. A piper led the way as we processed between venues was very effective in attracting people's attention.

Some excerpts and venues worked better than others, *Lady Anne* and several of the ensemble pieces were particularly strong and the musical elements in *Curious Botanicals* and *Vampyres* created an excellent atmosphere.

The town was exceptionally quiet following the Farmers' Market the day before, audience picked up on individual excerpts rather than following round.

'10 out of 10' provided a useful opportunity for the original core cast to meld with new people who came in during Covid restrictions, as we brought the cast together at last, for face to face rehearsals. This smaller project acted as a springboard into our big production of *A Christmas Carol for Kendal* later in the year.

**Anne Banks**

*Hon Secretary*

**Chris Taylor**

*Hon President*

## **Production Report 2021- 2022** **Curious Botanicals Street Theatre**



community groups. In addition we had a stall where we publicised KCT. Thanks to all concerned.

Kendal Community Theatre actors were delighted to join in this project in collaboration with Ragtag Arts and under the umbrella of the Torchlight Festival.

Directed by the brilliant Jayne Davies and with amazing costumes by Kate Reid, this took place in five locations in the town and was followed by joining the procession in the afternoon along with many other

### **The Threepenny Opera**

Face-to-face distanced rehearsals began at the end of May, directed by Emma Rucastle with actors who had been part of the show during lockdown, and involved in the open-air performances, drawing on their memories of Chris Taylor's direction. Things went slowly at first, due to people being quarantined or unable to attend for different reasons, although we were able to bring them in on zoom on occasion. Summer cover for direction was provided very ably by Ginny Moss and Beth Saunders. Once Emma returned at the end of September she was able to pull everything together and the final result was a performance to be proud of.



Because of Covid, and for access, Jill and Anne elected to be present at all rehearsals between us, with Anne Cleasby kindly filling in when we couldn't be there.

Rather more actors than usual pulled out for a variety of reasons, but fortunately we were able to recruit excellent replacements quite quickly. We were particularly sorry to lose Jay Dodd, to whom we had offered a

mentoring package to help with her College course.

Our main problem was in the area of stage management. It was lucky that we were doing Brecht, with only the most basic props and costumes, mainly supplied by the actors



themselves. Jill stepped into the breach and helped with costume where necessary. However in future productions it is absolutely essential to have a stage management team in place to provide continuity and backup for the director.

We had to book larger spaces than usual to allow for distanced rehearsal, but we were offered very generous discounts by Castle Street Centre and Holy Trinity and St George Catholic Church.



Ticketing using Trybooking online services was very successful and actually seemed easier to use than The Brewery's service, although it did lose us some publicity opportunities which the Brewery previously offered. Most people seemed to be able to book online and a very few that couldn't, Anne was

able to help by holding tickets for them to pay on the door.

Our pianist George, a second year Royal College of Music student, added an extra dimension to the performance with his excellent performance. It was a huge advantage to have a live musician and the funding to pay him. It was also good to be able to offer him that experience to add to his CV.

To run a successful show of that size, with a cast of seventeen, despite covid, floods and gridlocked traffic, was, in our view, a remarkable achievement. Brecht was always going to be a challenge, and it was a pleasure to see Kendal Community Theatre rise to that in the most difficult circumstances. Audience members told us that the performance was excellent, and we were extremely proud of the cast.



Some of the feedback we received below:

A friend of mine came from Lancaster last night to see the performance (I didn't know he was coming). He has just messaged me to say how much he and his son enjoyed the show.

Apparently my friend has been a Brecht fan for a long time, but has never seen any Brecht outside London - and hasn't seen any at all for years. He said that last night reminded him of why - and how much - he likes Brecht's work, which I think is pretty high praise! Well done all

I greatly enjoyed the show, as did Frei, my guest. The dynamism, technical competence and *joie de vivre* of the production were all most impressive. By sheer chance, this morning I found Peachum gazing earnestly out of the pages of *Cumbrian Wildlife*, the magazine of Cumbria Wildlife Trust, by whose London equivalent my daughter is employed; Stephen Lockwood is a very capable singer too, as is Sarah Cox, who has a strong stage presence - as does the anti-hero Tim Tranter. Eleanor Brook also stood out, but it was essentially a collective enterprise: congratulations all round. I look forward to your next show.

Hi. I saw your production of 'Theepenny Opera' on Wednesday and thoroughly enjoyed it. So glad to see Brecht up and about again.

### **Playreadings** on zoom Jan to Feb 2022

As Covid surged this winter, we decided to run another series of zoom play-readings. We were delighted that 21 of our actors were interested in taking part and enjoying a variety of roles.

*Anne Banks and Jill Clough*  
*Photos by Stuart Atkinson*



**KENDAL COMMUNITY THEATRE**

England & Wales - Charity number 1156585

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# Accounts

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## KENDAL COMMUNITY THEATRE PRODUCTION REPORT 2021- 2022

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Anne Banks and Jill Clough  
Photos by Stuart Atkinson

**KENDAL COMMUNITY THEATRE  
FINAL ACCOUNTS**

INCOME

**GENERAL**

Membership 575.00

Donations 425.00

**Miscellaneous**

Costume Hire 50.00

sale walkie talkies 130.00

Ionos Repayment 96.79

**Total general** 1276.79

**01.10.20-  
30.09.2021**

EXPENDITURE

**GENERA**

**L**

AGM 31.65 late invoice

645.0

Storage 0 90/50

Ionos email 194.4

1&1 0 now 2.40 per month

221.3

Insurance 4

Insurance 16.00 amend policy

Insurance 30.92 upgrade policy

Castle St Room 494.5

Hire Summer 2020 5 late invoice

Room Hire 31.40

120.0

Directing Advent 0

**Miscellaneous**

3.01 Torchlight Festival

Van Hire 55.00

transport costumes to  
new store

1843.

**Total general** 27

**THE**  
**THREEPENNY**  
**OPERA**  
**PERFORMED DURING FINANCIAL**  
**YEAR 2021-2022**

**INCOME to**  
**30.9.21**

**GRANTS**

West/land Arts Trust	1000.00
Arnold Clark	1000.00
Hadfield Rathbone	1541.00
Actors Prod Fee	30.00

**Threepenny Opera income** 3571.00

**TOTAL INCOME** 4847.79

**Bank Balances**

	01.10.20		
	Opening	Closing	30.09.21
Account 1	969.95	426.66	
Account 2	7619.76	10952.	

**EXPENDITURE to**  
**30.9.21**

Room Hire	
Workshop	78.50
Room Hire Rehearsal	84.41
	195.20

Lighting	7.95
Licence Temp alcohol	21.00

**Threepenny Opera expenditure** 387.06

**TOTAL EXPENDITURE** 2230.33

Cash	97.69	60
<b>Total Bank</b>	<b>8589.7</b>	<b>11379</b>
<b>Balances</b>	<b>1</b>	<b>.26</b>

**KENDAL COMMUNITY THEATRE**

England & Wales - Charity number 1156585

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# Accounts

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# Trustees' Annual Report for the period

	Period start date				Period end date		
<b>From</b>	21	09	2018	<b>To</b>	27	02	2020

## Section A Reference and administration details

Charity name

Kendal Community Theatre

Other names charity is known by

Registered charity number (if any)

1156585

Charity's principal address

Castle Street Community Centre
Castle Street
Kendal
<b>Postcode</b> LA9 7AD

### 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	John Maguire	Chairman		
2	Bill Thomson	Treasurer		
3	Nik Kennedy			
4	Celeste Bonfanti			
5	Chris Taylor			
6	John Train			
7	Richard Sutton			
8				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				

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

Name	Dates acted if not for whole year

## Names and addresses of advisers (Optional information)

Type of adviser	Name	Address

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

--

## Section B Structure, governance and management

### Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Constitution
How the charity is constituted (eg. trust, association, company)	Charitable Incorporated Organisation
Trustee selection methods (eg. appointed by, elected by)	Election

### 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.

Kendal Community Theatre has an agreed framework for decision making which sets out the governance arrangements. Individual Trustees have responsibility to ensure that processes are in place in relation to Safeguarding, Data Protection and Health and Safety. It has policies on the Safeguarding of Vulnerable Adults and Children and Health and Safety.

Individual productions are the responsibility of Production Teams which are accountable to the Management Committee which, in turn, is responsible for the day to day running of the Charity, and is accountable to the Trustees.

The Trustees meet at least 3 times each year. They review the working of the Charity to ensure that sound governance processes are followed.

## Section C Objectives and activities

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

Kendal Community Theatre objects as stated in the Constitution are to "advance the education of the public in the performing arts by establishing and operating a community theatre company in Kendal and its surrounding area." This is inclusive of all ages, skills, ethnicity, religion, sexual orientation, and ability. In addition the Charity seeks to encourage community cohesion through the performing arts, and to strengthen links with other community groups

**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)**

A number of acting workshops have been held during the year. The workshops led to an original production of "The Bride of the Isles" which was performed on 4 occasions from the 10<sup>th</sup> to 13<sup>th</sup> July, 2019. The performances were watched by a total audience of 126.

Initial planning was begun for a production of "The Threepenny Opera", which it is hoped will be performed during 2020.

The Trustees confirm that all these activities complied with the guidance issued by the Charity Commission on public benefit.

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

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

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

The Charity is dependent on the contribution of volunteers as actors, writers, production managers, set designers, costume designers and fund raisers as well as a number of other essential activities.

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

Kendal Community Theatre completed a number of acting workshops, and a production of four performances of "The Bride of the Isles" to an appreciative audience. The whole cast encompassed a wide range of ability and diversity.

## Section E

## Financial review

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

The reserve held by the Charity is between £3000 and £5000 in line with Charity commission Guidance.

### Details of any funds materially in deficit

### Further financial review details (Optional information)

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

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

The principal source of funding is through grants and fund raising such as coffee mornings.

## 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)	John Maguire	
Position (eg Secretary, Chair, etc)	Chairman	
Date	21/04/2020	

**Kendal Community Theatre**

**Income and Expenditure 1/10/18 to 30/9/19**

<b>2018/9</b>	<b>Income</b>		<b>Expense</b>		<b>Net</b>
<b>KCT</b>	Membership 18/19	308.00	AGM	93.30	
	Membership 19/20	20.00	AGM - Wine/drinks	91.19	
	Costume Hire	60.00	Admin	189.42	
	Grant Income	500.00	Insurance	560.00	
	Miscellaneous		KCT Set Design - Props	287.20	
			Miscellaneous	56.99	
			KCT Storage	1060.00	
			Banners	365.70	
			Fees	10.00	
	<b>Total</b>	<b>888.00</b>	<b>Total</b>	<b>2713.80</b>	<b>-1825.80</b>
<b>WORKSHOPS</b>	Workshop Fees	180.00	Workshop Room Hire	126.60	
			Workshop Leading	120.00	
	<b>Total</b>	<b>180.00</b>		<b>246.60</b>	<b>-66.60</b>
<b>TTWW</b>	Wine Sales	35.94	Performing Rights	150.00	
			Rehearsal space	252.00	
	<b>Total</b>	<b>35.94</b>		<b>402.00</b>	<b>-366.06</b>
<b>VAMPYRES</b>	Ticket Sales	996.50	Ticket Sales Commission	32.50	
	Coffee Morning	252.00	Venue	21.00	
	Drink Sales	155.00	Coffee Morning Room		
	Miscellaneous	29.99	Room Hire	1090.46	
	Party Collection	13.50	Costumes	286.14	
			Set/Props	161.80	
			Banners	74.40	
			Miscellaneous	70.97	
			Drinks	6.00	
			Party	146.20	
			Refreshments	20.00	
			Publicity	875.72	
	<b>Total</b>	<b>1446.99</b>		<b>2785.19</b>	<b>-1338.20</b>
<b>Total 2018/9</b>		<b>2550.93</b>		<b>6147.59</b>	<b>-3596.66</b>

**2018 Opening Balance**

Yorkshire Bank 1	1918.38
Yorkshire Bank 2	9506.10
Cash	3.40
<b>Total</b>	<b>11427.88</b>

Signed

Treasurer/Trustee

**2019 Closing Balance**

Yorkshire Bank 1	281.50	
Yorkshire Bank 2	7506.10	
Cash	43.62	
<b>Total</b>	<b>7831.22</b>	<b>-3596.66</b>

Signed

Auditor/Trustee



CHARITY COMMISSION  
FOR ENGLAND AND WALES

Kendal Community Theatre 1156585

## Receipts and payments accounts

CC16a

For the period from 01/10/2019 To 30/09/2020

### Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A1 Receipts</b>					
Membership	220	-	-	220	-
Donations	152	-	-	152	-
Fund-raising campaign	215	-	-	215	-
Grants	1,614	-	-	1,614	-
Collections	31	-	-	31	-
Workshop fees	200	-	-	200	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total (Gross income for AR)</b>	<b>2,432</b>	<b>-</b>	<b>-</b>	<b>2,432</b>	<b>-</b>
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>2,432</b>	<b>-</b>	<b>-</b>	<b>2,432</b>	<b>-</b>
<b>A3 Payments</b>					
Admin	230	-	-	230	-
Insurance	228	-	-	228	-
AGM expenses	18	-	-	18	-
Misc	26	-	-	26	-
Storage	1,080	-	-	1,080	-
Zoom licence	9	-	-	9	-
Room hire	25	-	-	25	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>1,615</b>	<b>-</b>	<b>-</b>	<b>1,615</b>	<b>-</b>
<b>A4 Asset and investment purchases, (see table)</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>1,615</b>	<b>-</b>	<b>-</b>	<b>1,615</b>	<b>-</b>
<b>Net of receipts/(payments)</b>	<b>816</b>	<b>-</b>	<b>-</b>	<b>816</b>	<b>-</b>
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	-	-	-	-	-
<b>Cash funds this year end</b>	<b>816</b>	<b>-</b>	<b>-</b>	<b>816</b>	<b>-</b>

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

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>	Yorkshire Bank 1	970	-	-
	Yorkshire Bank 2	7,620	-	-
	Cash	58	-	-
	<b>Total cash funds</b>	<b>8,647</b>	<b>-</b>	<b>-</b>
	(agree balances with receipts and payments account(s))	Agreement Error	OK	OK
<b>B2 Other monetary assets</b>	<b>Details</b>	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
<b>B3 Investment assets</b>	<b>Details</b>	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
<b>B4 Assets retained for the charity's own use</b>	<b>Details</b>	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
<b>B5 Liabilities</b>	<b>Details</b>	Fund to which liability relates	Amount due (optional)	When due (optional)
			-	
			-	
			-	
			-	
Signed by one or two trustees on behalf of all the trustees	Signature	Print Name	Date of approval	