



RAGGED EDGE PRODUCTIONS CIO  
TRUSTEES' REPORT AND ACCOUNTS  
YEAR ENDED 31<sup>st</sup> MARCH 2025

## Trustees' Report

### Name and Status

The name of the charity is Ragged Edge Productions and this is the name under which it operates. The charity was constituted as a charitable incorporated organisation on 4<sup>th</sup> November 2015 under registration number 1164255.

### Address

The charity's registered and operational address is Chapel House, Bassenthwaite, Keswick, CUMBRIA CA12 4QH.

### Trustees

Throughout the full accounting year the trustees were: Anne Timpson and Chris Bridgman. Gilli Goodfellow became a Trustee in June 2024 and Celia Dring in December 2024.

### Objects

The purpose of the charity is the advancement of the education of the public in the appreciation and understanding of performing arts in all their forms, through the operation and management of Ragged Edge Productions.

### Structure, governance, management

The Trustees are satisfied that the charity works within the objects. In this ninth year of the charity's activity the day to day work has been undertaken by Stefan Escreet, Artistic Director of Ragged Edge Productions. The trustees meet quarterly to receive reports and to review the work being undertaken.

### Financial Matters

Income and expenditure accounts and an Independent Examiners report from Caroline Clarke of Counterculture Accountants accompany this report. The income for Ragged Edge Productions for the financial period was £52,822 and its expenditure was £52,803

Income was derived from a combination of grants from Arts Council England, Historic England, local authority and earned income from our charitable activities. The main area of expenditure was carrying out the charitable objects of the company of which the largest part was spent on fees for professional creatives (£37,976). The Trustees have chosen not to claim any expenses in undertaking their duties in this year of charitable activity.

### Benefits to Trustees

No Trustees received any financial or other benefit during this year.

### Public Benefit

The Trustees are aware of their public benefit obligations and are satisfied that they have complied throughout the year with the guidance published by the Charity Commission.

## Activity and Achievements

During this year Ragged Edge has continued to develop and deliver the *Audio Adventures* strand of work.

*Audio Adventures* continues to show great potential and the nature of the work is proving of great interest to partners and funders as it originates in an innovative response to people and place. *Audio Adventures* take place in public spaces, which makes them attractive to members of the public that may feel there are barriers to attending events in theatre venues. These projects are helping us deliver creative work in line with our charitable objects - *the advancement of the education of the public in the appreciation and understanding of performing arts in all their forms.*

During this year we delivered of a season of *Audio Adventure* projects around Cumbria:

- A revival of *Red Riding Hood* in Keswick for family audiences during the May 2024 school holiday (in collaboration with the National Trust and Theatre by the Lake)
- A co-created performance with residents in Barrow as part of the annual Barrow Festival of Transport (in collaboration with Barrowfull CPP, Barrow BID and CandoFM community radio station).
- 'Red' - an *Audio Adventure* co-created with youth members of Eden Dance in Castle Park, Penrith which responded to the issues of smart phone addiction and online bullying.
- A heritage-based *Audio Adventure* in Maryport, working with a group of local residents who came together for a previous *Audio Adventure* in the town.

Further details about our *Audio Adventure* strand can be found on our website at: <https://raggededgeproductions.co.uk/audio-adventures>

We delivered all of these projects on time, within budget and with positive feedback from partners, participants and audiences.

Within this activity three of our *Audio Adventures* were run as co-creation projects with community groups responding to places of significance to them. As planned we ran weekly creative sessions to generate material for the final performances and stayed true to our intention of allowing the participants a voice and agency in the creative process.

In a first-time partnership with Barrowfull CPP we faced challenges in recruiting participants for our core group and despite considerable support and effort from Barrowfull and Barrow BID, we had a disappointing level of audience attendance for the final performances.

Our revival of our family show (*Red Riding Hood*) was very successful and there has been encouraging interest in future performances.

Audience feedback on 'Red Riding Hood an *Audio Adventure*' in Cockshot Wood, Keswick:

*'We loved the event, it was beautiful, fun and educational. Thanks!'* *'Lovely to do something different with the grandchildren.'*

*'Absolutely brilliant production!!! Kids and grown ups loved it, so much they wanted to come back again! A great twist on a classic!'*



Extract from Case Study response from Creative Group participant in Barrow:  
*"I made new friends! Especially, new friends who understand the process of writing and recording, and who understand the importance of local and relatively-recent history. I feel more confident writing drama now, as well as feeling more involved in a community of which I've been a member only 12 years (I'm not a born-and-bred local)."*



*Barrow Audio Adventure community co-creators.*

Audience feedback on 'Red' in Castle Park, Penrith:

*'Brilliant and powerful performance that really related to place.'*

*'I was spellbound by the performance, the story was incredibly powerful and the dancers were amazing. Absolutely brilliant. Exceeded any expectations.'*

*'I've never seen theatre like this with headphones so really enjoyed it.'*



*'Red' – co-created with Eden Youth Dance in Castle Park, Penrith.*



We provided BSL interpretation for all our Audio Adventures and all our marketing highlighted this. We also had support from Cumbria Deaf Association in publicising these accessible performances and yet we believe that we had no deaf audience members in attendance. We have discussed this with our interpreter, Rebekah Mills Strawson, and think that the 'Audio Adventure' description was a barrier but that there is also a more profound reluctance among the deaf population locally to attend live theatre events. We consulted with partner organisation Theatre by the Lake on this issue. They had presented a boldly accessible production of Romeo and Juliet in collaboration with Graeae Theatre Co and were disappointed by attendance. We will allow for much more active engagement with deaf groups in the lead up to future events, rather than just finding the resources to provide BSL interpreted performances.

Ragged Edge also continued to tour the rural touring circuit with our theatre production *The Mystery of the Blue Moon Saloon*. This entertaining and innovative show allows the audience to participate. It is a sociable and comedic event which has proved popular during a challenging time for programming following the loss of audiences due to the pandemic. We also developed a new production called [NAME OF PLACE] *The Puppet Musical!* This innovative production involves the audience in the crafting activity of paper-puppet making and their interaction in devising characters and a storyline all set in their community location. Our performers improvise a musical theatre performance in response. This has proved to be a lively and much appreciated event and audience responses have been enthusiastic: *"I loved the references to our community. It really made you feel part of something."*

*"Great way of making friends - getting to know people."*

*"The songs were amazing!"*

*"The Puppet Musical was the funniest event I've been to in decades. I couldn't have imagined what it was going to be but it was totally brilliant and I laughed all evening. Inventive, quirky, astoundingly clever performers and audience involvement from the start, in the nicest possible way. Don't hesitate to go!"*



*Birch Community Centre the Puppet Musical!*

The organisation continues to receive support from larger NPO organisations in the region – Theatre by the Lake, Rosehill Theatre and Arts Out West. Thanks to ACE funding and with a recently refreshed board of Trustees, our organisation held our first away day dedicated to developing a 5-year strategy for Ragged Edge. Although we continue to be challenged by a limit on our capacity and a lack of regular and unrestricted funding we now have a clearer plan.

This Trustees' Annual Report approved by the Trustees on 03/12/2025:

Gilli Goodfellow (Chair)

*G Goodfellow*

Chris Bridgman

*C Bridgman*

Celia ~~Dring~~ Dring

*C Dring*





**Ragged Edge Productions**

1164255  
(Charitable  
Incorporated  
Organisation)

**CC16a**

## Receipts and payments accounts

For the period from	01/04/2024	To	31/03/2025
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### Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A1 Receipts</b>					
Grant funding: Trusts and Foundations	-	-	-	-	-
Grant funding: Public:	-	34,097	-	34,097	13,500
Donations from individuals and businesses	1,119	-	-	1,119	500
Earned income: Charitable activities	15,252	-	-	15,252	13,024
Costs refunded	-	-	-	-	-
Theatre tax relief	2,354	-	-	2,354	-
Investment income	-	-	-	-	-
<b>Sub total (Gross income for AR)</b>	<b>18,725</b>	<b>34,097</b>	<b>-</b>	<b>52,822</b>	<b>27,024</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>18,725</b>	<b>34,097</b>	<b>-</b>	<b>52,822</b>	<b>27,024</b>
<b>A3 Payments</b>					
<b>General running costs:</b>					
Marketing	5,371	-	-	5,371	215
Travelling	1,900	-	-	1,900	1,685
Overheads inc postage, printing, stationery and sundries	2,586	-	-	2,586	1,011
Other	373	-	-	373	133
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Direct programme costs:</b>					
Artists fees	1,084	36,892	-	37,976	19,500
Production	-	4,597	-	4,597	1,109
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Development costs:</b>					
	-	-	-	-	-
<b>Governance:</b>					
Independent examination	-	-	-	-	-
Interest and bank charges	-	-	-	-	9
	-	-	-	-	-
<b>Sub total</b>	<b>11,314</b>	<b>41,489</b>	<b>-</b>	<b>52,803</b>	<b>23,662</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>11,314</b>	<b>41,489</b>	<b>-</b>	<b>52,803</b>	<b>23,662</b>
<b>Net of receipts/(payments)</b>	<b>7,411</b>	<b>- 7,392</b>	<b>-</b>	<b>19</b>	<b>3,362</b>
<b>A5 Transfers between funds</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>A6 Cash funds last year end</b>	<b>6,137</b>	<b>7,392</b>	<b>-</b>	<b>13,529</b>	<b>10,167</b>
<b>Cash funds this year end</b>	<b>13,548</b>	<b>-</b>	<b>-</b>	<b>13,548</b>	<b>13,529</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>	Cumberland Building Society	13,548	-	-
			-	-
			-	-
			-	-
	<b>Total cash funds</b>	13,548	-	-


(agree balances with receipts and payments account(s))

[illegible]

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

[illegible]

	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
B5 Liabilities	Accountancy	Unrestricted	750	
	Total Liabilities		750	

Signature	Print Name	Date of approval
	C. BRIDGMAN	3/12/25
G. Goodfellow	G. GOODFELLOW	3/12/25



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Chris Bridgman

*C Bridgman*

Celia ~~Dring~~ Dring

*C Dring*





**Ragged Edge Productions**

1164255  
(Charitable  
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Organisation)

**CC16a**

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	-	-	-	-	-
	-	-	-	-	-
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	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
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Artists fees	1,084	36,892	-	37,976	19,500
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	-	-	-	-	-
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<b>Development costs:</b>					
	-	-	-	-	-
<b>Governance:</b>					
Independent examination	-	-	-	-	-
Interest and bank charges	-	-	-	-	9
	-	-	-	-	-
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	-	-	-	-	-
	-	-	-	-	-
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## 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	Cumberland Building Society	13,548	-	-
				-
				-
				-
	<b>Total cash funds</b>	<b>13,548</b>	<b>-</b>	<b>-</b>

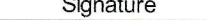
(agree balances with receipts and payments account(s))

[illegible]

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

[illegible]

	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
B5 Liabilities	Accountancy	Unrestricted	750	
	Total Liabilities		750	

Signature	Print Name	Date of approval
	C. BRIDGMAN	3/12/25
G. Goodfellow	G. GOODFELLOW	3/12/25





Section A

Independent Examiner's Report

Report to the trustees

Charity Name  
Ragged Edge Productions

On accounts for the year  
ended

31/03/2025

Charity no  
(if any)

1164255

Set out on pages

1-9

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/03/2025

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

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination 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: Caroline Clarke

Date: 16/12/25

Name: Caroline Clarke

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

ICAEW

Address:

66 High Street  
Lewes

**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.**