

KELVIN PLAYERS

England & Wales · Charity number 294367

Details

Other names KELVIN PLAYERS THEATRE COMPANY

Status Registered

Legal form Other

Registered 1986-05-07

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

Contact

Address 253b Gloucester Road
Bishopston
Bristol
BS7 8NY

Phone 07957593155

Email treasurer@kelvinplayers.co.uk

Website www.kelvinplayers.co.uk

Activities

Objects: TO EDUCATE THE PUBLIC IN THE ARTS IN PARTICULAR THE ART OF DRAMA BY THE PRESENTATION OF DRAMATIC PRODUCTIONS.

Activities: Kelvin Players is a non-professional theatre company whose objective is to educate the public in the arts in particular the art of drama by the presentation of dramatic productions. Mission: To create excellent theatre through the sharing and development of skills and expertise in all aspects of production and performance.

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Bristol City

Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£92,547	£86,997	-	-
2023-07-31	£50,430	£49,554	-	-
2022-07-31	£46,846	£77,985	-	-
2021-07-31	£25,104	£20,195	-	-
2020-07-31	£70,225	£32,224	-	-

Trustees

Name	Role	Appointed
Matthew Peter Rees	Chair	2021-09-26
Brendan James O'Connor		2024-12-19
Christopher Corey Hawkins		2024-09-29
Jacqueline Mary Graham		2024-09-29
MARY MCCALLUM		
RICHARD JONES		
Tarannum Mohiuddin		2024-09-29

KELVIN PLAYERS

England & Wales - Charity number 294367

Accounts

Kelvin Players Theatre Company

253b Gloucester Road,

Bishopston,

Bristol

BS7 8NY

www.kelvinplayers.co.uk

Annual Report and Financial Statements 2023/24

Vision

To be and be seen to be
the premier non-professional theatre group in Bristol

Mission

To create excellent theatre through the sharing and development
of skills and expertise in all aspects of production and performance

*Kelvin Players Theatre Company is a non-professional drama company.
It is a member of the Little Theatre Guild of Great Britain and a charity
Registered with the Charities Commission under Number 294367*

Trustees' Annual Report

The Trustees present their report with the financial statements of the charity for the 17 months ended 31 December 2024.

The financial statements have been prepared in accordance with the accounting policies set out on page nine of the attached accounts and comply with the charity's constitution, the Charities Act 2011, regulations applicable to that Act, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), effective from accounting periods commencing 1st January 2015 or later.

President – Milton Johns

Charity Trustees

The Management Committee of Kelvin Players are its Trustees for the purposes of charity law and throughout this report are collectively referred to as its trustees. The Trustees serving during the year were as follows:

Chairman	Mat Rees
Treasurer	Brendan O'Connor (appointed Sept 2024)
Secretary	Chris Hawkins (appointed Sept 2024)
Artistic Director	Teri Mohuiddin (appointed Sept 2024)
Director of Strategy	Jacqs Graham
Membership Development Officers	Miguel Garcia and Peter Spence
Others	Richard Procter-Lane (resigned Sept 2024) Nicola Schoonderwoerd (resigned Sept 2024)
<u>Ex-officio (non-voting)</u>	
Vice President	Mary McCallum
Vice President	Richard Jones

Legal Trustees

In addition to the above, Kelvin Players has four legal Trustees, Peter Almond, Richard Jones, Mary McCallum and Robin Turner, who would be responsible for winding up the assets of the club if it was ever dissolved.

Names and Addresses of Advisers

- Bank: Lloyds Bank plc, 15 High Street, Westbury-on-Trym, Bristol BS9 3DA
- Independent Examiner: Linden Accountants Ltd, Scrapstore House, 21 Sevier St, St Werburgh's, Bristol BS2 9LB

Structure, Governance and Management

- **Type of governing document** - The Rules (constitution) of Kelvin Players were adopted at the AGM of 26 September 1991 and amended at the EGM of 13 February 2000 (Second Edition), AGM of 23 September 2007 (Third Edition) and AGM of 25 September 2011 (Fourth Edition).
- **How the charity is constituted** - Membership is open to any person aged 16 or over who is interested in the art and practice of any branch of the theatre. There are currently 225 members (206 previously). Kelvin Players is run by a Management Committee of six comprising: Chairman, Secretary, Treasurer, Artistic Director, Director of Strategy and Membership Development Director. The President and Vice-Presidents are ex-officio members of this committee but are not eligible to vote at its meetings.

- **Trustee selection methods** - Members of the Management Committee are appointed or re-appointed at the Annual General Meeting in September. The Management Committee has the power to co-opt members should a committee vacancy occur during the year.

Objectives and Activities

The object of Kelvin Players is to educate the public in the arts in particular the art of drama by the presentation of dramatic productions and its mission is to create excellent theatre through the sharing and development of skills and expertise in all aspects of production and performance. Kelvin Players stages five productions a year or more, either at its Studio premises or at an outside venue as well as social events. Kelvin Players has no paid employees and the trustees acknowledge the considerable time and effort put in by members, not only in staging productions but also in maintaining and running the Studio premises.

Achievements and Performance

The following productions were staged at the Kelvin Studios in 2024/25. The Chairman's report on pages 4 to 5 gives further details of activity during the year.

- *Spider's Web*
- *The Girlfriend Experience*
- *The Weir*
- *What's Your Favourite Plimpadoo?*
- *The Pitmen Painters*
- *A Hero of the People*
- *Romeo and Juliet*

Public Benefit

In setting the charity's objectives and planning its activities the Trustees have given careful consideration to the Charity Commission's general guidance on public benefit.

Kelvin Players' Studio premises are accessible for disabled patrons and ticket prices are set at levels designed to encourage the local community and those on low incomes to attend. In addition, schools in Bristol and the surrounding area are offered group discounts to enable students to experience live theatre at an affordable cost. The local community receive information about all productions and ticket sales and feedback confirms that there is a high level of local support for the broad range of quality theatre presented by the group during the year.

Financial Reserves Policy

Kelvin Players holds a minimum of £10,000 in reserve to cover any unforeseen production losses. Additional reserve funds are held in a Sinking Fund to cover possible emergency repairs to the Studios. Reserves of £10,000 are also held in a Studio Maintenance and Development Fund.

Declaration

The Trustees declare that they approved the above report at their meeting on 26 October 2025.

Signed on behalf of the charity's trustees:

Mat Rees, Chairman

Chairman's Review of the Year 2024/2025

"To create excellent theatre through the sharing and development of skills and expertise in all aspects of production and performance." I thought I'd start this year's annual review of the year with a reminder of how our mission is outlined to the Charity Commission.

I think it's worth reminding ourselves of this every so often, because while the imperative is to create 'excellent theatre', it's easy to forget that we must do this by sharing and developing our skills and expertise – which means we are here to do more than simply put on six shows each year. And there is so much more to Kelvin Players than just a few shows.

The point of an annual review is for us to look back at the last 12 months and assess how well we've achieved compared with our objectives.

And so, as you would expect given our mission, those objectives aren't merely restricted to putting on six shows each year. They relate to a wider view of the work that goes on behind the scenes to maintain a club of this size with the number of members we have, and with the facilities we own and operate. It's important that we cover this in an annual review, because the work we do ensures that we all have a club to enjoy – and you have a right to understand the direction the club is heading in, the work that goes on to make that happen, and how you can play a part to help that.

And much of that work has been going on for more than 12 months. In 2020, we carried out a review of the club which found us unrepresentative of the city – and many people thought we were not a particularly welcoming environment for new members. As the report identified, we needed to improve the offer and provide a club that was more inclusive, innovative, supportive, welcoming, entertaining, exciting, varied, with higher quality productions, and more opportunities.

So, following the introduction of a new streamlined committee structure in 2021, our main focus for the next two years was the membership. As we identified at the time – without members there is no club. So we put our efforts into ensuring we improved our offer, in line with what we identified in the 2020 report.

And so over the last four years we've introduced, among other things:

- A new flexible membership fee to improve inclusivity
- A greater range of training opportunities, including intimacy direction
- Additional rehearsed reading nights for more opportunities
- A new membership management tool to make better use of our membership
- The new black box productions to develop directors
- A new and greatly improved inclusivity policy to ensure we are more welcoming
- A new, more clearly defined brand identity and improved marketing strategy
- A new accessibility officer and actions to improve access
- Greater consideration to choosing more inclusive plays for all demographics
- A new social team and an increase in social events, including new members' nights
- The introduction of our annual ball to celebrate our members
- And a greatly improved culture of inclusion and welcoming of new members

Since then, we've seen our membership grow from around 120 in 2021, to almost 260 today. At last year's AGM I talked about how the focus had changed from improving the membership offer, to improving our building and facilities. That has continued in the last 12 months. If 2023/24 was about the big clear out – 2024/25 has been about investment.

New lights, a new lighting desk, a new projector, a new laptop for designing special fx, new seating, and of course – new decking. In the last year, we've invested tens of thousands in making our theatre fit for professional productions. We also invited an architect into the building recently to start discussions about how and where we could further improve the building, both internally and externally.

Kelvin Players – Annual Report 2023/24

At this point, I really need to give a special mention to the part that Jacqs has played leading, facilitating and driving forward the development of our facilities and building over the last 12 months. Her focus and determination has been key in pushing forward so many of these objectives and no-one has done more for this club in the last year.

In the next year, we will focus on producing a new review of the membership to see how people view the club now – which will help us decide how best we keep evolving and improving the club, and ensure our creative output remains consistently excellent.

Which brings me onto our output for the last twelve months – Spider’s Web, The Girlfriend Experience, The Weir, What’s Your Favourite Plimpadoo? – our entry in the Bristol One Act festival, The Pitmen Painters, A Hero of the People – our Black Box production, and Romeo and Juliet.

An Agatha Christie whodunnit; a real life drama about sex workers; a haunting play set in an Irish bar; an madcap comedy about politics; a story about socialist northern miners; a drama about small town politics and family life; and one of the greatest tragedies of all time – told through a rainbow lens. The last 12 months have been one of the most spectacularly diverse and creatively challenging in the history of the club.

Our productions have received numerous sell-outs and profits on every show; some fantastic sets – including a secret cupboard hiding a dead body – some spectacular costumes and some incredible accents; and some fascinating vibrating props. And aside from these shows appealing to a wide range of people, the last 12 months has seen many new members being given opportunities, both on stage and behind the scenes.

Which brings me back to our mission: “To create excellent theatre through the sharing and development of skills and expertise in all aspects of production and performance.”

So well done and congratulations to all the Directors responsible – Helen Hollick, Jacqs Graham, Mary McCallum, Tom De Val, Jacqs Graham (again), Nathan Hook, and Sarah Larence and Chris Hawkins. But a huge well done and congratulations as well, to everyone that has played a part in any of those productions – whether you were on stage, backstage or you just turned up to help build the seating one Sunday morning. Whatever your role, we couldn’t have done it without you.

Independent Examiner's Report on the Accounts

Report to the trustees of Kelvin Players (Charity no. 294367) on accounts for the 17 months period ended 31 December 2024 as set out on pages 9 to 11.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year [under section 144 (2) of the Charities Act 2011 (the Charities Act)] and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the Charities Act); and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and the seeking of explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and, consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with Section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the Charities Act have not been met.

Signed:



Steven Baptiste ACPA
Linden Accountants Ltd
Scrapstore House
21 Sevier St
St Werburghs
Bristol
BS2 9LB

24 October 2025

Statement of Financial Activities - for the 17 months ended 31 December 2024

(All funds are unrestricted)

	2023/24	2022/23
	£	£
<u>Incoming Resources</u>		
Box Office Receipts	37,037	22,009
Lettings	19,231	11,472
Subscriptions	13,359	5,700
Bar Sales	18,633	9,788
Donations, Training and Fund Raising	554	1,023
Merchandise	1385	-
Other income	1440	224
Gift Aid Receipts	-	-
Interest	908	214
Equipment Hire	-	-
Total incoming resources	<u>92,547</u>	<u>50,430</u>
<u>Resources Expended</u>		
<i>Direct Charitable Expenditure</i>		
Cost of Theatrical Productions	15,759	17,194
Storage Rental	0	120
Studio Expenses:		
Cleaning	6,579	2,146
Gas and Electricity	13,788	2,241
Insurance	3,973	2,764
Rates and Water	1,646	1,360
Waste disposal; security alarm etc.	4,652	2,256
Studio Maintenance and Development	10,012	3,838
Marketing	4,737	0
Bar Costs, Equip, Licence and Refurbishment	7,752	3,801
Subscriptions & Donations	911	181
Depreciation	5,830	4,428
<i>Sub total</i>	<u>75,639</u>	<u>40,329</u>
<i>Governance Costs</i>		
Accountancy and Professional Fees	1,824	2,655
Bank and Credit Card Charges	3,564	2,006
Postage, Stationery, Photocopying	10	192
Sundry Expenses - theatre	1,089	1,823
Sundry Expenses - other	3,563	-
Internet/Telephone/Zoom	1,308	2,549
<i>Sub total</i>	<u>11,358</u>	<u>9,225</u>
Total resources expended	<u>86,997</u>	<u>49,554</u>
Gains/(losses) on revaluation of fixed assets		
Net movement of funds	5,550	876
Total funds brought forward	1,057,958	1,057,082
Total funds carried forward	1,063,508	1,057,958

Balance Sheet as at 31 December 2024

	2023/24	2022/23
	£	£
Fixed Assets (note 2)	<u>985,922</u>	<u>989,849</u>
Current Assets:		
Debtors	679	3,088
Bar Stock	775	777
Gift aid debtor	1,325	1,325
Cash at bank and in hand	<u>75,206</u>	<u>64,410</u>
	77,985	69,600
Prepayments	<u>4,033</u>	<u>1,577</u>
	82,018	71,177
Creditors	4,432	3,068
	<u>77,586</u>	<u>68,109</u>
Total net current assets		
	<u>1,063,508</u>	<u>1,057,958</u>
Total funds (all unrestricted)		

Signed on behalf of the charity's trustees:

.....

Mat Rees
Chairman

.....

Brendan O'Connor
Treasurer

24 October 2025

Notes to the Financial Statements

1 ACCOUNTING POLICIES

These accounts have been prepared for the 17 months to 31 December 2024.

The accounts have been prepared under the historic cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these accounts.

These accounts have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (Charities SORP FRS 102) issued on 16 July 2014, Update Bulletin 1 issued on 2 February 2016, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011. The date of transition to the Charities SORP FRS 102 was 1 July 2014.

The charity constitutes a public benefit entity as defined by FRS 102.

Depreciation is provided on Fixtures, Fittings and Equipment at 10% (on reducing balance basis) depending on estimated life.

2 <u>FIXED ASSETS</u>	Fixtures, Fittings & Equipment	Freehold Property	Freehold Improvements to Property	Total
	£	£	£	£
Cost:				
At 1 August 2023	127,154	876,458	81,760	1,085,372
Additions during the year	<u>1,903</u>	<u>-</u>	<u>-</u>	<u>580</u>
	<u>129,057</u>	<u>876,458</u>	<u>81,760</u>	<u>1,087,275</u>
Depreciation:				
At 1 August 2023	87,305	8,218	-	95,523
Charge for the year	<u>5,830</u>	<u>-</u>	<u>-</u>	<u>5,830</u>
	<u>93,135</u>	<u>8,218</u>	<u>-</u>	<u>101,353</u>
Net Book Value at 31 July 2023	39,849	868,240	81,760	989,849
Net Book Value at 31 Dec 2024	35,922	868,240	81,760	985,922

KELVIN PLAYERS

England & Wales - Charity number 294367

Accounts

Kelvin Players Theatre Company



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Annual Report and Financial Statements 2022/23

Vision

To be and be seen to be
the premier non-professional theatre group in Bristol

Mission

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of skills and expertise in all aspects of production and performance

Kelvin Players Theatre Company is a non-professional drama company.

It is a member of the Little Theatre Guild of Great Britain and a charity.

Registered with the Charities Commission under Number 294367

Trustees Annual Report

The Trustees present their report with the financial statements of the charity for the year ended 31 July 2023.

The financial statements have been prepared in accordance with the accounting policies set out on page nine of the attached accounts and comply with the charity's constitution, the Charities Act 2011, regulations applicable to that Act, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), effective from accounting periods commencing 1st January 2015 or later.

President – Milton Johns

Charity Trustees

The Management Committee of Kelvin Players are its Trustees for the purposes of charity law and throughout this report are collectively referred to as its trustees. The Trustees serving during the year were as follows:

Matthew Rees	Chair
Eszter Vass	Treasurer
Fran Lewis	Secretary
Nicola Schoonderwoerd	Artistic Director
Ben Pavord	Business Director
Lydia Williams	Membership Director

Ex-officio (non-voting)

Mary McCallum	Vice President
Richard Jones	Vice President

Legal Trustees

In addition to the above, Kelvin Players has four legal Trustees - Peter Almond, Richard Jones, Mary McCallum, Robin Turner - who would be responsible for winding up the assets of the club if it was ever dissolved.

Names and Addresses of Advisers

- Bank: Lloyds Bank plc, 15 High Street, Westbury-on-Trym, Bristol BS9 3DA
- Independent Examiner: Linden Accountants Ltd, Scrapstore House, 21 Sevier St, St Werburgh's, Bristol BS2 9LB

Structure, Governance and Management

- **Type of governing document** - The Rules (constitution) of Kelvin Players were adopted at the AGM of 26 September 1991 and amended at the EGM of 13 February 2000 (Second Edition), AGM of 23 September 2007 (Third Edition) and AGM of 25 September 2011 (Fourth Edition).
- **How the charity is constituted** - Membership is open to any person aged 16 or over who is interested in the art and practice of any branch of the theatre. There are currently 206 members (155 previously). Kelvin Players is run by a Management Committee of six comprising: Chairman, Secretary, Treasurer, Artistic Director, Director of Strategy and Membership Development Director. The President and Vice-Presidents are ex-officio members of this committee but are not eligible to vote at its meetings.

- **Trustee selection methods** - Members of the Management Committee are appointed or re-appointed at the Annual General Meeting in September. The Management Committee has the power to co-opt members should a committee vacancy occur during the year.

Objectives and Activities

The object of Kelvin Players is to educate the public in the arts in particular the art of drama by the presentation of dramatic productions and its mission is to create excellent theatre through the sharing and development of skills and expertise in all aspects of production and performance. Kelvin Players stages five productions a year either at its Studio premises or at an outside venue as well as social events. Kelvin Players has no paid employees and the trustees acknowledge the considerable time and effort put in by members, not only in staging productions but also in maintaining and running the Studio premises.

Achievements and Performance

The following productions were staged at the Kelvin Studios in 2022/23. The Chairman's report on pages 4 to 5 gives further details of activity during the year.

- *James III: The True Mirror*
- *Earthquakes In London*
- *Blue Stockings*
- *The Nether*
- *Splendour*
- *Therese Raquin*

Public Benefit

In setting the charity's objectives and planning its activities the Trustees have given careful consideration to the Charity Commission's general guidance on public benefit.

Kelvin Players' Studio premises are accessible for disabled patrons and ticket prices are set at levels designed to encourage the local community and those on low incomes to attend. In addition, schools in Bristol and the surrounding area are offered group discounts to enable students to experience live theatre at an affordable cost. The local community receive information about all productions and ticket sales and feedback confirms that there is a high level of local support for the broad range of quality theatre presented by the group during the year.

Financial Reserves Policy

Kelvin Players holds a minimum of £10,000 in reserve to cover any unforeseen production losses. Additional reserve funds are held in a Sinking Fund to cover possible emergency repairs to the Studios. Reserves of £10,000 are also held in a Studio Maintenance and Development Fund.

Declaration

The Trustees declare that they approved the above report at the EGM meeting on 20th May 2024. Signed on behalf of the charity's trustees:

Mat Rees, Chairman

Chairman's Review of the Year 2022/23

The thing about the Chair's Report is that it is by its very nature subjective. It is my interpretation of what has happened here over the last twelve months. My memories.

However, I am just one single, insignificant cog in the Kelvin machinery and so much of what occurs in this building, happens outside of my control and without my input. So much creativity, so much endeavour, so much generosity takes place that sometimes few of us see it.

But let me tell you about the things we did see: the shows.

Following the last AGM, our 2022 season continued with the highly anticipated James III: The True Mirror, which drew many passionate auditionees, which left many disappointed. But what we saw were two fantastic award-winning, central performances from Sam Grayson and Nicky Schoonderwoerd, a strong ensemble – and a whole host of fresh new faces. Congratulations to Mary McCallum for pulling together a cast of old and new, overcoming a tough holiday rehearsal period when many people were away, and for bringing her vision to the stage.

Hot on the heels of James III was the epic and physically challenging Earthquakes in London – a simple tale about the end of humanity. Physically challenging for the audience who spent three hours sat in these chairs. I was excited to bring together another cohort of new faces – alongside some of the usual faces. It was a chance to really push ourselves and was incredibly enjoyable to work with the cast and crew I had. Thank you especially to Alice Chadwick for her hard work ensuring this show went ahead.

The autumn/winter period was a busy time at Kelvin, with one big cast show coming to a conclusion, another in full swing, and a third about to start. Blue Stockings was the opener for the 2023 season, and directed by Ralf Togneri. A cast of more than 20, and almost as many chairs, Blue Stockings introduced another selection of talented newcomers. It's never easy directing a cast of 20+, so congratulations to Ralf and team for an enjoyable show.

What was fantastic about all three of these shows was just how well the casts and crew bonded – and how quickly so many of those faces have become regulars.

Also last winter, we submitted an original play to the Bristol One Act Festival. Congratulations to Louise Gethin, who managed to overcome illness and injury and a replacement cast member to manage to perform at this year's festival. It was a tough competition, but they managed to come away with an award for best supporting actor.

After a busy few months with some big cast shows, the spring brought a different challenge as Josh Cooper tackled The Nether, a play that asks us what really makes us who we are? A committed cast and crew dealt well with a sensitive subject, receiving lots of positive feedback. Well done to Josh and Teri Mohuiddin for creating an intelligent, challenging and engaging piece of theatre.

Following this was Splendour, an extremely challenging play to learn, direct and perform, with multiple versions of parts of the same scenes seen from different angles, in a punishing single-act setup. Four incredibly strong actors brought this uncompromising play to life under the guidance of Jacqs Graham and Angela Markham.

But of course our main stage productions are just a small part of what we do at Kelvin.

This summer we also trialed our new Black Box style shows, with Therese Raquin directed by Jolyon Wolfen and The Amazing Angel-man directed by Avanti and Eszter. These simple setup shows were aimed at creating a pathway for new directors to move up from rehearsed readings – but without requiring a big technical input. What we got were two tremendous shows that really pushed the boundaries on what could be achieved in a Black Box. Excellent set and

costumes for Therese, and music and dance for Angel-man. Both shows sold out, and were a fantastic experience for all those involved.

Our five main stage productions and two black box productions offered around 80 stage roles this year. But on top of that, there have also been around 16 one act rehearsed readings, four main social activities, numerous training sessions, and an entry in the Bristol One Act Festival.

Last year I stood here and said our focus on the coming year was membership. We wanted to improve what we offered to members and so improve inclusion and engagement, and make us much more welcome place. We wanted to increase our numbers and improve representation among underrepresented groups. We wanted to improve that sense of ownership you have towards the club and ensure you all got better value for money.

Firstly, at last year's AGM we introduced a Equality, Diversity and Inclusivity Policy and a more inclusive pricing structure. In the last year, more than 60 new members have joined the club. Many more longer term members have returned. And the club's membership is more diverse than it has ever been.

We have run a season of social activities, including our first ever awards night, which was an unqualified success. Feedback for the event in January was incredible, and this will certainly become an annual event.

Numerous members have commented to me on the general sense of energy and enthusiasm that we see at the club at the moment.

And one of my favourite moments of this year was when I asked a new member at the end of a show they had been involved in how they had found joining the club, and they said, "everyone had been so welcoming."

Some issues remain: safeguarding and support for those with physical and mental health problems is still important and we need to do more. These are some of our main focuses for the Membership Director for the coming year.

The last year has also identified many areas around the building where much work needs to be done. A fire safety check picked up a number of historic issues, and an energy assessment uncovered many actions that could be taken to reduce our energy use. Unfortunately, this building continues to age and as it does so, throws up many faults and issues, from plumbing to heating to electrics.

A team of us have produced an action list that Jonny and Susan have been working on for the last few months. But there are bigger jobs for which we will need money and contractors, and we need to look at ways of raising the money to do some of these bigger, more urgent jobs. Sadly, while our focus is on maintaining the building, it becomes increasingly difficult to put time and effort into making improvements to areas like the seating or the balcony.

Building development will be another focus for next year.

Looking back what can we say about 2022/23? I would say it's been a tough, challenging, rollercoaster ride of a season, with some high quality theatre, wonderful new faces, and incredible teamwork – a touch of sadness and despair, some sprinkling of joy (especially when another new Kelvin baby joins us), and a lot of fun.

We can look back and be proud of what we've achieved this year.

But as I say, the Chair's Review is just one person's view of the year, so I decided to ask you, the members, what you thought of the last year. You said: Adventurous, Varied, Captivating, Amazing, and Fantabidozo. Which probably sums it up better than me.

Independent Examiner's Report on the Accounts

Report to the trustees of Kelvin Players (Charity no. 294367) on accounts for the year ended 31 July 2023 as set out on pages 9 to 11.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year [under section 144 (2) of the Charities Act 2011 (the Charities Act)] and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the Charities Act); and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and the seeking of explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and, consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with Section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the Charities Act have not been met.

Signed:



Michael Grant ACPA
Linden Accountants Ltd
Scrapstore House
21 Sevier St
St Werburghs
Bristol
BS2 9LB

10 May 2024

Statement of Financial Activities - for the year ended 31 July 2023

(All funds are unrestricted)

	2022/23	2021/22
	£	£
Incoming Resources		
Box Office Receipts	22,009	25,938
Lettings	11,472	11,659
Subscriptions	5,700	1,925
Bar Sales	9,788	6,740
Donations, Training and Fund Raising	1,023	258
Other income	224	-
Gift Aid Receipts	-	220
Interest	214	6
Equipment Hire	-	100
Total incoming resources	<u>50,430</u>	<u>46,846</u>
Resources Expended		
<i>Direct Charitable Expenditure</i>		
Cost of Theatrical Productions	17,194	23,373
Storage Rental	120	180
Studio Expenses:		
Cleaning	2,146	1,796
Gas and Electricity	2,241	2,573
Insurance	2,764	3,065
Rates and Water	1,360	590
Waste disposal; security alarm etc.	2,256	1,527
Studio Maintenance and Development	3,838	5,154
Bar Costs, Equip, Licence and Refurbishment	3,801	31,601
Subscriptions & Donations	181	105
Depreciation	4,428	4,714
<i>Sub total</i>	<u>40,329</u>	<u>74,678</u>
<i>Governance Costs</i>		
Audit and Professional Fees	2,655	523
Bank and Credit Card Charges	2,006	-
Postage, Stationery, Photocopying	192	220
Sundry Expenses - theatre	1,823	273
Sundry Expenses - other	-	1,716
Internet/Telephone/Zoom	2,549	575
<i>Sub total</i>	<u>9,225</u>	<u>3,307</u>
Total resources expended	<u>49,554</u>	<u>77,985</u>
Gains/(losses) on revaluation of fixed assets		
Net movement of funds	876	-31,139
Total funds brought forward	1,057,082	1,088,221
Total funds carried forward	1,057,958	1,057,082

Balance Sheet as at 31 July 2023

	2022/23	2021/22
	£	£
Fixed Assets (note 2)	<u>989,849</u>	<u>992,897</u>
Current Assets:		
Debtors	3,088	11,289
Bar Stock	777	-
Gift aid debtor	1,325	1,325
Cash at bank and in hand	<u>64,410</u>	<u>57,550</u>
	69,600	70,164
Prepayments	<u>1,577</u>	<u>1,257</u>
	71,177	71,421
Creditors	3,068	11,289
Total net current assets	<u>68,109</u>	<u>64,185</u>
Total funds (all unrestricted)	<u><u>1,057,958</u></u>	<u><u>1,057,082</u></u>

Signed on behalf of the charity's trustees:

.....
Mat Rees
Chairman

.....
Martin Whatley
Treasurer

31st May 2024

Notes to the Financial Statements

1 ACCOUNTING POLICIES

These accounts have been prepared for the year to 31 July 2023.

The accounts have been prepared under the historic cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these accounts.

These accounts have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (Charities SORP FRS 102) issued on 16 July 2014, Update Bulletin 1 issued on 2 February 2016, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011. The date of transition to the Charities SORP FRS 102 was 1 July 2014.

The charity constitutes a public benefit entity as defined by FRS 102.

Depreciation is provided on Fixtures, Fittings and Equipment at 10% (on reducing balance basis) depending on estimated life.

2 <u>FIXED ASSETS</u>	Fixtures, Fittings & Equipment	Freehold Property	Freehold Improvements to Property	Total
	£	£	£	£
Cost:				
At 1 August 2022	125,774	876,458	81,760	1,083,992
Additions during the year	<u>1,380</u>	<u>-</u>	<u>-</u>	<u>1,380</u>
	<u>127,154</u>	<u>876,458</u>	<u>81,760</u>	<u>1,085,372</u>
Depreciation:				
At 1 August 2022	82,877	8,218	-	91,095
Charge for the year	<u>4,428</u>	<u>-</u>	<u>-</u>	<u>4,428</u>
	<u>87,305</u>	<u>8,218</u>	<u>-</u>	<u>95,523</u>
Net Book Value at 31 July 2022	42,897	868,240	81,760	992,897
Net Book Value at 31 July 2023	39,849	868,240	81,760	989,849

KELVIN PLAYERS

England & Wales - Charity number 294367

Accounts



Entertaining
since 1929

Kelvin Players Theatre Company

253b Gloucester Road
Bishopston
Bristol
BS7 8NY

www.kelvinplayers.co.uk

Annual Report and Financial Statements 2020/21

Vision

To be and be seen to be
the premier non-professional theatre group in Bristol

Mission

To create excellent theatre through the sharing and development
of skills and expertise in all aspects of production and performance

*Kelvin Players Theatre Company is a non-professional drama company.
It is a member of the Little Theatre Guild of Great Britain and a charity
Registered with the Charities Commission under Number 294367*

Trustees' Annual Report

The Trustees present their report with the financial statements of the charity for the year ended 31 July 2021.

The financial statements have been prepared in accordance with the accounting policies set out on page nine of the attached accounts and comply with the charity's constitution, the Charities Act 2011, regulations applicable to that Act, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), effective from accounting periods commencing 1st January 2015 or later.

President - Milton Johns

Charity Trustees

The Management Committee of Kelvin Players are its Trustees for the purposes of charity law and throughout this report are collectively referred to as its trustees. The Trustees serving during the year were as follows:

Sue Stobbs	Chairman
Peter Phillpot	Treasurer
Anna Freire Camacho	Secretary
Neil Bonnett	Company Stage Manager
Fran Lewis	Artistic Director
Dean Bentley Hawkins	Premises Manager
Anna Bonnett	Marketing and Publicity Manager
Tim Whitten	Membership Development Officer
Joshua Cooper	Committee member

Ex-officio (non-voting)

Mary McCallum	Vice President
Richard Jones	Vice President

Legal Trustees

In addition to the above, Kelvin Players has four legal Trustees, Peter Almond, Richard Jones, Mary McCallum and Robin Turner, who would be responsible for winding up the assets of the club if it was ever dissolved.

Names and Addresses of Advisers

- Bank: Lloyds Bank plc, 15 High Street, Westbury-on-Trym, Bristol BS9 3DA
- Independent Examiner: Dunkley's Chartered Accountants and Registered Auditors, Woodlands Grange, Woodlands Lane, Bradley Stoke, Bristol BS32 4JY

Structure, Governance and Management

- **Type of governing document** - The Rules (constitution) of Kelvin Players were adopted at the AGM of 26 September 1991 and amended at the EGM of 13 February 2000 (Second Edition), AGM of 23 September 2007 (Third Edition) and AGM of 25 September 2011 (Fourth Edition).
- **How the charity is constituted** - Membership is open to any person aged 16 or over who is interested in the art and practice of any branch of the theatre. There are currently 155 members (157 in 2019/20). Kelvin Players is run by a Management Committee of nine comprising: Chairman, Secretary, Treasurer, Company Stage Manager, Artistic Director, Premises Manager, Marketing and Publicity Manager, Membership Development Officer

and one general member. The President and Vice-Presidents are ex-officio members of this committee but are not eligible to vote at its meetings.

- **Trustee selection methods** - Members of the Management Committee are appointed or re-appointed at the Annual General Meeting in September. The Management Committee has the power to co-opt members should a committee vacancy occur during the year.

Objectives and Activities

The object of Kelvin Players is to educate the public in the arts in particular the art of drama by the presentation of dramatic productions and its mission is to create excellent theatre through the sharing and development of skills and expertise in all aspects of production and performance. Kelvin Players stages five productions a year either at its studio premises or at an outside venue as well as social events. Kelvin Players has no paid employees and the trustees acknowledge the considerable time and effort put in by members, not only in staging productions but also in maintaining and running the Studio premises.

Achievements and Performance

The following productions were staged at the Kelvin Studios in 2020/21. The Chairman's report on pages 4 to 5 gives further details of activity during the year.

- *Metamorphosis – July 2021*

Public Benefit

In setting the charity's objectives and planning its activities the Trustees have given careful consideration to the Charity Commission's general guidance on public benefit.

Kelvin Players' Studio premises are accessible for disabled patrons and ticket prices are set at levels designed to encourage the local community and those on low incomes to attend. In addition, schools in Bristol and the surrounding area are offered group discounts to enable students to experience live theatre at an affordable cost. The local community receive information about all productions and ticket sales and feedback confirms that there is a high level of local support for the broad range of quality theatre presented by the group during the year.

Financial Reserves Policy

Kelvin Players holds a minimum of £6,000 in reserve to cover any unforeseen production losses. Additional reserve funds are held in a Sinking Fund to cover possible emergency repairs to the Studios. Reserves of £9,950 are also held in a Studio Maintenance and Development Fund.

Declaration

The Trustees declare that they approved the above report at their meeting on 1 September 2021. Signed on behalf of the charity's trustees:

Sue Stobbs, Chairman

Chairman's Review of the Year 2020/21

Once more the events of this year have very much been impacted by COVID-19. Our postponed season planned from last year was put on hold again with the government's announcement of a four-month lockdown starting just after Christmas 2020. Just when we had hoped that our theatre might possibly re-open in the near future, it was all starting to look very unlikely again with no date for opening on the horizon for quite a few months.

Committee meetings continued on Zoom and generally revolved around discussing the work that the IAG were doing, a planned change to the general committee structure and the bar refurbishment using the generous legacy from David Higson.

The IAG (Inclusivity Action Group) sub-committee chaired by Mat Rees have been very busy during this period of quiet for the club. During the past few months, the IAG group had several discussions and also listened to feedback from members and put together a valuable report for the general committee in which 10 recommendations were made. One of the recommendations made was to have a clear commitment to inclusivity from the leadership which includes a more proactive equality and diversity policy. I want to personally thank Mat Rees, Terri Mohiuddin and Ralf Togneri and the rest of their team, for their hard work in putting the policy together. It will be presented to you at this meeting for your approval.

Another idea put forward by Jacqs Graham during the summer of last year and which took a great deal of thought and effort with assistance from a few other members, was to propose that the management committee structure was re-evaluated and modernised to suit the current demand placed on serving committee members. The reality is that this is a large club and within a normal working year (COVID aside) we are producing five plays, holding rehearsed readings and maintaining a studio that also sub-lets to organisations outside of Kelvin. This means that the workload can sometimes build up heavily for committee members. In essence, Jacq's idea is to simplify the current structure of the management committee by having several sub-committees which report back to the management committee thereby hopefully lessening the workload on these members. As per our constitution, Jacqs will be putting a proposal to this AGM for a rule change and will explain in detail what this rule change will consist of. I would like to formally acknowledge and thank Jacqs for the work she has done in putting this proposal forward which I am confident can only benefit the club in the future.

As many of you will no doubt remember; at last year's club meeting which took place instead of our usual AGM it was mentioned that we had been blessed with receiving a gift from a much loved and long-standing member David Higson who sadly passed away a couple of years ago. In his will he bequeathed to the club the sum of £30,000. The management committee asked the membership to choose from several options how they would like the money to be spent. It was a very close vote and the committee made the final decision. It was agreed that David's generous bequest would go towards the refurbishment of the bar and lounge area naming it after him in honour of his generous donation and also reflecting how much time he devoted to Kelvin over a period of many years. The project is being managed by Neil and Olivia Greenwood (Lesley Small's daughter and son in law) and who both have a great deal of experience in pub refurbishments. They are working closely with the Bar and Front of House Management teams, as well as liaising with Dean Hawkins in his role as premises manager. At the time of writing, it is anticipated that by this year's AGM the work will be in its final phases of completion and ready for use in October with our postponed production of Hamlet. Although the original design was not followed to the letter (mainly due to budget restraints and potential problems with building and fire control approvals) the design in principle has stayed true to the original concept.

I also mentioned last year that Rick Procter managed to secure for the club a grant from Bristol City Council of £10,000 and reduced our rates bill to zero until the end of the financial year for 2019/20. I am pleased to say that we have received extra grants this year totaling £18,717 which are included in this year's accounts. Due to the fact that the members have not enjoyed the usual benefits of their subscription prior to and during the pandemic, the grants have allowed us to waive

our current members subscription until September 2022 and offset the loss of income from quite a few of our lets some of whom have yet to return to the studios. Thanks are due to Rick and our Treasurer Peter for their efforts in obtaining these grants for Kelvin.

In summary, it's been a strange two years serving as Chair but one thing that has resonated with me is looking to the future for this club. I joined Kelvin nearly 35 years ago initially looking to do some acting as well as getting involved in other aspects of the club and finally was encouraged to try my hand at directing. Over the years I have worked as Stage Manager, DSM, Lighting Operator, assembled props, sold programmes, worked behind the bar, made scenery and painted it, attended get ins and get outs, cooked breakfast and cleaned toilets to name but a few. Now this is not a boastful paragraph of my efforts in Kelvin as there are many of us here tonight who have also done just as much if not more.

What I am trying to highlight is, that it's really important to look at preserving this clubs' future by stepping up and helping in ways other than performing and directing. Of course, there are many of us here tonight that I see do just that. So, the message here is perhaps it's time now to focus on new members that come to join our club and ask what it is they expect to get from joining Kelvin? Are they just interested in coming along and expecting to do an acting role? Let's encourage these members and show them how much more Kelvin can offer for their subscription! Directors, speak to the members who don't get cast and try to offer them other roles in your production. Encourage them to think about offering their services to 'Front of House' or perhaps to come down to construction nights on a Monday or Wednesday?

And my message to those members who would like to do more but are not sure what they can offer..... Look around and get involved! Ask yourself is there something else you can do, and remember there is always someone else who will help show you the way if it's something you have never done before. We want you to enjoy the full benefit of your subscription and see what a great family Kelvin is and how many more new skills and friends you can make. In the words of Lord Horatio Kitchener...." Your country needs you" or should I say... Kelvin needs you!

As a final note, I would like to say how much I look forward to seeing the long-awaited production of 'Hamlet' in October. I'm sure the cast and crew are also anticipating it with relish as well so I wish them all the very best for an enjoyable and profitable two weeks. Thank you to my fellow committee members and the rest of the membership who have supported me in my endeavors to help keep the club strong during these very trying past two years.

Sue Stobbs

September 2021

"The best way to predict the future is to create it"

[Abraham Lincoln]

Independent Examiner's Report on the Accounts

Report to the trustees of Kelvin Players (Charity no. 294367) on accounts for the year ended 31 July 2021 as set out on pages 9 to 10.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year [under section 144 (2) of the Charities Act 2011 (the Charities Act)] and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the Charities Act); and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and the seeking of explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and, consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with Section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the Charities Act have not been met.

Michael Robert Paul Dunkley FCA
Dunkley's Chartered Accountants and Registered Auditors
Woodlands Grange
Woodlands Lane
Bradley Stoke
Bristol BS32 4JY

2 September 2021

Statement of Financial Activities - for the year ended 31 July 2021

(All funds are unrestricted)

	2020/21 £	2019/20 £
<u>Incoming Resources</u>		
Box Office receipts	390	16,609
Lettings	5,629	8,554
Subscriptions		4,290
Bar Sales	346	
Donations and Fund Raising	13	30,176
Government Grant	18,717	10,000
Gift Aid Receipts		500
Interest	9	16
Equipment Hire	-	80
Total incoming resources	<u>25,104</u>	<u>70,225</u>
<u>Resources Expended</u>		
<i>Direct Charitable Expenditure</i>		
Cost of Theatrical Productions	175	9,084
Storage Rental	180	180
Studio Expenses:		
Cleaning	1,026	790
Gas and Electricity	1,331	2,608
Insurance	3,370	3,475
Rates and Water	382	1,563
Waste disposal; security alarm etc.	259	314
Studio Maintenance and Development	3,486	4,376
Bar Costs, Equip, Licence and Refurbishment	2,265	
Subscriptions & Donations	185	188
Depreciation	5,288	5,873
<i>Sub total</i>	<u>17,947</u>	<u>28,451</u>
<i>Governance Costs</i>		
Audit and Professional Fees	732	566
Postage, Stationery, Photocopying	110	356
Sundry Expenses - theatre	-	77
Sundry Expenses - other	871	1,500
Property Revaluation	-	900
Internet/Telephone/Zoom	535	374
<i>Sub total</i>	<u>2,248</u>	<u>3,773</u>
Total resources expended	<u>20,195</u>	<u>32,224</u>
Gains/(losses) on revaluation of fixed assets		260,000
Net movement of funds	4,909	298,001
Total funds brought forward	1,083,312	785,311
Total funds carried forward	1,088,221	1,083,312

Balance Sheet as at 31 July 2021

	2020/21	2019/20
	£	£
Fixed Assets (note 2)	<u>997,597</u>	<u>1,002,885</u>
Current Assets:		
Debtors	13	100
Gift aid debtor	1,105	1,105
Cash at bank and in hand	<u>88,141</u>	<u>78,127</u>
	89,259	79,332
Advance funding	<u>1,365</u>	<u>1,095</u>
	90,624	80,427
Creditors	-	
Total net current assets	<u>90,624</u>	<u>80,427</u>
Total funds (all unrestricted)	<u><u>1,088,221</u></u>	<u><u>1,083,312</u></u>

Signed on behalf of the charity's trustees:

.....
Sue Stobbs
Chairman

.....
Peter Phillpot
Treasurer

1 September 2021

Notes to the Financial Statements

1 ACCOUNTING POLICIES

These accounts have been prepared for the year to 31 July 2021.

The accounts have been prepared under the historic cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these accounts.

These accounts have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (Charities SORP FRS 102) issued on 16 July 2014, Update Bulletin 1 issued on 2 February 2016, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011. The date of transition to the Charities SORP FRS 102 was 1 July 2014.

The charity constitutes a public benefit entity as defined by FRS 102.

Depreciation is provided on Fixtures, Fittings and Equipment at 10% (on reducing balance basis) depending on estimated life.

2 <u>FIXED ASSETS</u>	Fixtures, Fittings & Equipment	Freehold Property	Freehold Improvements to Property	Total
	£	£	£	£
Cost:				
At 1 August 2020	125,774	876,458	81,760	1,083,992
revaluation during the year	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
	<u>125,774</u>	<u>876,458</u>	<u>81,760</u>	<u>1,083,992</u>
Depreciation:				
At 1 August 2020	72,889	8,218	-	81,107
Charge for the year	<u>5,288</u>	<u>-</u>	<u>-</u>	<u>5,288</u>
	<u>78,177</u>	<u>8,218</u>	<u>-</u>	<u>86,395</u>
Net Book Value at 31 July 2021	47,597	868,240	81,760	997,597
Net Book Value at 31 July 2020	52,885	868,240	81,760	1,002,885

KELVIN PLAYERS

England & Wales - Charity number 294367

Accounts



Entertaining
since 1929

Kelvin Players Theatre Company

253b Gloucester Road
Bishopston
Bristol
BS7 8NY

www.kelvinplayers.co.uk

Annual Report and Financial Statements 2019/20

Vision

To be and be seen to be
the premier non-professional theatre group in Bristol

Mission

To create excellent theatre through the sharing and development
of skills and expertise in all aspects of production and performance

*Kelvin Players Theatre Company is a non-professional drama company.
It is a member of the Little Theatre Guild of Great Britain and a charity
Registered with the Charities Commission under Number 294367*

Trustees' Annual Report

The Trustees present their report with the financial statements of the charity for the year ended 31 July 2020.

The financial statements have been prepared in accordance with the accounting policies set out on page nine of the attached accounts and comply with the charity's constitution, the Charities Act 2011, regulations applicable to that Act, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), effective from accounting periods commencing 1st January 2015 or later.

President - Milton Johns

Charity Trustees

The Management Committee of Kelvin Players are its Trustees for the purposes of charity law and throughout this report are collectively referred to as its trustees. The Trustees serving during the year were as follows:

Sue Stobbs	Chairman – Appointed 29/09/2019
Peter Phillpot	Treasurer
Anna Freire Camacho	Secretary
Neil Bonnett	Company Stage Manager
Fran Lewis	Artistic Director
Dean Bentley Hawkins	Premises Manager
Anna Bonnett	Marketing and Publicity Manager – Appointed 29/09/2019
Tim Whitten	Membership Development Officer
Joshua Cooper	Committee member
Jonny Wilkinson	Chairman – Resigned (29/09/2019)
Rosie Collins	Marketing and Publicity Manager – Resigned (29/09/2019)

Ex-officio (non-voting)

Mary McCallum	Vice President
Richard Jones	Vice President

Legal Trustees

In addition to the above, Kelvin Players has four legal Trustees, Peter Almond, Richard Jones, Mary McCallum and Robin Turner, who would be responsible for winding up the assets of the club if it was ever dissolved.

Names and Addresses of Advisers

- Bank: Lloyds Bank plc, 15 High Street, Westbury-on-Trym, Bristol BS9 3DA
- Independent Examiner: Dunkley's Chartered Accountants and Registered Auditors, Woodlands Grange, Woodlands Lane, Bradley Stoke, Bristol BS32 4JY

Structure, Governance and Management

- **Type of governing document** - The Rules (constitution) of Kelvin Players were adopted at the AGM of 26 September 1991 and amended at the EGM of 13 February 2000 (Second Edition), AGM of 23 September 2007 (Third Edition) and AGM of 25 September 2011 (Fourth Edition).
- **How the charity is constituted** - Membership is open to any person aged 16 or over who is interested in the art and practice of any branch of the theatre. There are currently 157

members (155 in 2018/19). Kelvin Players is run by a Management Committee of nine comprising: Chairman, Secretary, Treasurer, Company Stage Manager, Artistic Director, Premises Manager, Marketing and Publicity Manager, Membership Development Officer and one general member. The President and Vice-Presidents are ex-officio members of this committee but are not eligible to vote at its meetings.

- **Trustee selection methods** - Members of the Management Committee are appointed or re-appointed at the Annual General Meeting in September. The Management Committee has the power to co-opt members should a committee vacancy occur during the year.

Objectives and Activities

The object of Kelvin Players is to educate the public in the arts in particular the art of drama by the presentation of dramatic productions and its mission is to create excellent theatre through the sharing and development of skills and expertise in all aspects of production and performance. Kelvin Players stages five productions a year either at its Studio premises or at an outside venue as well as social events. Kelvin Players has no paid employees and the trustees acknowledge the considerable time and effort put in by members, not only in staging productions but also in maintaining and running the Studio premises.

Achievements and Performance

The following productions were staged at the Kelvin Studios in 2019/20. The Chairman's report on pages 4 to 7 gives further details of achievements during the year.

- *Cyrano De Bergerac* - October 2019
- *Flint Street Nativity* - December 2019
- *The Children* - February 2020

Public Benefit

In setting the charity's objectives and planning its activities the Trustees have given careful consideration to the Charity Commission's general guidance on public benefit.

Kelvin Players' Studio premises are accessible for disabled patrons and ticket prices are set at levels designed to encourage the local community and those on low incomes to attend. In addition, schools in Bristol and the surrounding area are offered group discounts to enable students to experience live theatre at an affordable cost. The local community receive information about all productions and ticket sales and feedback confirms that there is a high level of local support for the broad range of quality theatre presented by the group during the year.

Financial Reserves Policy

Kelvin Players holds a minimum of £6,000 in reserve to cover any unforeseen production losses. Additional reserve funds are held in a Sinking Fund to cover possible emergency repairs to the Studios. Reserves of £9,950 are also held in a Studio Maintenance and Development Fund.

Declaration

The Trustees declare that they approved the above report at their meeting on 3 September 2020. Signed on behalf of the charity's trustees:

Sue Stobbs, Chairman

Chairman's Review of the Year

Well, this has been an interesting year hasn't it? In my first year as Chair I have enjoyed the monthly committee meetings and noted how very different, they are to when I last served on the committee. Much more streamlined and efficient, reports being raised and distributed from the various officers of the club so that everyone on the committee is fully aware and briefed on current matters to hand. Taking over the role of Chair from Jonny was always going to be large shoes to fill as I had honestly felt his work towards making Kelvin 'green' was such a huge success. The events of the year have very much been impacted by COVID-19 throwing the planned schedule into complete disarray. Closing the studios in March was never going to be an easy decision because it meant that the hard work already being produced by the directors for future productions in the season was going to have to be put on hold until the committee had some idea of when things were returning to normality. As Richard pointed out, this was only the second time that Kelvin had gone into suspension, the last time being the 2nd World War!

One of the things that resonated with me at last year's AGM was looking around at all of the membership and wondering how long they had been members of the club and the amount of work that is carried out by them to keep the wheels turning, so to speak. There were new members amongst these faces as well, some who I had met and welcomed and some who I hoped I would get the opportunity to speak to in the near future. What is important though is to remember that in joining and being a part of this club, we must always look to the future and to preserving that future by stepping up and helping run the club. Are we as diverse as we could be? We need to be reaching out to the wider ethnic community of Bristol. This is a talented club with a huge membership, it's not just about auditioning, getting cast and then playing a part on stage. What happens when we don't get cast? Do we volunteer for a technical role in that production? Do we offer our services to 'Front of House 'in some small way or do we come down to construction nights on a Monday or Wednesday?

Our first production of the 2019/20 season saw Edmund Rostand's "Cyrano de Bergerac" being directed by Jonny Wilkinson - a first for me as I had never seen this play before but knew the story well. The magnificent set designed by Bronwen Grover was multifunctional and fitted very well in the studios. Chrissy Fryers once more showed what a marvelous and clever seamstress she is with her beautiful costume design and wardrobe coordination. What I personally liked was the gender-neutral cast for the majority of the roles. I am not always a fan of this convention but sometimes on rare occasions I watch a production and think "yeah, this is working really well, I like this!" A sell out production and one that was very well received by our audiences. Bravo Jonny! You chose a strong cast and crew and gave us a splendid production!

Once again, the Rose Bowl nomination list came out with 'Kelvin Players Theatre Company 'featuring very high up on the list with no less than six nominations across the various categories. Huge congratulations go to Fiona McClure who received 'The Eileen Hartly Hodder award for Best Actress in a Drama 'as Anne in 'The Father 'and also to Sam Grayston who received the ' Bevan Brittan LLP Solicitors award for Best Actor in a Drama 'as Ned in 'Parlour Song', both showcasing the talent that Kelvin is renowned for year after year.

Early December saw a two week run of a Nativity Not just any old Nativity, this was "The Flint Street Nativity" by Tim Firth directed by yours truly. The play required 10 adults to become a 7 or 8-year-old again which was not as easy a task as you might think! On top of this they were required to sing Christmas Carols to very different lyrics other than the traditional ones that we are all generally accustomed to. The cast managed to pull out all the stops and showed what a talented and mixed group we truly are. There is an inner child in all of us somewhere, and occasionally we are all guilty of displaying it. I think this play really managed to capture these facets which are within ourselves. I personally must thank Kelvin member Nicola Essex for taking on the role of Musical Director and the sterling work she did in playing the piano during the show and at rehearsals teaching the cast the lyrics and making them fit to the music. It was great to see new members who had not been cast helping out on construction evenings and taking on roles backstage in capacities they had never done before. In particular, George Howard as Stage Manager, Sharon Dudbridge as DSM, Eszter Vass as Production Manager and Frances Cox as ASM. All of them accomplished actors and actresses taking on a technical role never previously done before and guess whatenjoying themselves!

In February Kelvin presented a post-apocalyptic play called "The Children" by Lucy Kirkwood, a near-future drama about the aftermath of a catastrophe at a nuclear power station, exploring the responsibilities we have towards future generations. The play directed by Mat Rees was a fantastic challenge for three of Kelvins more mature actors, especially with the number of lines that they were tasked with learning. What became apparent was how the skill of this play lay in debating which of these scientists, when the chips are down has the more active conscience. For me, it raised profound questions as to whether having children sharpens or diminishes a sense of social responsibility. What are we expected to do for the generations that follow us? This play produced a really fantastic set and the audience were treated to a show performed by three very capable actors, it was an enjoyable piece that kept me intrigued right to the end. Even though the script did not call for an interval I found it very compelling from start to finish and never once felt the need to look at my watch.

At this point "Hamlet" had been cast and was already well underway with rehearsals. The set building began immediately after "The Children", and all other things associated with putting on a two-week production at the studios. Everyone was very excited, and there was huge anticipation in the air for this forthcoming production. But then the COVID-19 virus came to the UK shores and as it rapidly spread across the country, it became obvious by the poor ticket sales and constant daily media reports that Kelvin was going to have to re-think their activities. On the 18th March the Prime Minister took the decision to close schools. Only a few days previous to this announcement, professional theatres, concerts and large gatherings (including Glastonbury) had been cancelled throwing the country into complete disarray. The committee took the decision to close the studios for the foreseeable future with a view to scheduling "Hamlet", if feasible, in the first available slot once we re-opened. The rest of the seasons schedule would then be re-arranged as soon as possible after.

Everyone settled down to a new way of getting through the week. Some like myself were working from home, but others were not so lucky finding themselves without work or being furloughed, trying to stay healthy, helping vulnerable people with their shopping but sticking to the rules set down by the government. New ways of keeping in touch were discovered and 'House parties' sprang up everywhere. This was the age of technology

and if we were not 'Zooming' or 'House partying' we found other ways of being inventive and useful.

Sunday night read throughs of plays were organised by some of our members including Charlotte Whitten, Mat Rees and Jacqs Graham. A daily podcast was initiated by Adam Church who encouraged members to submit recordings of monologues of their favourite pieces. Kelvin was not going to sleep, we were letting everyone know we were still here, the Jester was still being published and the members were making the best of things, staying in touch with everyone and keeping their spirits high.

One of the success stories over these months that I got to hear about and had the opportunity to listen in to and see for myself was the Directors course arranged by Jacqs Graham and Nicola Schoenderword. Prior to the studios being shut down Jacqs had researched the number of female directors in Kelvin as well as other amateur societies and professional theatre. What she found was the odds were very stacked against women and felt it would be great if she could get more women interested in directing at Kelvin. An initial meeting was held at the studios but after lockdown both Jacqs and Nicola continued with their endeavors and decided to run a Directors course via Zoom Conferencing, extending the invitation to all members of Kelvin regardless of gender. Over the weeks they have been guided by a book called "The Directors Craft" written by Katie Mitchell as well as their own personal knowledge and experience as teachers. It was very refreshing to listen in to the ideas that were being imparted by these experienced leaders to their group of budding directors. As a director myself, I fully understand that there is always much more you can learn and understand in researching your chosen play, exploring the characters within and thinking about their background and how they live.

Another topic and question raised this year was just how diverse is Kelvin, and amateur theatre in general. Several of our members came across an article posted online entitled "Musical Theatre Musings" with the headline reading 'Amateur theatre is racist'. The author was Sarah McPartian and she admitted that she was writing the article from a position of white privilege. She asked the question "Why is diversity on stage important for amateur dramatics" and she made the point that in 2020 it was embarrassing to see a sea of white faces on stage. Some would agree that diversity is important but when asked what proactive steps they have taken they simply ask "Why should I"?

This leads me to happily stating that as a club we are doing something about it. Several members who read this article felt very passionate about this subject and with the knowledge of the general committee Kelvin have now committed to pro-actively addressing this matter by the formation of a sub-committee, chaired by Mat Rees. Over the years that I have been a member of this club I have always felt we are a diverse club and whilst we do commit to colour blind casting we could perhaps be more proactive in reaching out to the ethnic minorities about our activities. With this aim, I feel sure our sub-committee will do just that and hopefully the club will be rewarded with attracting new members from all ethnicities.

On the financial front we were blessed with receiving a legacy from a much loved and long-standing member David Higson who sadly passed away three years ago. David enjoyed and participated in Kelvin's activities both on and off the stage for more years than I can remember. If he was not seen on stage, he would support the club by watching the productions bringing with him his many friends and helping the profits of the bar. In his will he bequeathed to the club the sum of £30,000. The management committee asked the membership what they would like to see the money spent on. With this in mind another sub-committee was formed and chaired by Jonny Wilkinson they are looking at the various

ideas submitted and will hopefully come up with firm propositions to the management committee to show how we can spend the money wisely and be the legacy that our loyal friend David would approve of.

Finally, with the assistance of Rick Procter and Peter Phillpot who filled out all the necessary forms, Bristol City Council awarded us a grant of £10,000 and reduced our rates bill to zero until the end of the financial year. This was also a huge help as Kelvin operate as a business registered with the Charities Commission and the loss of income from our regular lets and productions would have meant a considerable drop in our resources for this financial year.

The AGM for 2020 has been cancelled but we have a clear plan for the coming year, we are learning to operate and live with different rules but it will improve in the long run. The most important thing for me and the rest of my fellow management committee was to ensure that everyone stayed healthy and nobody was put at risk. This has been a strange year and quite hard for lots of families as they try to adapt. Some of our fellow LTG theatres have been impacted severely by the pandemic and continue to be suffering the consequences.

In conclusion I would like to say how much I look forward to seeing 'Hamlet' open the 2021 season during the Easter holidays. As quickly as this year seems to be slipping away, next year is just around the corner and with it a fresh start. It's been a strange year for me as the new Chair, sometimes stressful but I have learnt a lot and will continue to do so. Thank you to my fellow committee members and the rest of the membership who continue to support me in my endeavours to keep the club strong.

Independent Examiner's Report on the Accounts

Report to the trustees of Kelvin Players (Charity no. 294367) on accounts for the year ended 31 July 2020 as set out on pages 9 to 10.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year [under section 144(2) of the Charities Act 2011 (the Charities Act)] and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the Charities Act); and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and the seeking of explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and, consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with Section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the Charities Act have not been met.

Michael Robert Paul Dunkley FCA
Dunkley's Chartered Accountants and Registered Auditors
Woodlands Grange
Woodlands Lane
Bradley Stoke
Bristol BS32 4JY

2 October 2020

Statement of Financial Activities - for the year ended 31 July 2020

(All funds are unrestricted)

	2019/20	2018/19
	£	£
<u>Incoming Resources</u>		
Box Office receipts	16,609	27,634
Lettings	8,554	13,358
Subscriptions	4,290	4,480
Donations and Fund Raising	30,176	4,530
Government Grant	10,000	
Gift Aid Receipts	500	605
Interest	16	10
Equipment Hire	80	177
Total incoming resources	<u>70,225</u>	<u>50,794</u>
<u>Resources Expended</u>		
<i>Direct Charitable Expenditure</i>		
Cost of Theatrical Productions	9,084	13,527
Storage Rental	180	180
Studio Expenses:		
Cleaning	790	1,493
Gas and Electricity	2,608	3,600
Insurance	3,475	2,963
Rates and Water	1,563	1,327
Waste disposal; security alarm etc.	314	838
Studio Maintenance and Development	4,376	6,537
Subscriptions & Donations	188	285
Depreciation	5,873	6,529
<i>Sub total</i>	<u>28,451</u>	<u>37,279</u>
<i>Governance Costs</i>		
Audit and Professional Fees	566	396
Postage, Stationery, Photocopying	356	381
Sundry Expenses - theatre	77	355
Sundry Expenses - other	1,500	2,154
Property Revaluation	900	
Internet/Telephone	374	390
<i>Sub total</i>	<u>3,773</u>	<u>3,676</u>
Total resources expended	<u>32,224</u>	<u>40,955</u>
Gains/(losses) on revaluation of fixed assets	260,000	-
Net movement of funds	298,001	9,839
Total funds brought forward	785,311	775,472
Total funds carried forward	1,083,312	785,311

Balance Sheet as at 31 July 2020

	2019/20	2018/19
	£	£
Fixed Assets (note 2)	<u>1,002,885</u>	<u>748,758</u>
Current Assets:		
Debtors	100	590
Gift aid debtor	1,105	605
Cash at bank and in hand	<u>78,127</u>	<u>35,039</u>
	79,332	36,234
Advance funding	<u>1,095</u>	<u>456</u>
	80,427	36,690
Creditors	-	137
Total net current assets	<u>80,427</u>	<u>36,553</u>
Total funds (all unrestricted)	<u><u>1,083,312</u></u>	<u><u>785,311</u></u>

Signed on behalf of the charity's trustees:

.....
 Sue Stobbs
 Chairman

.....
 Peter Phillpot
 Treasurer

3 September 2020

Notes to the Financial Statements

1 ACCOUNTING POLICIES

These accounts have been prepared for the year to 31 July 2020.

The accounts have been prepared under the historic cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these accounts.

These accounts have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (Charities SORP FRS 102) issued on 16 July 2014, Update Bulletin 1 issued on 2 February 2016, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011. The date of transition to the Charities SORP FRS 102 was 1 July 2014.

The charity constitutes a public benefit entity as defined by FRS 102.

Depreciation is provided on Fixtures, Fittings and Equipment at 10% (on reducing balance basis) depending on estimated life.

2 <u>FIXED ASSETS</u>	Fixtures, Fittings & Equipment	Freehold Property	Freehold Improvements to Property	Total
	£	£	£	£
Cost:				
At 1 August 2019	125,774	616,458	81,760	823,992
revaluation during the year	<u>-</u>	<u>260,000</u>	<u>-</u>	<u>260,000</u>
	<u>125,774</u>	<u>876,458</u>	<u>81,760</u>	<u>1,083,992</u>
Depreciation:				
At 1 August 2019	67,016	8,218	-	75,234
Charge for the year	<u>5,873</u>	<u>-</u>	<u>-</u>	<u>5,873</u>
	<u>72,889</u>	<u>8,218</u>	<u>-</u>	<u>81,107</u>
Net Book Value at 31 July 2020	52,885	868,240	81,760	1,002,885
Net Book Value at 31 July 2019	58,758	608,240 (a)	81,760	748,758

(a) Freehold property was re-valued at current market value for insurance purposes in March 2020 by JSR Reakes Business Property Advisors.