



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)
<u><i>Ex-officio (non-voting)</i></u>	
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	-	260,000	-	260,000
	<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	5,873	-	-	5,873
	<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.