

Kelvin Players Theatre Company



253b Gloucester Road

Bishopston

Bristol

BS7 8NY

www.kelvinplayers.co.uk

Annual Report and Financial Statements 2022/23

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 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 |
|--|----------------------|----------------------|
| | £ | £ |
| <u>Incoming Resources</u> | | |
| 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> |
| <u>Resources Expended</u> | | |
| <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> | <i>40,329</i> | <i>74,678</i> |
| <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> | <i>9,225</i> | <i>3,307</i> |
| 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 |