



Cardboard Citizens

Report and financial statements
For the year ended 31 March 2023

Company number: 2938531

Charity Number: 1042457

Contents

For the year ended 31 March 2023

Reference and administrative information 1

Chair’s report..... 2

Trustees’ annual report 3

Independent examiner’s report 17

Statement of financial activities (incorporating an income and expenditure account) 18

Balance sheet 19

Statement of cash flows 20

Notes to the financial statements 21



The Trustees present their report and financial statements for the year ended 31 March 2023.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

Cardboard Citizens

Trustees' report

For the year ended 31 March 2023

Company number	2938531	
Charity number	1042457	
Registered office and operational address	77a Greenfield Road London E1 1EJ	
Country of registration	England & Wales	
Country of incorporation	United Kingdom	
Trustees	Trustees, who are also Directors under company law, who served during the year and up to the date of this report were as follows:	
	Marcus Bernard	Appointed in February 2023
	Chris Bull	Treasurer / Head of Finance Committee Appointed in July 2022
	Ayesha Casely-Hayford	Appointed in February 2023
	Linden Ife	Resigned in February 2023
	Charlie Josephine	Appointed in February 2023
	Ajeet Jugnauth	Appointed in February 2023
	Chris Jullings	Resigned in December 2022
	Jenique McNaught	Vice Chair / Chair of Development Committee
	Sacha Milroy	Trustee
	Jon Opie	Trustee
	Andrew Pattison	Resigned in February 2023
	Prue Skene CBE	Chair
	Matthew Xia	Vice Chair
Key Management Personnel	Lisa Briscoe	Executive Director & Joint Chief Executive
	Katherine Harding	Director of Development & Communications
	Flora Newbiggin	Director of Programmes
	Clare Robertson	Executive Producer
	Chris Sonnex	Artistic Director & Joint Chief Executive
	Jessie Wyld	Head of Engagement
Bankers	National Westminster Bank Plc Tower Bridge Branch P.O. Box 9765 201 Tooley St London, SE1 2ZH	

This year enabled delivery of a renewed full programme under Chris Sonnex's artistic leadership, carefully supported and driven by Lisa Briscoe as Executive Director. The organisation has taken all the benefits of its history and experience and combined this with new energy and renewed purpose to launch a programme of work for people and audiences with experience of poverty, homelessness and inequity. Our public productions have gathered critical acclaim and we have increased our emphasis on building great partnerships across the arts, social and academic sectors, with a view that more can be done if we all pull together in this post pandemic climate.

We have now entered a new chapter in our history, characterised by the following:

- Community cohesion, improved wellbeing and more opportunities for people we work with
- Widening access to, and interest in, the arts for people experiencing homelessness, poverty, and inequity
- An injection of new, high quality talent to inspire creative output
- Elevating our work to widen attitudinal and tangible social change
- Stepping into mainstream consciousness
- Training and developing Members
- Developing a new generation of theatre professionals, artists & activists

During the year three valued trustees, Linden Ife, Chris Jullings and Andrew Pattison, came to the end of their terms of office; sad as we were to lose them we were delighted that through a recruitment drive we were able to appoint five new trustees, all of whom bring new skills and experience to the Board: Marcus Bernard, Chris Bull, Ayesha Casely-Hayford, Charlie Josephine and Ajeet Jugnauth. I would like to thank everyone who has made Cardboard Citizens what it has become today - Members old and new, trustees and staff past and present, and all of the funders and donors who form part of the wonderful growing alumni that this organisation represents.

We look forward to continued development, ambition and opportunity together with you all.

Prue Skene CBE
Chair

Cardboard Citizens

Trustees' report

For the year ended 31 March 2023

The Trustees review the aims, objectives and activities of the charity each year. This report looks at what the charity has achieved and the outcomes of its work in the reporting period. The Trustees report the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the Trustees to ensure that the charity's aims, objectives and activities remained focused on its stated purposes. The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the Trustees consider how planned activities will contribute to the aims and objectives that have been set.

Objectives and activities

Cardboard Citizens' objective is to advance education for the public benefit by promoting the arts, particularly, but not exclusively, the art of drama.

Vision

Our work will bring more people closer together to make new citizens, united by the communal want to build a better society.

The theatre and stories we share inspire and activate people from diverse communities to empathise, connect and tackle injustices, individually and collectively.

Our work will increase representation of and access for people with lived experience of homelessness, inequity or poverty to experience and work within the arts.

Mission

Cardboard Citizens creates work with and for people who experience homelessness, poverty or inequity.

We provide theatre, art, and training that explores, interrogates, and challenges the injustices that are most alive in our world. We believe that theatre and art can transform. That it can challenge the individual to grow and ignite a fire in the belly of wider society to change. We create spaces where communities come together to heal, connect, find joy and create new possibilities together.

When people make work or train with us, we create a shared belief that our work, voices, and lives will never cease to be important and heard. Together we create a world that we want to see. A world where we can challenge what society said you should achieve and be. Where art is seen as one of the most important and joyous things that humans can create. Where the barriers that stop people expressing themselves and accessing equity are dismantled so that we can see and create our version of justice together. All while making or learning to make the best art we can.

Beneficiaries of our services

Cardboard Citizens works with people with experience of homelessness, poverty or inequity, many of whom become Members of our company and contribute to our work in the long term. We have worked to voice and challenge the systemic cause of homelessness since our inception and now incorporate poverty and inequity – two factors which greatly increase the risk of homelessness - in our central mission.

Our Membership includes people who are or have been homeless or vulnerably housed, people on low incomes or living in extreme poverty, unemployed people, people with experience of the criminal justice and care systems, people from LGBTQI+ communities, from Global Majority ethnicities, as well as those living with disabilities, mental or physical health issues.

Achievements and performance

At the beginning of 2022, Cardboard Citizens planned outcomes were set as follows:

Audiences

- More people have access to and engage with art as a way of expressing and listening to stories and experiences that inspire shared dialogue about issues relating to homelessness, poverty, or inequity.
- Audience members with experience of homelessness, poverty or inequity enjoy our work, feel seen, heard, and understood, experience theatre as accessible, have a greater sense of community, enhance their wellbeing and are motivated to join CC's community.
- Audience members have more empathy and understanding of the experiences of homelessness, poverty or inequity, they are provoked and inspired to make change.

People with lived experience of homelessness, poverty or inequity

- Build and test a new programme of work to enable more people with lived experience of homelessness, poverty and inequity have access to peer support, enhanced skills, training, and job perspectives.
- People who are currently under-represented in the cultural workforce gain skills, experience and training that enhance their individual employability and the sector's diversity.
- Participants/Members progress artistically, enjoy participating, feel art is accessible, gain self-worth, purpose, resilience, and a sense of achievement, increase their interest in pursuing creative ambitions, have a sense of community.

Our local community and peers

- Arts sector diversity is enhanced through our work in partnership with arts organisations to improve audience diversity and to increase pathways for people with lived experience to access opportunities to work in the arts.
- More service users engage with Cardboard Citizens' programme as Members and can take up opportunities provided, through our partnerships in the social sector.

Our activity

1. **Workshop Programme** – theatre, workshops, training and support for people over 25 years of age, with experience of homelessness, poverty or inequity.
2. **Cardboard Collective** – our youth music programme for young people aged 16-25, with experience of homelessness, poverty or inequity.
3. **Citz Futures Traineeship** – offering paid placements for people with lived experience of homelessness or poverty to shadow industry professionals in backstage roles.
4. **Public Programme** – public facing theatre for social change and other commissions.

1. Workshop Programme and Members' activity

We relaunched our Workshop programme in April, offering creative training, transferable skills, and support for wellbeing to our Members over 25 years of age who sign up to our programmes. Our refreshed year-round Citz Writers and Citz Theatre Makers programmes each comprise 12 weeks of training delivered three times a year, led by established and acclaimed artists and creatives with lived experience of homelessness, poverty, and inequity, including Anna Jordan (*Killing Eve*, *We Anchor in Hope*), Leo Butler (*Lucky Dog*, *Boy*), emerging theatre makers Georgia Green, Diyan Zora, Emma Baggott (*Wonderful World of Dissocia*, *Dennis of Penge*) and Steven Kavuma (Head of Programming at Seven Dials Playhouse). Over 200 Members have accessed our Workshop Programme this year.

We created an open access space for Members to meet and learn, engaging 61 people across 13 sessions. Artists and topics have included:

- Actress Amy Loughton speaking about the UK's first Cooperative Acting Agency
- Journalist, DJ, and Theatre Director Matthew Xia on his play – *The World from My Window*
- Lemn Sissay OBE (Bafta nominated, multi-award-winning writer): inspirational and interactive talk about his journey and career.
- Jack Ryder (*Eastenders*): practical session on audition technique and self-taping
- Jasmine Lee-Jones (writer, actor, winner of Stage Debut Writer award 2021): on autobiographical writing from the heart
- AQ&A session with Cardboard Citizens Member, Performer, Facilitator and Writer, River
- Chris Sonnex on Directing
- Citz Tasters workshop with Frantic Assembly
- Citz Tasters workshop with Kat Bond (actress, writer, comedian) on Improvisation

Member progression and support

Alongside creative workshops we continued to deliver our pastoral Information, Advice and Guidance Service (IAG), supporting Members over the past 12 months. Members accessed 226 IAG. Sessions have been focused on emotional support to Members, ensuring we are being proactive in reducing the impact of loneliness and isolation. Tackling financial hardship, mental health and physical health support have also been recurring needs over the last year, demonstrating the impact of rising cost of living and continued strain on health services.

In April 2023, we conducted a Member Survey to reflect on 2022-23. Key findings were as follows:

- 79% of Members felt safe at Cardboard Citizens.
- 72% felt artistically / creatively challenged.
- 69% felt less lonely or isolated.
- 69% felt engaging with Cardboard Citizens has helped them to take control of their lives.
- 65% reported improved wellbeing
- 62% of respondents have new aspirations and ideas for their future.

We also trialled the Five Ways to Wellbeing survey; a measure developed by the National Health Service, key results were as follows:

- 83% A sociable experience
- 85% An active experience
- 95% A learning experience

We continue to focus on creating opportunities for Members to lead and gain employment through our work. This year alone we facilitated 57 employment or volunteering opportunities for 40 individuals. Employed Members receive payments above London Living Wage and in line with Independent Theatre Council's ethical employment payment scale and all expenses are remunerated for volunteers. Paid opportunities have included:

- Performing in a short film, presenting Cardboard Citizens' new Manifesto, and as participants in focus groups on specific areas of the new programme.
- Acting as an Expert by Experience on our Trauma-Informed Working Group.
- Acting and offering tech support in Forum theatre performances as part of our partnership with the International Access to Justice conference.
- Employment as actors in *To Whom It May Concern*, in partnership with Groundswell.
- Acting as outreach Ambassadors and Lead Facilitators on our Community Tour of *Bangers*, to support with recruitment of new Members.
- Assisting on facilitation of our new corporate training workshops.

Members progressed through additional activities including:

- 2 Members commissioned by the BBC to develop scripts for radio reaching up to 1 million listeners.
- 9 members participated in intensive writing workshops with Museum of the Home in Hackney.
- 7 Members joined a residency with Tramshed resident artist Nell Hardy, to create their own public performances at Union Chapel.
- 13 Members took part in a week-long intensive to record audio scripts of their short plays.
- 1 Member received support to rehearse his touring one-man show.
- 1 Member has been commissioned to write for us.

Members have regular routes to input into our strategy through:

- Member-elected Members' representatives attend Board meetings and strategy sessions.
- Quarterly Member consultation forums led by Members' representatives - this year engaging an average of 20 Members per session. In these sessions Members give feedback on our strategy and programming. Trustees also attend to ensure a balanced view of Member engagement is gained.

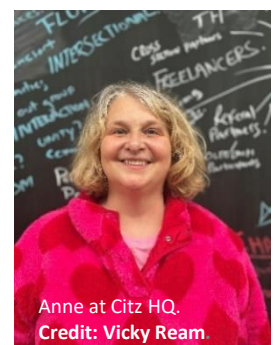
Anne recently completed the Cardboard Citizens' theatre making programme and below she talks about the impact the programme had for her:

I was struggling for money all the time after being made homeless in an unlawful eviction. Even though I was working, I was made homeless and left impoverished by the experience with no help at all. It was awful.

A friend strongly recommended that I contact Citz and get involved.

The theatre-making workshop was a unique, therapeutic experience. What you learned was that professionalism involved treating other people with respect is important in a working environment. There was a positive experience of people working together from all different levels of experience and with different things that have happened in their lives. And that's the thing about theatre – it creates a universal goal to work towards. It connects history, it connects generations, and it connects us with humanity.

Since writing this, Anne's piece was selected and showcased as part of an event at the London Transport Museum. *The thing that made the most impact on me was the way that it affected the audience, the people who were watching it, the people who had paid to see it. And it means that you've given a genuine voice to a community of people. And that's what's important because they do deserve a voice.*



Anne at Citz HQ.
Credit: Vicky Ream.

2. Cardboard Collective

We relaunched our young people's workshop programme as Cardboard Collective in July 2022: a reimagining of our offer for young people aged 16-25 with experience of homelessness and poverty, offering music-based training. The programme offers access to training in music production, performance, marketing, and event management. It aims to help young people build their confidence and wellbeing with a supportive network of peers and industry experts and equip themselves with transferable skills to progress into employment or entrepreneurship in the creative industries. Workshops are facilitated by diverse professional artists and creatives from a range of disciplines. Our Autumn 2022 12-week course culminated in the Collective's performance of their original songs at Cardboard Collective's Takeover Event at Rich Mix in East London. Our Spring 2023 12-week course culminated in the Collective writing and recording original songs. The Collective performed at an album launch event at World Heart Beat Embassy in May 2023.

Our post-programme evaluation with participants showed:

- 100% of participants said they felt proud of their work.
- 100% of participants said they had developed new skills to help overcome barriers and challenges.
- 100% of participants said they felt more curious about art and music.
- 100% of participants said they would like to explore further training or employment in arts, music, or event production.
- 83% of participants said they feel like art/music is for them.
- 66% of participants said that doing something creative had made them feel less stressed or anxious.



What we've achieved this year:

- We delivered 35 workshops, attracting 251 young people, 31 of whom engaged regularly.
- 88 information, advice, and guidance sessions have been accessed.
- 15 young people have received advice on careers in the arts and/or mentoring with artists.
- 8 young people have started an Arts Award qualification.
- 7 young people to achieve employment, volunteering, or training outcomes (internal and external).
- We collaborated with 5 organisations: RichMix, National Youth Jazz Orchestra, World Heart Beat, Sound Skool, and CM Sounds.
- We collaborated with 4 artists: Wolfie, Xana, Dan Tsu, and Zardine.

3. Citz Futures Traineeships

In April we launched our Citz Futures Traineeship programme, which offers paid work experience to people with experience of poverty and homelessness on our professional touring productions.

In 2022-23, the Citz Futures Traineeship enabled us to:

- Employ 8 people as trainees on 2 productions, 3 of whom were under the age of 25.
- Employ 10 industry professionals as mentors.
- Give trainees access to 60 pastoral support sessions.
- Give trainees access to 25 meetings with their mentors.
- Support 4 trainees start PEARL accreditations.
- Give 5 arts sector partners experience of working with trainees, all of which reported an increased understanding of how to make the arts more accessible.

It brought me out of my shell and I am excited in starting a new chapter and what this means for myself. I felt comfortable due to the support, felt comfortable to speak, given different options of moments and times where I can check in, ask questions.

Citz Futures Trainees

Our first 4 trainees shadowed members of the creative team on our Community Tour of *Bangers*. We also offered an additional placement on a voluntary basis due to one of the trainee's age and restrictions around employment and payment. Trainees were appointed to shadow lighting design, direction, stage management, set and costume design. Through their placements they received regular mentoring and practical guidance from industry professionals, pastoral support from Citz staff and opportunities to see work and working practice in London partner theatres.

In an evaluation session with trainees:

- 100% reported increased confidence in their ability to pursue a career in the arts.
- 75% felt working in the arts industry is for them.
- 100% reported an increased understanding of and skills pertaining to their roles.
- 100% reported an increased ability to work well with others.
- 100% reported increased motivation, timekeeping, and problem-solving skills.
- 100% have accessed further training or employment as a result of engaging with Citz Futures.

Our second group of Citz Futures trainees were recruited in the new year to shadow roles on *Faun*. As a result of the evaluation from trainees' experience on *Bangers*, positive changes were made to the recruitment, induction, and trainee support practices.

Francis recently participated in Citz Futures, completing a paid placement with The Upsetters, a professional theatre company putting on a show at Soho Theatre. Here he talks about what he discovered from this process:

I got involved with Cardboard Citizens accidentally. I saw a play they did when I was at Crisis, and I got recruited from there. I'm still in the process of learning, but good stuff. What I've realized is that we all have stories in us and when you create it's something that comes from you. It's something authentically about your own lived experience situation, certain topic, certain things. We're getting to tell our own story. I realise I can actually create my own work and keep being me. We continue to learn and sometimes we are not even aware we're learning because working as an ensemble is very collaborative. But when you are creating your own work, whether it's writing or improvising you are learning without realising.

4. Public Programme

Bangers community theatre tour and workshops

Bangers by Danusia Samal was a co-production with Soho Theatre that also went to hostels and community centres across London. The play traced the highs and lows of a group of young Londoners navigating love, sex, sexual identity, relationship breakdown and housing insecurity.

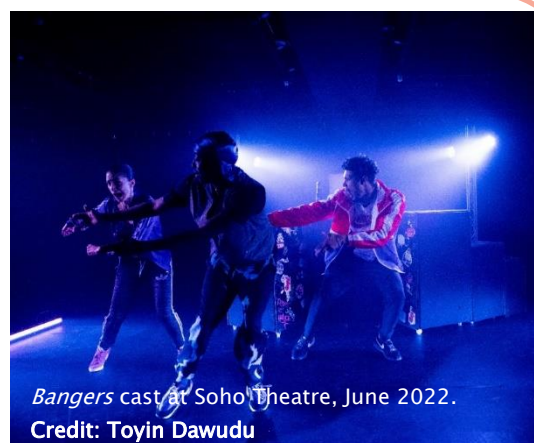
Follow-up workshops engaged young people with the themes of the play. We reached 113 people aged 16-25, 32 of whom signed up for Cardboard Collective.

The tour reached 619 people with lived experience of homelessness and poverty across all 35 performances, exceeding our audience target of 500 people with lived experience. The total audience was 1653 people across the run. 20% of our audience were young people, 23% also identified as D/deaf or disabled. Over 10% of our audience expressed an interest in becoming a Member of Citz and 100% said they had increased awareness of the value of art in supporting individual's progression out of homelessness.

Audience member with lived experience of homelessness and poverty: *Everything in the show related to something in my life.*

School teacher: *A very thought-provoking show which struck a chord with my pupils, but also made them laugh.*

Whats On Stage – 4* review: *Bangers' rides through the things we feel most keenly, and maybe never talk about, and explores the depth and breadth of the human condition. The addition of such a lively, warm-hearted audience makes it a holistic theatrical experience and a true masterpiece.*



*Bangers cast at Soho Theatre, June 2022.
Credit: Toyin Dawudu*

Faun theatre tour (ongoing to 13 May 2023)

March 2023 saw the premiere of *Faun*, a production exploring the homelessness crisis affecting trans people in the UK (1 in 4 trans people are likely to have experienced homelessness). Commissioned from actor and writer Vinnie Heaven (*The Nevers*, HBO) and directed by Debbie Hannan (*Sound of the Underground*, Royal Court), the play has an entirely genderqueer cast. We co-produced the show with award winning new writing theatres Alphabetti Theatre, Newcastle, and Theatre 503, London, and the production toured to theatres in Newcastle, London, Salford, Bristol and Plymouth, with a target of at least 10% of attendees having lived experience of homelessness and poverty. Our wraparound programme unpacked the real-life context for the production, including events with Common Press Queer Bookshop and the Centre for Homelessness Impact. Our relationship with the Outside Project provided opportunities for Vinnie Heaven to connect with staff and service users which informed their writing. The Albert Kennedy Trust (AKT) were hugely supportive of the production, and we will be collaborating on a panel discussion event.

Audiences for our first run at Alphabetti Theatre said:

I've been homeless myself. I'm gender queer. [I thought it was] heart wrenching. I could relate to the characters straight away.

It deals with a really hard, heart-breaking topic, but laughs through it and laughs through the pain.

Arts and social sector partnerships

Following our consultation with more than 40 arts and social sector partners in 2022, we've established new theatre partners. We've:

- been appointed an associate company with Liverpool Everyman and Playhouse
- committed to a co-producing partnership with Soho Theatre, including bringing a production to the theatre in 2023.
- been commissioned to produce a wraparound programme for Northern Stage's production of *I, Daniel Blake* in 2023.
- been chosen to partner with the Almeida on their community play for 2023.

International Access to Justice Institute

Five Citz Members were employed to create a Forum Theatre piece for the inaugural Access to Justice International Institute which brought together 55 delegates from across the globe working in the criminal justice system in relation to disability. The play formed a core part of the 5-day Institute and explored the barriers faced by people affected by disabilities in accessing the criminal justice system.

I believe the play provided a way for ALL people, regardless of level of cognitive ability, to participate and think about barriers to justice. This provided a safe and equitable space for us all to meet at the same level to talk about important issues that impact people with disabilities in the criminal justice system.

Audience member

Groundswell partnership

To Whom It May Concern, our co-production with homelessness campaigning charity Groundswell, provided an opportunity to creatively engage the social sector in a conversation about the broader systemic issues of siloed working between health, housing and welfare. The play, written by Sophie Ellerby and directed by Stef O'Driscoll, Artistic Director of the Gate Theatre, was informed by research gathered from people affected by these systemic failures and performed for audiences of social sector professionals including staff from the Department for Work and Pensions and Crisis. The play took research gathered by Groundswell peer advocates into the problems with the Universal Credit system and the impact it has on those who access it and turned the stories into a play. Performances were followed by a workshop through which audiences explored themes in the play and strategies to find solutions for the characters.

I have a lot of experience of these issues through work (and some personal experiences), but sitting apart from my own experience and watching it as an audience member (rather than being involved in it) felt different... Maybe what became more obvious is the similarities between experiences, lack of empathy, lack of real support, blocks to moving forward, frustration, and yet there is still not enough done to help this and still not enough understanding. Audience member with lived experience.

I [saw] the difficulties people experience in navigating the benefits system. The impact that not having access to benefits has on health, both on managing long term conditions but also the health problems that are caused. Digital poverty and the impact of this when so many services rely on people accessing systems online. Audience member from the social sector.

London Ticket Bank

We launched the London Ticket Bank in January 2023: a joint initiative with the Cultural Philanthropy Foundation, offering 1000 cultural tickets each week on a donate-what-you-can basis to people with lived experience from venues including The National Theatre, The Barbican, Roundhouse and the Southbank Centre. Tickets are offered through social sector partners including The Trussel Trust, Centrepoin, House of St Barnabas, The Longford Trust and Positive Action in Housing.

Organisational change

This year has seen great change in our staffing and systems as we've worked to strengthen our organisation following the pandemic and to adapt our offer under new artistic leadership.

This year marked significant progress following several years' work to increase representation in our staff and audiences of both people with lived experience of homelessness and poverty and people with experience of the inequity which puts people at greater risk of homelessness.

- Following the appointment of our new Artistic Director in 2021, who has lived experience of homelessness, we have further revised our inclusive recruitment processes, now attracting a higher number of candidates representative of our community. 70% of our Board of Trustees, 58% of staff and 78% of freelancers we work with now have lived experience and/or a protected characteristic.
- We have recruited five new trustees helping us to embed our commitment to diversity in the organisation's leadership, ensuring our decision making is authentic and we can realise our ambitions in art as social change.
- We have made further progress in our approach to involving our Members in decision-making, including elected Member Representatives and volunteers joining our Board meetings and strategy sessions; wider Member input into our direction through our regular Member Forum.
- We open access to our performances through free tickets for individuals referred by partners and allocate 10% of tickets for £1 those on low incomes or with lived experience of homelessness.
- We have met or exceeded our targets on accessible theatrical experiences (signed / captioned performances, films, and online content) reaching a target of 19% of our audience who are d/Deaf or disabled.

What's next?

Public Programme

We are currently developing our approach to national impact for our work, through which we aim to unlock potential for working with communities most affected by homelessness and poverty to create exceptional new public theatre, and for theatre to help people with lived experience to explore and challenge the causes of housing insecurity in their communities. We will build on our foundation and continue to strengthen our unique methodology, informed by our long history and experience in Theatre of the Oppressed and trauma informed / strength based practice.

New commissions

We are commissioning a minimum of three underrepresented, emerging writers with lived experience, including the following so far:

- Our first play from a Cardboard Citizens Member, who has been supported through our Workshop Programme. We have recruited Chinonyerem Odimba, Artistic Director at tiata fahodzi, to mentor her during the writing process.
- A play from Soho Theatre's writers' programme focusing on women's experience of homelessness.
- A new piece through Stockroom writers room exploring unacceptable living conditions in social and private rented housing, focused on the epidemic of mould in rented accommodation.

Workshop Programmes / Cardboard collective

This autumn we are launching a period of intensive recruitment and outreach for both our Workshop Programme and Cardboard Collective programmes, introducing a whole new cohort of Members with lived experience to our work. Through this we aim to increase our overall reach through our programmes by over 25%. Those we reach will be invited to become Members, after which they will have the opportunity to access our regular workshops. All Members will have access to our progression support, aiming to support people in their engagement with us and moving them onwards in their lives.

Citz Futures

This remains a key part of our programme for the year ahead as we seek to implement learnings and trial offering a number of traineeship roles internally over the autumn.

Cross sector working

Specific partners so far for the year ahead include The Centre for Homelessness Impact, Mind Tower Hamlets, Bethany House, Capital City College, The Bridge 99 Club Café, the Outside Project, Catch 22, DePaul, New Horizons, Single Homeless Project and many more.

In addition to expanding our reach in the arts and social sectors, we are also seeking to formalise partnership working with higher education universities and colleges to access work placements for people with lived experience and academic evaluation resources to help strengthen our case for support externally.

Financial review

The results for the year ended 31 March 2023 are given in the Statement of Financial Actives on page 18. The assets and liabilities as at that date are given in the Balance Sheet on page 19. The financial statements should be read in conjunction with their related notes, which appear on page 21 and have been prepared in accordance with relevant law and SORP 2015.

During the year, restricted income amounted to £254,280 (£566,380 in 2022). Unrestricted income amounted to £658,815 (£699,338 in 2022). Project costs amounted to £917,375 (£1,553,723 in 2022).

Total income in 2022-23 decreased by 28% to £913,095. The main variance was:

Income from charitable activities decreased by 61% mainly due to the previous year including a significant amount of income for the *Ruff Tuff* production from Arts Council England of £110k, income from the Linbury Trust of £100k and significant performance fees.

Total expenditure decreased by 38% in 2022-23 to £1,019,346. Staff costs decreased by 28%, some of which was replaced by freelance workers on shorter term contracts, giving us more flexibility over expenditure in this area. Overall charitable activities expenditure decreased by 41%, mainly because the previous year included *Ruff Tuff* production costs.

Trustees review the financial performance of the charity and its fundraising strategy alongside income generation and associated costs on a regular basis. The charity raises money from individuals, companies, trusts, and statutory bodies, and receives income from performances, fundraising events and delivering training activity.

Principal risks and uncertainties

The Trustees reviewed the risk management strategy and the systems and procedures to address those potential risks and minimise any impact on the charity if the risks materialise.

Principal risks identified for the coming year include:

- Increase in numbers of people experiencing homelessness, poverty, or inequity. We believe that the ongoing cost of living crisis has resulted in an increase in more complex needs among the people we work with. With a reduction in some social and statutory services, our pastoral support offer is likely to experience more demand during a period when our resources are also depleted. We continue to monitor and manage this carefully while prioritising consistent pastoral care resources.

- Funding risks, associated with either the delay, reduction in or removal of major funding streams. While investing in high quality development skills across the staff team, we continue to review the funding landscape and work on corresponding financial plans with our Finance Committee.
- Lease expiry in June 2026. We continue to explore options for our premises, supported by pro bono advice combined with support from the Board of Trustees.

Reserves policy and going concern

The Trustees recognise that post COVID 19 and general pressures on society and our sectors has increased competition for the organisation around fundraising and income generation from some sources, particularly from Trusts & Foundations, fundraising events and earned income. Budget scenario projections for 2023-36 have been drafted accordingly. The Trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern.

The Trustees have agreed a Reserves Policy, which is regularly reviewed. The policy states that free reserves (i.e., those not tied up in fixed assets or designated for use by the charity) should be sufficient to cover three months operational expenditure commitments, i.e., payroll, core fixed costs and wind-up costs. The Reserves Policy also states that, in the case of an emergency or where a larger sum than is available in free reserves is required to meet organisational obligations, Trustees may decide to reallocate funds from the designated reserves. This is reviewed in detail by the Finance Committee during every budget cycle and with consideration of operational risks and external factors.

In 2022-23, total charity funds stood at £403,227. These are made up of:

1. **£no** restricted reserves in 2022-23. More details are included in Note 15a to the accounts.
2. £177,226 designated reserves. £157k of these funds are designated by the Trustees to allow us to develop and deliver our future planned theatre productions, which could not be funded from future income alone. They also provide a contingency should the company need to relocate once the current lease expires in 2026 (relocation in 2012 cost c. £150k). The remaining £20k is for fixed assets.
3. £226,000 free reserves. The target to cover the three months operational expenditure commitments is currently £226k. The Finance Committee reviewed the adequacy of these reserves and is content with the level given the size of the organisation and the risks it is managing.

Structure, governance and management

The organisation is a charitable company limited by guarantee, incorporated on 14 June 1994 and registered as a charity on 29 November 1994.

The company was established under a memorandum of association which established the objects and powers of the charitable company and is governed under its articles of association.

The Board of Trustees governs the charity. At 31 March 2023, there were 10 Trustees. There is no upper limit to the number of Trustees, and the quorum is one-third or three, whichever is the greater number.

The Board is drawn from people from the voluntary and public sectors, the arts and the corporate sector. Specific skills include knowledge of governance, strategic planning, homelessness, poverty, diversity, inclusion, theatre making, participatory arts, legal, fundraising, and financial skills. A skills audit and review of current Trustees' protected characteristics as well as lived experience was completed in May 2022 to inform Trustee recruitment and

ensure that an appropriate balance of skills and experience is achieved. Following this we launched a period of recruitment to prepare for three Trustees coming to the end of their terms of service. Five new people joined the Board in this period, refreshing and diversifying our governance overall.

The Board of Trustees is responsible for strategic decisions and oversight of financial matters and has ultimate legal responsibility. They meet between four and six times a year. Board meetings are attended by the Joint Chief Executives and other senior management officers and staff as necessary, in a non-voting capacity. Member representatives (unpaid participants in the charity's work) attend in the same capacity. When longer-term planning processes are being undertaken, away days are arranged. This year, the Board Away Day was in January 2023, when the Trustees, Member representatives and members of the Senior Management Team met with the aim of tracking progress and reviewing strategic priorities. There is a separate Finance Committee, which meets to scrutinise budgets, management accounts, fundraising and risk in detail before the main Board meeting. A Development Committee, made of a combination of Trustees and other supporters, exists to support fundraising development. Other short-term working groups are convened as necessary to deal with particular matters and then disbanded. The Nominations Committee continues to support Trustee recruitment alongside a review of the functioning and culture of the Board, working towards a more diverse and inclusive governance system that is dynamic and representative of the organisation's stakeholders and beneficiaries with a view to furthering overall strategic performance.

The senior team is led by Joint Chief Executives, Chris Sonnex (Artistic Director) and Lisa Briscoe (Executive Director). The roles are split with the Artistic Director being responsible for leading vision and direction and the Executive Director responsible for operations and delivery. Other members of the senior team during the year included Clare Robertson as Executive Producer, Flora Newbigin as Director of Programmes, Katherine Harding as Development Director and Jessie Wyld as Head of Engagement.

All Trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 7 to the accounts.

Appointment of trustees

Trustees are appointed for a term of four years and serve a maximum of two terms of office. Trustees participate in a review of their role with the Chair or Vice Chairs, following which they are invited to stand for re-election at the end of the first term of office. New Trustees are sought by means of advertisement, word of mouth and direct approach. Candidates are required to demonstrate how they meet the requirements of being a Trustee, as set out in a Trustee appointment pack, and they are interviewed by existing Trustees and senior management.

Trustee induction and training

Newly appointed Trustees receive an induction pack and Governance Code, which is followed by meetings with the Chair, Joint Chief Executives and Senior Management Team to discuss board orientation as well as historical and current aspects of the company. Individual meetings are also arranged with other staff as appropriate, depending on the new Trustee's particular skill set.

Fundraising

Cardboard Citizens have a dedicated Development team. Fundraising events are discussed and agreed with the Development Committee and the Senior Management Team.

Cardboard Citizens

Trustees' report

For the year ended 31 March 2023

We comply in all regards with the Code of Fundraising Practice regulated by the Fundraising Regulator, and with Charity Commission guidance. In July 2018, the Board approved an Ethics Statement which will be a benchmark to ensure that there is no conflict between the ethos and core values of Cardboard Citizens and the source of our diverse funding.

Cardboard Citizens is compliant with the General Data Protection Regulations which came into force in May 2018.

Cardboard Citizens has received no complaints relating to its fundraising activities during the year 2022-23.

Remuneration policy for key management personnel

The Board of Trustees is responsible for the appointment and supervision of the Joint Chief Executives, including setting the salaries for the two posts. It does this by means of a Remuneration Committee. The salary is determined with reference to the sector comparisons, the size of the company and the relativities with other key staff.

As a London Living Wage Employer, Cardboard Citizens is committed to ensuring we are transparent about the pay ratios in the organisation. The median salary is £38,000 and the highest to lowest paid staff ratio is 2 to 1.

Statement of responsibilities of the trustees

The Trustees (who are also directors of Cardboard Citizens for the purposes of company law) are responsible for preparing the Trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP
- Make judgements and estimates that are reasonable and prudent
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Cardboard Citizens

Trustees' report

For the year ended 31 March 2023

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 March 2023 was 13 (2022: 9). The Trustees are members of the charity but this entitles them only to voting rights. The Trustees have no beneficial interest in the charity.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The trustees' annual report has been approved by the trustees on 30/10/23 and signed on their behalf by

Prue Skene
Chair

Chris Bull
Treasurer

Independent examiner's report

To the trustees of

Cardboard Citizens

I report to the trustees on my examination of the accounts of Cardboard Citizens for the year ended 31 March 2023.

This report is made solely to the trustees as a body, in accordance with the Charities Act 2011 ('the 2011 Act'). My examination has been undertaken so that I might state to the trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the trustees as a body, for my examination, for this report, or for the opinions I have formed.

Responsibilities and basis of report

As the trustees of Cardboard Citizens (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the company's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accounts in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 Accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- 2 The accounts do not accord with those records; or
- 3 The accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- 4 The accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:

Joanna Pittman FCA

Sayer Vincent LLP, Invicta House, 108-114 Golden Lane, London, EC1Y 0TL

Date: 23 November 2023

Cardboard Citizens

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2023

	Note	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Restricted £	2022 Total £
Income from:							
Donations	2	508,517	–	508,517	446,002	–	446,002
Charitable activities	3						
Workshop programmes		–	55,010	55,010	2,632	196,822	199,454
Young people's programmes		–	59,750	59,750	–	88,558	88,558
National Residency		–	–	–	87	30,000	30,087
Community Tour		11,733	30,000	41,733	800	30,000	30,800
Public Facing Theatre		95,032	109,520	204,552	216,657	221,000	437,657
Training		36,735	–	36,735	15,039	–	15,039
Other trading activities	4	5,317	–	5,317	18,064	–	18,064
Investments		1,482	–	1,482	57	–	57
Total income		658,815	254,280	913,095	699,338	566,380	1,265,718
Expenditure on:							
Raising funds	5	–	101,972	101,972	24,539	67,109	91,648
Charitable activities							
Workshop programmes		–	140,803	140,803	65,938	309,739	375,677
Young people's programmes		–	133,531	133,531	25,075	183,605	208,680
National Residency		–	–	–	52,656	120,904	173,560
Community Tour		160,124	141,797	301,921	26,939	78,500	105,439
Public Facing Theatre		–	218,352	218,352	42,666	558,264	600,930
Training		122,768	–	122,768	89,438	–	89,438
Total expenditure		282,892	736,454	1,019,346	327,251	1,318,121	1,645,372
Net income / (expenditure) for the year	6	375,923	(482,174)	(106,251)	372,087	(751,741)	(379,654)
Transfers between funds		(422,174)	422,174	–	(540,542)	540,542	–
Net movement in funds		(46,251)	(60,000)	(106,251)	(168,455)	(211,199)	(379,654)
Reconciliation of funds:							
Total funds brought forward		449,478	60,000	509,478	617,933	271,199	889,132
Total funds carried forward		403,227	–	403,227	449,478	60,000	509,478

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 17 to the financial statements.

Cardboard Citizens

Balance sheet

Company no. 2938531

As at 31 March 2023

	Note	£	2023 £	£	2022 £
Fixed assets:					
Tangible assets	11		<u>20,163</u>		<u>40,841</u>
			20,163		40,841
Current assets:					
Debtors	12	131,328		212,621	
Cash at bank and in hand		<u>332,249</u>		<u>482,347</u>	
		463,577		694,968	
Liabilities:					
Creditors: amounts falling due within one year	13	<u>80,513</u>		<u>226,331</u>	
Net current assets			<u>383,064</u>		<u>468,637</u>
Total net assets			<u>403,227</u>		<u>509,478</u>
The funds of the charity:	16a				
Restricted income funds			-		60,000
Unrestricted income funds:					
Designated funds		177,226		171,843	
General funds		<u>226,000</u>		<u>277,635</u>	
Total unrestricted funds			<u>403,227</u>		<u>449,478</u>
Total charity funds			<u>403,227</u>		<u>509,478</u>

These accounts have been prepared in accordance with the special provisions applicable to small companies subject to the small companies' regime.

The opinion of the directors is that the company is entitled to the exemptions conferred by Section 477 of the Companies Act 2006 relating to small companies.

The directors acknowledge the following responsibilities:

i) The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476

ii) The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts

Approved by the trustees on 30/10/23

and signed on their behalf by

Prue Skene
Chair

Cardboard Citizens

Statement of cash flows

For the year ended 31 March 2023

Reconciliation of net income to net cash flow from operating activities

	2023 £	2022 £
Net income for the reporting period (as per the statement of financial activities)	(106,251)	(379,654)
Depreciation charges	20,678	27,020
(Increase)/decrease in debtors	81,293	(93,548)
Increase in creditors	(145,818)	135,871
Net cash provided by / (used in) operating activities	(150,098)	(310,311)

	2023 £	2022 £
Cash flows from operating activities		
Net cash provided by operating activities	(150,098)	(310,311)
Cash flows from investing activities:		
Purchase of fixed assets	-	(4,071)
Proceeds from sale of fixed assets	-	1,000
Net cash (used in) investing activities	-	(3,071)
Change in cash and cash equivalents in the year	(150,098)	(313,382)
Cash and cash equivalents at the beginning of the year	482,347	795,729
Cash and cash equivalents at the end of the year	332,249	482,347

1 Accounting policies

a) Statutory information

Cardboard Citizens is a charitable company limited by guarantee and is incorporated in England and Wales. The registered office address is 77a Greenfield Rd, London, E1 1EJ.

b) Basis of preparation

The financial statements have been prepared in accordance with 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), (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

c) Public benefit entity

The charitable company meets the definition of a public benefit entity under FRS 102.

d) Going concern

The trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern.

The Trustees recognise that continued pressures on society and our sectors has created unknowns for the organisation around fundraising and income generation. Budget scenario projections for 2023–24 to 2024–25 alongside a rigorous confidence level assessment system, along with cashflow projections have been drafted accordingly. The Trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern. In addition, at the time of reporting, there are no significant risks of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

The Trustees have agreed a Reserves Policy, which is regularly reviewed, and funds are held in line with the reserves policy. The policy states that free reserves (i.e., those not tied up in fixed assets or designated for use by the charity) should be sufficient to cover three months operational expenditure commitments, i.e., payroll, core fixed costs and wind-up costs. The Reserves Policy also states that, in the case of an emergency or where a larger sum than is available in free reserves is required to meet organisational obligations, Trustees may decide to reallocate funds from the designated reserves. This is reviewed in detail by the Finance Committee during every budget cycle and with consideration of operational risks and external factors.

e) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

Government assistance in the form of Coronavirus Job Retention Scheme and Job Support Schemes is recognised as income when an eligible claim has been submitted.

Other government and local authority grants are recognised at fair value when the company has entitlement after any performance conditions have been met, the receipt is probable and the amount can be measured reliably."

f) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

1 Accounting policies (continued)

g) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

h) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

i) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.
- Expenditure on charitable activities includes the costs of delivering services our Workshop and Young People's programmes, our theatre work and our education and training activities, (all undertaken to further the purposes of the charity), and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

j) Allocation of support costs

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

Where information about the aims, objectives and projects of the charity is provided to potential beneficiaries, the costs associated with this publicity are allocated to charitable expenditure.

Where such information about the aims, objectives and projects of the charity is also provided to potential donors, activity costs are apportioned between fundraising and charitable activities on the basis of area of literature occupied by each activity.

● Costs of raising funds	10%
● Workshop Programme	14%
● Young People Programme	13%
● National Residency	0%
● Community Tour	14%
● Public Facing Theatre	21%
● Training	7%
● Support costs	19%
● Governance costs	2%

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate, based on staff time, of the amount attributable to each activity.

● Costs of raising funds	0%
● Workshop Programme	0%
● Young People Programme	0%
● National Residency	0%
● Community Tour	75%
● Public Facing Theatre	0%
● Training	25%

Governance costs are the costs associated with the governance arrangements of the charity. These costs are associated with constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

Notes to the financial statements

For the year ended 31 March 2023

1 Accounting policies (continued)

k) Operating leases

Rentals payable under operating leases, where substantially all the risks and rewards of ownership remain with the lessor, are charged to the statement of financial activities on a straight line basis over the minimum lease term.

l) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £500. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

- Office Furniture 4 years
- Office Equipment 4 years
- Database/Website Development 4 years

m) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

n) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

o) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

p) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

q) Pensions

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charitable company in an independently administered fund. The pension cost charge represents contributions payable under the scheme by the charitable company to the fund. The charity has no liability under the scheme other than for the payment of those contributions.

2 Income from donations

	Unrestricted	Restricted	2023 Total	Unrestricted	Restricted	2022 Total
	£	£	£	£	£	£
Grants and donations						
Arts Council England	162,944	–	162,944	254,098	–	254,098
Backstage Trust	100,000	–	100,000	50,000	–	50,000
City Bridge Trust	–	–	–	52,740	–	52,740
Julia and Hans Rausing	10,000	–	10,000	–	–	–
The Steel Charitable Trust	13,000	–	13,000	–	–	–
The Woodroffe Benton Foundation	–	–	–	5,000	–	5,000
Canary Wharf Contractors Fund	10,000	–	10,000	10,000	–	10,000
Capital Group	32,400	–	32,400	24,700	–	24,700
The Coutts Foundation	35,000	–	35,000	–	–	–
HMRC –CJRS	–	–	–	1,837	–	1,837
Kickstart Scheme	–	–	–	6,815	–	6,815
Other individual donations	98,146	–	98,146	18,800	–	18,800
Other under £5,000	47,027	–	47,027	22,012	–	22,012
	<u>508,517</u>	<u>–</u>	<u>508,517</u>	<u>446,002</u>	<u>–</u>	<u>446,002</u>

Notes to the financial statements

For the year ended 31 March 2023

3 Income from charitable activities (The figure has been restated)

	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Restricted £	2022 Total £
Workshop programmes						
Workshops/ performance income	-	-	-	2,632	-	2,632
Statutory Grants	-	-	-	-	100,389	100,389
Grants and Donations:						
Swire Charitable Trust	-	-	-	-	15,000	15,000
City Bridge Trust	-	48,010	48,010	-	-	-
The Albert Hunt Trust	-	5,000	5,000	-	-	-
Barings Investment Services Ltd	-	-	-	-	15,000	15,000
Foundation for Future London	-	-	-	-	8,000	8,000
Derwent London plc	-	-	-	-	5,000	5,000
Other individuals	-	-	-	-	43,933	43,933
Other under £5,000	-	2,000	2,000	-	9,500	9,500
Sub-total for Workshop programmes	-	55,010	55,010	2,632	196,822	199,454
Young people's programmes						
Workshops/ performance income	-	-	-	-	-	-
Grants and Donations:						
Societe Generale UK Foundation	-	23,500	23,500	-	10,000	10,000
Capital Group	-	20,000	20,000	-	-	-
Other	-	7,000	7,000	-	70,000	70,000
Other individuals	-	6,250	6,250	-	-	-
Other under £5,000	-	3,000	3,000	-	8,558	8,558
Sub-total for Young people's programmes	-	59,750	59,750	-	88,558	88,558
National Residency						
Workshops/ performance income	-	-	-	87	-	87
Grants and Donations:						
Calouste Gulbenkian Foundation	-	-	-	-	30,000	30,000
Sub-total for National Residency	-	-	-	87	30,000	30,087

Notes to the financial statements

For the year ended 31 March 2023

3 Income from charitable activities (continued)

	Unrestricted	Restricted	2023 Total	Unrestricted	Restricted	2022 Total
Community Tour programme						
Workshops/ performance income	11,733	–	11,733	800	–	800
Grants and Donations:						
The Foyle Foundation	–	25,000	25,000	–	–	–
The Thompson Family Charitable	–	5,000	5,000	–	30,000	30,000
Sub-total for Community Tour programme	11,733	30,000	41,733	800	30,000	30,800
Public Facing Theatre						
Workshops/ performance income	6,542	–	6,542	216,657	–	216,657
Statutory Grants	–	28,500	28,500	–	111,000	111,000
Grants and Donations:						
The Linbury Trust	–	55,000	55,000	–	100,000	100,000
Cockayne Foundation	–	15,000	15,000	–	10,000	10,000
The Evan Cornish Foundation	–	10,000	10,000	–	–	–
Theatre Tax Relief	88,490	–	88,490	3,116	–	3,116
Other	–	1,020	1,020	–	–	–
Sub-total for Public Facing theatre	95,032	109,520	204,552	219,773	221,000	440,773
Training Project income:						
Workshops/ performance income	36,735	–	36,735	15,039	–	15,039
Sub-total for Training	36,735	–	36,735	15,039	–	15,039
Total income from charitable activities	143,499	254,280	397,779	238,331	566,380	804,711

Statutory grants received from independent government bodies that are restricted in their use are as follows: £nil received from The National Lottery Community Fund –TNLCF (2022: £100,00). £28,500 of restricted funds from Arts Council England (Strategic Touring) (2022: £110,388). The Arts Council Culture Recovery Fund £nil (UN 2022: £91,154). £162,944 of unrestricted funding received from Arts Council England NPO (2022: £162,944), HMRC CJRS grant £nil (2022: £1,837) and Kickstart Scheme £nil (2022: £6,814).

Restatement of prior year income: Workshop Programme and Public Facing Theatre income. In error The Arts Council England (Strategic Touring) income included in Workshop Programme instead of Public Facing Theatre. The total Arts Council England income was £110,000 but £100,000 was included in Workshop Programme now restated to Public Facing Theatre. The impact of the restatement has not impacted the net movement in funds. Restatement of Theatre Tax Relief, prior year this income was shown as other trading income. This year it's shown in Public Facing Theatre so its' matched with the production the relief is claimed on. The Restatement has not impactite the net movement in funds.

4 Income from other trading activities

	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Restricted £	2022 Total £
Income from fundraising events	–	–	–	13,608	–	13,608
Rental income	5,303	–	5,303	645	–	645
Other income	15	–	15	695	–	695
	5,317	–	5,317	14,948	–	14,948

Cardboard Citizens

Notes to the financial statements

For the year ended 31 March 2023

5a Analysis of expenditure (Current year)

Charitable activities

	Cost of raising funds £	Workshop programme £	Young people's programme £	National Residency £	Community Tour £	Public Facing Theatre £	Training £	Governance costs £	Support costs £	2023 £	2022 £
Staff costs (Note 7)	76,425	111,542	115,667	-	86,447	123,060	40,240	20,012	19,942	593,336	825,602
Freelance workers	22,270	19,168	10,750	-	37,616	43,083	25,644	-	-	158,531	246,312
Production/ events cost	-	519	363	-	4,802	12,443	754	-	-	18,881	183,434
Other direct costs	3,277	9,573	6,750	-	12,932	39,766	1,413	-	-	73,711	103,861
General office expenses	-	-	-	-	-	-	-	-	46,857	46,857	52,773
Legal and professional fee	-	-	-	-	-	-	-	-	1,599	1,599	61,039
Bank charges/ interest	-	-	-	-	-	-	-	-	678	678	1,024
Insurance and subscriptions	-	-	-	-	-	-	-	-	9,689	9,689	9,281
Human resources	-	-	-	-	-	-	-	-	11,663	11,663	49,275
Marketing	-	-	-	-	-	-	-	-	470	470	9,257
IT & Software support	-	-	-	-	-	-	-	-	21,799	21,799	19,104
Rent and rates	-	-	-	-	-	-	-	-	57,375	57,375	47,750
Depreciation	-	-	-	-	-	-	-	-	20,678	20,678	27,020
Audit fee	-	-	-	-	-	-	-	3,500	-	3,500	8,900
Board expenses	-	-	-	-	-	-	-	579	-	579	740
	101,972	140,803	133,531	-	141,797	218,352	68,051	24,091	190,750	1,019,346	1,645,372
Support costs	-	-	-	-	142,168	-	48,581	-	(190,749)	1	-
Governance costs	-	-	-	-	17,956	-	6,136	(24,091)	-	-	-
Total expenditure 2023	101,972	140,803	133,531	-	301,921	218,352	122,768	-	1	1,019,347	-
Total expenditure 2022	91,648	91,648	91,648	91,648	91,648	91,648	91,648	91,648	91,648	824,831	

Cardboard Citizens

Notes to the financial statements

For the year ended 31 March 2022

5b Analysis of expenditure (Prior year)

	Charitable activities									
	Cost of raising funds £	Workshop programme £	Young people's programme £	National Residency £	Community Tour £	Public Facing Theatre £	Training £	Governance costs £	Support costs £	2022 £
Staff costs (Note 7)	64,476	250,186	148,598	69,949	73,164	126,790	58,335	15,336	18,768	825,602
Freelance workers	-	14,193	17,056	30,414	1,850	175,404	7,395	-	-	246,312
Production/ events cost	-	1,024	2,559	865	-	178,978	8	-	-	183,434
Other direct costs	1,082	9,042	9,681	14,686	820	68,454	96	-	-	103,861
General office expenses	-	-	-	-	-	-	-	-	52,773	52,773
Legal and professional fee	-	-	-	-	-	-	-	-	61,039	61,039
Bank charges/ interest	-	-	-	-	-	-	-	-	1,024	1,024
Insurance and subscriptions	-	-	-	-	-	-	-	-	9,281	9,281
Human resources	-	-	-	-	-	-	-	-	49,275	49,275
Marketing	-	-	-	-	-	-	-	-	9,257	9,257
IT & Software support	-	-	-	-	-	-	-	-	19,104	19,104
Rent and rates	-	-	-	-	-	-	-	-	47,750	47,750
Depreciation	-	-	-	-	-	-	-	-	27,020	27,020
Audit fee	-	-	-	-	-	-	-	8,900	-	8,900
Board expenses	-	-	-	-	-	-	-	740	-	740
	65,558	274,445	177,894	115,914	75,834	549,626	65,834	24,976	295,291	1,645,372
Support costs	24,055	93,337	26,097	55,439	27,296	47,303	21,764	-	(295,291)	-
Governance costs	2,035	7,895	4,689	2,207	2,309	4,001	1,841	(24,976)	-	-
Total expenditure 2022	91,648	375,677	208,680	173,560	105,439	600,930	89,439	-	-	1,645,372

Notes to the financial statements

For the year ended 31 March 2023

6 Net income/(expenditure) for the year

This is stated after charging / crediting:

	2023 £	2022 £
Depreciation	20,678	27,020
Operating lease rentals:		
Property	57,375	47,750
Auditors' remuneration (excluding VAT):		
Audit	–	8,900
Independent Examination	3,500	–
Corporation tax work	2,000	2,000
	<u>20,678</u>	<u>77,670</u>

7 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2023 £	2022 £
Salaries and wages	499,873	676,792
Redundancy cost	13,747	41,088
Social security costs	55,611	71,833
Employer's contribution to defined contribution pension schemes	24,105	35,889
	<u>593,336</u>	<u>825,602</u>

The following number of employees received employee benefits (excluding employer pension costs and employer's national insurance) during the year between:

	2023 No.	2022 No.
£60,000 – £69,999	1	1

The total employee benefits including pension contributions and employers national insurance of the key management personnel were £288,977 (2022: £291,914).

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2022: £nil). No charity trustee received payment for professional or other services supplied to the charity (2022: £nil).

Trustees' expenses represents the reimbursement and payment of travel and subsistence costs. This year no expenses were paid (2022: £nil).

Notes to the financial statements

For the year ended 31 March 2023

8 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2023 No.	2022 No.
Raising funds (Development)	1.9	1.5
Workshop programme	2.7	6.2
Young People programme	3.8	3.9
National Residency	–	1.6
Community Tour	2.1	1.7
Public Facing Theatre	2.6	2.7
Training	0.8	1.3
Other	–	–
Support	0.8	0.7
	14.7	19.6

9 Related party transactions

Aggregate donations from related parties were £7,358 (2022: £1,807), all income were unrestricted. There are no other related party transactions.

10 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

11 Tangible fixed assets

	Leasehold Improvements £	Office furniture £	Office equipment £	Database/ website development £	Total £
Cost or valuation					
At the start of the year	128,693	42,553	72,052	61,044	304,342
Additions in year	–	–	–	–	–
Disposals during the year	–	–	–	–	–
At the end of the year	128,693	42,553	72,052	61,044	304,342
Depreciation					
At the start of the year	128,691	41,230	50,086	43,494	263,501
Charge for the year	–	1,215	9,062	10,400	20,678
Eliminated on disposal	–	–	–	–	–
At the end of the year	128,691	42,445	59,148	53,894	284,179
At the end of the year	2	108	12,904	7,150	20,163
At the start of the year	2	1,323	21,966	17,550	40,841

All of the above assets are used for charitable purposes.

Notes to the financial statements

For the year ended 31 March 2023

12 Debtors

	2023 £	2022 £
Trade debtors	11,314	26,215
Accrued Income	88,490	171,167
Prepayments	20,524	4,239
Other debtors	11,000	11,000
	131,328	212,621

13 Creditors: amounts falling due within one year

	2023 £	2022 £
Trade creditors	35,231	20,139
Taxation and social security	12,950	16,809
Accruals	28,471	181,791
Other creditors	3,631	4,592
Deferred income (note 14)	230	3,000
	80,513	226,331

14 Deferred income

	2023 £	2022 £
Balance at the beginning of the year	3,000	–
Amount released to income in the year	(3,000)	–
Amount deferred in the year	230	3,000
	230	3,000

Deferred income relates to grant funding received in the year that relates to the following year.

15a Analysis of net assets between funds (current year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	–	20,163	–	20,163
Net current assets	226,000	157,063	–	383,063
Net assets at 31 March 2023	226,000	177,226	–	403,227

15b Analysis of net assets between funds (prior year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	–	40,841	–	40,841
Net current assets	277,637	131,000	60,000	468,637
Net assets at 31 March 2022	277,637	171,841	60,000	509,478

Notes to the financial statements

For the year ended 31 March 2023

16a Movements in funds (current year)

	At 1 April 2022 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2023 £
Restricted funds:					
Development	–	–	(101,972)	101,972	–
Workshop Programmes	25,000	55,010	(140,803)	60,793	–
Young People's Programmes	35,000	59,750	(133,531)	38,781	–
National Residency	–	–	–	–	–
Community Tour Programme	–	30,000	(141,797)	111,797	–
Public facing theatre	–	109,520	(218,352)	108,832	–
Training	–	–	–	–	–
Total restricted funds	60,000	254,280	(736,454)	422,174	–
Unrestricted funds:					
Designated funds:					
Capital investment fund	40,843	–	(20,678)	–	20,165
General fund –COVID Emergency appeal	–	–	–	–	–
Production investment and Relocation fund	131,000	–	26,061	–	157,061
Total designated funds	171,843	–	5,383	–	177,226
General funds	277,635	658,815	(288,276)	(422,174)	226,000
Total unrestricted funds	449,478	658,815	(282,892)	(422,174)	403,227
Total funds	509,478	913,095	(1,019,346)	–	403,227

The following information on restricted funds relates to activity due to take place in 2022/23:

Workshop Programmes: £48k from City Bridge Trust for workshop activities. £5k from The Albert Hunt. £8k in individual donations from The Big Give Campaign in December 2022 and £2k from a small Corporate funders.

Young People's Programme: £7k was received from an anonymous donor for activities designed to support and progress young people. We received £23.5k from Societe Generale UK Foundation Fund, Capital Group £20k and £3k from a Trust and Foundations.

Community Tour: All restricted income mainly relates to the *Bangers* theatre production in 2022/23. £25k from The Foyle Foundation in 2022/23. £5k from variety of small Trust and Foundations.

Public Facing Theatre: Most of the restricted income mainly relates to the *Faun* theatre production in 2022/23, including £28.5 from Arts Council England for strategic touring, £55k from the Linbury Trust and £15k from the Cockayne Foundation and £10k Evan Cornish Foundation. £1k from various donors.

Notes to the financial statements

For the year ended 31 March 2023

16a Movements in funds (continued)

The following designated funds are determined by the Finance Committee and recommended to the Board of Trustees:

Capital investment funds – no fixed assets purchased in the year.

Production investment and relocation funds these reserve funds are allocated by the Board of Trustees to development and delivery of our future theatre productions, as well as an allowance towards a possible relocation planned between 2021–26 (relocation in 2012 cost c. £150k).

16b Movements in funds (prior year)

	At 1 April 2021 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2022 £
Restricted funds:					
Development	20,000	–	(67,109)	47,109	–
Workshop Programmes	115,700	296,822	(309,739)	(77,783)	25,000
Young People's Programmes	66,499	88,558	(183,605)	63,548	35,000
National Residency	60,000	30,000	(120,904)	30,904	–
Hostel Tour Programme	–	30,000	(78,500)	48,500	–
Event theatre	9,000	121,000	(558,264)	428,264	–
Training	–	–	–	–	–
Total restricted funds	271,199	566,380	(1,318,121)	540,542	60,000
Unrestricted funds:					
Designated funds:					
Capital investment fund	64,792	3,071	(27,020)	–	40,843
General fund – COVID Emergency appeal	92,139	–	(72,139)	(20,000)	–
Production investment and Relocation fund	181,000	–	(50,000)	–	131,000
Total designated funds	337,931	3,071	(149,159)	(20,000)	171,843
General funds	280,002	696,267	(178,092)	(520,542)	277,635
Total unrestricted funds	617,933	699,338	(327,251)	(540,542)	449,478
Total funds	889,132	1,265,718	(1,645,372)	–	509,478

17 Operating lease commitments

The charity's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods:

	Property 2023 £	2022 £
Less than one year	64,375	57,375
One to two years	16,250	64,375
Two to five years	–	16,250
	80,625	138,000

18 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1.