

BOX TALE SOUP LTD.

England & Wales · Charity number 1149715

Details

Status	Registered
Legal form	Charitable company
Company number	08171401
Registered	2012-11-12
Register	View on the Charity Commission register

Contact

Address	7 Park Place Sevenoaks TN13 2QD
Phone	07736843396
Email	info@boxtalesoup.co.uk
Website	www.boxtalesoup.co.uk

Activities

Objects: THE OBJECTS OF THE COMPANY ARE TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT BY THE PROMOTION OF THE ARTS, WITH PARTICULAR, BUT NOT EXCLUSIVE, REFERENCE TO DRAMATIC ART. BOX TALE SOUP PRODUCES FRESH, ORIGINAL AND HIGHLY IMAGINATIVE THEATRE AND IS COMMITTED TO THE FAITHFUL ADAPTATION OF CLASSIC LITERATURE AS WELL AS ORIGINAL DEVISED PIECES. THE COMPANY IS COMMITTED TO MAKING WORK THAT IS PORTABLE AND FLEXIBLE, REACHING AUDIENCES WHO WOULD NOT NORMALLY HAVE ACCESS TO PROFESSIONAL THEATRE OR WHO WOULD NOT NORMALLY ATTEND. BOX TALE SOUP CREATES NEW WORK USING PUPPETRY AND PHYSICAL THEATRE AS WELL AS TRADITIONAL METHODS. IN ADDITION THE COMPANY OPERATES A YEAR-ROUND EDUCATION PROGRAMME; INTRODUCING PARTICIPANTS TO THE COMPANY'S METHODS OF CREATING THEATRE, DEVELOPING THEIR PERFORMANCE AND PUPPETRY SKILLS AND PROMOTING SELF CONFIDENCE AND TEAM WORK.

Activities: The promotion of public education and the encouragement of the arts through the visual and performance arts. Box Tale Soup achieves its charitable objects through its principal activities. Box Tale Soup exists to produce original and highly imaginative theatre, in particular the faithful adaptation of classic works and to make this accessible to all sections of the community.

Classification

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

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-08-31	£70,205	£93,010	-	-
2024-08-31	£113,447	£86,768	-	-
2023-08-31	£53,471	£77,489	-	-
2022-08-31	£85,094	£75,742	-	-
2021-08-31	£41,776	£37,266	-	-
2020-08-31	£67,467	£48,647	-	-

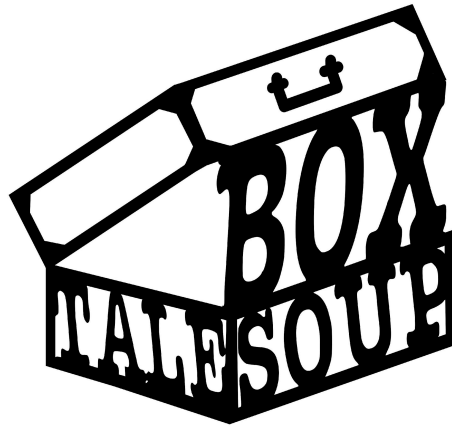
Trustees

Name	Role	Appointed
Alice Murrie		2024-05-14
Bruce Harris		2016-11-23
Charlotte Anne Couchman		2022-05-18
Francis Matthews		2017-02-22
Gina Hartnett		2023-05-17

BOX TALE SOUP LTD.

England & Wales - Charity number 1149715

Accounts



Box Tale Soup Limited

(a company limited by guarantee)

ANNUAL REPORT

AND

FINANCIAL STATEMENTS

FOR THE YEAR ENDING AUGUST 31st 2025

Registered Charity No. 1149715
Company No. 8171401

Box Tale Soup Limited
Annual Report and Financial Statements
For the Year Ended 31st August 2025

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TRUSTEES

The directors of the charitable company (the charity) are its trustees for the purpose of charity law. The trustees serving during the year were as follows:

Charlotte Couchman
Bruce Harris
Gina Hartnett
Francis Matthews
Alice Murrie

COMPANY

Noel Byrne	-	Artistic Director
Antonia Byrne	-	Artistic Director

REGISTERED OFFICE

8 Coombe Road, Otford, Kent, TN14 5RJ

PRINCIPAL PLACE OF BUSINESS

7 Park Place, Sevenoaks, Kent, TN13 2QD

INDEPENDENT EXAMINER

Dr. Erik J. Pickett PhD FIA CERA

123 Tidewater Street, Apt C,
Jersey City, NJ 07302, USA

BANKERS

The Co-operative Bank PLC

Box Tale Soup Limited
Trustees and Directors Report
For the Year Ended 31st August 2025

The trustees are pleased to present their annual report together with the consolidated financial statements of the charity for the year ending 31st August 2025, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

STATUS AND ADMINISTRATION

The Company is a registered charity and a company limited by guarantee and is governed by its Memorandum and Articles of Association. None of our trustees receive remuneration or other benefit from their work with the charity.

CHARITABLE OBJECTIVES & PRINCIPAL ACTIVITIES

Its charitable objectives are to advance the education for the public benefit by the promotion of the arts, with particular, but not exclusive, reference to dramatic art. Box Tale Soup achieves its charitable objectives through its principal activities. It exists to produce fresh, original and highly imaginative theatre with a commitment to the faithful adaptation of classic literature. In particular, the company seeks to make work that is portable and flexible in order that it may reach audiences who would not normally have access to professional theatre.

In addition, the company operates an education programme: introducing participants to the company's methods of creating theatre.

TRUSTEES RECRUITMENT AND APPOINTMENT

The trustees who served during the year are listed on page one of the annual report.

New trustees are appointed in General Meetings.

TRAINING AND INDUCTION OF NEW TRUSTEES

New trustees are briefed on their legal obligations under charity and company law, the Charity Commission guidance on public benefit, content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and recent financial performance of the charity. During this briefing they meet key staff and other trustees.

ORGANISATION

The board of trustees administers the charity and meets quarterly. The artistic directors of the company have been appointed by the trustees to manage the day-to-day operations of the charity. To facilitate effective operations, the artistic directors have authority, within terms of delegation approved by the trustees, for operational matters including finance, employment and artistic performance related activity.

Achievements

This year saw 88 performances across a total audience of nearly 10,000 people. This is slightly lower than the previous year, as time was set aside for the creation of a new show. Our new production of *1984*, adapted from George Orwell's classic novel, was developed from scratch and made its debut at the Edinburgh Fringe to extraordinary critical and audience acclaim. We again performed at the Pleasance Courtyard for the Fringe, achieving an official sold out run over 25 shows. Alongside this, touring productions of *The Frog & The Princess* and *The Picture of Dorian Gray* reached audiences across the UK in the spring, *Casting the Runes* completed a short Halloween tour, and we returned to Cunard, this time on board the Queen Victoria for our third voyage. Our social media following has continued to grow, with over 10,000 followers across various platforms.

Casting the Runes Halloween Tour

This iteration of *Casting the Runes* visited seven venues over the Halloween period, bringing the show to over 600 people. Since its first performance, this production has now been seen by over 8,000 people in total, a testament to its enduring appeal. The feedback was once again excellent:

"I've been waiting all my life for a really good M R James adaptation and tonight I saw my first at Newbury Corn Exchange. This was a double pleasure since Casting the Runes has always been my favourite James story."

"Fantastic retelling of the story - especially enjoyed the puppetry. A must see if it's coming near you."

"Just watched this in Bath. Brilliant! Creative, atmospheric and entertaining! I'll be looking out for more in my area. Thanks."

"We had a brilliant night last night at @thealexfav watching the spellbinding production of Casting The Runes by @boxtalesoup - wonderful performances, atmospheric sets and fantastic puppetry. Try and see them if they perform anywhere near you!"

Casting the Runes – Queen Victoria, January 2026

We returned to Cunard for our third voyage, this time aboard the Queen Victoria, with 2 performances of *Casting the Runes* to over 1,000 people in the beautiful Royal Court Theatre. Rough seas provided some challenging moments during the show, but we managed to stay on our feet! We also presented our Ghost Story evening again, which proved so popular that a second performance had to be added, and we delivered several workshops on various aspects of our work. Feedback from both guests and the entertainment team was excellent throughout, and we look forward to working with Cunard again.



The Frog & The Princess and The Picture of Dorian Gray – Spring Tour 2025

Prior to the Spring tour, both productions underwent significant re-development work. The sets for both shows were expanded to fill larger stages and to make them more adaptable for the bigger venues now on the touring circuit. The puppets for Dorian Gray were remade and updated to bring them into line with the company's current productions, and the sound design for the show was also refreshed.

The Picture of Dorian Gray gave 24 performances to over 2,000 people, while The Frog & The Princess played 25 performances to a similarly sized audience. Both shows received outstanding feedback throughout the tour:

The Picture of Dorian Gray

★★★★★ Stage Talk Magazine: *"..an intimate and intoxicating performance."*

Yorkshire Times: *"This is the best theatre of its kind this critic has seen in a long time."*

"Second time seeing Box Tale Soup, absolutely FANTASTIC!!"

"Absolutely mesmerising. Acting was superb. Highly recommend seeing this."

"I saw this last night - if you get a chance, I recommend going to see it! I love The Picture of Dorian Gray and I couldn't imagine a better performed version of the story."

"Really enjoyed the @BoxTaleSoup production of The Picture of Dorian Gray in Faversham last night. This company are always marvellous and use puppets to brilliant effect in their performances."

The Frog & The Princess

★★★★ Northern Arts Review: *"It's really quite an achievement for a small company to grab and hold the attention of such young children so tightly for almost an hour with just their excellent storytelling and acting skills."*

"Thank you so much, Box Tale Soup! We had such a magical time, and your performance truly brought the story to life! Looking forward to more wonderful shows."

"We've just come back from watching this brilliant show at Number 8, it was absolutely brilliant. I really hope you come back again soon, thank you for a brilliant afternoon."

"Thank you for a brilliant show - the Frog & the Princess at Ropetackle. My 4 year old was mesmerised."
"Truly heartwarming, light and funny. We enjoyed every second."



1984 – Creation, Previews and Edinburgh Fringe

Without doubt the defining project of this year was the creation of our adaptation of George Orwell's *1984*. The decision was made to develop the production without commission or external funding - a calculated risk, taken in the belief that the timeliness and relevance of the story would make it a compelling touring proposition. The Autumn touring schedule was reduced and we did not undertake a Christmas run, which allowed the project the time and creative space it deserved.



A key creative decision was to develop the production in a longer format, 80 to 90 minutes with an interval, to make it more attractive to larger touring venues. For the Edinburgh Fringe, the show was edited down to 60 minutes. Celebrity voiceovers were incorporated into the production, adding further prestige to the piece.

Preview performances were held ahead of the Fringe and proved invaluable, both as a means of testing the production and, crucially, for capturing production photography and trailer footage for marketing purposes. This approach will be carried forward for all future new productions.

The Edinburgh Fringe run was a remarkable success. The show achieved official Sell Out status, filling up days in advance with discussions held about adding further performances. In total, nearly 3,500 people saw the production at the Fringe. The show received 17 four and five star reviews from critics, and the audience response was overwhelming. A selection of press & audience reviews is given below:



Press Reviews

★★★★★ British Theatre Guide: *"..fresh, inventive.. a frightening adaptation.."*

★★★★★ Broadway Baby: *"Box Tale Soup's superb production is alarmingly prescient."*

★★★★★ Speak the Speech: *"..a stunning new rendition of this classic story.."*

★★★★★ Starburst Magazine: *"Masterful and complete.. an incredible take on Orwell's original work."*

★★★★★ London Theatre Doc: *"From beginning to end it captures the spirit of the novel with intelligence and style."*

★★★★★ Scotsgay Arts: *"..a searingly painful show that simply mustn't be missed."*

Audience Reviews

*"Box Tale Soup are always worth seeing and this year is no different.
Great show, brilliant staging. 5 stars *****"*

*"This was the most amazing mind blowing piece of theatre."
"Phenomenal. Outstanding production in every way."*

"Another brilliant production by this creative, imaginative, and scarily talented troupe. Chilling and disturbing, this production does not disappoint from start to finish."

"If I see Box Tale Soup in the catalogue I always book and have never been disappointed. A terrific presentation of a world that is closer to us now than ever. Please go and see it."

"I love everything that Box Tale Soup have done previously and this is possibly their best production so far."

"Just wow! What an incredible and haunting production of Orwell's classic. The use of puppetry to symbolise the fact that these characters are not in control of their actions was superb. Best theatre I've seen at the Fringe by far. 5 stars."



FINANCIAL REVIEW & RISKS AND RESERVE POLICY

The company's total resources expended for the year were: £93,010.36. The trustees have identified the main risks facing the charity, both financial and operational. They have instigated appropriate measures to mitigate those risks.

The trustees intend to keep the level of unrestricted reserves, not invested in fixed assets, to approximately three to six months operating costs (£20k-£30k). The trustees believe that this would be a sufficient buffer against short-term problems arising and to allow the Company to develop artistically. As at August 31st 2025 the free reserves stood at £34,460.18.

The free reserves were at a higher level last year due to the predicted increase of Fringe income in that reporting period, alongside international work. This year outgoings are higher due to the development and creation of new work, leading to a loss overall and reduced reserves. However, the work created will complete two tours in the coming year, with predicted return justifying the expenditure. The reserves remain within acceptable levels.

TRUSTEES RESPONSIBILITIES (in relation to the financial statements)

Company law and the law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the 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 accounting standards 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 business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Companies Act 2006, the Charities Act 2011 and amendments in Charities Act 2022, and the Charity (Accounts and Reports) Regulations 2008. They are also responsible for safeguarding the assets of the charity and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

By order of the trustees

Charlotte Couchman
(Co-Chair of Board of Trustees)

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF
BOX TALE SOUP LIMITED**

PERIOD FROM 1 SEPTEMBER 2024 TO 31 AUGUST 2025

I report on the account of the company for the period from 1 September 2024 to 31 August 2025.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER

The trustees (who are also board members of Box Tale Soup Limited for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this period under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the company is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general directions given by the Charity Commission under section 145(5)(b) of the 2011 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 company and a comparison of the account presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking 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.

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF
BOX TALE SOUP LIMITED (continued)**

PERIOD FROM 1 SEPTEMBER 2024 TO 31 AUGUST 2025

INDEPENDENT EXAMINER'S STATEMENT

In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in any material respect the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006;
and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Charities SORP (FRS 102).

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Erik Pickett PhD FIA CERA FSA
123 Tidewater Street, Apt C,
Jersey City,
NJ 07302,
USA
10th May 2026

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING THE INCOME AND
EXPENDITURE ACCOUNT)**

PERIOD FROM 1 SEPTEMBER 2024 TO 31 AUGUST 2025

INCOMING RESOURCES	Note	2025 Total (£)	2024 (£)
Incoming Resources from generating funds:			
Voluntary Income	- 2	470.66	33.71
Activities for generating funds	- 3	69,734.42	113,413.75
Investment Income	- 4	Nil	Nil
TOTAL INCOMING RESOURCES:		<u>70,205.08</u>	<u>113,447.46</u>
RESOURCES EXPENDED			
Charitable Activities	- 5	(93,010.36)	(86,768.47)
Raising Funds	- 6	(Nil)	(Nil)
TOTAL RESOURCES EXPENDED:		<u>(93,010.36)</u>	<u>(86,768.47)</u>
NET INCOME (OUTGOING) FOR PERIOD:	7	(22,805.28)	26,678.99
RECONCILIATION OF FUNDS		<i>(01/09/24)</i>	<i>(01/09/23)</i>
Cash at bank	-	55,516.87	28,345.01
Tangible Assets	-	<u>1,748.59</u>	<u>2,241.46</u>
Total funds brought forward	-	<u>57,265.46</u>	<u>30,586.47</u>
TOTAL FUNDS CARRIED FORWARD		<i>(31/08/25)</i> <u>34,460.18</u>	<i>(31/08/24)</i> <u>57,265.46</u>

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

All of the above amounts relate to continuing activities.

The notes on pages 12 to 15 form part of these financial statements.

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

BALANCE SHEET

31 AUGUST 2025

		Note	31 August 2025 (£)	2024 (£)
FIXED ASSETS				
Tangible Assets	-	9, 1	1,964.72	1,748.59
CURRENT ASSETS				
Cash at Bank	-		<u>32,495.46</u>	<u>55,516.87</u>
NET CURRENT ASSETS			<u>34,460.18</u>	<u>57,265.46</u>
TOTAL ASSETS LESS CURRENT LIABILITIES			<u>34,460.18</u>	<u>57,265.46</u>
FUNDS				
Unrestricted income funds	-	10	34,460.18	57,265.46
Restricted income funds	-	11	<u>Nil</u>	<u>Nil</u>
TOTAL FUNDS			<u>34,460.18</u>	<u>57,265.46</u>

For the period from 1 September 2024 to 31 August 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors responsibilities:

The members have not required the company to obtain an audit of its accounts for the period in question in accordance with section 476 of the Companies Act 2006; and
The Directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements were approved by members of the board and authorised for issue on the 5th May 2026, and are signed by:



Charlotte Couchman
Co-Chair of the Board of Trustees

Company Registration Number: 8171401

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2024 TO 31 AUGUST 2025

1. ACCOUNTING POLICIES

Basis of accounting

The financial statements have been prepared under the historical cost convention and in accordance with applicable United Kingdom accounting standards and the requirements of the Charities SORP FRS 102 (effective 1 January 2015), FRS 102 (September 2015) and the Charities Act 2011.

The charity is a Public Benefit Entity as defined by FRS 102. The trustees have taken advantage of the exemption in FRS 102 from including a cash flow statement in the financial statements on the grounds that the charity is a small entity. All fixed assets are initially recorded at cost.

These Financial Statements for the year ending 31 August 2025 are the eighth Financial Statements of Box Tale Soup Limited (Limited by guarantee) prepared in accordance with FRS 102.

Going concern

At the time of approving the Financial Statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Therefore the trustees continue to adopt the going concern basis of accounting in preparing the Financial Statements.

Depreciation

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful economic life of that asset as follows:

Equipment: (Initial cost – salvage value) / 5 year life = depreciation				
(£1,735	- £120)	/ 5	=	£323
(879.33	- £30)	/ 5	=	£169.87
(849	- £149)	/ 5	=	<u>£140</u>
				<u>£632.87</u>

Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, the income has been received and the amount can be measured reliably

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.

BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2024 TO 31 AUGUST 2025

2. VOLUNTARY INCOME

	Restricted (£)	Unrestricted (£)	Total Funds 2025 (£)	2024 Total (£)
Donations	Nil	470.66	470.66	33.71
Grants	Nil	Nil	Nil	Nil
Gift Aid	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>
	<u>Nil</u>	<u>470.66</u>	<u>470.66</u>	<u>33.71</u>

3. INCOMING RESOURCES FROM ACTIVITIES FOR GENERATING FUNDS

	Unrestricted Funds (£)	Total Funds 2025 (£)	2024 Total (£)
Performance fees	17,866.22	17,866.22	43,248.50
Performance tickets	51,523.67	51,523.67	68,490.33
Workshop fees	Nil	Nil	185
Commission payments	Nil	Nil	Nil
Reimbursement and Refunds	<u>344.53</u>	<u>344.53</u>	<u>1,489.92</u>
	<u>69,734.42</u>	<u>69,734.42</u>	<u>113,413.75</u>

4. INVESTMENT INCOME

	Unrestricted Funds (£)	Total Funds 2025 (£)	2024 Total (£)
Bank interest receivable	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>

5. BREAKDOWN OF COSTS OF CHARITABLE ACTIVITIES

	Restricted Funds (£)	Unrestricted Funds (£)	Total Funds 2025 (£)	2024 Total (£)
Productions and workshops	Nil	24,135.98	24,135.98	28,040.76
Equipment (incl. Depreciation)	Nil	4,007.73	4,007.73	3,130.20
Office, web, expenses, print/post	Nil	3,782.65	3,782.65	4,224.62
Fees (performance, production)	Nil	61,084	61,084	51,372.89
Fees (admin)	Nil	Nil	Nil	Nil
	<u>Nil</u>	<u>93,010.36</u>	<u>93,010.36</u>	<u>86,768.47</u>

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2024 TO 31 AUGUST 2025

6. RAISING FUNDS

	Unrestricted Funds (£)	Total Funds 2025 (£)	2024 Total (£)
Travel	Nil	Nil	Nil
Postage and Materials	Nil	Nil	Nil
Food and Drink	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>
	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>

7. NET INCOME FOR THE PERIOD

This is stated after charging:

Depreciation	Period from 1 September 2024 to 31 August 2025 (£)
	<u>£632.87</u>

8. STAFF COSTS

No salaries or wages have been paid to employees or members of the board during the period. All individuals employed by the charity were contracted on a freelance basis in this financial year.

9. TANGIBLE FIXED ASSETS

	Equipment (£)
BROUGHT FORWARD	
At 1 September 2024	<u>1,748.59</u>
COST	
Additions	<u>849</u>
At 31 August 2025	<u>849</u>
DEPRECIATION	
Charge for the period (see note 1)	<u>632.87</u>
At 31 August 2025	<u>632.87</u>
NET BOOK VALUE	
At 31 August 2023	<u>1,964.72</u>

10. UNRESTRICTED INCOME FUNDS

	Balance 1/9/24 (£)	Income (£)	Expenditure (£)	Balance 31/8/25 (£)
General Funds	57,265.46	70,205.08	(93,010.36)	34,460.18

11. RESTRICTED INCOME FUNDS

	Balance 1/9/24 (£)	Income (£)	Expenditure (£)	Balance 31/8/25 (£)
General Funds	Nil	Nil	(Nil)	Nil

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2024 TO 31 AUGUST 2025

12. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Tangible fixed assets (£)	Current assets (£)	Total (£)
Restricted Income Funds	Nil	Nil	Nil
Unrestricted Income Funds	<u>1,964.72</u>	<u>32,495.46</u>	<u>34,460.18</u>
Total Funds	<u>1,964.72</u>	<u>32,495.46</u>	<u>34,460.18</u>

13. COMPANY LIMITED BY GUARANTEE

The liability of each member under the terms of their guarantee is limited to £10.

TAXATION

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

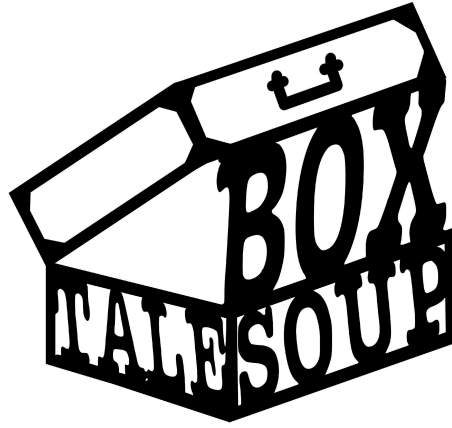
TRUSTEE AND RELATED PARTY TRANSACTIONS

None of the trustees have been paid any remuneration or received any other benefits in relation to his or her services as a trustee of the charity. No trustee expenses have been incurred. There have been no related party transactions requiring disclosure in the reporting period. Donations received without conditions from related parties, including Trustees, in the year totalled Nil (2023-2024: Nil).

BOX TALE SOUP LTD.

England & Wales - Charity number 1149715

Accounts



Box Tale Soup Limited

(a company limited by guarantee)

ANNUAL REPORT

AND

FINANCIAL STATEMENTS

FOR THE YEAR ENDING AUGUST 31st 2024

Registered Charity No. 1149715
Company No. 8171401

Box Tale Soup Limited
Annual Report and Financial Statements
For the Year Ended 31st August 2024

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TRUSTEES

The directors of the charitable company (the charity) are its trustees for the purpose of charity law. The trustees serving during the year were as follows:

Charlotte Couchman
Gillian Fenner - resigned 14th May 2024
Bruce Harris
Gina Hartnett
Francis Matthews
Alice Murrie - appointed 14th May 2024

COMPANY

Noel Byrne	-	Artistic Director
Antonia Byrne	-	Artistic Director

REGISTERED OFFICE

8 Coombe Road, Otford, Kent, TN14 5RJ

PRINCIPAL PLACE OF BUSINESS

7 Park Place, Sevenoaks, Kent, TN13 2QD

INDEPENDENT EXAMINER

Dr. Erik J. Pickett PhD FIA CERA

123 Tidewater Street, Apt C,
Jersey City, NJ 07302, USA

BANKERS

The Co-operative Bank PLC

Box Tale Soup Limited
Trustees and Directors Report
For the Year Ended 31st August 2024

The trustees are pleased to present their annual report together with the consolidated financial statements of the charity for the year ending 31st August 2024, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

STATUS AND ADMINISTRATION

The Company is a registered charity and a company limited by guarantee and is governed by its Memorandum and Articles of Association. None of our trustees receive remuneration or other benefit from their work with the charity.

CHARITABLE OBJECTIVES & PRINCIPAL ACTIVITIES

Its charitable objectives are to advance the education for the public benefit by the promotion of the arts, with particular, but not exclusive, reference to dramatic art. Box Tale Soup achieves its charitable objectives through its principal activities. It exists to produce fresh, original and highly imaginative theatre with a commitment to the faithful adaptation of classic literature. In particular, the company seeks to make work that is portable and flexible in order that it may reach audiences who would not normally have access to professional theatre.

In addition, the company operates an education programme: introducing participants to the company's methods of creating theatre.

TRUSTEES RECRUITMENT AND APPOINTMENT

The trustees who served during the year are listed on page one of the annual report.

New trustees are appointed in General Meetings.

TRAINING AND INDUCTION OF NEW TRUSTEES

New trustees are briefed on their legal obligations under charity and company law, the Charity Commission guidance on public benefit, content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and recent financial performance of the charity. During this briefing they meet key staff and other trustees.

ORGANISATION

The board of trustees administers the charity and meets quarterly. The artistic directors of the company have been appointed by the trustees to manage the day-to-day operations of the charity. To facilitate effective operations, the artistic directors have authority, within terms of delegation approved by the trustees, for operational matters including finance, employment and artistic performance related activity.

Achievements

This was an incredibly busy year for the company, both nationally and internationally. *Casting the Runes* and *Alice's Adventures in Wonderland* had two very successful national tours with a total of 82 performances to over 7,500 people. *Gulliver* had two international outings, firstly at Malta's ZiguZajg Festival where it played to sold out houses, and secondly on Cunard's Queen Mary II from Tenerife to South Africa. We made our first visit to Shanghai where we performed *The Wind in the Willows* at Showay Arts Space, and our *Hansel & Gretel* had a really successful Christmas week run at The Stables in Milton Keynes, where it played to 2,500 people. This year we took two productions to the Edinburgh Fringe, performing them back-to-back at Pleasance, and although our run there was hindered by cast injury (more detail on this below), we still achieved excellent sales and some fantastic reviews. Across the year the company did 155 performances to over 14.5k people. Our social media following has continued to grow, totaling almost 9k followers across all platforms, and our *Casting the Runes* audio drama still attracts interest with plays on YouTube now over 15k.

Casting the Runes & Alice's Adventures in Wonderland Autumn '23 & Spring '24 UK Tour

The tours for these shows included some new venues for the company, along with an increase in capacity for some of our regular venues. It was the first time we had moved into the main house at Harrogate Theatre, for example, and this was a great success with both productions near sell-outs. During the Autumn tour we were part of the Edinburgh transfers at Pleasance London, which turned out to be a tricky sell as their London venue is centered around Comedy. In the end we had reasonable audiences for all the performances by boosting through Audience Club. Although these performances were not financially beneficial for the company, we did receive some amazing audience feedback and yet more 5 Star reviews:

★★★★★ Broadway World

"Box Tale Soup's take on Casting The Runes was spine-tingling in all the right senses"

Audience Review

(5/5) *"This was marvellous - innovative and very well done."*

Audience Review

(5/5) *"Very entertaining, very spooky, perfect MR James adaptation... Box Tale are a very talented theatre company and I hope to see them again."*

The titles of both shows continued to be an attractive selling point, with *Casting the Runes* selling a lot better than *Gulliver* the previous year. We had fantastic feedback for both shows throughout the tours, and it was pleasing to meet people all over the UK who had seen us at least once before and who had sought us out. Here are a couple of examples:

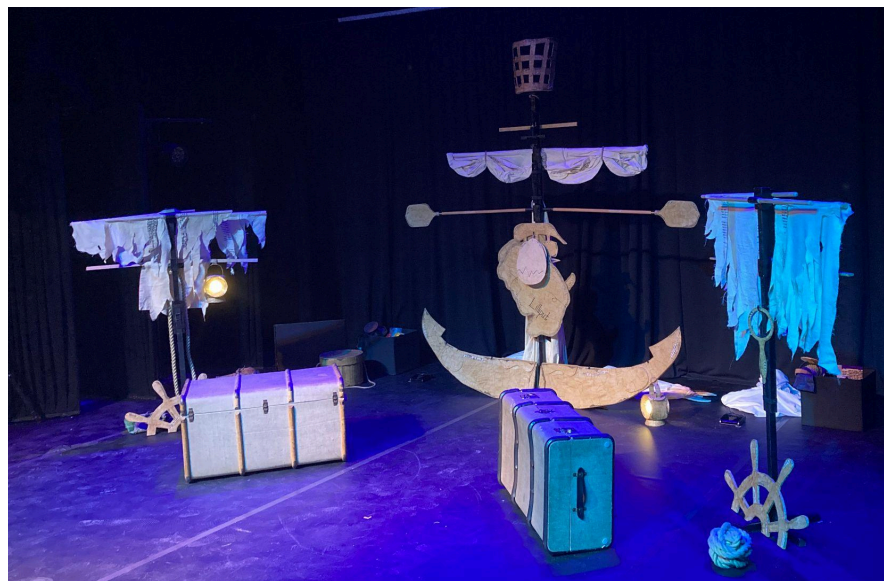
"We loved coming to see Casting the Runes on Friday night and then bringing our daughter to see Alice in Wonderland today. We've seen five shows now and they've all been fantastic."

"Just when you think Box Tale Soup can't get any better they do. If you haven't yet seen them do; you'll be in for a treat. Can't wait to see them again. More please!"

Gulliver at ZiguZajg Festival, Malta



Having seen the show in Edinburgh in 2022, the organisers of ZiguZajg Festival in Malta invited us to perform the show in November. We did 6 sold out performances at Teatru Manoel in Valletta for which we received wonderful feedback. The show was marketed for 8yrs upwards there, and the audience age range was from around 6yrs upwards. It was great to see how well this predominantly younger audience responded to the show, and we will consider revising the age recommendation for any future touring in the UK.



Hansel & Gretel at The Stables, Milton Keynes

In the week leading up to Christmas, we had the privilege of performing *Hansel & Gretel* at The Stables. We did a mixture of shows for local schools, special schools and nurseries, as well as for the general public once the school holidays had begun. The venue was the perfect setting for the show and it was great for it to have a run in a much larger space. The shows sold really well, with a total of 2500 people across the run. We had some fantastic feedback, particularly from the special schools who praised the accessibility of the show for their students, and were pleased to see students joining in who wouldn't usually do so. Here are a couple of audience feedback examples:

“Wonderful show, just returned from watching with my granddaughter, we all really enjoyed it, lovely way to start Christmas, thank you.”

“Really fabulous. We loved all the home made props... the puppets were lovely, & the messages given through the drama were subtle and appropriate. Fantastic!”

Trustees and Directors Report

For the Year Ended 31st August 2024

Gulliver returns to Cunard's Queen Mary 2

After the success of our first voyage last year, we were invited to perform *Gulliver* again on the Queen Mary 2, this time travelling from Tenerife to Namibia. Again we did 2 performances of the show and 3 workshops, which were all well attended. This time we also did an additional evening of telling Ghost Stories, which we devised specially for the voyage. This contained a classic Dickens and an M R James, finishing with a true story of Noel's, all read aloud to an atmospheric soundtrack. This was hugely popular, and we have been asked to do another voyage in 2025 performing *Casting the Runes* and another ghost story evening. We're thrilled that this voyage has strengthened our relationship with Cunard, as it's a brilliant addition to the company's calendar.

***The Wind in the Willows in Shanghai***

At the end of May we visited Shanghai for the first time, taking *The Wind in the Willows* to Showay Arts Space for Families. We discovered that the team there had found us by perusing the Edinburgh Fringe Brochure and then exploring our website. We did 13 performances of the show, and although they weren't brilliantly sold, the feedback was great. Showay is a brand new arts space in a newly developed area of the city and we learned that this was their opening international season of shows. We participated in promotional activities for the show while we were there, including some traditional Dragon Boat festivities. The team were really welcoming and clearly pleased with the quality of our work as they have already expressed an interest for us to return in the future.



Casting the Runes and Gulliver at the Edinburgh Fringe

We made the decision to take these two productions back to the Fringe rather than rush to create a new production for this year. We felt that given how well *Casting the Runes* had done in 2023, we had by no means exhausted its audience, and that *Gulliver* deserved another outing this time under the full title *Gulliver's Travels*. Our hope was that the sales for *Gulliver's Travels* would be boosted by both the larger venue and by the popularity of *Casting the Runes*, and we were not disappointed. Both shows were selling really well, with the average house for Runes at 100 and Gulliver just under. When comparing our sales with other shows at the Fringe this year, it seemed we were doing particularly well. We weren't expecting the sales for each individual production to be quite as high as if we were offering a brand new show, but to have almost 200 a day on average between the two, was a real achievement. Sadly, just after the halfway point Antonia fell and broke her wrist during a performance of *Gulliver's Travels*. We had to cancel 3 days of shows immediately owing to hospital appointments and then re-rehearsal, but we subsequently managed to produce one show/day (alternating between shows) for the rest of the run. We decided fairly quickly that the swift changeover between shows would not be possible under the circumstances, but were pleased to be able to continue with some of the performances.

Overall although the situation was far from ideal, we were pleased with how consistent the sales stayed for the remainder of the run, particularly given the 3 day break over a crucial weekend. The venue were supportive and reduced our guarantee by removing the cost of the performances we were unable to produce. In total we only lost just over £2,500 on the Festival, which was owing to the fact we managed to carry on despite the incapacity!



Both shows received fantastic audience feedback and some more excellent reviews. *Casting the Runes* also won the Edinburgh Horror Fest's 'Spookies' award for 'Best Stage Play'! Below are a few examples:

Casting the Runes



★★★★★ North West End *"Visually this show is incredible..."*

★★★★★ The Real Chrisparkle *"I was hooked on their every word! Simply magnificent."*

Gulliver's Travels

★★★★★ Phoenix Remix *"..absolutely mind-blowing."*

★★★★★ Broadway Baby *"..a true marvel to watch."*

★★★★★ Theatre Weekly *"The staging is ingenious..."*

Audience Reviews *Casting the Runes*

"Box Tale Soup are our go to show at every Fringe and this doesn't disappoint- great atmospheric storytelling, thoroughly recommended."

"This was the best show we saw at the Fringe last year, and having been for the second time, looks as if it will be our best this year as well."

"Wow!! Outstanding show and outstanding performances!"

Audience Reviews *Gulliver's Travels*

"Creative genius at the apex of visual story telling ... completely immersive magic. 5 stars and above."

"Outstanding. Must see, along with Casting the Runes, their other show this year original, creative and engaging. You will not be disappointed."

"This production, brought to life by a mere three actors and an army of enchanting puppets, is nothing short of breathtaking."

"I can't wait to see what they bring to the Fringe next year because their craft is par excellence."

FINANCIAL REVIEW & RISKS AND RESERVE POLICY

The company's total resources expended for the year were: £86,768.47. The trustees have identified the main risks facing the charity, both financial and operational. They have instigated appropriate measures to mitigate those risks.

The trustees intend to keep the level of unrestricted reserves, not invested in fixed assets, to approximately three to six months operating costs (£20k-£30k). The trustees believe that this would be a sufficient buffer against short-term problems arising and to allow the Company to develop artistically. As at August 31st 2024 the free reserves stood at £57,265.46.

The free reserves are at a higher level due to the predicted increase of Fringe income in this reporting period, following the increased expenditure in the previous period (2022-23). The Company also saw excellent returns from touring, Christmas shows and international work.

TRUSTEES RESPONSIBILITIES (in relation to the financial statements)

Company law and the law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the 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 accounting standards 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 business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Companies Act 2006, the Charities Act 2011 and amendments in Charities Act 2022, and the Charity (Accounts and Reports) Regulations 2008. They are also responsible for safeguarding the assets of the charity and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

By order of the trustees

Charlotte Couchman
(Co-Chair of Board of Trustees)

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF
BOX TALE SOUP LIMITED**

PERIOD FROM 1 SEPTEMBER 2023 TO 31 AUGUST 2024

I report on the account of the company for the period from 1 September 2022 to 31 August 2023.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER

The trustees (who are also board members of Box Tale Soup Limited for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this period under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the company is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general directions given by the Charity Commission under section 145(5)(b) of the 2011 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 company and a comparison of the account presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking 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.

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF
BOX TALE SOUP LIMITED (continued)**

PERIOD FROM 1 SEPTEMBER 2023 TO 31 AUGUST 2024

INDEPENDENT EXAMINER'S STATEMENT

In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in any material respect the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006;
and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Charities SORP (FRS 102).

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Erik Pickett PhD FIA CERA FSA
123 Tidewater Street, Apt C,
Jersey City,
NJ 07302,
USA
18th May 2025

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING THE INCOME AND
EXPENDITURE ACCOUNT)**

PERIOD FROM 1 SEPTEMBER 2023 TO 31 AUGUST 2024

INCOMING RESOURCES	Note	2024 Total (£)	2023 (£)
Incoming Resources from generating funds:			
Voluntary Income	- 2	33.71	7,108.60
Activities for generating funds	- 3	113,413.75	46,361.88
Investment Income	- 4	Nil	Nil
TOTAL INCOMING RESOURCES:		<u>113,447.46</u>	<u>53,470.48</u>
 RESOURCES EXPENDED			
Charitable Activities	- 5	(86,768.47)	(77,489.23)
Raising Funds	- 6	(Nil)	(Nil)
TOTAL RESOURCES EXPENDED:		<u>(86,768.47)</u>	<u>(77,489.23)</u>
 NET INCOME (OUTGOING) FOR PERIOD:	7	26,678.99	(24,018.75)
 RECONCILIATION OF FUNDS		<i>(01/09/23)</i>	<i>(01/09/22)</i>
Cash at bank	-	28,345.01	54,485.22
Tangible Assets	-	<u>2,241.46</u>	<u>120</u>
Total funds brought forward	-	<u>30,586.47</u>	<u>54,605.22</u>
 TOTAL FUNDS CARRIED FORWARD		<i>(31/08/24)</i> <u>57,265.46</u>	<i>(31/08/23)</i> <u>30,586.47</u>

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

All of the above amounts relate to continuing activities.

The notes on pages 12 to 15 form part of these financial statements.

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

BALANCE SHEET

31 AUGUST 2023

		Note	31 August 2024 (£)	2023 (£)
FIXED ASSETS				
Tangible Assets	-	9, 1	1,748.59	2,241.46
CURRENT ASSETS				
Cash at Bank	-		<u>55,516.87</u>	<u>28,345.01</u>
NET CURRENT ASSETS			<u>57,265.46</u>	<u>30,586.47</u>
TOTAL ASSETS LESS CURRENT LIABILITIES			<u>57,265.46</u>	<u>30,586.47</u>
FUNDS				
Unrestricted income funds	-	10	57,265.46	30,586.47
Restricted income funds	-	11	<u>Nil</u>	<u>Nil</u>
TOTAL FUNDS			<u>57,265.46</u>	<u>30,586.47</u>

For the period from 1 September 2022 to 31 August 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors responsibilities:

The members have not required the company to obtain an audit of its accounts for the period in question in accordance with section 476 of the Companies Act 2006; and
The Directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements were approved by members of the board and authorised for issue on the 19th May 2025, and are signed by:



Charlotte Couchman
Co-Chair of the Board of Trustees

Company Registration Number: 8171401

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2023 TO 31 AUGUST 2024

1. ACCOUNTING POLICIES

Basis of accounting

The financial statements have been prepared under the historical cost convention and in accordance with applicable United Kingdom accounting standards and the requirements of the Charities SORP FRS 102 (effective 1 January 2015), FRS 102 (September 2015) and the Charities Act 2011.

The charity is a Public Benefit Entity as defined by FRS 102. The trustees have taken advantage of the exemption in FRS 102 from including a cash flow statement in the financial statements on the grounds that the charity is a small entity. All fixed assets are initially recorded at cost.

These Financial Statements for the year ending 31 August 2023 are the sixth Financial Statements of Box Tale Soup Limited (Limited by guarantee) prepared in accordance with FRS 102.

Going concern

At the time of approving the Financial Statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Therefore the trustees continue to adopt the going concern basis of accounting in preparing the Financial Statements.

Depreciation

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful economic life of that asset as follows:

Equipment: (Initial cost – salvage value) / 5 year life = depreciation				
(£1,735 - £120)	/	5	=	£323
(879.33 - £30)	/	5	=	<u>£169.87</u>
				<u>£492.87</u>

Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, the income has been received and the amount can be measured reliably

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.

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2023 TO 31 AUGUST 2024

2. VOLUNTARY INCOME

	Restricted (£)	Unrestricted (£)	Total Funds 2023 (£)	2023 Total (£)
Donations	Nil	33.71	33.71	2,108.60
Grants	Nil	Nil	Nil	5,000
Gift Aid	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>
	<u>Nil</u>	<u>33.71</u>	<u>33.71</u>	<u>7,108.60</u>

3. INCOMING RESOURCES FROM ACTIVITIES FOR GENERATING FUNDS

	Unrestricted Funds (£)	Total Funds 2024 (£)	2023 Total (£)
Performance fees	43,248.50	43,248.50	25,050
Performance tickets	68,490.33	68,490.33	18,006.28
Workshop fees	185	185	Nil
Commission payments	Nil	Nil	Nil
Reimbursement and Refunds	<u>1,489.92</u>	<u>1,489.92</u>	<u>3,305.60</u>
	<u>113,413.75</u>	<u>113,413.75</u>	<u>46,361.88</u>

4. INVESTMENT INCOME

	Unrestricted Funds (£)	Total Funds 2024 (£)	2023 Total (£)
Bank interest receivable	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>

5. BREAKDOWN OF COSTS OF CHARITABLE ACTIVITIES

	Restricted Funds (£)	Unrestricted Funds (£)	Total Funds 2024 (£)	2023 Total (£)
Productions and workshops	Nil	28,040.76	28,040.76	21,807.84
Equipment (incl. Depreciation)	Nil	3,130.20	3,130.20	1,271.30
Office, web, expenses, print/post	Nil	4,224.62	4,224.62	3,508.97
Fees (performance, production)	Nil	51,372.89	51,372.89	50,901.12
Fees (admin)	Nil	Nil	Nil	Nil
	<u>Nil</u>	<u>86,768.47</u>	<u>86,768.47</u>	<u>77,489.23</u>

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2023 TO 31 AUGUST 2024

6. RAISING FUNDS

	Unrestricted Funds (£)	Total Funds 2024 (£)	2023 Total (£)
Travel	Nil	Nil	Nil
Postage and Materials	Nil	Nil	Nil
Food and Drink	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>
	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>

7. NET INCOME FOR THE PERIOD

This is stated after charging:

Depreciation	Period from 1 September 2023 to 31 August 2024 (£)
	<u>£492.87</u>

8. STAFF COSTS

No salaries or wages have been paid to employees or members of the board during the period. All individuals employed by the charity were contracted on a freelance basis in this financial year.

9. TANGIBLE FIXED ASSETS

	Equipment (£)
BROUGHT FORWARD	
At 1 September 2023	<u>2,241.46</u>
COST	
Additions	<u>Nil</u>
At 31 August 2024	<u>Nil</u>
DEPRECIATION	
Charge for the period (see note 1)	<u>492.87</u>
At 31 August 2024	<u>492.87</u>
NET BOOK VALUE	
At 31 August 2023	<u>1,748.59</u>

10. UNRESTRICTED INCOME FUNDS

	Balance 1/9/23 (£)	Income (£)	Expenditure (£)	Balance 31/8/24 (£)
General Funds	30,586.47	113,447.46	(86,768.47)	57,265.46

11. RESTRICTED INCOME FUNDS

	Balance 1/9/23 (£)	Income (£)	Expenditure (£)	Balance 31/8/24 (£)
General Funds	Nil	Nil	(Nil)	Nil

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2023 TO 31 AUGUST 2024

12. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Tangible fixed assets (£)	Current assets (£)	Total (£)
Restricted Income Funds	Nil	Nil	Nil
Unrestricted Income Funds	<u>1,748.59</u>	<u>55,516.87</u>	<u>57,265.46</u>
Total Funds	<u>1,748.59</u>	<u>55,516.87</u>	<u>57,265.46</u>

13. COMPANY LIMITED BY GUARANTEE

The liability of each member under the terms of their guarantee is limited to £10.

TAXATION

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

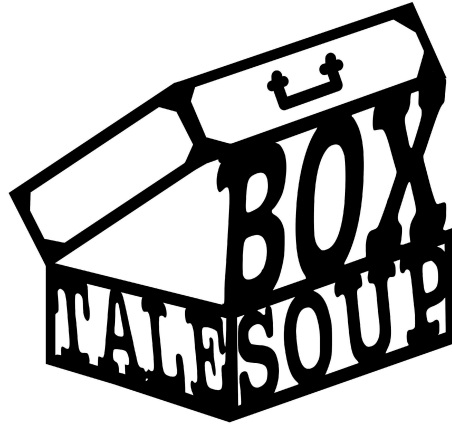
TRUSTEE AND RELATED PARTY TRANSACTIONS

None of the trustees have been paid any remuneration or received any other benefits in relation to his or her services as a trustee of the charity. No trustee expenses have been incurred. There have been no related party transactions requiring disclosure in the reporting period. Donations received without conditions from related parties, including Trustees, in the year totalled Nil (2022-2023: £135).

BOX TALE SOUP LTD.

England & Wales - Charity number 1149715

Accounts



Box Tale Soup Limited

(a company limited by guarantee)

ANNUAL REPORT

AND

FINANCIAL STATEMENTS

FOR THE YEAR ENDING AUGUST 31st 2023

Registered Charity No. 1149715
Company No. 8171401

Box Tale Soup Limited
Annual Report and Financial Statements
For the Year Ended 31st August 2023

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TRUSTEES

The directors of the charitable company (the charity) are its trustees for the purpose of charity law. The trustees serving during the year were as follows:

Charlotte Couchman
Gillian Fenner
Bruce Harris
Gina Hartnett - Appointed 17th May '23
Peter Hayward - Resigned 17th May '23
Francis Matthews

COMPANY

Noel Byrne	-	Artistic Director
Antonia Byrne	-	Artistic Director

REGISTERED OFFICE

8 Coombe Road, Otford, Kent, TN14 5RJ

PRINCIPAL PLACE OF BUSINESS

7 Park Place, Sevenoaks, Kent, TN13 2QD

INDEPENDENT EXAMINER

Dr. Erik J. Pickett PhD FIA CERA

123 Tidewater Street, Apt C,
Jersey City, NJ 07302, USA

BANKERS

The Co-operative Bank PLC

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The board of trustees administers the charity and meets quarterly. The artistic directors of the company have been appointed by the trustees to manage the day-to-day operations of the charity. To facilitate effective operations, the artistic directors have authority, within terms of delegation approved by the trustees, for operational matters including finance, employment and artistic performance related activity.

Achievements

During this year we re-worked our 2014 adaptation of M. R. James' *Casting the Runes* with a much more impressive transforming set, new puppets and a new original score. We did 92 performances of various productions to a total of over 7,600 people. It was clear that the touring theatre audience still hadn't confidently returned, although the family theatre audience was noticeably stronger. Having taken a much larger capacity venue at the Edinburgh Fringe, we were thrilled to see that the audience had increased there. Our online presence has continued to grow again, although platforms like Instagram are proving much harder to achieve organic reach, with Meta pushing paid advertising on all its platforms. We have over 4,500 followers across Instagram and Facebook, over 600 subscribers on YouTube, and have begun to build a TikTok profile with our introductory video reaching over 31k views. Our *Casting the Runes* audio drama has now had over 14k plays on YouTube. *Gulliver Exploded* is also reaching new audiences and has been played to care home residents who would not normally have access to live theatre.

***Gulliver & The Wind in the Willows* Autumn '22 & Spring '23 UK Tour**

Having last toured very successfully in 2018, we decided *The Wind in the Willows* would make an excellent family show to tour alongside *Gulliver*. As always, we find it important to tour a family show in partnership with the adult offering in order to ensure the tour breaks even as a whole. This was particularly useful as *Gulliver* proved a tricky show to sell. It appeared the largest barrier was the misconception that it is a children's book, so consequently audiences were left confused with the offering of that title as an evening show. However, that's not to say it did poorly overall and in fact we had some lovely full houses in a couple of new venues to the company. We also continued to receive glowing feedback for the show - here are some examples:

"...it was brilliant! It brought an old childhood favourite to life and the message in the stories are still or maybe especially relevant to our modern society.

Perfect for adults and kids alike, so definitely go and see it!"

"I've constantly astounded by @BoxTaleSoup choice of stories - Gulliver is for me the biggest and boldest out of all their adaptations (I've seen 10/14 of their tales) & for me it's because of the freedom of enjoyment when creating worlds & ingenious puppetry"

"Gulliver was the most amazing show. I couldn't for the life of me figure out how you were going to do it with just three of you but you did so seamlessly. Your use of the few props you had created was simply ingenious and I so love the way you appear to inhabit the puppets."

"Amazing production. Enjoyed the show in Norwich last night. Satire so relevant even after all these years"

The feedback we received has made us determined to give the show another outing, but the sales showed that we would need to re-think the marketing in order to convince people to buy tickets - when they do, they love it!

The Wind in the Willows sold very well again and is clearly still very much a family favourite. There will definitely be further opportunities for this show in the future. Here are a few examples of the tour feedback:

"I took my children (8 and 4) to see Wind in the Willows today. We were all thoroughly entertained and amazed by the puppetry and use of props. A really wonderful show for all the family."

"We have seen several of Box Tale Soup's performances and each one has been excellent... They hold the audience spellbound with perfect storytelling, songs and images. A delight."

"We took two of our grand-daughters - 4 and 6 - and, like us, they were totally hooked (or mesmerised or gobsmacked). And if you can hold an audience like that - the toughest - for 65 minutes, you can do anything! A rich experience."

Overall we did 59 performances in 32 different venues including 12 brand new venues for the company.

Gulliver at The William Andrews Clark Memorial Library, UCLA

In October 2022 we visited the Clark Memorial Library who originally commissioned *Gulliver's Travels*. The production was very well received by all staff and donors at the Library and we received fantastic feedback. We also performed extracts from the show and delivered a series of workshops to students from the Geffen Academy, which is a UCLA affiliated school. These were well received and included an introduction to puppetry, design and adaptation for the stage. We hope to return to the Clark in the future and perhaps collaborate with them again. Below are some photographs taken at the Clark along with a couple of examples of the student's feedback:



"I really enjoyed the entirety of the trip, and I loved the excerpts that we got of the play. Makes me wish we saw the whole thing!"

"I think the Box Tale Soup Company's creativity is very admirable and is a level of creativity that I dream one day of reaching."

A Christmas Carol & Hansel & Gretel at The Exchange, Twickenham

This year we took *A Christmas Carol* and *Hansel and Gretel* to the Exchange theatre in Twickenham for a couple of performances. Both shows did reasonably well in this larger venue, although it was a struggle to sell tickets for both, as the venue itself does not have an established audience at all. The audience (particularly for *A Christmas Carol*) was therefore made up exclusively of people who had seen or heard of Box Tale Soup, which was gratifying as the Saturday houses for both shows were very good. We are due to return to this venue with the same two shows a little later in December 2023 and hope to build on this initial visit. *Hansel & Gretel* is also booked into The Stables, Milton Keynes for a week of shows just before Christmas.

Gulliver on Cunard's iconic Queen Mary 2

While in Edinburgh the entertainment booker for Cunard voyages saw *Gulliver* and subsequently booked it for performances on board the Queen Mary 2. We did 3 performances and 3 workshops on board and had wonderful feedback, including many people who liked the show so much they came to see it more than once! One of the main comments we received was how lovely it was to have something so different on offer as part of the live entertainment programme. It was a bit of an experiment for Cunard, having something like our shows on board, and the feedback was so positive they have asked us to do more voyages in the future.



Gulliver in Illuminations on board the Queen Mary 2

Casting the Runes at the Edinburgh Fringe

Having sold out the 60 seat venue at Underbelly on multiple occasions we decided it was time to change venues at the Fringe and go for a much larger capacity. This year we moved to Pleasance at their original Courtyard venue in Above - capacity 146. We revamped our adaptation of *Casting the Runes*, as we know from past experience that ghost stories tend to sell well, and we were not disappointed. The show did fantastically well, selling out multiple times during the run and selling over 2,600 tickets (76% of the total capacity). The show received eight 5 Star reviews and seven 4 Star reviews, along with incredible audience feedback. Here is a sample:

- ★★★★★ The Skinny *"Performed exquisitely...a wonder to see."*
★★★★★ The Wee Review *"..powerhouse acting...you'll curse yourself if you miss it."*
★★★★★ GetYourCoatsOn *"..haunting and foreboding...go see this!"*
★★★★★ British Theatre Guide *"..captivatingly fun and genuinely chilling.."*
★★★★★ BroadwayWorld *"..a simply exquisite piece of theatre.."*

"Absolutely stunning. Brilliant from Box Tale Soup, as ever. Beautiful puppetry, creative witty staging, and wonderfully scary. Definitely one of the best things I've seen at the Fringe. 100% recommended."

*"Everything about this production is spot on. The music, sound, sets and acting. Loved the atmosphere created and the way they choreograph their movements along with the change of sets is a masterpiece as is the puppetry. A great ghost story, acted brilliantly with a well created atmosphere.
Go and see you won't be disappointed."*

*"Superb performances from both actors and sound and light do a first rate Job in setting atmosphere, coupled with an inventive and ingenious set that becomes a whole world of things. Just 2 actors, yes but alongside them are a plethora of amusing and eerie characters brought to life in puppet form. I could go on and on but suffice to say, this is a 5 star show.
If you like gothic or indeed theatre, you won't be disappointed. Catch it asap!"*

We went paperless again for the entire fringe, but we did employ a PR company for the first time to assist us with the significant change in venue capacity. We noticed that we had more reviewers and that they came earlier on in the run as a result of having PR. Going paperless went very well again as it encouraged our audiences to spread the word about the show.

FINANCIAL REVIEW & RISKS AND RESERVE POLICY

The company's total resources expended for the year were: £77,489.23. The trustees have identified the main risks facing the charity, both financial and operational. They have instigated appropriate measures to mitigate those risks.

The trustees intend to keep the level of unrestricted reserves, not invested in fixed assets, to approximately three to six months operating costs (£20k-£30k). The trustees believe that this would be a sufficient buffer against short-term problems arising and to allow the Company to develop artistically. As at August 31st 2023 the free reserves stood at £30,586.47.

The free reserves are at a lower level than last year due to a continued return to normal operation following the disruption of the pandemic, an increased expenditure on Fringe activities, and no specific project funding being received. Income from Fringe activities and other touring saw a resulting increase, but this will be seen in the following financial year (2023-2024).

TRUSTEES RESPONSIBILITIES (in relation to the financial statements)

Company law and the law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the 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 accounting standards 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 business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Companies Act 2006, the Charities Act 2011 and amendments in Charities Act 2022, and the Charity (Accounts and Reports) Regulations 2008. They are also responsible for safeguarding the assets of the charity and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

By order of the trustees

Gillian Fenner
(Chair of Board of Trustees)

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF
BOX TALE SOUP LIMITED**

PERIOD FROM 1 SEPTEMBER 2022 TO 31 AUGUST 2023

I report on the account of the company for the period from 1 September 2022 to 31 August 2023.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER

The trustees (who are also board members of Box Tale Soup Limited for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this period under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the company is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general directions given by the Charity Commission under section 145(5)(b) of the 2011 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 company and a comparison of the account presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking 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.

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF
BOX TALE SOUP LIMITED (continued)**

PERIOD FROM 1 SEPTEMBER 2022 TO 31 AUGUST 2023

INDEPENDENT EXAMINER'S STATEMENT

In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in any material respect the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006;
and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Charities SORP (FRS 102).

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Erik Pickett PhD FIA CERA
123 Tidewater Street, Apt C,
Jersey City,
NJ 07302,
USA
16th May 2024

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING THE INCOME AND
EXPENDITURE ACCOUNT)**

PERIOD FROM 1 SEPTEMBER 2022 TO 31 AUGUST 2023

INCOMING RESOURCES	Note	2023 Total (£)	2022 (£)
Incoming Resources from generating funds:			
Voluntary Income	- 2	7,108.60	19,309.01
Activities for generating funds	- 3	46,361.88	65,784.89
Investment Income	- 4	Nil	Nil
TOTAL INCOMING RESOURCES:		<u>53,470.48</u>	<u>85,093.90</u>
RESOURCES EXPENDED			
Charitable Activities	- 5	(77,489.23)	(75,483.12)
Raising Funds	- 6	(Nil)	(258.63)
TOTAL RESOURCES EXPENDED:		<u>(77,489.23)</u>	<u>(75,741.75)</u>
NET INCOME (OUTGOING) FOR PERIOD:	7	(24,018.75)	9,352.15
RECONCILIATION OF FUNDS		<i>(01/09/22)</i>	<i>(01/09/21)</i>
Cash at bank	-	54,485.22	45,133.07
Tangible Assets	-	<u>120</u>	<u>120</u>
Total funds brought forward	-	<u>54,605.22</u>	<u>45,253.07</u>
TOTAL FUNDS CARRIED FORWARD		<i>(31/08/23)</i> <u>30,586.47</u>	<i>(31/08/22)</i> <u>54,605.22</u>

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

All of the above amounts relate to continuing activities.

The notes on pages 12 to 15 form part of these financial statements.

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

BALANCE SHEET

31 AUGUST 2023

		Note	31 August 2023 (£)	2022 (£)
FIXED ASSETS				
Tangible Assets	-	9, 1	2,241.46	120
CURRENT ASSETS				
Cash at Bank	-		<u>28,345.01</u>	<u>54,485.22</u>
NET CURRENT ASSETS			<u>30,586.47</u>	<u>54,605.22</u>
TOTAL ASSETS LESS CURRENT LIABILITIES			<u>30,586.47</u>	<u>54,605.22</u>
FUNDS				
Unrestricted income funds	-	10	30,586.47	44,605.22
Restricted income funds	-	11	<u>Nil</u>	<u>10,000</u>
TOTAL FUNDS			<u>30,586.47</u>	<u>54,605.22</u>

For the period from 1 September 2022 to 31 August 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors responsibilities:

The members have not required the company to obtain an audit of its accounts for the period in question in accordance with section 476 of the Companies Act 2006; and
The Directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements were approved by members of the board and authorised for issue on the 14th May 2024, and are signed by:



GILLIAN FENNER
Director

Company Registration Number: 8171401

BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2022 TO 31 AUGUST 2023

1. ACCOUNTING POLICIES

Basis of accounting

The financial statements have been prepared under the historical cost convention and in accordance with applicable United Kingdom accounting standards and the requirements of the Charities SORP FRS 102 (effective 1 January 2015), FRS 102 (September 2015) and the Charities Act 2011.

The charity is a Public Benefit Entity as defined by FRS 102. The trustees have taken advantage of the exemption in FRS 102 from including a cash flow statement in the financial statements on the grounds that the charity is a small entity. All fixed assets are initially recorded at cost.

These Financial Statements for the year ending 31 August 2023 are the sixth Financial Statements of Box Tale Soup Limited (Limited by guarantee) prepared in accordance with FRS 102.

Going concern

At the time of approving the Financial Statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Therefore the trustees continue to adopt the going concern basis of accounting in preparing the Financial Statements.

Depreciation

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful economic life of that asset as follows:

$$\begin{array}{rclclcl} \text{Equipment: (Initial cost – salvage value) / 5 year life = depreciation} & & & & & \\ (\pounds 1,735 - \pounds 120) & / & 5 & = & \pounds 323 & \\ (879.33 - \pounds 30) & / & 5 & = & \underline{\pounds 169.87} & \\ & & & & \underline{\pounds 492.87} & \end{array}$$

Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, the income has been received and the amount can be measured reliably

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.

BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2022 TO 31 AUGUST 2023

2. VOLUNTARY INCOME

	Restricted (£)	Unrestricted (£)	Total Funds 2023 (£)	2022 Total (£)
Donations	Nil	2,108.60	2,108.60	3,059.01
Grants	Nil	5,000	5,000	16,250
Gift Aid	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>
	<u>Nil</u>	<u>7,108.60</u>	<u>7,108.60</u>	<u>19,309.01</u>

3. INCOMING RESOURCES FROM ACTIVITIES FOR GENERATING FUNDS

	Unrestricted Funds (£)	Total Funds 2023 (£)	2022 Total (£)
Performance fees	25,050	25,050	39,525
Performance tickets	18,006.28	18,006.28	13,232.57
Workshop fees	Nil	Nil	Nil
Commission payments	Nil	Nil	10,000
Reimbursement and Refunds	<u>3,305.60</u>	<u>3,305.60</u>	<u>3,027.32</u>
	<u>46,361.88</u>	<u>46,361.88</u>	<u>65,784.89</u>

4. INVESTMENT INCOME

	Unrestricted Funds (£)	Total Funds 2023 (£)	2022 Total (£)
Bank interest receivable	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>

5. BREAKDOWN OF COSTS OF CHARITABLE ACTIVITIES

	Restricted Funds (£)	Unrestricted Funds (£)	Total Funds 2023 (£)	2022 Total (£)
Productions and workshops	6,950.73	14,857.11	21,807.84	24,945.34
Equipment (incl. Depreciation)	Nil	1,271.30	1,271.30	1,408.39
Office, web, expenses, print/post	Nil	3,508.97	3,508.97	3,081.24
Fees (performance, production)	3,049.27	47,851.85	50,901.12	46,048.15
Fees (admin)	Nil	Nil	Nil	Nil
	<u>10,000</u>	<u>67,489.23</u>	<u>77,489.23</u>	<u>75,483.12</u>

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2022 TO 31 AUGUST 2023

6. RAISING FUNDS

	Unrestricted Funds (£)	Total Funds 2023 (£)	2022 Total (£)
Travel	Nil	Nil	27.80
Postage and Materials	Nil	Nil	Nil
Food and Drink	<u>Nil</u>	<u>Nil</u>	<u>230.83</u>
	<u>Nil</u>	<u>Nil</u>	<u>258.63</u>

7. NET INCOME FOR THE PERIOD

This is stated after charging:

Depreciation	Period from 1 September 2022 to 31 August 2023 (£)
	<u>£492.87</u>

Although the outgoing sum of £24,018.23 may seem unusually high, it is accounted for by the expenditure of £10,000 of Genesis Kickstart Fund grant, and increased Edinburgh Fringe costs of around £15,000, which was recouped plus profit when Fringe payouts arrived. Reserves at 31st August 2023 remain at an acceptable level.

8. STAFF COSTS

No salaries or wages have been paid to employees or members of the committee during the period. All individuals employed by the charity were contracted on a freelance basis in this financial year.

9. TANGIBLE FIXED ASSETS

	Equipment (£)
BROUGHT FORWARD	
At 1 September 2022	<u>120</u>
COST	
Additions	<u>2,614.33</u>
At 31 August 2023	<u>2,614.33</u>
DEPRECIATION	
Charge for the period (see note 1)	<u>492.87</u>
At 31 August 2023	<u>492.87</u>
NET BOOK VALUE	
At 31 August 2023	<u>2,241.46</u>

10. UNRESTRICTED INCOME FUNDS

	Balance 1/9/22 (£)	Income (£)	Expenditure (£)	Balance 31/8/23 (£)
General Funds	44,605.22	53,470.48	(67,489.23)	30,586.47

11. RESTRICTED INCOME FUNDS

In the previous financial year (2012-22), Box Tale Soup received a £10,000 grant from the Genesis Kickstart Fund to create an interactive filmed version of *Gulliver*. Work on this project began in September 2022 and was completed in March 2023, with the grant being spent as planned.

	Balance 1/9/22 (£)	Income (£)	Expenditure (£)	Balance 31/8/23 (£)
General Funds	10,000	Nil	(10,000)	Nil

12. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Tangible fixed assets (£)	Current assets (£)	Total (£)
Restricted Income Funds	0	Nil	Nil
Unrestricted Income Funds	<u>2,241.46</u>	<u>28,345.01</u>	<u>30,586.47</u>
Total Funds	<u>2,241.46</u>	<u>28,345.01</u>	<u>30,586.47</u>

13. COMPANY LIMITED BY GUARANTEE

The liability of each member under the terms of their guarantee is limited to £10.

TAXATION

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

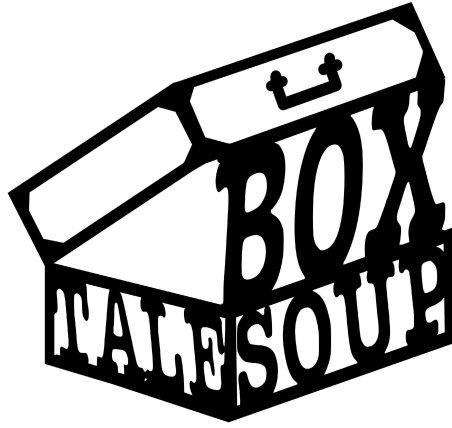
TRUSTEE AND RELATED PARTY TRANSACTIONS

None of the trustees have been paid any remuneration or received any other benefits in relation to his or her services as a trustee of the charity. No trustee expenses have been incurred. There have been no related party transactions requiring disclosure in the reporting period. Donations received without conditions from related parties, including Trustees, in the year totalled £135 (2021-2022: £2,500).

BOX TALE SOUP LTD.

England & Wales - Charity number 1149715

Accounts



Box Tale Soup Limited

(a company limited by guarantee)

ANNUAL REPORT

AND

FINANCIAL STATEMENTS

FOR THE YEAR ENDING AUGUST 31st 2022

Registered Charity No. 1149715
Company No. 8171401

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Box Tale Soup Limited
Company Information
For the Year Ended 31st August 2022

TRUSTEES

The directors of the charitable company (the charity) are its trustees for the purpose of charity law.
The trustees serving during the year were as follows:

Charlotte Couchman - Appointed 18th May 2022
Gillian Fenner
Bruce Harris
Peter Hayward
Francis Matthews
Roger Mayhew - Resigned 20th April 2022

COMPANY

Noel Byrne	-	Artistic Director
Antonia Byrne	-	Artistic Director

REGISTERED OFFICE

8 Coombe Road, Otford, Kent, TN14 5RJ

PRINCIPAL PLACE OF BUSINESS

7 Park Place, Sevenoaks, Kent, TN13 2QD

INDEPENDENT EXAMINER

Dr. Erik J. Pickett Ph.D FIA CERA

370 5th Street, Apt 3,
Jersey City, NJ 07302, USA

BANKERS

The Co-operative Bank PLC

Box Tale Soup Limited
Trustees and Directors Report
For the Year Ended 31st August 2022

The trustees are pleased to present their annual report together with the consolidated financial statements of the charity for the year ending 31st August 2022, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

STATUS AND ADMINISTRATION

The Company is a registered charity and a company limited by guarantee and is governed by its Memorandum and Articles of Association. None of our trustees receive remuneration or other benefit from their work with the charity.

CHARITABLE OBJECTIVES & PRINCIPAL ACTIVITIES

Its charitable objectives are to advance the education for the public benefit by the promotion of the arts, with particular, but not exclusive, reference to dramatic art. Box Tale Soup achieves its charitable objectives through its principal activities. It exists to produce fresh, original and highly imaginative theatre with a commitment to the faithful adaptation of classic literature. In particular, the company seeks to make work that is portable and flexible in order that it may reach audiences who would not normally have access to professional theatre.

In addition, the company operates an education programme: introducing participants to the company's methods of creating theatre.

TRUSTEES RECRUITMENT AND APPOINTMENT

The trustees who served during the year are listed on page one of the annual report.

New trustees are appointed in General Meetings.

TRAINING AND INDUCTION OF NEW TRUSTEES

New trustees are briefed on their legal obligations under charity and company law, the Charity Commission guidance on public benefit, content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and recent financial performance of the charity. During this briefing they meet key staff and other trustees.

ORGANISATION

The board of trustees administers the charity and meets quarterly. The artistic directors of the company have been appointed by the trustees to manage the day-to-day operations of the charity. To facilitate effective operations, the artistic directors have authority, within terms of delegation approved by the trustees, for operational matters including finance, employment and artistic performance related activity.

Achievements

During this year we launched two new productions and did 143 performances to a total of over 7,600 people. Although audience numbers while touring and at the Edinburgh Fringe had not returned to pre-pandemic levels, we were pleased that the company's reputation had weathered the storm, as we had many audience members express their delight at our being back on the road again! Our online presence has continued to grow with our weekly vlogs on YouTube now reaching over 400 subscribers. Our Instagram following has increased to c. 3000 followers and our audio dramas continue to be popular, with *Casting the Runes* alone having over 7000 plays on YouTube.

Hansel & Gretel & A Christmas Carol at the Everyman, Cheltenham (Studio)

A Christmas Carol made a return to the Everyman, Cheltenham (with a few modifications) to its originally contracted venue - the Irving Studio. The entire run sold out and performances were added in an attempt to meet the demand. Once again it received a fantastic reception from audiences:

"Of all the live, TV, film, and radio performances I've experienced over the years if I had to pick one 'A Christmas Carol' it would be yours. The messages stuck with me longer than ever before, it was as if rehearsed 1000 times and yet also as if told for the first time."

"What an amazing adaptation! Amazing performances from the two hander... magical! Thank you for a wonderful evening!"

"You are both absolutely amazing... Blown away."

Although the production was a great success, we were struck by the limitations of the Studio space for this show - in 35 sold out performances, the show was seen by fewer people than in the 6 performances we had in the main house in 2020. We will be looking for larger capacity venues for this production in the future.

We also finished creating *Hansel & Gretel* - which was also commissioned by the Everyman in 2020, but had to be postponed. This show was made for audiences of 3+ and performed to school/nursery audiences in November, before opening to the public in December. We also did two preview performances at Treloar's as part of our partnership with them and the Worshipful Company of Founders. We created the show to play on top of the *Christmas Carol* set, so they can tour as a pair of shows in subsequent years. The feedback for *Hansel & Gretel* was also fantastic:

"Loved it. You've turned an under 5's show into something for the whole family whatever the age!"

"Such a wonderful show. My little girl and the other children were mesmerised."

"Family visit to see Hansel & Gretel at the Everyman in Cheltenham; wonderful show - the players are so talented. By far the best family show around ★★★★★"

"This is definitely the best children's show I have seen in a long time."

Expo 2020 Dubai - UK National Day

We were commissioned by Bray Leino Events to create two large-scale puppets for appearances at UK National Day during Expo 2020 in Dubai. We designed two puppets based around the Lion & Unicorn, featuring the cultural, scientific and industrial achievements of Great Britain through the ages. The puppets were made from recycled materials including cardboard delivery boxes, cardboard tubes and even an old venetian blind! They looked spectacular and were surrounded by both press and the general public when they made their first appearance outside the UK Pavillion. This was the company's first foray into large scale puppetry, and we hope to seek further commissions in this area in the future.



Little Grimm Tales & Great Grimm Tales Spring '22 Tour

These shows completed their rescheduled performances from 2020/21 along with visiting many new venues for the company - these were booked in by makin projects, our new tour bookers. As always the family show *Little Grimm Tales* was an easier sell than the adult show. But, considering the fact that audiences were down across the board in all theatres, we were pleased with the general audience numbers for both productions. It was great to add some new venues to the company's touring network and many of these have already booked us in for our next tour (Autumn 2022 - *The Wind in the Willows* and *Gulliver*). We also did two performances of *Little Grimm Tales* at Treloars', continuing our long standing relationship with them, and two performances for local primary schools in the new outdoor theatre at Westacre (Norfolk).

We received lovely feedback for all the performances throughout the tour, and it was gratifying to see how many people had either seen our work before, or been recommended by someone who had. It's also worth noting that this tour was the first job we had held auditions for. These were a mixture of in-person and self tape auditions and it was a really positive step for the company to find some great new performers to add to our books for subsequent touring.

Gulliver Edinburgh Fringe

We completed work on our *Gulliver's Travels* adaptation and its first outing was the Edinburgh Fringe Festival - performing at Underbelly Cowgate again. For this production, we worked with a new actor who we had found through our earlier audition process. The show had an incredible reception at the Fringe from audience and critics alike, with many saying they felt it was our best show yet:

"Box Tale Soup never disappoint, and in Gulliver they have surpassed expectations!"

"We will see anything and everything Box Tale Soup produces and have been following them for many years now; whilst all their productions have been excellent, however, Gulliver probably exceeds everything they have done before."

★★★★★ ScotsGay Arts *"quite simply, outstanding.."*

★★★★★ The Wee Review *"..a magical adaptation."*

★★★★★ Three Weeks *"Time and space hold no bounds for Box Tale Soup.."*

★★★★★ **Pick of the Fringe & Best Production of 2022** Chris On Theatre

"..crafted to perfection.. everything about this production is flawless.."

Having made the production as sustainable as possible - making all props, puppets, set & costume out of recycled, reclaimed or sustainable materials, we wanted to try having a paperless fringe. Instead of flyers we used a poster sandwich board which we wore on the Royal Mile, and held up a QR code for people to scan for tickets and info. We also held a sign saying 'No flyers. Please take a photo.' While we don't know for certain what impact this had on our ticket sales, we definitely received a large amount of positive feedback from the general public. Many locals stopped to thank us, and there were people who purchased tickets right in front of us, purely because we weren't giving out flyers. We will go paperless again at the 2023 festival.

The sales were down across the festival this year, and although we sold out some performances, we didn't quite manage to sell out the run. However, we were pleased with the sales generally as they were well above average compared to other shows, and more importantly we were thrilled with the overwhelmingly positive audience reactions to the show.

Gulliver Exploded - Genesis Kickstart Fund Grant

In November we were invited to apply to the Genesis Foundation's 'Kickstart Fund'. The grants being awarded were for £10,000 and were particularly focussed on supporting freelance creatives and innovative online content. We made a successful application to create a filmed version of *Gulliver* with additional interactive behind the scenes content detailing how we made the show - from the creation of the puppets, to the adaptation and rehearsal process. We called the project *Gulliver Exploded* and the aim is to create a fully interactive brand new way to experience the show, that will also be eminently suitable as an educational resource for schools and colleges. We were awarded the grant in May 2022 and, as per the submitted timeline, we will begin work on it in September 2022. Through this project we hope to increase our reach, both internationally and into schools and colleges.

FINANCIAL REVIEW & RISKS AND RESERVE POLICY

The company's total resources expended for the year were: £75,741.75. The trustees have identified the main risks facing the charity, both financial and operational. They have instigated appropriate measures to mitigate those risks.

The trustees intend to keep the level of unrestricted reserves, not invested in fixed assets, to approximately three to six months operating costs (£20k-£30k). The trustees believe that this would be a sufficient buffer against short-term problems arising and to allow the Company to develop artistically. As at August 31st 2022 the free reserves stood at £54,605.22.

The free reserves are at a higher level than previous years due to the continued growth and success of the company, meaning an increase in income and expenditure that is reflected in the reserves.

TRUSTEES RESPONSIBILITIES (in relation to the financial statements)

Company law and the law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the 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 accounting standards 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 business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Companies Act 2006, the Charities Act 2011 and amendments in Charities Act 2022, and the Charity (Accounts and Reports) Regulations 2008. They are also responsible for safeguarding the assets of the charity and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

By order of the trustees

Gillian Fenner
(Chair of Board of Trustees)

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF
BOX TALE SOUP LIMITED**

PERIOD FROM 1 SEPTEMBER 2021 TO 31 AUGUST 2022

I report on the account of the company for the period from 1 September 2021 to 31 August 2022.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER

The trustees (who are also board members of Box Tale Soup Limited for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this period under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the company is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general directions given by the Charity Commission under section 145(5)(b) of the 2011 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 company and a comparison of the account presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking 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.

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF
BOX TALE SOUP LIMITED (continued)**

PERIOD FROM 1 SEPTEMBER 2021 TO 31 AUGUST 2022

INDEPENDENT EXAMINER'S STATEMENT

In connection with my examination, no matter has come to my attention:

- 1 which gives me reasonable cause to believe that in any material respect the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006;
and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Charities SORP (FRS 102).

have not been met; or

- 2 to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Erik Pickett PhD FIA CERA
123 Tidewater Street, Apt C,
Jersey City,
NJ 07302,
USA

22nd May 2023

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING THE INCOME AND
EXPENDITURE ACCOUNT)**

PERIOD FROM 1 SEPTEMBER 2021 TO 31 AUGUST 2022

INCOMING RESOURCES	Note	2022 Total (£)	2021 (£)
Incoming Resources from generating funds:			
Voluntary Income -	2	19,309.01	15,035.43
Activities for generating funds -	3	65,784.89	26,740.60
Investment Income -	4	Nil	Nil
TOTAL INCOMING RESOURCES:		<u>85,093.90</u>	<u>41,776.03</u>
 RESOURCES EXPENDED			
Charitable Activities -	5	(75,483.12)	(37,051.41)
Raising Funds -	6	(258.63)	(214.79)
TOTAL RESOURCES EXPENDED:		<u>(75,741.75)</u>	<u>(37,266.20)</u>
 NET INCOME (OUTGOING) FOR PERIOD:	7	9,352.15	4,509.83
 RECONCILIATION OF FUNDS		<i>(01/09/21)</i>	<i>(01/09/20)</i>
Cash at bank -		45,133.07	40,623.24
Tangible Assets -		<u>120</u>	<u>120</u>
Total funds brought forward -		<u>45,253.07</u>	<u>40,743.24</u>
 TOTAL FUNDS CARRIED FORWARD		<i>(31/08/22)</i> <u>54,605.22</u>	<i>(31/08/21)</i> <u>45,253.07</u>

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

All of the above amounts relate to continuing activities.

The notes on pages 11 to 13 form part of these financial statements.

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

BALANCE SHEET

31 AUGUST 2022

		Note	31 August 2022 (£)	2021 (£)
FIXED ASSETS				
Tangible Assets	-	9, 1	120	120
CURRENT ASSETS				
Cash at Bank	-		<u>54,485.22</u>	<u>45,133.07</u>
NET CURRENT ASSETS			<u>54,605.22</u>	<u>45,253.07</u>
TOTAL ASSETS LESS CURRENT LIABILITIES			<u>54,605.22</u>	<u>45,253.07</u>
FUNDS				
Unrestricted income funds	-	10	44,605.22	45,253.07
Restricted income funds	-	11	<u>10,000</u>	<u>Nil</u>
TOTAL FUNDS			<u>54,605.22</u>	<u>45,253.07</u>

For the period from 1 September 2021 to 31 August 2022 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors responsibilities:

The members have not required the company to obtain an audit of its accounts for the period in question in accordance with section 476 of the Companies Act 2006; and
The Directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements were approved by members of the board and authorised for issue on the 23rd May 2023, and are signed by:



GILLIAN FENNER
Director

Company Registration Number: 8171401

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2021 TO 31 AUGUST 2022

1. ACCOUNTING POLICIES

Basis of accounting

The financial statements have been prepared under the historical cost convention and in accordance with applicable United Kingdom accounting standards and the requirements of the Charities SORP FRS 102 (effective 1 January 2015), FRS 102 (September 2015) and the Charities Act 2011.

The charity is a Public Benefit Entity as defined by FRS 102. The trustees have taken advantage of the exemption in FRS 102 from including a cash flow statement in the financial statements on the grounds that the charity is a small entity. All fixed assets are initially recorded at cost.

These Financial Statements for the year ending 31 August 2022 are the fifth Financial Statements of Box Tale Soup Limited (Limited by guarantee) prepared in accordance with FRS 102.

Going concern

At the time of approving the Financial Statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Therefore the trustees continue to adopt the going concern basis of accounting in preparing the Financial Statements.

Depreciation

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful economic life of that asset as follows:

$$\begin{array}{l} \text{Office Equipment: (Initial cost – salvage value) / 5 year life = depreciation} \\ (\pounds999 - \pounds120) \quad / \quad 5 \quad = \quad \pounds175.80 \end{array}$$

There has been no charge for depreciation this year, as the asset has been owned for over 5 years and has reached salvage value. It is therefore listed at salvage value and recorded as fully depreciated.

Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, the income has been received and the amount can be measured reliably

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.

BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2021 TO 31 AUGUST 2022

2. VOLUNTARY INCOME

	Restricted (£)	Unrestricted (£)	Total Funds 2022 (£)	2021 Total (£)
Donations	Nil	3,059.01	3,059.01	13,158.53
Grants	11,250	5,000	16,250	Nil
Gift Aid	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>	<u>1,876.90</u>
	<u>11,250</u>	<u>8,059.01</u>	<u>19,309.01</u>	<u>15,035.43</u>

3. INCOMING RESOURCES FROM ACTIVITIES FOR GENERATING FUNDS

	Unrestricted Funds (£)	Total Funds 2022 (£)	2021 Total (£)
Performance fees	39,525	39,525	4,021.95
Performance tickets	13,232.57	13,232.57	12,071.19
Workshop fees	Nil	Nil	300
Commission payments	10,000	10,000	10,000
Reimbursement and Refunds	<u>3,027.32</u>	<u>3,027.32</u>	<u>347.46</u>
	<u>65,784.89</u>	<u>65,784.89</u>	<u>26,740.60</u>

4. INVESTMENT INCOME

	Unrestricted Funds (£)	Total Funds 2022 (£)	2021 Total (£)
Bank interest receivable	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>

5. BREAKDOWN OF COSTS OF CHARITABLE ACTIVITIES

	Restricted Funds (£)	Unrestricted Funds (£)	Total Funds 2022 (£)	2021 Total (£)
Productions and workshops	1,250	23,695.34	24,945.34	6,894.32
Equipment (incl. Depreciation)	Nil	1,408.39	1,408.39	1,661.36
Office, web, expenses, print/post	Nil	3,081.24	3,081.24	319.95
Fees (performance, production)	Nil	46,048.15	46,048.15	28,175.78
Fees (admin)	Nil	Nil	Nil	Nil
	<u>1,250</u>	<u>74,233.12</u>	<u>75,483.12</u>	<u>37,051.41</u>

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2021 TO 31 AUGUST 2022

6. RAISING FUNDS

	Unrestricted Funds (£)	Total Funds 2022 (£)	2021 Total (£)
Travel	27.80	27.80	27.80
Postage and Materials	Nil	Nil	24.71
Food and Drink	<u>230.83</u>	<u>230.83</u>	<u>162.28</u>
	<u>258.63</u>	<u>258.63</u>	<u>214.79</u>

7. NET INCOME FOR THE PERIOD

This is stated after charging:

Depreciation	Period from 1 September 2021 to 31 August 2022 (£)
	<u>Nil</u>

8. STAFF COSTS

No salaries or wages have been paid to employees or members of the committee during the period.
All individuals employed by the charity were contracted on a freelance basis in this financial year.

9. TANGIBLE FIXED ASSETS

	Office Equipment (£)
BROUGHT FORWARD	
At 1 September 2021	<u>120</u>
COST	
Additions	<u>Nil</u>
At 31 August 2022	<u>Nil</u>
DEPRECIATION	
Charge for the period (see note 1)	<u>Nil</u>
At 31 August 2022	<u>Nil</u>
NET BOOK VALUE	
At 31 August 2022	<u>120</u>

10. UNRESTRICTED INCOME FUNDS

	Balance 1/9/21 (£)	Income (£)	Expenditure (£)	Balance 31/8/22 (£)
General Funds	45,253.07	73,843.90	(74,491.75)	44,605.22

11. RESTRICTED INCOME FUNDS

In the year 2020-21 the charity received a grant from Arts Council England for the ‘Springboard to Sustainability 2020’ project. This was a research and development project to adapt *Gulliver’s Travels* into a short combined arts theatre piece for touring, and further develop the charity’s artistic practice and sustainability model. Income from this grant was therefore recorded as restricted, and was spent in line with the plans and budget submitted to Arts Council England. As the project is complete, we received a final payment of £1,250 this year.

As detailed in the report above, the charity also received a £10,000 grant from the Genesis Kickstart Fund to create an interactive filmed version of *Gulliver*. Work on this project began in September 2022, so the income from this grant is recorded here as the balance of restricted funds.

	Balance 1/9/21 (£)	Income (£)	Expenditure (£)	Balance 31/8/22 (£)
General Funds	Nil	11,250	(1,250)	10,000

12. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Tangible fixed assets (£)	Current assets (£)	Total (£)
Restricted Income Funds	0	10,000	10,000
Unrestricted Income Funds	<u>120</u>	<u>44,485.22</u>	<u>44,605.22</u>
Total Funds	<u>120</u>	<u>54,485.22</u>	<u>54,605.22</u>

13. COMPANY LIMITED BY GUARANTEE

The liability of each member under the terms of their guarantee is limited to £10.

TAXATION

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

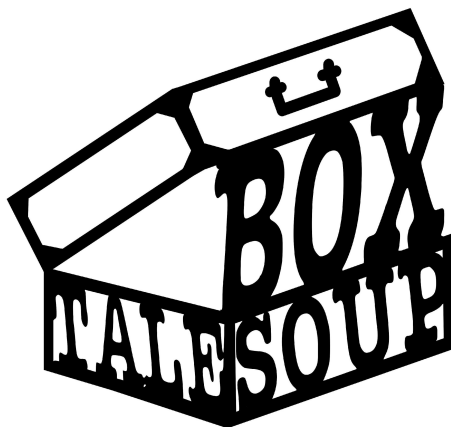
TRUSTEE AND RELATED PARTY TRANSACTIONS

None of the trustees have been paid any remuneration or received any other benefits in relation to his or her services as a trustee of the charity. No trustee expenses have been incurred. There have been no related party transactions requiring disclosure in the reporting period. Donations received without conditions from related parties, including Trustees, in the year totalled £2,500 (2020-2021: £6,280).

BOX TALE SOUP LTD.

England & Wales - Charity number 1149715

Accounts



Box Tale Soup Limited

(a company limited by guarantee)

ANNUAL REPORT

AND

FINANCIAL STATEMENTS

FOR THE YEAR ENDING AUGUST 31st 2021

Registered Charity No. 1149715
Company No. 8171401

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Box Tale Soup Limited
Company Information
For the Year Ended 31st August 2021

TRUSTEES

The directors of the charitable company (the charity) are its trustees for the purpose of charity law.
The trustees serving during the year were as follows:

Gillian Fenner
Bruce Harris
Peter Hayward
Francis Matthews
Roger Mayhew

COMPANY

Noel Byrne	-	Artistic Director
Antonia Byrne	-	Artistic Director

REGISTERED OFFICE

8 Coombe Road, Otford, Kent, TN14 5RJ

PRINCIPAL PLACE OF BUSINESS

7 Park Place, Sevenoaks, Kent, TN13 2QD

INDEPENDENT EXAMINER

Dr. Erik J. Pickett Ph.D FIA CERA

370 5th Street, Apt 3,
Jersey City, NJ 07302, USA

BANKERS

The Co-operative Bank PLC

Box Tale Soup Limited
Trustees and Directors Report
For the Year Ended 31st August 2021

The trustees are pleased to present their annual report together with the consolidated financial statements of the charity for the year ending 31st August 2021, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

STATUS AND ADMINISTRATION

The Company is a registered charity and a company limited by guarantee and is governed by its Memorandum and articles of Association. None of our trustees receive remuneration or other benefit from their work with the charity.

CHARITABLE OBJECTIVES & PRINCIPAL ACTIVITIES

Its charitable objectives are to advance the education for the public benefit by the promotion of the arts, with particular, but not exclusive, reference to dramatic art. Box Tale Soup achieves its charitable objectives through its principal activities. It exists to produce fresh, original and highly imaginative theatre with a commitment to the faithful adaptation of classic literature. In particular, the company seeks to make work that is portable and flexible in order that it may reach audiences who would not normally have access to professional theatre.

In addition, the company operates an education programme: introducing participants to the company's methods of creating theatre.

TRUSTEES RECRUITMENT AND APPOINTMENT

The trustees who served during the year are listed on page one of the annual report.

New trustees are appointed in General Meetings.

TRAINING AND INDUCTION OF NEW TRUSTEES

New trustees are briefed on their legal obligations under charity and company law, the Charity Commission guidance on public benefit, content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and recent financial performance of the charity. During this briefing they meet key staff and other trustees.

ORGANISATION

The board of trustees administers the charity and meets quarterly. The artistic directors of the company have been appointed by the trustees to manage the day-to-day operations of the charity. To facilitate effective operations, the artistic directors have authority, within terms of delegation approved by the trustees, for operational matters including finance, employment and artistic performance related activity.

Achievements

Throughout this year the company's activities were significantly impacted by the Covid-19 pandemic. Whenever possible, we took every opportunity to perform live and managed 14 live performances to a total of over 2,500 people. We had our first foray into online screening, working with Norwich Puppet Theatre who hosted a recording of our *Little Grimm Tales* for a week via their website. The recording was viewed by c. 472 people and we had some lovely feedback. Here's a sample:

"From 3 to 64 the whole family loved it. We are very fond of PT anyway!"

"My son has watched it several times on repeat! Thank you for making that possible!"

"My daughter really enjoyed the show and was joining in with the audience participation."

"It was cleverly done and even on the TV the kids were joining in! They watched it twice.!"

We were also featured with *Little Grimm Tales* online as part of the Beijing International Puppet Festival and delivered online puppetry workshops for National Star College. We continued to boost our online presence with weekly vlogs on our YouTube channel and regular posts on Instagram and Facebook. We now have a following of over 2800 on Instagram and 237 YouTube subscribers. The audio dramas we created during the first lockdown are still popular, now with more than 3,300 plays on YouTube. We also made our debut in the music video scene - more on that below.

***A Christmas Carol* - Everyman Theatre Main House, Dec 2020**

As was briefly mentioned in last year's Annual Review, the first performances we did this year were in the Main House of the Everyman Theatre, Cheltenham. This was a wonderful challenge for us, and it was really gratifying to see how well our productions can work in a much larger setting, whilst still maintaining our unique style and aesthetic. Sadly we were only able to do 6 of the 12 scheduled performances, owing to a change in Covid restrictions on Christmas Eve. However, the 6 performances we did were completely sold out (socially distanced) and we received some brilliant feedback. Here's a sample:

"Awesome production!!"

"We were lucky enough to see your show which was amazing and will be looking out for your next production in 2021. Fantastic."

"All in all an amazing production which without a doubt raised the 'spirits' of everyone."

"You were sensational tonight. Thank you."

"My boys and I loved every minute of your talents and hard work."

"I would also thoroughly recommend this show. It's extraordinary, captivating, unique, and so so clever. A wonderful evening of live theatre. Thank you, thank you, thank you!"

"I have just witnessed a most amazingly creative and wonderfully perfect rendition of 'A Christmas Carol' by the Box Tale Soup Company... it was an absolutely beautiful show.."

We performed to over 1800 people and the show looked fantastic in the Main House setting. We will have to re-work the production slightly for performances back in the studio in Dec 2021, but will look to get it booked into a larger space again in the future.

Voka Gentle Music Videos

In January we were asked by the band, Voka Gentle, to collaborate with them on 3 new music videos for their upcoming album release. We designed both puppets and concepts for these videos and then filmed them across a very tight 3 day shoot. This was a great experience for us, allowing us to experiment further with puppetry on film and also to reach a completely different audience. So far the videos have a combined total of 81,805 views on YouTube. We also made an appearance with one of the puppets at the band's album launch in July.

***Gulliver* R&D**

In April, we returned to *Gulliver* to complete the R&D for which we had received our first Arts Council grant. Since there was a great deal of uncertainty over when indoor live performances would return, we decided to create a filmed scratch performance instead. This culminated in a Zoom event during which we presented the films alongside introductions by us, and a Q&A. We had c. 100 attendees including donors, audience and potential venues. We also put a variety of filmed extracts onto YouTube, and those videos have had over 300 views. Having a dedicated research and development period meant time for investigation & development that would not otherwise have been possible, producing excellent ideas that, we hope, will result in a higher quality of finished work. We were also able to further our sustainability goals by using exclusively recycled/reclaimed and sustainably sourced materials to create the prototype set, props and puppets. We worked with Positive Planet to achieve carbon neutral status as a company and plan to continue improving and working on our sustainability with all subsequent productions.

As part of the R&D grant we had budgeted to employ a producer for 10 days. Having advertised for this position via Arts Jobs, we were thrilled to receive an application from Mark Makin at *makin projects*. With over 22 yrs experience working in the industry, we were convinced that *makin projects* would have a significant impact on our future touring, and they have since begun working on bookings for both Grimm's Tales shows as well as *Gulliver*.

***Alice's Adventures in Wonderland* - Puppet update and performances (Brighton/Underbelly Cavendish Sq)**

In order to get back to live performance as quickly as possible, we decided to make sure we had both a family and adult show ready to go. It was important for these to be shows with just Noel and Antonia, as this would minimise the possibility of cancellation owing to Covid-19 infection. So we decided to re-make the puppets for *Alice's Adventures in Wonderland* in order to give that show a new life. The first performances were at Brighton Fringe in June, where we performed outside to a total of 290 people. In August we took the show to Underbelly's Cavendish Sq Spiegeltent, where we performed to 287 people. The shows were all well received and the new puppets looked brilliant - we hope to tour this show again in the future as it was always a great title to sell.

***Northanger Abbey* - Edinburgh Fringe 2021**

With just a couple of week's notice, we took *Northanger Abbey* back to the Edinburgh Fringe to a temporary Underbelly venue in George Sq Gardens. We were one of only a small handful of productions to perform at the 2021 festival, and it was certainly a unique experience. The show was seen by over 200 people across just 2 performances, and the feedback was fantastic. We were also approached by a new London venue who expressed interest in having the show there in 2022.

Update: *Little Grimm Tales* Hospital Project

At the time of writing (Apr '22), it is still not possible to perform in hospitals. We will therefore be working on a digital version of the hospital show later this year.

Update: *Little Grimm Tales* & *Great Grimm Tales* Spring 2020 Tour Rescheduling

This tour was rescheduled to Spring/Summer 2022 - at the time of writing (Apr '22) we have just begun the tour with sold out shows at Harrogate Theatre.

FINANCIAL REVIEW & RISKS AND RESERVE POLICY

The company's total resources expended for the year were: £37,266.20. The trustees have identified the main risks facing the charity, both financial and operational. They have instigated appropriate measures to mitigate those risks.

The trustees intend to keep the level of unrestricted reserves, not invested in fixed assets, to approximately three to six months operating costs (£5k-£10k). The trustees believe that this would be a sufficient buffer against short-term problems arising from changes in the funding regime and to allow the Company to develop artistically. As at August 31st 2021 the free reserves stood at £45,253.07.

N.B. The free reserves are at a considerably higher level than previous years owing to the following factors resulting from the Covid-19 pandemic:

- The company continued measures to reduce its outgoings during this period of uncertainty, including reducing the employment of freelancers and payments to our Artistic Directors.
- We received a good response to fundraising initiatives to secure the company's future after the pandemic.
- There are still postponed projects for which some of these funds will be needed once the company returns to normal operation.

TRUSTEES RESPONSIBILITIES (in relation to the financial statements)

Company law and the law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the 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 accounting standards 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 business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Companies Act 2006, the Charities Act 2011 and the Charity (Accounts and Reports) Regulations 2008. They are also responsible for safeguarding the assets of the charity and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

By order of the trustees

Gillian Fenner
(Chair of Board of Trustees)

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF
BOX TALE SOUP LIMITED**

PERIOD FROM 1 SEPTEMBER 2020 TO 31 AUGUST 2021

I report on the account of the company for the period from 1 September 2020 to 31 August 2021.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER

The trustees (who are also board members of Box Tale Soup Limited for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this period under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the company is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general directions given by the Charity Commission under section 145(5)(b) of the 2011 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 company and a comparison of the account presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking 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.

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF
BOX TALE SOUP LIMITED (continued)**

PERIOD FROM 1 SEPTEMBER 2020 TO 31 AUGUST 2021

INDEPENDENT EXAMINER'S STATEMENT

In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in any material respect the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006;
and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Charities SORP (FRS 102).

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Erik Pickett PhD FIA CERA
370 5th Street, Apt 3,
Jersey City,
NJ 07302,
USA
20th May 2022

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING THE INCOME AND
EXPENDITURE ACCOUNT)**

PERIOD FROM 1 SEPTEMBER 2020 TO 31 AUGUST 2021

INCOMING RESOURCES	Note	2021 Total (£)	2020 (£)
Incoming Resources from generating funds:			
Voluntary Income -	2	15,035.43	36,945.87
Activities for generating funds -	3	26,740.60	30,520.81
Investment Income -	4	Nil	Nil
TOTAL INCOMING RESOURCES:		<u>41,776.03</u>	<u>67,466.68</u>
 RESOURCES EXPENDED			
Charitable Activities -	5	(37,051.41)	(48,540.73)
Raising Funds -	6	(214.79)	(106.75)
TOTAL RESOURCES EXPENDED:		<u>(37,266.20)</u>	<u>(48,647.48)</u>
 NET INCOME (OUTGOING) FOR PERIOD:	7	4,509.83	18,819.20
 RECONCILIATION OF FUNDS		<i>(01/09/20)</i>	<i>(01/09/19)</i>
Cash at bank -		40,623.24	21,804.04
Tangible Assets -		<u>120</u>	<u>120</u>
Total funds brought forward		<u>40,743.24</u>	<u>21,924.04</u>
 TOTAL FUNDS CARRIED FORWARD		<i>(31/08/21)</i> <u>45,253.07</u>	<i>(31/08/20)</i> <u>40,743.24</u>

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

All of the above amounts relate to continuing activities.

The notes on pages 11 to 13 form part of these financial statements.

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

BALANCE SHEET

31 AUGUST 2021

		Note	31 August 2021 (£)	2020 (£)
FIXED ASSETS				
Tangible Assets	-	9, 1	120	120
CURRENT ASSETS				
Cash at Bank	-		<u>45,133.07</u>	<u>40,623.24</u>
NET CURRENT ASSETS			<u>45,253.07</u>	<u>40,743.24</u>
TOTAL ASSETS LESS CURRENT LIABILITIES			<u>45,253.07</u>	<u>40,743.24</u>
FUNDS				
Unrestricted income funds	-	10	45,253.07	37,051.24
Restricted income funds	-	11	<u>Nil</u>	<u>3,692</u>
TOTAL FUNDS			<u>45,253.07</u>	<u>40,743.24</u>

For the period from 1 September 2020 to 31 August 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors responsibilities:

The members have not required the company to obtain an audit of its accounts for the period in question in accordance with section 476 of the Companies Act 2006; and

The Directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements were approved by members of the board and authorised for issue on the 20th May 2021, and are signed by:



GILLIAN FENNER
Director

Company Registration Number: 8171401

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2020 TO 31 AUGUST 2021

1. ACCOUNTING POLICIES

Basis of accounting

The financial statements have been prepared under the historical cost convention and in accordance with applicable United Kingdom accounting standards and the requirements of the Charities SORP FRS 102 (effective 1 January 2015), FRS 102 (September 2015) and the Charities Act 2011.

The charity is a Public Benefit Entity as defined by FRS 102. The trustees have taken advantage of the exemption in FRS 102 from including a cash flow statement in the financial statements on the grounds that the charity is a small entity. All fixed assets are initially recorded at cost.

These Financial Statements for the year ending 31 August 2020 are the third Financial Statements of Box Tale Soup Limited (Limited by guarantee) prepared in accordance with FRS 102.

Going concern

At the time of approving the Financial Statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Therefore the trustees continue to adopt the going concern basis of accounting in preparing the Financial Statements.

Depreciation

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful economic life of that asset as follows:

$$\begin{array}{l} \text{Office Equipment: (Initial cost – salvage value) / 5 year life = depreciation} \\ (\pounds999 - \pounds120) \quad / \quad 5 \quad = \quad \pounds175.80 \end{array}$$

There has been no charge for depreciation this year, as the asset has been owned for over 5 years and has reached salvage value. It is therefore listed at salvage value and recorded as fully depreciated.

Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, the income has been received and the amount can be measured reliably

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.

BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2020 TO 31 AUGUST 2021

2. VOLUNTARY INCOME

	Restricted (£)	Unrestricted (£)	Total Funds 2021 (£)	2020 Total (£)
Donations	Nil	13,158.53	13,158.53	22,838.53
Grants	Nil	Nil	Nil	11,250
Gift Aid	<u>Nil</u>	<u>1,876.90</u>	<u>1,876.90</u>	<u>2,857.34</u>
	<u>Nil</u>	<u>15,035.43</u>	<u>15,035.43</u>	<u>36,945.87</u>

3. INCOMING RESOURCES FROM ACTIVITIES FOR GENERATING FUNDS

	Unrestricted Funds (£)	Total Funds 2021 (£)	2020 Total (£)
Performance fees	4,021.95	4,021.95	16,175.23
Performance tickets	12,071.19	12,071.19	12,349.72
Workshop fees	300	300	Nil
Commission payments	10,000	10,000	Nil
Reimbursement and Refunds	<u>347.46</u>	<u>347.46</u>	<u>1,995.86</u>
	<u>26,740.60</u>	<u>26,740.60</u>	<u>30,520.81</u>

4. INVESTMENT INCOME

	Unrestricted Funds (£)	Total Funds 2021 (£)	2020 Total (£)
Bank interest receivable	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>

5. BREAKDOWN OF COSTS OF CHARITABLE ACTIVITIES

	Restricted Funds (£)	Unrestricted Funds (£)	Total Funds 2021 (£)	2020 Total (£)
Productions and workshops	1,345	5,549.32	6,894.32	8,025.10
Equipment (incl. Depreciation)	Nil	1,661.36	1,661.36	378.98
Office, web, print, postage	Nil	319.95	319.95	1,012.65
Fees (performance, production)	2,347	25,828.78	28,175.78	37,324
Fees (admin)	Nil	Nil	Nil	1,800
	<u>3,692</u>	<u>33,359.41</u>	<u>37,051.41</u>	<u>48,540.73</u>

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2020 TO 31 AUGUST 2021

6. RAISING FUNDS

	Unrestricted Funds (£)	Total Funds 2021 (£)	2020 Total (£)
Travel	27.80	27.80	Nil
Postage and Materials	24.71	24.71	106.75
Food and Drink	<u>162.28</u>	<u>162.28</u>	<u>Nil</u>
	<u>214.79</u>	<u>214.79</u>	<u>106.75</u>

7. NET INCOME FOR THE PERIOD

This is stated after charging:

Depreciation	Period from 1 September 2020 to 31 August 2021 (£)
	<u>Nil</u>

8. STAFF COSTS

No salaries or wages have been paid to employees or members of the committee during the period.
All individuals employed by the charity were contracted on a freelance basis in this financial year.

9. TANGIBLE FIXED ASSETS

	Office Equipment (£)
BROUGHT FORWARD	
At 1 September 2020	<u>120</u>
COST	
Additions	<u>Nil</u>
At 31 August 2021	<u>Nil</u>
DEPRECIATION	
Charge for the period (see note 1)	<u>Nil</u>
At 31 August 2021	<u>Nil</u>
NET BOOK VALUE	
At 31 August 2021	<u>120</u>

10. UNRESTRICTED INCOME FUNDS

	Balance 1/9/20 (£)	Income (£)	Expenditure (£)	Balance 31/8/21 (£)
General Funds	37,051.24	41,776.03	(33,574.20)	45,253.07

11. RESTRICTED INCOME FUNDS

In the previous year the charity received a grant from Arts Council England for the ‘Springboard to Sustainability 2020’ project. This is a research and development project to adapt *Gulliver’s Travels* into a short combined arts theatre piece for touring, and further develop the charity’s artistic practice and sustainability model. Income from this grant is therefore recorded as restricted, as it must be spent in line with the plans and budget submitted to Arts Council England.

	Balance 1/9/20 (£)	Income (£)	Expenditure (£)	Balance 31/8/21 (£)
General Funds	3,692	Nil	(3,692)	Nil

12. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Tangible fixed assets (£)	Current assets (£)	Total (£)
Restricted Income Funds	0	Nil	Nil
Unrestricted Income Funds	<u>120</u>	<u>45,133.07</u>	<u>45,253.07</u>
Total Funds	<u>120</u>	<u>45,133.07</u>	<u>45,253.07</u>

13. COMPANY LIMITED BY GUARANTEE

The liability of each member under the terms of their guarantee is limited to £10.

TAXATION

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

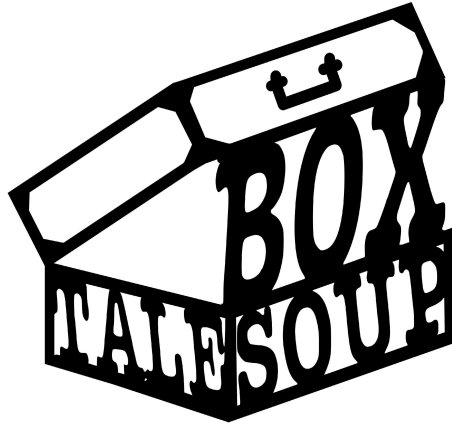
TRUSTEE AND RELATED PARTY TRANSACTIONS

None of the trustees have been paid any remuneration or received any other benefits in relation to his or her services as a trustee of the charity. No trustee expenses have been incurred. There have been no related party transactions requiring disclosure in the reporting period. Donations received without conditions from related parties, including Trustees, in the year totalled £6,280 (2019-2020: £14,120).

BOX TALE SOUP LTD.

England & Wales - Charity number 1149715

Accounts



Box Tale Soup Limited

(a company limited by guarantee)

ANNUAL REPORT

AND

FINANCIAL STATEMENTS

FOR THE YEAR ENDING AUGUST 31st 2020

Registered Charity No. 1149715
Company No. 8171401

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Box Tale Soup Limited
Company Information
For the Year Ended 31st August 2020

TRUSTEES

The directors of the charitable company (the charity) are its trustees for the purpose of charity law.
The trustees serving during the year were as follows:

Gillian Fenner
Bruce Harris
Peter Hayward
Francis Matthews
Roger Mayhew

COMPANY

Noel Byrne	-	Artistic Director
Antonia Byrne	-	Artistic Director

REGISTERED OFFICE

8 Coombe Road, Otford, Kent, TN14 5RJ

PRINCIPAL PLACE OF BUSINESS

7 Park Place, Sevenoaks, Kent, TN13 2QD

INDEPENDENT EXAMINER

Dr. Erik J. Pickett Ph.D FIA CERA

370 5th Street, Apt 3,
Jersey City, NJ 07302, USA

BANKERS

The Co-operative Bank PLC

Box Tale Soup Limited
Trustees and Directors Report
For the Year Ended 31st August 2020

The trustees are pleased to present their annual report together with the consolidated financial statements of the charity for the year ending 31st August 2020, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

STATUS AND ADMINISTRATION

The Company is a registered charity and a company limited by guarantee and is governed by its Memorandum and articles of Association. None of our trustees receive remuneration or other benefit from their work with the charity.

CHARITABLE OBJECTIVES & PRINCIPAL ACTIVITIES

Its charitable objectives are to advance the education for the public benefit by the promotion of the arts, with particular, but not exclusive, reference to dramatic art. Box Tale Soup achieves its charitable objectives through its principal activities. It exists to produce fresh, original and highly imaginative theatre with a commitment to the faithful adaptation of classic literature. In particular, the company seeks to make work that is portable and flexible in order that it may reach audiences who would not normally have access to professional theatre.

In addition, the company operates an education programme: introducing participants to the company's methods of creating theatre.

TRUSTEES RECRUITMENT AND APPOINTMENT

The trustees who served during the year are listed on page one of the annual report.

New trustees are appointed in General Meeting.

TRAINING AND INDUCTION OF NEW TRUSTEES

New trustees are briefed on their legal obligations under charity and company law, the Charity Commission guidance on public benefit, content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and recent financial performance of the charity. During this briefing they meet key staff and other trustees.

ORGANISATION

The board of trustees administers the charity and meets quarterly. The artistic directors of the company have been appointed by the trustees to manage the day-to-day operations of the charity. To facilitate effective operations, the artistic directors have authority, within terms of delegation approved by the trustees, for operational matters including finance, employment and artistic performance related activity.

Achievements

This year has been challenging owing to the outbreak of Covid-19 in March 2020. Although we suffered numerous cancellations and postponements, the company still managed to do 40 live performances to c.3400 people and have engaged with many more online. We have been producing a weekly vlog on YouTube since the beginning of the first lockdown and regularly engage with our audiences on Instagram and Facebook. Our social media following has increased significantly, particularly on Instagram (over 2600 followers) and YouTube (140 subscribers, over 3700 views), and our audio dramas, created during lockdown, have had over 1000 downloads and over 1000 YouTube plays. We've also created and posted some puppet making tutorials on YouTube, which have been used during lessons with key worker children, as well as during homeschooling. When we released the audio dramas, we sent them out with an emergency appeal to our mailing list, along with a link to a Ko-fi page dedicated to managing both one-off and monthly donations to the company. To date we have received c.£2000 of donations via this platform.

The income from donations this year is significantly higher than in previous years and this is due to three main factors: the Arts Council England grant for research and development on *Gulliver's Travels*; the donations for the Little Grimm Hospital Project; and generous donations from Box Tale Soup supporters in light of the pandemic. It was decided at the start of the first lockdown that Box Tale Soup's Artistic Directors, Antonia Christophers and Noel Byrne, should receive a weekly retainer wage as a contribution to the work involved in keeping the company active and creating during the venue closure. With careful management and some generous donations from supporters, the company's financial position has remained stable and our reserves have not been negatively affected.

Owing to the significant impact of the Covid-19 outbreak on our touring calendar and planned activities, we have decided to divide this section into pre and post pandemic.

Pre Covid-19 Outbreak

***The Turn of the Screw* Autumn 2019 Tour**

This production continued its success, touring to 15 venues during the Autumn tour and performing to c.1400 people. Many of these shows were sold out, including some new venues for the company - The Sackville Theatre, Sevenoaks and the Bridgehouse Theatre, Warwick. This tour also saw the company return to some regular venues, and having continued to build on previous visits, many of these were sold out too. The show received high praise and has the potential to tour successfully again in a few year's time.

New Commissions

(Please see update in the post Covid-19 section.)

The Everyman Theatre, Cheltenham, have commissioned Box Tale Soup to produce two new Christmas productions for Christmas 2020. These will be *Hansel & Gretel* (for ages 3+) and a brand new adaptation by the company of *A Christmas Carol*. These will be performed in the Irving Studio Theatre at the Everyman from 23rd November - 31st December '20. Due to the time required to develop these new productions, it was decided that we would need to focus on their creation over December 2019 rather than do any Christmas touring.

Little Grimm Tales & Great Grimm Tales Spring 2020 Tour
(Please see update in the post Covid-19 section.)

Little Grimm Tales kicked off its tour a little earlier than planned with two packed houses in London's Kings Place on 21st December '19. The show was really well received there, and although not specifically Christmassy, it made a lovely festive family treat. We then began the full tour of both productions in late January '20 with a sold out performance at the Courtyard, Hereford. The show continued with more sell out houses at Norden Farm, Hertford Theatre and the Platform Theatre, Morecambe. With generous sponsorship from the Worshipful Company of Founders, we did two performances of *Little Grimm Tales* at Treloar's college for disabled young people. *Great Grimm Tales* continued its success from the Edinburgh Fringe with a nearly sold out performance at Norwich Puppet Theatre - another new venue for the company, and a sell out performance at the Carriageworks Theatre, Leeds.

Little Grimm Tales Hospital Project
(Please see update in the post Covid-19 section.)

After the success of taking both *Alice's Adventures in Wonderland* and *The Wind in the Willows* into a hospital setting, the company decided we would like to make touring to hospitals a key part of our future family show touring. We felt it would be important to create a bespoke piece of theatre for this purpose, based around our current touring family production. We had a meeting with the Arts department of the Chelsea and Westminster Hospital to discuss our ideas, and they agreed to host the project once it was up and running. We also received bookings and expressions of interest from St Mary's Hospital, Evelina Children's Hospice and Great Ormond St, in the first instance. We held a successful fundraiser in January '20, and raised sufficient funds to develop a bespoke piece of theatre, suitable for performances on wards, waiting areas and play rooms, along with accompanying puppet making workshops that can be done at a bedside.

Post Covid-19 Outbreak

Update: *Little Grimm Tales Hospital Project*

In the early days of the pandemic, before the first lockdown, the first performances of our bespoke hospital show had to be cancelled. We had finished its creation and all puppets, props and costumes were completed. The show and accompanying workshop are ready to tour to hospitals as soon as restrictions are lifted.

- N.B. At the time of writing (April '21), we are hoping to be able to include some hospital performances and workshops as part of our *Little Grimm Tales* tour in Spring 2022.

Update: *Little Grimm Tales & Great Grimm Tales Spring 2020 Tour*

Our final performance before restrictions were brought in and the first lockdown commenced, was at the Carriageworks Theatre, Leeds on 6th March '20. The rest of the tour, a total of 27 performances, was cancelled.

- N.B. At the time of writing (April '21), we have begun to reschedule some of these cancelled dates for Spring 2022.

Update: New Commissions

During the first lockdown, the Christmas productions at the Everyman Theatre remained firmly in the calendar. However, it became clear towards the Summer that social distancing was likely to remain in place for some time. In August '20 the Everyman confirmed that the Irving Studio was unlikely to re-open in 2020, and therefore it would be best to postpone our original schedule of shows to 2021. At this point they were considering moving *A Christmas Carol* to the main house for a reduced number of shows to a socially distanced audience, but this was yet to be confirmed.

- N.B. (April '21) We did create *A Christmas Carol* for performances in the main house at the Everyman, Cheltenham. We were originally booked for 12 performances, however owing to a change in the tier system and subsequent national lockdown, we only completed 6 performances. The show was still a tremendous success, and was seen by over 1800 people. We will document this in more detail in the 2020-21 Annual Report.
- Both *Hansel & Gretel* and *A Christmas Carol* have been rescheduled for performances in the Irving Studio from Nov-Dec 2021.

Gulliver's Travels

In February '20 we received our first Arts Council Grant for research and development on *Gulliver's Travels*. We had scheduled this R&D for May '20 and were due to do a scratch performance on 16th May. We had also confirmed with Underbelly for a full run at the Edinburgh Fringe of this show in Aug '20, and had booked to take the production to the Clark Memorial Library (who originally commissioned the work), for a week in Oct '20. Owing to the pandemic, all of these plans had to be postponed and rescheduled for 2021. We did continue work on *Gulliver* which we began documenting through a weekly vlog on our YouTube channel, as well as Instagram stories and posts. We've continued to post a vlog every week since then and have now grown our YouTube subscribers from 0 to 140. Each post gets an average of c.100 views, and this is continually growing.

Audio Dramas

When it became clear that live performance was on hold for the foreseeable future, we decided to create audio dramas of a few Box Tale Soup productions. We chose *Casting the Runes* and *Alice's Adventures in Wonderland* in the first instance, and then owing to the success of *Casting the Runes* in particular, we then also did a version of *The Turn of the Screw*. These audio dramas have had over 1000 downloads, and an additional 1000 plays on YouTube. They also formed the basis of our emergency appeal back in April 2020, which began our monthly and one-off donation scheme via Ko-fi.

***Little Grimm Tales* at Warren Outdoor Festival**

At the end of August '20, we performed *Little Grimm Tales* at the Warren Outdoor Festival. This was a temporary venue built on Brighton Beach, specifically designed to accommodate a socially distanced audience. It was an excellent challenge for us, as previously we would have considered all our productions to be unsuitable for an outdoor setting. With a few modifications, we managed to do 5 performances to c. 300 people - we had 2 further performances scheduled, but they had to be cancelled owing to a storm and dangerously high winds!

FINANCIAL REVIEW & RISKS AND RESERVE POLICY

The company's total resources expended for the year were: £48,647.48. The trustees have identified the main risks facing the charity, both financial and operational. They have instigated appropriate measures to mitigate those risks.

The trustees intend to keep the level of unrestricted reserves, not invested in fixed assets, to approximately three to six months operating costs (£5k-£10k). The trustees believe that this would be a sufficient buffer against short-term problems arising from changes in the funding regime and to allow the Company to develop artistically. As at August 31st 2020 the free reserves stood at £40,743.24.

N.B. The free reserves are at a considerably higher level than previous years owing to the following factors resulting from the Covid-19 pandemic:

- The company put measures in place to reduce its outgoings during this period of uncertainty, including reducing the employment of freelancers and payments to our Artistic Directors.
- We received an excellent response to fundraising initiatives to secure the company's future after the pandemic.
- There are various projects that had to be postponed for which some of these funds will be needed once the company returns to normal operation.

TRUSTEES RESPONSIBILITIES (in relation to the financial statements)

Company law and the law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the 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 accounting standards 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 business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Companies Act 2006, the Charities Act 2011 and the Charity (Accounts and Reports) Regulations 2008. They are also responsible for safeguarding the assets of the charity and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

By order of the trustees

Gillian Fenner
(Chair of Board of Trustees)

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF
BOX TALE SOUP LIMITED**

PERIOD FROM 1 SEPTEMBER 2019 TO 31 AUGUST 2020

I report on the account of the company for the period from 1 September 2019 to 31 August 2020.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER

The trustees (who are also board members of Box Tale Soup Limited for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this period under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the company is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general directions given by the Charity Commission under section 145(5)(b) of the 2011 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 company and a comparison of the account presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking 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.

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF
BOX TALE SOUP LIMITED (continued)**

PERIOD FROM 1 SEPTEMBER 2019 TO 31 AUGUST 2020

INDEPENDENT EXAMINER'S STATEMENT

In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in any material respect the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006;
and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Charities SORP (FRS 102).

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Erik Pickett PhD FIA CERA
370 5th Street, Apt 3,
Jersey City,
NJ 07302,
USA
24th May 2021

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING THE INCOME AND
EXPENDITURE ACCOUNT)**

PERIOD FROM 1 SEPTEMBER 2019 TO 31 AUGUST 2020

INCOMING RESOURCES	Note	2020 Total (£)	2019 (£)
Incoming Resources from generating funds:			
Voluntary Income -	2	36,945.87	10,839.40
Activities for generating funds -	3	30,520.81	47,501.54
Investment Income -	4	Nil	Nil
TOTAL INCOMING RESOURCES:		<u>67,466.68</u>	<u>58,340.94</u>
 RESOURCES EXPENDED			
Charitable Activities -	5	(48,540.73)	(61,126.12)
Raising Funds -	6	(106.75)	(25.22)
TOTAL RESOURCES EXPENDED:		<u>(48,647.48)</u>	<u>(61,151.34)</u>
 NET INCOME (OUTGOING) FOR PERIOD:	7	18,819.20	(2,810.40)
 RECONCILIATION OF FUNDS		<i>(01/09/19)</i>	<i>(01/09/18)</i>
Cash at bank -		21,804.04	24,614.44
Tangible Assets -		<u>120</u>	<u>120</u>
Total funds brought forward		<u>21,924.04</u>	<u>24,734.44</u>
 TOTAL FUNDS CARRIED FORWARD		<i>(31/08/20)</i> <u>40,743.24</u>	<i>(31/08/19)</i> <u>21,924.04</u>

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

All of the above amounts relate to continuing activities.

The notes on pages 11 to 13 form part of these financial statements.

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

BALANCE SHEET

31 AUGUST 2020

		Note	31 August 2020 (£)	2019 (£)
FIXED ASSETS				
Tangible Assets	-	9, 1	120	120
CURRENT ASSETS				
Cash at Bank	-		<u>40,623.24</u>	<u>21,804.04</u>
NET CURRENT ASSETS			<u>40,743.24</u>	<u>21,924.04</u>
TOTAL ASSETS LESS CURRENT LIABILITIES			<u>40,743.24</u>	<u>21,924.04</u>
FUNDS				
Unrestricted income funds	-	10	37,051.24	21,924.04
Restricted income funds	-	11	<u>3,692</u>	<u>Nil</u>
TOTAL FUNDS			<u>40,743.24</u>	<u>21,924.04</u>

For the period from 1 September 2019 to 31 August 2020 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors responsibilities:

The members have not required the company to obtain an audit of its accounts for the period in question in accordance with section 476 of the Companies Act 2006; and
The Directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements were approved by members of the board and authorised for issue on the 4th May 2021, and are signed by:



MR R MAYHEW
Director

Company Registration Number: 8171401

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2019 TO 31 AUGUST 2020

1. ACCOUNTING POLICIES

Basis of accounting

The financial statements have been prepared under the historical cost convention and in accordance with applicable United Kingdom accounting standards and the requirements of the Charities SORP FRS 102 (effective 1 January 2015), FRS 102 (September 2015) and the Charities Act 2011.

The charity is a Public Benefit Entity as defined by FRS 102. The trustees have taken advantage of the exemption in FRS 102 from including a cash flow statement in the financial statements on the grounds that the charity is a small entity. All fixed assets are initially recorded at cost.

These Financial Statements for the year ending 31 August 2020 are the third Financial Statements of Box Tale Soup Limited (Limited by guarantee) prepared in accordance with FRS 102.

Going concern

At the time of approving the Financial Statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Therefore the trustees continue to adopt the going concern basis of accounting in preparing the Financial Statements.

Depreciation

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful economic life of that asset as follows:

$$\begin{array}{l} \text{Office Equipment: (Initial cost – salvage value) / 5 year life = depreciation} \\ (\pounds999 - \pounds120) \quad / \quad 5 \quad = \quad \pounds175.80 \end{array}$$

There has been no charge for depreciation this year, as the asset has been owned for over 5 years and has reached salvage value. It is therefore listed at salvage value and recorded as fully depreciated.

Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, the income has been received and the amount can be measured reliably

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.

BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2019 TO 31 AUGUST 2020

2. VOLUNTARY INCOME

	Restricted (£)	Unrestricted (£)	Total Funds 2020 (£)	2019 Total (£)
Donations	Nil	22,838.53	22,838.53	9,810
Grants	11,250	Nil	11,250	Nil
Gift Aid	<u>Nil</u>	<u>2,857.34</u>	<u>2,857.34</u>	<u>1,029.40</u>
	<u>11,250</u>	<u>25,695.87</u>	<u>36,945.87</u>	<u>10,839.40</u>

3. INCOMING RESOURCES FROM ACTIVITIES FOR GENERATING FUNDS

	Unrestricted Funds (£)	Total Funds 2020 (£)	2019 Total (£)
Performance fees	16,175.23	16,175.23	22,500
Performance tickets	12,349.72	12,349.72	14,622.64
Workshop fees	Nil	Nil	300
Commission payments	Nil	Nil	6,245.35
Reimbursement and Refunds	<u>1,995.86</u>	<u>1,995.86</u>	<u>3,833.55</u>
	<u>30,520.81</u>	<u>30,520.81</u>	<u>47,501.54</u>

4. INVESTMENT INCOME

	Unrestricted Funds (£)	Total Funds 2020 (£)	2019 Total (£)
Bank interest receivable	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>

5. BREAKDOWN OF COSTS OF CHARITABLE ACTIVITIES

	Restricted Funds (£)	Unrestricted Funds (£)	Total Funds 2020 (£)	2019 Total (£)
Productions and workshops	236	7,789.10	8,025.10	18,685.36
Equipment (incl. Depreciation)	Nil	378.98	378.98	536.80
Office, web, print, postage	Nil	1,012.65	1,012.65	1,433.96
Fees (performance, production)	7,322	30,002	37,324	40,470
Fees (admin)	Nil	1,800	1,800	Nil
	<u>7,558</u>	<u>40,982.73</u>	<u>48,540.73</u>	<u>61,126.12</u>

**BOX TALE SOUP LIMITED
COMPANY LIMITED BY GUARANTEE**

NOTES TO THE FINANCIAL STATEMENTS

PERIOD FROM 1 SEPTEMBER 2019 TO 31 AUGUST 2020

6. RAISING FUNDS

	Unrestricted Funds (£)	Total Funds 2020 (£)	2019 Total (£)
Travel	Nil	Nil	25.22
Postage and Materials	106.75	106.75	Nil
Food and Drink	<u>Nil</u>	<u>Nil</u>	<u>Nil</u>
	<u>106.75</u>	<u>106.75</u>	<u>25.22</u>

7. NET INCOME FOR THE PERIOD

This is stated after charging:

Depreciation	Period from 1 September 2019 to 31 August 2020 (£)
	<u>Nil</u>

8. STAFF COSTS

No salaries or wages have been paid to employees or members of the committee during the period.
All individuals employed by the charity were contracted on a freelance basis in this financial year.

9. TANGIBLE FIXED ASSETS

	Office Equipment (£)
BROUGHT FORWARD	
At 1 September 2019	<u>120</u>
COST	
Additions	<u>Nil</u>
At 31 August 2020	<u>Nil</u>
DEPRECIATION	
Charge for the period (see note 1)	<u>Nil</u>
At 31 August 2020	<u>Nil</u>
NET BOOK VALUE	
At 31 August 2020	<u>120</u>

10. UNRESTRICTED INCOME FUNDS

	Balance 1/9/19 (£)	Income (£)	Expenditure (£)	Balance 31/8/20 (£)
General Funds	21,924.04	56,216.68	(41,089.48)	37,051.24

11. RESTRICTED INCOME FUNDS

This year the charity received a grant from Arts Council England for the ‘Springboard to Sustainability 2020’ project. This is a research and development project to adapt *Gulliver’s Travels* into a short combined arts theatre piece for touring, and further develop the charity’s artistic practice and sustainability model. Income from this grant is therefore recorded as restricted, as it must be spent in line with the plans and budget submitted to Arts Council England.

	Balance 1/9/19 (£)	Income (£)	Expenditure (£)	Balance 31/8/20 (£)
General Funds	Nil	11,250	(7,558)	3,692

12. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Tangible fixed assets (£)	Current assets (£)	Total (£)
Restricted Income Funds	0	3,692	3,692
Unrestricted Income Funds	<u>120</u>	<u>36,931.24</u>	<u>37,051.24</u>
Total Funds	<u>120</u>	<u>40,623.24</u>	<u>40,743.24</u>

13. COMPANY LIMITED BY GUARANTEE

The liability of each member under the terms of their guarantee is limited to £10.

TAXATION

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

TRUSTEE AND RELATED PARTY TRANSACTIONS

None of the trustees have been paid any remuneration or received any other benefits in relation to his or her services as a trustee of the charity. No trustee expenses have been incurred. There have been no related party transactions requiring disclosure in the reporting period.