

FROZEN LIGHT

England & Wales · Charity number 1150132

Details

Other names	TELL ME A TALE CIC, TELL ME A TALE
Status	Registered
Legal form	Charitable company
Company number	07677434
Registered	2012-12-11
Register	View on the Charity Commission register

Contact

Address	Carrow House King Street Norwich NR1 2TG
Phone	07900240654
Email	info@frozenlighttheatre.com
Website	www.frozenlighttheatre.com

Activities

Objects: For the benefit of the public, to relieve the charitable needs of people who are in need by reason of physical or mental disability, age, social or economic position or some other disadvantage by: - The advancement of education in the performing and visual arts, in particular but not exclusively through the provision of sensory theatre and artist training workshops;- The promotion of social inclusion for the public benefit by preventing people from becoming socially excluded, relieving the needs of those people who are socially excluded and assisting them to integrate into society.

Activities: This charity improves the quality of life for people with profound and multiple learning disabilities (PMLD) by creating touring multi-sensory theatre specifically for the needs of people with PMLD.

Classification

- **How:** Provides Services
- **What:** Education/training, Disability, Arts/culture/heritage/science, Economic/community Development/employment, Human Rights/religious Or Racial Harmony/equality Or Diversity
- **Who:** Children/young People, Elderly/old People, People With Disabilities

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£730,101	£811,404	£311,691	4
2024-03-31	£770,115	£643,597	£393,786	5
2023-03-31	£456,025	£472,560	-	-
2022-03-31	£511,015	£411,798	£283,803	5
2021-03-31	£223,398	£218,927	-	-

Trustees

Name	Role	Appointed
Anthony Roberts	Chair	2018-09-19
Aaron Hunter		2025-04-22
Benjamin Vleminckx		2025-04-22
Catherine Mary Gough		2020-11-26
Charlotte Emily Lund		2020-11-26
Chelsea Rebecca Skye Pettitt		2022-10-08
Lorna Owen		2019-10-17
Natalya Martin		2026-03-26
Rossllyn May Eliza Trewin Marshall		2020-11-26
Sharon Stoker		2018-01-15

FROZEN LIGHT

England & Wales - Charity number 1150132

Accounts

Frozen Light
(a company limited by guarantee)

Report and Financial Statements
for the year ended 31 March 2025

Company number 07677434
Charity number 1150132

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Report of the Trustees

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

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts, and comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

This trustees' report includes a summary of the work of Frozen Light. More detailed information on its work is available from its website (www.frozenlighttheatre.com).

Reference and administrative information

Frozen Light is incorporated under the Companies Act, company number 07677434, and its governing document is its Memorandum and Articles of Association. It is a registered charity, number 1150132.

The charitable company is a private company limited by guarantee registered in England and Wales.

Our trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law, and throughout this report are collectively referred to as the trustees. As set out in the Articles of Association, any person who is willing to act as a trustee, and who is permitted to do so, may be appointed to be a trustee of the company by a decision of the trustees.

The trustees of Frozen Light and officers serving during the period and since the period end were as follows:

Anthony Roberts - Chair
Sharon Stoker - Vice Chair
Chelsea Pettitt
Rosslyn Trewin Marshall
Catherine Gough
Lucy Hayward (resigned 25 April 2024)
Charlotte Lund
Catherine Sarley - Treasurer (resigned 22 April 2025)
Lorna Owen
Aaron Hunter (from 22 April 2025)
Benjamin Vleminckx (from 22 April 2025)

Our Advisors	Independent Examiner	Larking Gowen	1 st Floor Prospect House Rouen Road Norwich, NR1 1RE
Bankers		The Co-operative Bank	1 Balloon St, Manchester

Staff

Co-Artistic Directors	Amber Onat Gregory and Lucy Garland
Finance Manager	Sam Jarrett
Audience Development	Val Jauregui (from Feb 2025)
Development Manager	Elizabeth titley (from Jan 2025)
Fundraising Assistant	Kate O'Connor
Office Manager	Freddie Main (from Feb 2025)
Producer	Robin Hatcher
Company Stage	Rhodora Perkins
Associate Director	Kate O'Connor
Executive Director	Jacqui Mackay (till Nov 2024)
Audience Development	Emma Venier (till Nov 2024)

PMLD Advisory Panel

Gil and Annie Fergusson
Lauren Slade and Sharon Stoker
Catherine Gough
Dan and Sarah Walker
Jasmine Thompson

Registered and operational address

Carrow House
King Street
Norwich
NR1 2TG

Phone

Objectives, main activities, values and public benefit

Frozen Light is an innovative charity and theatre company that tours multi-sensory theatre productions to theatre venues, arts centres and public spaces nationally, for audiences with profound and multiple learning disabilities (PMLD).

Charitable Objects

For the benefit of the public, to relieve the charitable needs of people who are in need by reason of physical or mental disability, age, social or economic position or some other disadvantage by:

- The advancement of education in the performing and visual arts, in particular but not exclusively through the provision of sensory theatre and artist training workshops;
- The promotion of social inclusion for the public benefit by preventing people from becoming socially excluded, relieving the needs of those people who are socially excluded and assisting them to integrate into society.

Our vision

A world where people with PMLD can exercise their right to participate fully in cultural life.

Mission

Our mission is to enable young adults and adults with PMLD to experience high quality, contemporary, devised multi-sensory theatre in their community.

Our values are:

Inclusion

We believe that people with PMLD should be proactively included, welcomed into and visible in their communities and use theatre to drive this social change with, and for, audiences. We use and promote the PMLD Standards as a model for the rights and voices of people with PMLD. We are committed to raising expectations and improving the quality of life outcomes of, and with, people with PMLD. Frozen Light shows feature in the mainstream programming of arts venues, theatres, festivals and heritage sites. We provide support and training to enable all the venues we visit to become fully accessible to people with PMLD. We strive to have a governance, staffing and creative team that reflects the diversity of the PMLD community.

Immersion

People with PMLD experience the world in closest proximity to them through their senses and physical actions. We collaborate with a talented team of creative artists to create completely immersive environments that can be experienced using every sense. These worlds can be touched, smelt and tasted. The original music can be heard and its vibrations felt. Frozen Light's multi-sensory storytelling is intimate and person centred but with the scale and opportunity that theatrical spaces offer.

Connection

Frozen Light's primary connections are one to one interactions with audiences and their involvement in performances, which constantly inform creative practice. We consult the audience and reflect upon their responses to evaluate their whole theatre experience. The Sensory Studio is a space in which Frozen Light builds relationships and works with artists with PMLD, their family and paid carers, to explore sensory creativity and to develop ways to meaningfully evaluate artistic experiences. We enormously value the connections we have with the wider PMLD community and have a PMLD Advisory Panel made up of family and paid carers and companions which guides development and interaction with audiences. We proactively share methodology and learning with other companies and through training with new and established artists, with the aim of more theatre being created that is accessible to and builds connections with people living with PMLD.

Joy

In performance we use sensory moments to take forward each stage of a narrative which stimulates the broad range of emotions experienced by our young adult and adult audience. Above all we want audiences to share the excitement and pure joy of the highest quality live performance. We also want everyone that collaborates with and works for the company to relish and be fulfilled by creating and sharing live performance with our audiences. A large part of our audience's lives are lived 'in the moment' which is something we believe that everyone connected to Frozen Light shows can learn and derive happiness from.

We aim to

- create high quality, contemporary, devised multi-sensory theatre that is accessible to audiences with PMLD
- ensure more accessible work for audiences with PMLD features in mainstream theatre programming
- tour extensively throughout the UK and reach as many audiences with PMLD as possible
- grow audience reach and continue to develop returning audiences
- collaborate with theatres, arts venues, festivals and heritage sites to increase their accessibility to people with disabilities, including PMLD, and leave a legacy of accessible programming.
- pioneer creative collaboration with artists with PMLD and build understanding of inclusive practice
- increase the visibility of people with PMLD within the arts and the wider community, and thus enhance understanding of - and meeting - their needs
- build the confidence of carers to accompany the person they support to experience more arts and culture in their community.
- deliver an artist training programme to ensure there is more work created for audiences with PMLD in the wider arts sector.

- provide good employment to a highly skilled and diverse creative and administrative team to support the work of Frozen Light.

Audiences with PMLD communicate and experience the world through all their senses, touch, taste, feel, sight and sound, to name just a few, so to make work accessible we create person centred multi-sensory theatre that meets their needs. We challenge preconceptions of what theatre should be for audiences with PMLD and push the boundaries of what multi-sensory theatre looks like. Frozen Light always works with creatives from within contemporary devised theatre, ensuring productions are of the highest artistic quality. We work with artists with PMLD to create together and with expert guidance, to better understand consent and evaluation for our audiences. We create immersive worlds and a space that feels safe and inviting for people with PMLD and their carers. For many of our audiences a Frozen Light show will be their first theatre experience.

We tour to mainstream theatres, arts centres, festivals and heritage sites aiming to leave a legacy of accessible programming and an understanding of how to make venues accessible to diverse audiences. To address the national lack of work for this audience, integration of emerging talent and artist development is critical, so we provide bespoke training for emerging and developing artists about Frozen Light's work, process, methodology and approach.

Contributing to quality of life outcomes

For a theatre show to have any relevance for most people with PMLD there needs to be a very small number of attendees. As this is unprofitable for venues, such shows are very difficult to get bookings for without significant subsidy.

This results in people with PMLD having very limited opportunities to see theatre in their wider community despite the health and social benefits of this being clearly recognised. Frozen Light's vision celebrates the importance of people with PMLD having equity of access to the pleasure, mutual enjoyment and sensory stimulation that can be derived from participation in cultural life. Our shows offer the opportunity of social and community inclusion which is widely recognised (e.g. Ings at el, 2012) to improve outcomes, wellbeing and ultimately quality of lived experience

Company background

Frozen Light are change-makers, challenging preconceptions of what theatre can be for audiences with PMLD and pushing the boundaries of multi-sensory theatre to create artistic experiences with access and creative excellence at their core. As cultural leaders, creative innovators and social activists, our vision is a future in which individuals with PMLD have equal access to excellent cultural experiences and opportunities, wherever they live. We lead by example, demonstrating what meaningful cultural engagement can be for audiences and artists with complex needs, giving voice and visibility to a section of society that is historically marginalised, discriminated against and hidden away. As members of the Arts Council of

England's National Portfolio, Frozen Light embrace the Arts Council of England Let's Create ethos, seeking to make meaningful change in the creative and cultural sector and in wider society, to bring about a future in which creative people, cultural communities and a creative and cultural country always includes people with PMLD.

We've created 10 theatre productions, performed over 1,000 shows and toured to 87 different venues across all regions of the UK. We've added more venues with each successive tour in response to demand, reaching new and returning audiences. Many venues have been programming us regularly since 2013. We're Associate Artists at Cambridge Junction. house has commissioned three productions and Norfolk and Norwich Festival are a previous commissioning partner.

Independent evaluation of Frozen Light's work and feedback from audience, carers and companions shows that our creative approach has a direct social impact, improving the quality of life of, and sense of belonging for our audiences whilst raising awareness of the access needs of people with PMLD.

Public Benefit

The trustees review Frozen Light's main activities, strategic aims and specific objectives on an annual basis to ensure that they continue to reflect the charity's core aims. In reviewing and developing the charity's main activities, strategic aims, specific objectives and future plans, careful consideration is given to the public benefit arising from our work. The trustees take particular account of the Charity Commission's general guidance on public benefit when reviewing the aims and objectives of the charity (PB2).

The trustees consider that the work of Frozen Light provides considerable benefit to the public as illustrated by the activities and achievements described in this report.

"Building Belonging Through Sensory Theatre: A Year of Growth, Connection and Creative Leadership"

The period from March 2024 to March 2025 has marked a transformative and ambitious year for Frozen Light. Our work has expanded in reach, deepened in artistic integrity, and grown in visibility and impact—both nationally and internationally. The organisation has experienced a period of strategic development, infrastructure growth, and artistic innovation, laying the groundwork for an exciting future.

Over the last twelve months we have welcomed over 1407 (+155 at 3 heritage sites) people with PMLD and their carers to experience Frozen Light in 43 mainstream theatres, on tour to theatre venues, as part of one arts festival and outdoors at 3 heritage sites and on peoples TV's at

home with a sensory movie. We have moved in and established our Sensory Home at Carrow House where we now have a rehearsal and development space dedicated to creating sensory theatre and grounding Norwich as a centre for sensory theatre.

We continued to tour our five star show *The Bar at the Edge of Time* whilst at the same time developed and premiered our latest show *The Ancient Oak of Baldor*. For the first time in our history we had two shows on tour across the UK at the same time.

The beginning of 2025 saw a new chapter open for *Frozen Light* with the re-structure of the organisation which will allow more artistic development and mentoring of emerging sensory artists and a greater focus on fundraising to enable us to deliver our ambitious plans for the future.

Touring and Productions

The Ancient Oak of Baldor

We premiered our latest production [*The Ancient Oak of Baldor*](#) in November 2024 to sold out audiences at The Garage in Norwich. This has then continued to tour nationally throughout 2024 and 2025 reaching a major milestone of 100 performances since its premiere in November 2024. The production has been warmly received across the UK, with 96% of shows sold out through to June 2025. Audiences and carers have consistently praised the show's emotional depth and resonance, particularly its exploration of themes of love, loss, and grief for audiences with profound and multiple learning disabilities (PMLD).

"Dealing with life and loss within the performance was a beautiful and respectful thing to do. Your willingness to take this on was inspiring and very moving" Parent, the Ancient Oak of Baldor

The Ancient Oak of Baldor transports the audience to a pre-industrial age and a community who live amongst the trees. Audiences arrive in the midst of the Autumn festival where they are treated to food, herbs and ale. They witness the Ancient Oak perform the great cracking and the bringing in of the winter before being transported into Elspeth's story of deep love and deep loss, and then as if awaking from a dream they move out into the coming of spring. It is a story rooted in mysticism and magic and the changes of the season.

The Ancient Oak of Baldor has had profound impacts on audiences and has been positively received by programmers and artists alike. 22.5% of audiences are first time theatre goers. All carers report that experiencing the show has improved the wellbeing of the person they support, and 100% of carers who replied to our survey say that it has increased their confidence to accompany an audience member to another live theatre show.

"I just wanted to thank you for bringing your exceptional and exquisite work to Tramshed this week - I loved the performance yesterday and the team was lovely. Talking to other team

members they said it was life changing" Bethan Tomlinson, Executive Director Tramshed Theatre

"We would like to thank you all for an amazing theatre experience. We had taken our son to a relaxed performance at a different theatre many years ago and it did not go well. We were slightly anxious as to what to expect but thanks to the visual story sent beforehand I could go through it with my son to help prepare him. As a family we all enjoyed the chance to go to the theatre together and we all enjoyed the performance." - Audience member at The Lowry.

"We LOVED it!! We could tell a lot of thought and effort had gone into making the production a multi-sensory experience for people with additional needs. It made such a difference that a production company had put the wants and needs of a person with additional needs at the forefront, so theatre CAN be accessible to ALL." - Audience member at The Lowry.

The Sensory Studio artists were part of the creative team for the development of The Ancient Oak of Baldor. They supported us in the development of a new actor training methodology and the audition and casting process. This was incredibly successful and the audiences of The Ancient Oak of Baldor have really benefited from the actors embracing this training. The touring team has represented Frozen Light with professionalism and care, and we will be welcoming them back for the autumn 2025 leg of the tour.



The digital visual story for The Ancient Oak of Baldor has been viewed 358 times: <https://vimeo.com/1045363413?share=copy#t=0>

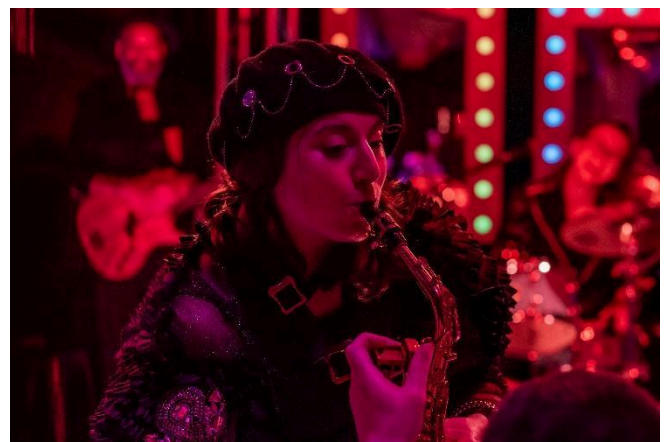
The Ancient Oak of Baldor is being programmed until March 2026 as demand from audiences and venues are so high. Touring so extensively leaves a legacy of accessible programming in the venues we tour to. When we first started touring only 4 venues had changing places toilets. A toilet with a hoist and change bed that 70% of our audiences need in order to have the dignity of using the toilet. 11 years on through a legacy of audiences with complex needs accessing theatre buildings when visiting Frozen Light shows and being visible - over 15 of those venues now have Changing Places toilets, with several venues also having them fitted under current refurbishments.

The Bar at the Edge of Time

[The Bar at the Edge of Time](#) continued to tour from April 2024 - November 2024. This leg of the tour saw us visit 7 new venues. 97% tickets were sold out across England, Wales and Scotland.

Audiences continued to visit this sensory cocktail bar which travels through space and time arriving for one night and one night only to those who need it the most. Audiences were treated to sensory cocktails, music from The Bar at the Edge of Time band and a night to remember. Audiences with PMLD and their families revelled in the opportunity to have an accessible cocktail bar experience together and in a safe environment.

"The Bar at the Edge of Time far exceeded not only my expectations but also any other experience I have taken my son to." - Audience member at National Youth Theatre.



"It's hard to put into words how absolutely fantastic this experience was for both my son & I. I was so impressed with every aspect of Frozen Light. I came away astounded by how every single second of the performance had my son totally engaged. The constant but seamless changes from music to singing to dialogue, mixed with sensory exploration and personal interaction with my son were so excellently put together, it flowed so beautifully." - Audience member at National Youth Theatre.

The Bar at the Edge of Time: The Multi-Sensory Movie

In Autumn of 2024 we released our second film, [The Bar at the Edge of Time: The Multi-Sensory Movie.](#) This was a film version of our touring show which was delivered to people's houses with a box of sensory props to create a sensory experience at home.

148 boxes were delivered between November 24 and March 25 to houses across the country. The Movie allowed us to reach families who may not have been able to attend the theatre due to complex health needs. It also allowed audience members who had visited the Bar at the Edge of Time to experience its magic at home over and over again.

Feedback was wonderful with many groups telling us they do a Bar session every week in their day centres or schools.

"We love our sensory movie box. We've shared it with family and friends and they have loved it too. Spreading the Frozen Light magic" Audience member.

We also sold some movie boxes in partnership with Watermans Arts Centre and Enrich Festival.

Fire Songs

[Fire Songs](#) is an immersive sensory sound experience created specifically to tour arts festivals, with the aim of making these events more accessible for people with PMLD. In the embrace of choral harmonies, the audience join Frozen Light and a local choir on a joyful sensory exploration. From a soulful connection around a campfire, audiences travel into the celestial music of the cosmos itself, to experience a whole new world of awe and wonder.

In August 2024 we were thrilled to return to Kings Cross Summer Sounds Festival at Kings Place, London to bring Fire Songs back to audiences both old and new to the production. This year we increased the number of performances from 2 days to 3 days meaning we were able to reach more people with PMLD and expand the reach of the project.

"Fire Songs was a wonderfully personal and immersive experience. The attention to detail in getting it right for this audience was really appreciated. The choir was a great addition to the performance and it was great to see diversity within the choir and them seemingly enjoying it too." Audience member at King's Place.

"Very special event that was almost overwhelmingly beautiful and joyous, was way above expectations and felt warm, welcoming and exquisitely thought out with respect to the attendees. Felt very personal and creatively well put together. One couldn't ask for more." Audience member at King's Place.

Fire Songs features 25 voices in harmony for which we upskill community choirs in each location ensuring we are building the visibility of people PMLD in their local communities whilst creating opportunities for connection between, and enhancing the well being of, choir members, audience and carers. A community choir was created especially for the performances at Kings Place, many of whom will be returning for three days of performances as part of Kings Cross Summer Sounds in August 2025. A lot of the choir had performed in 2023 but we also recruited many new singers who gained a lot from joining the project. Choir members benefit from the pleasure of 'being in the moment' and sharing this artistic experience with the audience. 100% reported increased well being as a result of being a part of Fire Songs. The majority report that being a part of 'Fire Songs' has changed their perception of people with PMLD.



"Had done it last year and found the experience magical and uplifting. I loved feeling that we were doing something precious for people who are mostly neglected. I also loved the team spirit of creating something lovely." - Choir member

"There was something especially authentic about how the audience (both participants and those accompanying) responded to the individual aspects of the show which struck something inside of me, touching my very core. I have a huge amount of respect for caregivers and to see them also partaking with enthusiasm and excitement brought an even greater amount of respect which I didn't even think was possible." - Choir member.

Fire Songs being part of the festival enabled our audiences with PMLD to be welcomed into the broader part of the festival

Fire Songs is Frozen Lights flagship production and it shows the power and joy of bringing together groups of people through song and music to share in a beautiful sensory theatrical experience. It's high quality production values and beautiful choral harmonies allow audiences who are often invisible to feel valuable, welcomed and most importantly joyful. It creates a sense of community immediately and everyone in the room can not help but be swept up in its magic.

Night Out In Nature

[Night Out in Nature](#) (NOIN) is an outdoor multi-sensory promenade installation that takes a small number of audience members, accompanied by carers and companions, into an enchanting sensory space inspired by the magic and wonder of the natural world. On their journey they meet four scientists who have spent over a decade nurturing the Blostma, a plant so powerful it flowers only every 12 years. Each scientist welcomes audiences to explore a different multi-sensory environment culminating in the biodome where we witness the Blostma bloom! Close one to one sensory interactions and stimuli provide an individualised theatrical experience that inspires audiences and enables carers to enjoy meaningful non-verbal sensory moments with the person they accompany.

2024 saw us welcome new performers, actors and musicians into the cast of Night Out in Nature. We prioritised working with disabled and neurodivergent performers on this production. In partnership with 101 Outdoor Arts in Newbury we ran a week-long residency programme where performers were trained in sensory work alongside learning the show. These performers all then performed the show for two weeks over the three week run of the production. In the lead up to this residency we had developed a new artist training scheme which we rolled out for the Night Out in Nature residency. This was incredibly successful and has formed a foundation for a new Frozen Light training methodology.

In 2024 we were thrilled to reach 155 audience members across three beautiful heritage sites, Walmer Castle (English Heritage), Ickworth Hall (National Trust) and Shugborough (National Trust). 2024 saw us continuing our successful partnership with National Trust and their access team. This fruitful partnership has seen us committing to another two National Trust sites in 2025.

For 33% of audiences in 2024 a NOIN performance was their first experience of live theatre. Nearly half of audiences were from areas of low cultural engagement.

"Absolutely fantastic, I have a severely disabled daughter but she's so sociable, it was really great to see how interactive the staff were with her, treating her like the special human being she is, she was so excited, rocking and laughing, it was one of our best days out, thank you so much " - Audience member at Ickworth Estate.

"A wonderful show that included not only my disabled son but also his sister too. The actors were brilliant, making it fun and also allowing a shy little girl to become slowly more confident. My son adores the performance, especially the sensory elements. Water is a particular favourite of his and we were lucky that it was such a hot day so that he could splash to his hearts content." - Audience member at Shugborough Estate.

NOIN brings about change to accessibility at a fundamental level. For example, at Blickling Estate, NOIN has had a direct impact on accessibility; our audience use of a mobile Changing Places provided case evidence for the building of permanent fully accessible toilets in 2023. At Walmer Castle, gravel paths are being redesigned in response to our audience feedback about their inaccessibility for wheelchair users. We are working in close partnership with accessibility advisors at both the National Trust and English Heritage to select sites that have the capacity to respond to the focused feedback from Frozen Light audiences, whilst disseminating this learning at regional and national level.

Performing outdoors enables audiences to enjoy live theatre as part of a day out in beautiful surroundings. Heritage sites are often in areas of low cultural engagement, without theatre venues that could programme our shows. Working with both the National Trust and English Heritage leaves a legacy of staff and volunteers better skilled to safely and warmly welcome audiences with PMLD to heritage sites and has a positive impact on accessibility at sites. All audiences are offered free entrance to sites and houses for the day, and all venues provide fully accessible mobile toilets, if there is not yet a Changing Places on site, enabling these days out to be enjoyed with dignity.

By partnering with heritage venues, NOIN explicitly invites those historically excluded from the enjoyment of mainstream activities to take up their space. This project not only supports Frozen Light's mission to further diversify audiences but also increases the visibility of our audiences, having enormous fun with their carers, families and loved ones, in wider society. This increased visibility of our audience on busy days at very popular heritage sites leads to changing attitudes to and greater understanding of access needs amongst the large number of visitors.

"The benefits we are seeing from Frozen Light Theatre and building that sensory theatre performances into programming inclusively is so far reaching. It's been quite transformational as a journey and really tapping into our access standard work and how we are trying to transform accessibility at our places and it's really showcasing the reason we look at the whole visitor journey from start to finish. The real strength of the partnership has been that we are working with Frozen Light as a partner to help inform us to actually understand audience needs and see it through a different lens and have that expertise to help transform for this audience our place."
- Ickworth Estate Visitor Journey Consultant.



Carrow House: Building a Sensory Home

In October 2024 we moved into our new home of Carrow House and January 2025 saw the completion of our custom-built rehearsal studios at Carrow House—our new creative home. We share the space with Musical Keys, who deliver weekly inclusive music sessions. This partnership has enriched our space and brought a diverse range of participants into the building.

We are currently fundraising for the installation of a fully equipped Changing Places toilet. In the interim, a donated change bed, mobile hoist, and essential supplies have already enabled limited use of the space. Feedback confirms that even this partial facility is having a tangible positive impact.

Our new sensory library—centralising all sensory props in one accessible location—has further empowered our creative process and allowed for more flexible experimentation, alongside becoming a resource for other artists and sensory makers.

In October we held the final three weeks of rehearsal for *The Ancient Oak of Baldor* at Carrow House. The ability to develop work in our own space made for a much more productive rehearsal process and contributed to the success of the new cast and crew of the production.

In March, we hosted a well-attended joint launch party for Carrow House with Musical Keys. This joyful, accessible celebration brought together artists, audiences, practitioners, funders, families, and civic representatives.

“Having an accessible space which is open and calm for learning disabled adults to come and just be themselves in, with the help of Musical Keys and Frozen Light there is space and opportunities provided to access the world.” - Open studio member.



The atmosphere at the event embodied the inclusive, creative community we aim to build at Carrow House.

The Sensory Studio

[The Sensory Studio](#) has continued to evolve as a key strand of our work. The Sensory Studio was a key driver in the establishment of our new sensory home at Carrow House. The Sensory Studio now being based at Carrow House has allowed us to work more closely with sensory studio artists: Rosey Clements, Lydia Van Melsen, Olivia Clarke and Lucy Allinson, their families and carers.

In 2024 we worked with the Sensory Studio artists on the development of The Ancient Oak of Baldor. The Sensory Studio Artists were key members of the creative team on this project contributing to the development of the sensory props, story and emotional narrative.



2025 marked the beginning of a deeper exploration into artist-led practice, with a focus on recognising each Sensory Studio artist as a lead creative voice. We are working towards the development of individual projects that foreground their artistic identities and preferences.

The studio has also expanded its role as an access consultancy space. Notably, accessible fashion designer May Marigold, and staff from the Blickling Hall, National Trust, have both collaborated with our artists to inform inclusive design and access strategies. These consultative roles reflect the growing influence and expertise of our Sensory Studio community.

Our new Sensory Home at Carrow House allowed us to open our first Open Studio and in March we welcomed four local adults with PMLD, establishing valuable new relationships and insights. Two more Open Studios are planned before June, after which we will evaluate next steps for expansion.

In September 2025, Johanna Roehr will present an interactive exhibition at The Forum in Norwich, showcasing her PhD research within the Sensory Studio. The exhibition will include contributions from our artists, Johanna's unreadable thesis and highlight the studio's role in inclusive research and practice.

Audience Development

Our Audience Development Officer, Val, now leads a team of two assistants who have enabled a step change in our capacity to reach new and returning audiences. For the first time in our history we have been sold out months in advance of our shows. Our team contacts every SEN school, day centre, residential home and disability organisation within an hour's radius of venues to raise awareness that accessible work is on offer at mainstream venues. Selling 96% of tickets for *The Bar at The Edge of Time* is a phenomenal achievement of which we're really proud. We also work closely with our PMLD Advisory Panel to address some of the factors that mean not all ticket holders are able to attend performances. Although we're aware that issues beyond our control - including health and a lack of staffing and transport - are key reasons for non-attendance, we strive to ensure that carers receive comprehensive information about access, including disabled parking at venues, and reminders in advance to support audiences to come to performances. We are developing new tools to ensure that we are doing everything we can to avoid no shows, this includes working in partnerships with every venue we tour to. We work in partnership with all venues on how to ensure an accessible booking journey, including guidance on the online information needed by audiences and carers, as box office phone lines become less available.

We continue to offer staff and volunteers at every venue we tour to, free digital access training which introduces *Frozen Light*, sensory theatre and most importantly the PMLD community. The training was developed in response to audience feedback that negative or neglectful attitudes can be as much of a barrier as a lack of physical access at venues. By March 2025, 122 venue staff and volunteers at more than 45 theatres and arts centres had begun our digital access training. On completion, 55% of participants reported increased confidence to safely and warmly welcome PMLD audiences.

Frozen Light continues to undertake detailed monitoring and evaluation for all productions including post show feedback, detailed online surveys and 1-1 online zoom sessions with a small sample of audience members to inform both our audience and artistic development. We also ask all peers to complete comprehensive surveys about performances they experience, including a large number of programmers.

Sector Leadership

In April 2025 with support from the Four Nations Fund Artistic Directors Amber and Lucy travelled to Perth, Australia to attend the ISPA conference and work with Sensorium theatre company. Amber presented on the *Into the Next Dimension* panel which focused on visions for the future in which Amber presented a world in which people with PMLD have a parity of cultural access in the arts and the wider world. This presentation was incredibly well received with one venue in Adelaide commenting that they were in the middle of a venue refurb and she was going to add a changing places toilet to the architects plans.

In Perth we also worked closely with Sensorium Theatre and their production of Wonderbox. Over the two weeks we facilitated training for their performers and facilitators, we did an artistic and organisational skills exchange with the two artistic directors. We visited Wonderbox at a school and also at a theatre where we performed as facilitators alongside the cast. It was an invaluable time to share knowledge and resources with an international company who is at the same stage of their journey as us. The peer learning was invaluable.

Following this we took the knowledge gained in Perth alongside our methodologies and have been mentoring Oshi's World in Cardiff, Wales. We have supported Oshi's world to formalise as a charity and also develop their first piece of sensory theatre for audiences with PMLD. This is a fruitful partnership and we will continue to mentor them long term.

In the summer Lucy and Amber attended The Cultural Sector Garden Party at Buckingham Palace. Jacqui Mackay, Frozen Light's Executive Director, presented at an annual National Trust event around the partnership working we have been doing with The National Trust. Emma Venier Frozen Lights Audience Development Officer presented at the Arts Marketing Associations Annual Conference about the training platform we have developed.

In January 2025, our cross continental sensory exchange continued when we welcomed Francis Italiano from Sensorium Theatre (Australia) for a three-week residency. Alongside much artist collaboration and shared learning together, we attended the Bamboozle Conference, strengthening international networks among sensory theatre practitioners.

Also in January, we attended the ISPA Conference in New York. This year's theme, Leading with Creativity, sparked meaningful reflection on the future of Frozen Light's leadership. A number of promising conversations were initiated around potential international partnerships.

In December 2024 Lucy attended a week-long leadership residential run by Improbable. This was a pivotal moment for Frozen Light as it came at a time of great change for the organisation.



It allowed Lucy the time and space to evaluate the previous year and plan for the future of Frozen Light.

In March 2025, Frozen Light was featured in The Stage in an article by Lyn Gardner spotlighting pioneering sensory theatre makers. We were proud to be recognised alongside Oily Cart and Flute Theatre, helping to raise awareness of the power and importance of sensory theatre for disabled and neurodiverse audiences.

“It seems to me that there is a great deal that the industry can and should learn from those who choose to make this kind of theatre, and do it with a dedication and pioneering artistic spirit, often against all the odds.” - Lyn Gardner, The Stage.

“Frozen Light’s Garland and Gregory are adamant that making and touring the theatre they do teaches all kinds of generosity in the relationship between artists and audience (“we can never forget our audiences and who we are making for”), as well as between venues and the company. “It doesn’t work unless everyone is generous. Generosity is key.” - Lyn Gardner, The Stage.

Frozen Light regularly advises venues on other multi-sensory companies to programme directly expanding the cultural offer available for our audiences, whilst mentoring artists and companies to create more high quality sensory work.

Over this year, we have mentored 31 early and mid-career artists and companies. Several of these have subsequently received Arts Council project funding, further developing the sensory theatre sector. Our performers also all receive sensory theatre training, including with our Sensory Studio artists, and many go on to develop their own sensory practice.

We are actively seeking funding to establish a formal sensory residency programme at Carrow House. This initiative would support artists to develop new work using our sensory library, with accommodation and travel bursaries to ensure equitable access.

Later in 2025, we will host Charlotte Nightingale from Glass Ceiling Arts Collective (New Zealand), and in May, our Artistic Directors will present at the Common Senses Festival in Omaha, Nebraska—continuing our commitment to international collaboration and advocacy for PMLD audiences.

Upcoming Projects

- Night Out in Nature will return in July 2025, touring to National Trust and English Heritage sites.
- Fire Songs is slated for performance at King’s Cross Summer Sounds Festival in August 2025, with North American touring under discussion for 2026–27.

- Spiral House, our immersive sensory nightclub experience, will premiere in May 2025 at North Wall Arts Centre, Oxford, with strong interest already developing for a Norwich iteration in 2026.
- The Ancient Oak of Baldor will continue to tour into March 2026.
- The Bar at the Edge of Time: Multi-Sensory Movie continues to reach audiences through sensory boxes and live screenings.
- Amber and Lucy will travel to Omaha, USA to present as keynote speakers at Common Senses festival.

Organisational Development

In April 2024, Frozen Light moved into its second year of Arts Council England's National Portfolio of Organisations (NPO). We receive three years of regular funding to develop and deliver an ambitious artistic programme which includes:

- continuing to devise multi-sensory national touring shows enabling audiences with PMLD to access high quality theatre wherever they live
- performing our world class, high quality, participatory festival show Fire Songs each year in collaboration with especially created local choirs.
- presenting Night Out in Nature at 3 heritage sites per year, diversifying our offer for audiences with PMLD, reaching audiences in low engagement areas we've been unable to access before due to a lack of cultural infrastructure.
- devising and presenting an experimental large scale immersive cross art-form venue takeover working in collaboration with established artists across art-forms to support new types of creative practice
- implementing an Audience Development Plan that extends our reach and capacity to reach new audiences
- working with adults with PMLD as artists in our pioneering Sensory Studio, including the creation of a ground-breaking evaluation tool to document non-linguistic response to artistic experiences
- building and fully supporting inclusive creative teams that reflect the diversity of our audiences
- facilitating artist training in the Sensory Studio, alongside artists with PMLD to ensure that training is provided by the real experts
- developing Norwich as a centre for excellence and innovation in multi-sensory theatre
- creating a physical home for Frozen Light for training, devising and making the highest quality sensory theatre
- mentoring emerging and mid career artists and companies to support the growth of the multi-sensory theatre sector
- building strong international links, to encourage the development of sensory theatre practice in countries that may not have artists working in this way, and our international touring offer

As an NPO, we are guided in our delivery by the Arts Council of England's four Investment Principles: Environmental Responsibility, Inclusivity & Relevance, Ambition & Quality and Dynamism and the Let's Create strategy.

Development of core staff and creative teams

Frozen Light is led by Co-Artistic Directors and Joint CEO's Lucy Garland and Amber Onat Gregory. Both Amber and Lucy founded the organisation together and have nurtured its growth into what it is today. The ambitious artistic programme has been delivered alongside Lucy and Amber by more than 60 highly skilled freelancers. The artistic programme is supported by a dedicated core team of staff. From January 2020 - November 24 this included Executive Director Jacqui Mackay. Since January 2025 this is made up of Office Manager, Development Manager, Audience Development Officer, Finance manager, Company Producer (Freelance), Company Stage Manager (freelance), Fundraising assistant (freelance) and two audience development assistants (freelance).

We were pleased to welcome three new staff members in early 2025: Liz Titley (Development Manager), Val Jauregui (Audience Development Officer), and Freddie Main (Office Manager). These additions have significantly strengthened our capacity and energy.

In 2024/25, Frozen Light has devised and or presented five productions requiring significant skilled financial and administrative support. The company retains an agility to match support functions to production needs as required by contracting a number of part time freelancers who work flexibly alongside our core staff and enable us to invest in our local freelance creative infrastructure.

We're proud that Kate Lovell continues to work as Frozen Light's Access & Inclusion Advisor, guiding the organisation in our work to recruit and meet the access needs of diverse creative teams. Kate supports new freelance team members to develop Access Riders that they can share with future employers to explain and introduce their access needs. She also facilitated Disability Equality training for members of three different Fire Songs choirs, providing a safe space for them to explore and discuss disability.

We continue to work with The Artist Wellbeing Company to support our touring teams, with a facilitated introductory session at the beginning and end of each season as well as individual confidential conversations with a Wellbeing Advisor whilst on tour. Feedback is exceptionally positive and we remain committed to ensuring that wellbeing support is available to members of all touring teams, who spend significant periods of time away from home.

In early 2025, we began working with Ashton Owen as a critical friend to support our implementation of the Anti-Racism Touring Rider. This mirrors our ongoing collaboration with Access Advisor Kate Lovell and reflects our deepening organisational commitment to equity, anti-racism, and inclusive practice.

This year, core staff, key freelancers and trustees participated in safeguarding training delivered by The Ann Craft Trust.

We are proud to be a Living Wage employer.

In February, the full team—alongside key freelancers—visited The Ancient Oak of Baldor at The Lowry. This trip deepened team understanding and connection through performance viewings and practical sessions led by our Artistic Directors. Inspired by its success, we have instituted quarterly full-team meetings at Carrow House to sustain this collaborative momentum.

Board development

The board played a key role in the development of our successful application to join the Art's Council National Portfolio of Organisations and are now accountable for reviewing the progress of both our Activity and Investment Principle plans at quarterly meetings. We have four working groups of core staff and trustees to monitor the delivery and develop the annual planning of each of the ACE's four Investment Principles: Environmental Responsibility, Inclusivity and Relevance, Ambition and Quality and Dynamism. The board meets in person annually and in March this had a focus on an introduction to our Sensory Home at Carrow House. In March two new trustees, Aaron Hunter (new treasurer) and Ben Vleminckx, were invited to join the board and their first meetings will be June 2025.

Audience Panel

Our Audience Panel of family and professional carers plays a critical role in our governance, and notably our audience development, and their guidance is shared at each trustee meeting. The Panel ensures that the needs and desires of our audience are at the heart of all that we plan and do and influences the artistic work of the company. The panel works closely with Frozen Light's audience development team to map audience journeys and ensure that we are providing the best experience to audiences when they visit a show.

The Audience Panel continues to be a key part of Frozen Light. Two members of the audience panel also sit on the board and they ensure that the voice of the audience is held tightly at board level.

Financial review, risk, and reserves

The charity's results for the year to 31 March 2025 show net expenditure of £82,095 (2024: £126,518 net income), with net expenditure of £36,624 on unrestricted funds (2024: £118,135 net income).

Overall funds, and net assets at 31 March 2025 totalled £311,691, with unrestricted balances totalling £266,376.

Income

Grant and donation income for the year totalled £545,473, a decrease from £575,823 in 2024. Since 2023-24 Frozen Light has been funded by Arts Council England as an NPO. £335,000 of the grant funding recognised in year represents the NPO funding grant. Trust and foundation income dropped slightly from £215,550 to £198,440 during the period.

During the year, we received a significant amount of grant funding towards the capital costs of developing our new sensory hub at Carrow House.

Income from charitable activities has decreased from £190,745 to £178,227 as we continued touring *The Bar at The Edge of Time* and premiered and toured *The Ancient Oak Of Baldor*. We also continued performing *Fire Songs* and *Night Out in Nature* and operating *The Sensory Studio*.

Fundraising strategy

Our three year budget sets clear targets for our fundraising and our Fundraising Strategy explains our commitment to diversifying income, including individual giving, corporate partnerships and legacy donations, and to providing excellent stewardship of all funders.

This year has been a challenging year for fundraising and we are proud to have raised £198,440 in awards from Trusts & Foundations/ This consisted of grants less than £5,000 from 47 trusts and foundations whilst also securing 11 grants of between £5,000 and £30,000. These medium sized grants are often awarded by repeat funders, for increased amounts following their attending performances.

Of this grant funding £38,500 was secured to support capital works in developing our new sensory hub at Carrow House.

How we approach fundraising

Our fundraising activity was led by the Executive Director, and subsequently our Development Manager. We were very pleased to continue benefiting from the expertise of Development Consultant, Fi Mason, who continued to provide expert guidance on major bids and strategy, and that of our Fundraising Administrator, Kate O'Connor, supporting the research, applications to and stewardship of smaller trusts and foundations who are vital to funding for all of our artistic projects.

Frozen Light is registered with the Fundraising Regulator.

Notable funding

ACE NPO

Our second year in the Arts Council England portfolio with a grant of £335,000 a year.

Garfield Weston Foundation

We received £30,000 of core funding from Garfield Weston Foundation, which is our first grant from this significant funder.

The Mulberry Trust

We received £10,000 from The Mulberry Trust which is the first year of a three year grant (with the total grant amount reducing over a 3 year period).

The Peter Sowerby Foundation

We received the second half of a significant grant of £22,500 towards the further development and performances of our outdoor promenade sensory installation, Night Out in Nature, from the Peter Sowerby Foundation.

The Barber Charvet Trust

We received our fourth grant from The Barber Charvet Trust in 2024. Incredibly generous core support of £15,000 is highly valued by our team as is the ongoing relationship with the Trust.

Seneca Trust

We received a generous grant of £18,000 from The Seneca Trust of £18,000 for Core Costs.

Norwich City Council

Frozen Light secured a third Culture Grant from Norwich City Council, this time for an increased sum of £5500. Our local council is notable for their commitment to investing in developing and sustaining a thriving arts ecology and we are very proud to again be supported to contribute to this. We also received £500 from Norfolk County Council for funding towards the premiere of The Ancient Oak of Baldor.

The Sensory Home

In 2025/24 we received several grants for our new Sensory Home at Carrow House, to build our two studios, where we also run The Sensory Studio, where we also run our co-creation space with artists with PMLD. We received several significant grants for this: The Screwfix Foundation (£7500); Clothworkers Foundation (£10,000); Alan Boswell Group Charitable Trust (£5000); Norwich Consolidated Charities (£13,000).

In 2025/26 we will be continuing to fundraise for a Changing Places style toilet.

The Bar at the Edge of Time

Our sixth touring show has received financial support in this financial year from The Rothley Trust, The Jack Lane Charitable Trust, The Joicey Trust for its Autumn '24 tour. And The Charity Service, The Ratcliffe Foundation, The Meikle Foundation for its Spring '24 tour, We also received £2000 from The Tula Trusts to make a multi-sensory movie version of the production.

The Ancient Oak of Baldor

We received grants for our seventh touring production The Ancient Oak of Baldor across its Autumn '24 and Spring '25 tour from the following trusts and foundations: The Chivers Trust; The Trelix Charitable Trust; The Shanly Foundation; The R S Brownless Trust; The Charles Littlewood Hill Trust; The Charles S French Charitable Trust; The Bruce Wake Foundation; The Finzi Trust; The Shiela Ann Day Fund; The Educational Foundation of Alderman John Norman; The Norman Family Charitable Trust; Souter Charitable Trust; The Rowlands Charitable Trust; John and Susan Bowers Trust Fund; Ernest Kleinwort Charitable Trust; Viscount Amory's Charitable Trust; Lillie Johnson Charitable Trust; Derek Hill Foundation; Childwick Trust; Michael Marsh Charitable Trust; Victoria Wood Foundation; Leslie Mary Carter Charitable Trust; Fitton Trust; Blakemore Foundation; WE Dunn Charitable Trust; Earl Fitzwilliam Charitable Trust; Ian Askew Charitable Trust and Edward Cadbury Charitable Trust.

Core

We received support from Marsh Christian Charitable Trust.

Corporate Giving

We received £1,000 from Vectorworks towards The Ancient Oak of Baldor. We received donations of herbal tea for sensory platters from Bird and Blend for The Ancient Oak of Baldor and 100 bath bombs from Lush for Night Out in Nature.

Expenditure

Expenditure increased further in 2024-25 with five live productions and projects - *Fire Songs*, *Night Out in Nature*, *The Bar at The Edge of Time*, *The Ancient Oak Of Baldor* and *The Sensory Studio*. As we enter our second decade of creating sensory theatre, our creative ambition has grown increasing costs, and, most significantly, material, travel and accommodation costs have risen significantly. The biggest impact on expenditure in 2024-25 was due to the increased activity on productions, with *The Bar at The Edge of Time* and *The Ancient Oak of Baldor* being toured back-to-back, as well as a significant amount of development costs in the year.

Staffing overheads decreased slightly primarily as a result of staffing changes in the year meaning that there was a period of reduced staffing costs. Overall, staffing costs are expected to increase again in 2025-26 now the new staffing structure is in place.

Risk management and reserves policy

The Trustees and Co-Artistic Directors of the charity believe that sound risk management is integral to good management and good governance practice. Risk management informs all of the charity's decision-making processes and is incorporated within strategic and operational planning.

Risk assessment is conducted on all new productions and projects to ensure that they align with the charity's mission and objectives. Any identified risks or opportunities are analysed and reported at the appropriate level, and a risk register is maintained and updated at every Board meeting and more frequently where major risks are known to be volatile. Key risks managed in this financial year were failure to secure appropriate level of guarantee fees and core funds, which were mitigated respectively by effective negotiation and effective investment in fundraising. Other risks included a failure to recruit and retain a diverse team, mitigated with expert guidance from our Inclusion & Access Advisor, also ensuring that reputational damage was not a concern. Our Trustee working group oversaw our strategic approach to reducing the negative impact of our work, including repurposing set, and we revised our budget to reflect the increased cost of transport, accommodation and building materials. We successfully secured a planned move into Carrow House and therefore to have our own space where we can manage, create, and make sensory work. Trustee, Catharine Sarley, brings significant financial skills as our Treasurer whilst we recruit for this role.

The Trustees note that a key element in the management of financial risk is the setting of a reserves policy and its regular review by Trustees.

Frozen Light needs reserves to enable it to:

- Meet its contractual obligations (including the completion of projects, and committed administrative costs)
- Manage the cash flow demands of project grant funding and quarterly payments from the Arts Council
- Designate funds for future expenditure to develop the organisation
- Retain a sufficient margin of funds to meet the cost of unforeseen events and key risks

In line with recommended practice, Frozen Light holds operational reserves to approximately cover six months of core operational and staffing costs. At 31 March 2025 the level considered appropriate to meet our needs was £141,533.

The Trustees review the reserves levels and fund designations on a regular basis and review the reserves policy annually taking into account the financial outlook, and risks faced by the charity, and wider political and economic factors which may have an impact on both income and expenditure in the future.

Reserves

Total reserves have decreased over the year from £393,786 to £311,691. The amount held as unrestricted reserves has decreased from £303,000 to £266,376 whilst restricted funds have decreased from £90,786 to £45,315.

These unrestricted reserves are broken down into:

- Operational reserves held to meet 6 months organisational running costs. These are £141,533
- Designated funds held for artistic development and access. These are £48,000.
- General funds available to support any additional or unforeseen expenditure. These are £74,805 which excludes funds held as tangible fixed assets of £2,038.

Note 15 to the accounts gives more details on our reserves and the purposes for which they are held.

Structure, Governance, Management and Organisational Structure

The Board of Trustees administer the charity. The Board meets at least 4 times a year. Day to day financial management is undertaken by our Finance Manager and Co-Artistic Directors with responsibility for oversight being delegated to the Fundraising & Finance Committee, which meets prior, and reports to, each board meeting. The Co-Artistic Directors are responsible for the day to day running of the company and operational matters including employment, artistic performance, and strategy.

Induction and Training of New Trustees

When appointed, new trustees undergo an orientation to brief them on their legal obligations under the charity and company law, the content of the Memorandum and Articles of Association, the decision-making process, the recent financial performance of the charity, the recent developments and the future plans. Trustees are encouraged to attend external training events relevant to develop their skills and gain experience relevant to their roles and responsibilities. We provide internal financial training to ensure that all trustees understand the management and annual accounts presented to them and are confident to challenge the financial management of the organisation. Trustees also participated in externally facilitated adult safeguarding and Respect and Boundaries training. We recognise that safeguarding is a governance priority and require all new trustees to complete online NSPCC trustee training and to have an appropriate DBS check.

We recruited two new trustees who joined the board in April 2025 to strengthen the board and fill skills gaps. We advertise trustee roles widely, using a written and filmed information pack. Shortlisted applicants are interviewed. Successful applicants attend a board meeting. Trustees then vote on whether to invite potential trustees to join, subject to references and a DBS check.

Board of trustees

Charlotte Lund is a Producer at Something For The Weekend and Showstopper Productions Ltd. She has worked with some of the UK's leading theatre companies including Tall Stories, Fuel, English National Opera, Punchdrunk and The Gate Theatre, as well as producing large scale community projects with The National Trust and with remote communities in Spain.

Charlotte is passionate about making theatre accessible from designing & implementing access strategies and programmes for companies, working with Mousetrap Theatre Projects on their relaxed performances in the West End and producing work with and for neuro-diverse artists & audiences.

Catherine Gough is a teacher and musician from Leicestershire. Since she began to teach pupils with PMLD seven years ago, her eyes have been opened to many barriers that were before invisible. She is keen to find new ways to increase the visibility of the PMLD community and to improve provision for them.

Rosslyn Trewin Marshall is a queer, disabled, multidisciplinary theatre-maker and facilitator. Their work uses text, sound, movement and dance to explore identity and our experiences of the world around us. Rosslyn is especially interested in the use of anger as a constructive tool for social and personal change. Their artistic work is a form of activism in itself but they are always looking for new activist practices that nurture and strengthen communities that are being marginalised.

Sharon Stoker is our Vice Chair and Audience Advocate, a role we created to ensure our audience is effectively advocated for by a member of the PMLD community as traditional board governance doesn't allow for sensory methods of communication. Sharon is also a member of our PMLD Advisory Panel. As a mother to a woman with profound and multiple learning disabilities, Sharon has extensive experience in the world of learning disabilities. Sharon has been bringing her daughter, who has Rett Syndrome, to our theatre productions since 2013 and is very aware of how our work has developed over the years, and the needs of our audience.

Lorna Owen, Secretary, previously worked as General Manager at the New Wolsey Theatre, Ipswich, where Frozen Light is an associate company, and at the Mercury Theatre, Colchester, before moving into the fashion industry, currently working as Deputy Head of Human Resources for a luxury retailer. Lorna is a Chartered Member of the CIPD and has recently completed a Master of Science in Human Resource Management.

Anthony Roberts, Chair of the Board, is Director of Colchester Arts Centre, where Frozen Light have toured all of their shows to date. He led the talent development project Escalator East To Edinburgh between 2000 – 2014. The scheme was in the forefront of advocating and agitating for better facilities for d/deaf and disabled artists and audiences throughout the Fringe.

Chelsea Pettitt is a graduate of National Star College and is very passionate about everyone being included in the arts, especially people with special needs or learning difficulties. She is very confident when she gets on stage and thinks it's time for other people to get the same experience.

Catherine (Kate) Sarley, Treasurer, was born in Baghdad, Iraq and raised in East London. She trained in Technical Theatre & Stage Management at RADA before studying Arts Admin at Birkbeck College and had extensive experience working as a stage manager and administrator before undertaking senior management contracts with Colchester Arts Centre, Talawa Theatre

Company, Oval House, Daily Life Ltd, Jacksons Lane, Discover Centre for Children, Eastern Angles, Shape East Architectural Centre, Hoxton Hall, Culture&, Greenwich Dance, WeareUnit and tiata fahodzi. Current arts clients include Actors Touring Company, Curious Directive, Corali Dance Company, The Herd and Gorilla Circus.

Small company exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 12 December 2025 and signed on its behalf by

Anthony Roberts.

Anthony Roberts

Independent examiner's report to the Trustees of Frozen Light ('the Company')

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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

This report is made solely to the Company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Company's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Company and the Company's Trustees as a body, for my work or for this report.

Signed: 

Dated: 18/12/25

Giles Kerkham FCA DChA

Larking Gowen LLP

Chartered Accountants

1st Floor, Prospect House

Rouen Road

Norwich

NR1 1RE

FROZEN LIGHT

Statement of Financial Activities (Incorporating Income & Expenditure Account) For Year Ended 31 March 2025

	Note	Unrestricted funds 2025 £	Restricted funds 2025 £	Total funds 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £
Income							
Grants and donations	2	421,023	124,450	545,473	401,580	174,243	575,823
Income from charitable activities	3	79,553	98,674	178,227	97,983	92,762	190,745
Investment Income		6,401	-	6,401	3,547	-	3,547
Total income		506,977	223,124	730,101	503,110	267,005	770,115
Expenditure							
Expenditure on raising funds	4	48,052	-	48,052	34,895	-	34,895
Expenditure on charitable activities	4	196,340	567,012	763,352	130,097	478,605	608,702
Total Expenditure		244,392	567,012	811,404	164,992	478,605	643,597
Net income/(expenditure)		262,585	(343,888)	(81,303)	338,118	(211,600)	126,518
Fund transfers		(298,417)	298,417	-	(219,983)	219,983	-
Other gains/(losses)		(792)		(792)			
Net movement in funds for the year		(36,624)	(45,471)	(82,095)	118,135	8,383	126,518
Reconciliation of funds							
Fund balances brought forward		303,000	90,786	393,786	184,865	82,403	267,268
Fund balances carried forward		266,376	45,315	311,691	303,000	90,786	393,786

The statement of financial activities includes all gains and losses for the period from 1 April 2024 to 31 March 2025.

All income and expenditure derived from continuing activities.

The notes on pages 36 to 47 form part of these financial statements.

FROZEN LIGHT
Balance Sheet as at 31 March 2025

	Note	2025 £	2024 £
Fixed assets			
Tangible assets	10	32,922	7,320
Current assets			
Debtors	11	122,252	186,592
Cash at bank and in hand		205,632	228,489
Total current assets		327,884	415,081
Liabilities			
Creditors falling due within one year	12	(49,115)	(28,615)
Net Current Assets		278,769	386,466
Total assets less current liabilities		311,691	393,786
Net assets		311,691	393,786
Funds			
Unrestricted funds			
General funds	14	218,376	142,388
Designated funds	14	48,000	160,612
		266,376	303,000
Restricted funds	14	45,315	90,786
Total funds		311,691	393,786

For the year ended 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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

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

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to the small companies regime.

The notes on pages 36 to 47 form part of these financial statements.

The financial statements were approved by the Board of Trustees on 12 December 2025, and were signed on its behalf by:

Anthony Roberts

Anthony Roberts

Trustee

Aaron Hunter

Aaron Hunter

Trustee

Company Registration Number 07677434

FROZEN LIGHT
Cash Flow Statement For Year Ended 31 March 2025

	Notes	2025 £	2024 £
Cash flows from operating activities	17	<u>11,478</u>	<u>41,216</u>
Cash flows from investing activities:			
Dividends, interest and rents from investments		6,401	3,547
Sale of Property, Plant and Equipment		3,000	
Purchase of Property, Plant and Equipment		<u>(43,736)</u>	<u>(7,966)</u>
Net cash provided by investment activities		<u>(34,335)</u>	<u>(4,419)</u>
Change in cash at bank and in hand in the reporting period		(22,857)	36,797
Cash at bank and in hand at the beginning of the reporting period		228,489	191,692
Cash at bank and in hand at the end of the reporting period		<u>205,632</u>	<u>228,489</u>

1. Accounting policies

1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued October 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

1.2. Preparation of the accounts on a going concern basis

The company is dependent on the continued support of grant aiding bodies. The trustees believe that the company will continue to receive this support and accordingly consider that it is appropriate to prepare the financial statements on the going concern basis.

The organisation was granted NPO status and will be in receipt of significant regular funding from Arts Council England from April 2023 to March 2027.

Additionally, the organisation consistently meets its fundraising targets.

1.3. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds.
- any performance conditions attached to the income have been met or are fully within the control of the charity.
- there is sufficient certainty that receipt of the income is considered probable the amount can be reliably measured.

Donations and legacies

Grants & donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods.
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

Project specific funding

When donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably.

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

Charitable activities

Multi-sensory theatre - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Investment income

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

1.4. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment;
- it is probable that settlement will be required;
- the amount of the obligation can be measured reliably.

Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

Charitable activities

Multi-sensory theatre - costs incurred in production and running of productions toured in the year.

Support costs

Support costs are those functions which assist the work on the charity, but do not directly undertake charitable activities. They include organisational management, human resources, finance and administrative support, and overhead costs associated with running the office from which the charity operates as well as governance costs. Support costs have been allocated between the expenditure on charitable activities and on raising funds. The basis on which support costs have been allocated is set out in note 4.

Governance costs

Costs associated with the constitutional and statutory requirements of the charity for example the costs of the independent review of accounts, and the cost of trustee meetings including the cost of charity employees involved in meetings with Trustees, and the cost of any administrative support provided to the Trustees.

1.5. Pensions

The charity operates a defined contribution pension scheme. Contributions are charged to the income and expenditure account as they become payable in accordance with the rules of the scheme.

1.6. Fund accounting

Funds held by the charity are either:

Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

1.7. Tangible fixed assets and depreciation

Individual fixed assets costing £100 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Fixtures/fittings/computer equipment - 25% straight line basis

Vehicles - 20% straight line basis

Set - 20% straight line basis

Leasehold Improvements - 33% straight line basis

1.8. Debtors

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

1.9. Cash at bank and in hand

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

1.10. Creditors and provisions

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

1.11 Leases

The charity has entered into a licence to occupy agreement with the Norwich Unity Hub CIO for office and rehearsal space at Carrow House. The licence provides the charity with the right to use the space for a period of 3 years subject to a 3 month notice period for either party.

The charity has opted to treat this licence as a short-term lease and account for monthly rental payments as an expense through the income and expenditure account.

1.12. 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.

1.13. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Grants and donations

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total funds 2025 £
Arts Council England grant income			
ACE NPO Funding	335,000	-	335,000
ACE project	-	-	-
Other grants and donations			
Trusts and foundations	76,023	123,800	199,823
Other grants	5,500	500	6,000
Other donations	-	-	-
Donated goods and services	4,500	150	4,650
Total grants and donations	421,023	124,450	545,473

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £
Prior Year Comparatives			
Arts Council England grant income			
ACE strategic	335,000	-	335,000
ACE project	-	5,986	5,986
Other grants and donations			
Trusts and foundations	60,300	156,750	217,050
Other grants	5,000	350	5,350
Other donations	1,280	25	1,305
Donated goods and services	-	11,132	11,132
Total grants and donations	401,580	174,243	575,823

3. Income from charitable activities

	Total 2025 £	Total 2024 £
Commission income	-	5,000
Performance fees	96,872	87,762
Training programme fees	-	50
Theatre tax relief	74,840	97,933
Partnership income	-	-
Other	6,515	-
Total income from charitable activities	178,227	190,745

4. Expenditure

	Multi-sensory theatre	Raising funds	Governance support	Other support costs	Total costs
	2025 £	2025 £	2025 £	2025 £	2025 £
Staffing costs	98,210	17,835	8,883	13,444	138,372
Artist & director costs	317,091	-	-	-	317,091
Other artistic production costs	247,642	-	-	-	247,642
Communication & marketing	14,786	-	-	-	14,786
Fundraising costs	-	7,837	-	-	7,837
Training & organisational development	-	-	-	10,708	10,708
Finance support	-	-	-	10,410	10,410
Governance costs	-	-	12,081	-	12,081
Insurance & legal costs	-	-	-	8,984	8,984
Office & IT costs	-	-	-	28,460	28,460
Other costs	-	-	-	15,033	15,033
	677,729	25,672	20,964	87,039	811,404
Allocation of support costs	85,623	22,380	(20,964)	(87,039)	-
	763,352	48,052	-	-	811,404

	Multi-sensory theatre	Raising funds	Governance support	Other support costs	Total costs
Prior Year Comparatives	2024 £	2024 £	2024 £	2024 £	2024 £
Staffing costs	111,171	17,092	10,258	15,414	153,935
Artist & director costs	194,157	-	-	-	194,157
Other artistic production costs	233,119	-	-	-	233,119
Communication & marketing	7,882	-	-	-	7,882
Fundraising costs	-	5,263	-	-	5,263
Training & organisational development	-	-	-	4,512	4,512
Finance support	-	-	-	7,875	7,875
Governance costs	-	-	21,462	-	21,462
Insurance & legal costs	-	-	-	4,238	4,238
Office & IT costs	-	-	-	8,567	8,567
Other costs	-	-	-	2,587	2,587
	546,329	22,355	31,720	43,193	643,597
Allocation of support costs	62,373	12,540	(31,720)	(43,193)	-
	608,702	34,895	-	-	643,597

The charity identifies governance and other support costs, and apportions them to multi-sensory theatre, and raising funds on the basis of staff time.

5. Net income/(expenditure) for the year

This is stated after charging:

	2025 £	2024 £
Depreciation of tangible fixed assets	14,342	2,436
Fees paid to independent examiner:		
Independent examination	2,115	2,394
Theatre Tax Relief	955	1,080

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

	2025 £	2024 £
Salaries and wages	127,475	141,814
Social security costs	7,801	8,758
Pension costs	3,096	3,363
	138,372	153,935

No employee earned £60,000 or more during the year (2024: Nil)

The average headcount per month was 4 (2024: 5)

The key management personnel of the charity comprise the trustees and the co-artistic directors. The total employee benefits of the key management personnel of the charity were £86,751 (2024: £82,603)

The charity trustees received no remuneration during the year (2024: £Nil).

Trustees were reimbursed expenses of £96 (2024: £408). Trustee expenses consisted of travel costs for attendance at Board.

Additionally, one Trustee was paid £750 for freelance work planning and delivering a workshop on working with freelancers during the year.

Trustee liability insurance was in place during the year, and premiums paid amounted to £678 (2024: £678)

7. Pension costs

The charity operates an auto enrolment pension scheme. The scheme and its assets are held by independent managers.

The pension charge represents contributions due from the charity and amounted to £3,096 (2024: £3,363)

8. Corporation taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

9. Limited by guarantee

The private limited company is registered in EW - England & Wales, is limited by guarantee, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2025 there were 7 members.

10. Tangible fixed assets

	Set	Leasehold Improvements	Vehicles	Computer Equipment	Office Equipment	Total
	£	£	£	£	£	£
Cost						
At 1 April 2024	-	-	4,740	5,841	1,780	12,361
Additions	12,950	30,786	-	-	-	43,736
Disposals			(4,740)			(4,740)
At 31 March 2025	12,950	30,786	-	5,841	1,780	51,357
Depreciation						
At 1 April 2024			948	3,077	1,016	5,041
Charge for Year	2,590	10,262		1,147	343	14,342
Depreciation on Disposals			(948)			(948)
At 31 March 2025	2,590	10,262	-	4,224	1,359	18,435
Net Book Value						
At 31 March 2025	10,360	20,524	-	1,617	421	32,922
At 31 March 2024	-	-	3,792	2,764	764	7,320

11. Debtors

	2025 £	2024 £
Trade debtors	4,948	13,450
Accrued Income	5,502	2,371
Prepayments	20,540	34,486
TTR Debtor	74,834	136,285
VAT Debtor	13,650	
Other Debtors	2,778	
	122,252	186,592

12. Creditors falling due within one year

	2025 £	2024 £
Trade creditors	4,719	16,234
Accruals and deferred income	40,070	8,559
Other creditors	4,330	3,822
	49,115	28,615

	£
Deferred Income at 1 April 2024	0
Resources deferred during the period	0
Amounts released from previous periods	24,115
Deferred Income at 31 March 2025	24,115

13. Leases

The charity entered into a Licence To Occupy with Norwich Unity Hub CIO for a period of three years from 15 October 2024. The licence contains an option for either party to terminate the arrangement with three months notice.

The charity has opted to account for the licence as a short term lease and recognise rental payments as an expense as they are incurred.

During the year the charity made rental payments under this licence totalling £14,432.

The charity has commitments under the licence as follows:

	2025 £	2024 £
Not later than one year	7,479	-
	7,479	-

The charity sublets part of the space it occupies under the licence to another charity. In the year it has recognised £4,008 in rental income from this arrangement.

14. Analysis of charitable funds

Analysis of movements in unrestricted funds

	Funds 1 Apr 24 £	Income £	Expenditure £	Transfers £	Funds 31 Mar 25 £
General fund	142,388	506,185	(240,532)	(189,665)	218,376
Designated funds					
Artistic Development Fund	14,111	-	-	25,889	40,000
Organisational Development Fund	8,532	-	(3,860)	(4,672)	-
Access Fund	-	-	-	8,000	8,000
Space	34,800	-	-	(34,800)	-
ACE NPO Funding	103,169	-	-	(103,169)	-
	303,000	506,185	(244,392)	(298,417)	266,376
Prior Year Comparatives	Funds 1 Apr 23 £	Income £	Expenditure £	Transfers £	Funds 31 Mar 24 £
General fund	164,865	503,110	(162,435)	(363,152)	142,388
Designated funds					
Artistic Development Fund	14,000	-	(889)	1,000	14,111
Organisational Development Fund	-	-	(1,468)	10,000	8,532
Digital Investment	2,000	-	-	(2,000)	-
Environmental Sustainability	2,000	-	-	(2,000)	-
Space	2,000	-	(200)	33,000	34,800
ACE NPO Funding	-	-	-	103,169	103,169
	184,865	503,110	(164,992)	(219,983)	303,000

The **general fund** represents the unrestricted reserves available after allowing for all designated funds.

The **artistic development fund** is held to cover the costs of the development of future shows or other projects to ensure the organisation remains dynamic and open to opportunities should they arise.

The **organisational development fund** is held to support training and bring in expert guidance in response to strategic needs.

The **digital investment fund** is held to renew essential IT equipment, and invest in new ways of working online.

The **environmental sustainability fund** is designated for lessening the environmental impact of our work

The **space fund** is designated for assessing the feasibility of and developing a physical space for Frozen Light. Following our move to Carrow House, the organisation has been successful in applying for funding to assist the delivery of the necessary works and therefore no longer requires this fund.

ACE NPO Funding Funds received from Arts Council England held for use in delivering the artistic activity plan. The planned activity slipped from 2023-24 to 2024-25 has now been delivered.

Access Fund The Access Fund provides the organisation with a flexible fund for assisting artists and audience with their access requirements.

Analysis of movements in restricted reserves

	Funds 1 Apr 24 £	Income £	Expenditure £	Transfers £	Funds 31 Mar 25 £
Restricted funds					
Fire Songs	8,000	8,855	(14,155)	-	2,700
Night Out In Nature	2,250	25,307	(82,865)	65,668	10,360
Sensory Studio	18,513	300	(14,796)	-	4,017
The Bar At The Edge Of Time	56,500	63,591	(173,059)	52,968	-
The Ancient Oak Of Baldor	-	86,571	(264,008)	177,437	-
Nightclub	-	-	(300)	300	-
International Work	5,523	-	(7,567)	2,044	-
Carrow House	-	38,500	(10,262)	-	28,238
	90,786	223,124	(567,012)	298,417	45,315
Prior Year Comparatives	Funds 1 Apr 23 £	Income £	Expenditure £	Transfers £	Funds 31 Mar 24 £
Restricted funds					
Elevate	4,296	-	(4,296)	-	-
Core	3,044	-	(3,044)	-	-
Fire Songs	-	25,380	(26,080)	8,700	8,000
Night Out In Nature	-	27,693	(42,590)	17,147	2,250
Sensory Studio	75,063	33,570	(90,120)	-	18,513
The Bar At The Edge Of Time	-	170,837	(284,483)	170,146	56,500
The Ancient Oak Of Baldor	-	1,125	(24,426)	23,301	-
Nightclub	-	-	(688)	688	-
International Work	-	8,400	(2,877)	-	5,523
	82,403	267,005	(478,605)	219,983	90,786

Elevate is funding from Arts Council England towards building the strength and resilience of organisations that make a significant contribution to the Arts Council's Creative Case for Diversity.

Core is funding from Esme Fairbairn Foundation towards the core operational costs of Frozen Light to support its strategic growth and development.

Fire Songs is funding held for the touring of this immersive sensory show to arts festivals with the aim of making these events more accessible to people with PMLD.

Night Out In Nature is funding held to offset the future depreciation costs associated with the value of the set held on the Balance Sheet.

Sensory Studio is funding for the operation of a beautiful purpose built Sensory Studio in which Frozen Light works with artists with PMLD, including during the R&D of all new productions.

The Bar At The Edge Of Time is funding for the development and touring of Frozen Light's sixth multi-sensory production, where gig theatre meets sensory spectacle. This was previously known as Theatre Show 6.

The Ancient Oak of Baldor is funding for the development and touring of Frozen Light's seventh multi-sensory production, a folk tale of love, loss and the interconnectedness of all things. This production was previously called Theatre Show 7.

Nightclub is funding for the development of an immersive venue takeover.

International Work is funding held to support the sharing of sensory practice with theatre companies from other countries.

Carrow House is funding received for the development of an artistic space at the organisation's new offices in Norwich. The funding is being used to create studio space and a Changing Places toilet facility. The works are being capitalised and depreciated over the length of our expected tenancy at Carrow House. The balance on the fund represents unspent monies of £7,714 for future investment and £20,524 of funds held to offset future depreciation costs for the Leasehold assets held on the Balance Sheet.

Frozen Light now receives a block of NPO funding from Arts Council England rather than project specific funding. This is treated as general funds in the accounts for the delivery of the agreed activity plan, with any surplus recognised as a designated fund at year end. Costs for the delivery of the various productions continues to be recognised against specific projects with transfers from the designated fund and general funds to cover any shortfall in restricted funds received directly for the completion of these projects.

15. Analysis of net assets between funds

	General fund	Designated funds	Restricted funds	Total
	£	£	£	£
Tangible fixed assets	2,038	-	30,884	32,922
Cash at bank and in hand	143,201	48,000	14,431	205,632
Other net current assets/(liabilities)	73,137	-	-	73,137
Total net assets	218,376	48,000	45,315	311,691

Prior Year Comparatives	General fund	Designated funds	Restricted funds	Total
	£	£	£	£
Tangible fixed assets	7,320	-	-	7,320
Cash at bank and in hand	-	137,703	90,786	228,489
Other net current assets/(liabilities)	135,067	22,909	-	157,977
Total net assets	142,387	160,612	90,786	393,786

16. Related party transactions

During the year payments totalling £9,841 were made to a close family member of one the Co-Artistic Directors for services provided to the company. These payments related to the building of the studio space at Carrow House. (2024: £200)

17. Reconciliation of net income to net cashflow from operating activities

	2025	2024
	£	£
Net income for the reporting period (per Statement of Financial Activities)	(81,303)	126,518
Depreciation Costs	14,342	2,436
Income from Investments	(6,401)	(3,547)
(Increase)/Decrease in Debtors	77,990	(99,975)
Increase/(Decrease) in Creditors	6,850	15,784
Net Cash from the year's operating activities	11,478	41,216

FROZEN LIGHT

England & Wales - Charity number 1150132

Accounts

Frozen Light

(a company limited by guarantee)

Report and Financial Statements for the year ended 31 March 2024

Company number 07677434

Charity number 1150132

FROZEN LIGHT

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FROZEN LIGHT

Report of the Trustees

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

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts, and comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

This trustees' report includes a summary of the work of Frozen Light. More detailed information on its work is available from its website (www.frozenlighttheatre.com).

Reference and administrative information

Frozen Light is incorporated under the Companies Act, company number 07677434, and its governing document is its Memorandum and Articles of Association. It is a registered charity, number 1150132. The charitable company is a private company limited by guarantee registered in England and Wales.

Our trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law, and throughout this report are collectively referred to as the trustees. As set out in the Articles of Association, any person who is willing to act as a trustee, and who is permitted to do so, may be appointed to be a trustee of the company by a decision of the trustees.

The trustees of Frozen Light and officers serving during the period and since the period end were as follows:

Catherine Gough

Lucy Hayward (resigned 25 April 2024)

Charlotte Lund

Lorna Owen Secretary

Chelsea Pettitt

Anthony Roberts Chair

Catherine Sarley Treasurer

Sharon Stoker Audience Advocate

Roslyn Trewin Marshall

FROZEN LIGHT

Our Advisors	Independent Examiner	Larking Gowen	1 st Floor Prospect House, Rouen Road, Norwich, NR1 1RE
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Bankers	The Co-operative Bank	1 Balloon St, Manchester, M60 4EP
	Triodos	Deanery Road, Bristol, BS1 5AS

Our Staff	Co-Artistic Directors	Amber Onat Gregory Lucy Garland
	Executive Director	Jacqui Mackay
	Finance Manager	Sam Jarrett
	Audience Development Officer	Emma Venier
	Audience Development Assistant	Abbie Neale
	Audience Development Assistant	Ella Daymond
	Fundraising Assistant	Kate O'Connor
	Producer	Robin Hatcher
	Company Stage Manager	Rhodora Perkins
	Associate Director	Kate O'Connor

Advisory Panel	Gil and Annie Fergusson
	Catherine Gough
	Lauren Slade and Sharon Stoker
	Jasmine Thompson
	Dan and Sarah Walker

Registered and operational address

The Garage, 14 Chapel Field North, Norwich, NR2 1NY

FROZEN LIGHT

Frozen Light's charitable objectives are:

For the benefit of the public, to relieve the charitable needs of people who are in need by reason of physical or mental disability, age, social or economic position or some other disadvantage by:

The advancement of education in the performing and visual arts, in particular but not exclusively through the provision of sensory theatre and artist training workshops;

The promotion of social inclusion for the public benefit by preventing people from becoming socially excluded, relieving the needs of those people who are socially excluded and assisting them to integrate into society.

Main activities, values and public benefit

Frozen Light is an innovative charity and theatre company that tours multi-sensory theatre productions to theatre venues, arts centres and public spaces nationally, for audiences with profound and multiple learning disabilities (PMLD).

Our vision

A world where people with PMLD can exercise their right to participate fully in cultural life.

Mission

Our mission is to enable young adults and adults with PMLD to experience high quality, contemporary, devised multi-sensory theatre in their community.

Our values are:

Inclusion

We believe that people with PMLD should be proactively included, welcomed into and visible in their communities and use theatre to drive this social change with, and for, audiences. We use and promote the PMLD Standards as a model for the rights and voices of people with PMLD. We are committed to raising expectations and improving the quality of life outcomes of, and with, people with PMLD. Frozen Light shows feature in the mainstream programming of arts venues, theatres, festivals and heritage sites. We provide support and training to enable all the venues we visit to become fully accessible to people with PMLD. We strive to have a governance, staffing and creative team that reflects the diversity of the PMLD community.

Immersion

People with PMLD experience the world in closest proximity to them through their senses and physical actions. We collaborate with a talented team of creative artists to create completely immersive environments that can be experienced using every sense. These worlds can be touched, smelt and tasted. The original music can be heard and its vibrations felt. Frozen Light's multi-sensory storytelling is intimate and person centred but with the scale and opportunity that theatrical spaces offer.

FROZEN LIGHT

Connection

Frozen Light's primary connections are one to one interactions with audiences and their involvement in performances, which constantly inform creative practice. We consult the audience and reflect upon their responses to evaluate their whole theatre experience. The Sensory Studio is a space in which Frozen Light builds relationships and works with artists with PMLD, their family and paid carers, to explore sensory creativity and to develop ways to meaningfully evaluate artistic experiences. We enormously value the connections we have with the wider PMLD community and have a PMLD Advisory Panel made up of family and paid carers and companions which guides development and interaction with audiences. We proactively share methodology and learning with other companies and through training with new and established artists, with the aim of more theatre being created that is accessible to and builds connections with people living with PMLD.

Joy

In performance we use sensory moments to take forward each stage of a narrative which stimulates the broad range of emotions experienced by our young adult and adult audience. Above all we want audiences to share the excitement and pure joy of the highest quality live performance. We also want everyone that collaborates with and works for the company to relish and be fulfilled by creating and sharing live performance with our audiences. A large part of the audience's lives are lived 'in the moment' which is something we believe that everyone connected to Frozen Light shows can learn and derive happiness from.

We aim to

- create high quality, contemporary, devised multi-sensory theatre that is accessible to audiences with PMLD
- ensure more accessible work for audiences with PMLD features in mainstream theatre programming
- tour extensively throughout the UK and reach as many audiences with PMLD as possible
- grow audience reach and continue to develop returning audiences
- collaborate with theatres, arts venues, festivals and heritage sites to increase their accessibility to people with disabilities, including PMLD, and leave a legacy of accessible programming
- pioneer creative collaboration with artists with PMLD and build understanding of inclusive practice
- increase the visibility of people with PMLD within the arts and the wider community, and thus enhance understanding of - and meeting - their needs
- build the confidence of carers to accompany the person they support to experience more arts and culture in their community
- deliver an artist training programme to ensure there is more work created for audiences with PMLD in the wider arts sector
- provide good employment to a highly skilled and diverse creative and administrative team to support the work of Frozen Light

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Audiences with PMLD communicate and experience the world through all their senses, touch, taste, feel, sight and sound, to name just a few, so to make work accessible we create person centred multi-sensory theatre that meets their needs. We challenge preconceptions of what theatre should be for audiences with PMLD and push the boundaries of what multi-sensory theatre looks like. Frozen Light always works with creatives from within contemporary devised theatre, ensuring productions are of the highest artistic quality. We work with artists with PMLD to create together and, with expert guidance, to better understand consent and evaluation for our audiences. We create immersive worlds and a space that feels safe and inviting for people with PMLD and their carers. For many of our audiences a Frozen Light show will be their first theatre experience.

We tour to mainstream theatres, arts centres, festivals and heritage sites aiming to leave a legacy of accessible programming and an understanding of how to make venues accessible to diverse audiences. To address the national lack of work for this audience, integration of emerging talent and artist development is critical, so we provide bespoke training for emerging and developing artists about Frozen Light's work, process, methodology and approach.

Contributing to quality of life outcomes

For a theatre show to have any relevance for most people with PMLD there needs to be a very small number of attendees. As this is unprofitable for venues, such shows are very difficult to get bookings for without significant subsidy. This results in people with PMLD having very limited opportunities to see theatre in their wider community despite the health and social benefits of this being clearly recognised. Frozen Light's vision celebrates the importance of people with PMLD having equity of access to the pleasure, mutual enjoyment and sensory stimulation that can be derived from participation in cultural life. Our shows offer the opportunity of social and community inclusion which is widely recognised (e.g. Ings at el, 2012) to improve outcomes, wellbeing and ultimately quality of lived experience.

Company background

Frozen Light are change-makers, challenging preconceptions of what theatre can be for audiences with PMLD and pushing the boundaries of multi-sensory theatre to create artistic experiences with access and creative excellence at their core. As cultural leaders, creative innovators and social activists, our vision is a future in which individuals with PMLD have equal access to excellent cultural experiences and opportunities, wherever they live. We lead by example, demonstrating what meaningful cultural engagement can be for audiences and artists with complex needs, giving voice and visibility to a section of society that is historically marginalised, discriminated against and hidden away. As members of the Arts Council of England's National Portfolio, Frozen Light embrace the Arts Council of England Let's Create ethos, seeking to make meaningful change in the creative and cultural sector and in wider society, to bring about a future in which creative people, cultural communities and a creative and cultural country always includes people with PMLD. We've created 9 theatre productions, performed over 1,000 shows and toured to 87 different venues across all regions of the UK. We've added more venues with each successive tour in response to demand, reaching new and returning audiences. Many venues have been programming us regularly since 2013. We're Associate Artists at Cambridge Junction. house has commissioned three productions and Norfolk and Norwich Festival are a commissioning partner.

Independent evaluation of Frozen Light's work and feedback from audience, carers and companions shows that our creative approach has a direct social impact, improving the quality of life of, and sense of belonging for our audiences whilst raising awareness of the access needs of people with PMLD.

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Public Benefit

The trustees review Frozen Light's main activities, strategic aims and specific objectives on an annual basis to ensure that they continue to reflect the charity's core aims. In reviewing and developing the charity's main activities, strategic aims, specific objectives and future plans, careful consideration is given to the public benefit arising from our work. The trustees take particular account of the Charity Commission's general guidance on public benefit when reviewing the aims and objectives of the charity (PB2). The trustees consider that the work of Frozen Light provides considerable benefit to the public as illustrated by the activities and achievements described in this report.

A pioneering decade of creating sensory theatre for, and with, audiences with PMLD

In 2023, we celebrated our first ten years of creating sensory theatre for audiences with profound and multiple learning disabilities (PMLD) and, in recognition of our sector leadership, joined the Arts Council of England's National Portfolio of Organisations. It has been a momentous year, building on a decade of determination to offer our audiences the opportunity of enjoying the highest quality work wherever they live. Over the last twelve months we have welcomed more than 2800 people with PMLD and their carers to experience Frozen Light in 33 mainstream theatres, as part of two arts festivals, outdoors at two premiere heritage sites and in our Sensory Symposium venue takeover.

Last September, our sixth touring production, *The Bar at The Edge of Time*, premiered receiving five-star reviews and two award nominations. This is the first sensory show we've created with Rosey Clements, Lydia Van Melsen, Lucy Allinson and Olivia Clarke, four artists with PMLD - for audiences with PMLD - in our purpose-built Sensory Studio. We're excited about our next decade as we continue to tirelessly advocate for, and with our audience members, to exercise their right to meaningfully access and participate in live arts in their community. To meet ever increasing demand from both audiences and venues, we'll create new work - premiering our new touring sensory extravaganza, *The Ancient Oak of Baldor*, in November - whilst mentoring and training more artists in multi-sensory theatre to expand the sector.

Our ambition for Frozen Light's next decade is to build on the achievements outlined below by making the mainstream sensory, and the sensory mainstream, from the centre of artistic collaboration and excellence we're establishing in Norwich for the benefit of the PMLD community. We invite you to join us on this next stage of our journey!

The Sensory Studio

A highlight of this year was the latest stage of our Sensory Journey with Sensory Studio artists, Rosey Clements, Lydia Van Melsen, Olivia Clarke and Lucy Allinson, their families and carers, which this time took us all to London. We were exceptionally proud that our four Sensory Studio Artists, Rosey, Lydia, Olivia and Lucy, and their families were able to join the rest of *The Bar at The Edge of Time* creative team at the [Offies 2024](#) Awards, to celebrate our nomination! We hired a fully accessible coach to take our four artists and nine family members and carers to the award ceremony, which recognises the creativity of productions presented at OffWestEnd theatres. We worked closely with the event organisers and fabulously accessible new venue, Woolwich Works, to ensure our artists could participate in and enjoy the ceremony. This included access to a fully accessible Changing Place toilet, a chill out sensory space and ensuring the Access award we were nominated for was announced earlier enough in the evening for our artists to be there. We didn't win, instead we had a game changing two days with our team learning firsthand what it takes to enable an artist with complex needs to make the journey to London. For one family it was their first visit in 20 years, and we are so excited about supporting our Sensory Studio artists to travel to experience other theatre to inform their creative work.

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'We love the Frozen Light Sensory studio and really look forward to coming. Every time we come to the studio we learn something new - either from the Frozen Light team, visiting artists or from our friends. At Frozen Light Lydia and her friends are accepted for the amazing young women that they are with their own way of expressing themselves and exploring the world around them.' (Louisa van Melsen, parent of Sensory Studio artist, Lydia van Melsen)

Our monthly sessions with the Sensory Studio artists have been pivotal to the R&D for both *The Bar at the Edge of Time* and *The Ancient Oak of Baldor*, and we're delighted that Dr Karen Bunning's external evaluation *Creative journeys in the 'Sensory Studio'* evidences the co-construction, co-production and collaboration it is enabling with artists with PMLD. Karen notes the value of Frozen Light having established a unique space where *'people with PMLD have the opportunity to share their expertise, engage in creative processes and contribute to the developing narrative of sensory shows as artists in their own right.'* This is shaping and influencing our company's artistic output, enabling us for the first time to present work for PMLD audiences created with artists with PMLD. Karen Bunning's external evaluation *Creative journeys in the 'Sensory Studio'* was shared through sensory exploration with the Sensory Studio artists this spring. Evaluation findings are informing articles in two academic journals and being presented at the prestigious International Association of Scientific Study in Intellectual & Developmental Disabilities World Congress in Chicago this summer.

The Sensory Studio has demonstrated what a permanent creative home could mean for Frozen Light, and especially the potential for collaboration with a larger number of artists with profound and multiple learning disabilities. The opportunities for new partnerships and the provision of mentoring and training in a dedicated home for the Sensory Studio are only just beginning to be realised. By the end of 2024, our plan is to establish a sensory hub run in partnership with a local accessible musical education charity at the Carrow House in the east of Norwich. This hub, in a site owned by the City Council in the east of Norwich, would both provide a creative and social space for, and significantly increase the visibility of, the PMLD community in our city.



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The Sensory Symposium

In May we celebrated our first decade of reaching audiences with a Sensory Symposium at The Garage, Norwich, in May. This was our first venue takeover. It was a celebration of everything Frozen Light has created, a sharing of the work of the Sensory Studio, as well as an exploration of what the next decade of multi-sensory theatre could bring. The day really did bring a community - of sensory theatre makers and audiences with PMLD - together with all participants mingling with each other throughout.

The accessible multi-sensory sessions, which reflected the agenda of the plenary, sold out within hours. 37 people with PMLD and 42 carers enjoyed these sessions, were also able to visit the Sensory Studio and just to hang out at The Garage. 64 delegates enjoyed a number of panels in the Auditorium, with the chance to hear first-hand from the Sensory Studio artists and their families about working in the Studio which had a profound impact on everyone in the room. Delegates included venues, staff from SEN schools and day centres, theatre makers (including Glass Ceiling Arts from New Zealand), members of our PMLD Advisory Panel and trustees. Eight artists and companies pitched new work to delegates at the Sensory Symposium who've all subsequently been invited to have mentoring sessions with Frozen Light.

'Well done to EVERYONE involved, I had a great time and it was SO good to hear how much the sensory studio has influenced your work and see the relationships that have built up between you and the artists and their families/carers. I think it's these on-going relationships that really make a difference and I am so glad you have been able to do a sustained and on-going piece of work like this.'

- Sensory Symposium Delegate



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Fire Songs

Fire Songs is an immersive sensory sound experience created specifically to tour arts festivals, with the aim of making these events more accessible for people with PMLD. In the embrace of choral harmonies, the audience join Frozen Light and a local choir on a joyful sensory exploration. From a soulful connection around a campfire, audiences travel into the celestial music of the cosmos itself, to experience a whole new world of awe and wonder.

'Absolutely wonderful. Tears came to my eyes as we entered the auditorium - I knew our daughter would love it and the expression on her face said it all. We weren't just watching a show - we were part of it. Our trip to Fire Songs was a sensory treat from start to finish.'

- Audience member, Kings Place, August 2023

It was wonderful to welcome families back to the 2023 Norfolk and Norwich Festival to enjoy a sold out run of 'Fire Songs' - especially those who had booked tickets for the final day of performances during the Norfolk and Norwich Festival in 2022 which were cancelled due to Covid. And in August 2023, we were thrilled to reach audiences in central London as a highlight of Kings Cross Summer Sounds, a free multi genre music festival. Fire Songs was also performed over two days at The Civic, Barnsley, in partnership with the Purple Cats Community Choir, an open access Sheffield based singing group and in January 2023 at The Lowry, Salford, in partnership with The Sunday Boys and She Choir.

'It was outstanding - we really appreciated the care, thought and effort you put into the production which really showed respect to my son and to us. I felt that my son and we were valued as equal members of society (which is rare, if ever). Your sensory ideas and content were superb. Our son was engaged throughout the whole performance.'

- Audience member, Kings Place, August 2023



Fire Songs features 25 voices in harmony for which we upskill community choirs in each location ensuring we are building the visibility of people PMLD in their local communities whilst creating opportunities for connection between, and enhancing the well being of, choir members, audience and carers. A community choir was created especially for the performances at Kings Place, many of whom will be returning for three days of performances as part of Kings Cross Summer Sounds in August 2024. Choir members benefit from the pleasure of 'being in the moment' and sharing this artistic experience with the audience. 91% reported increased well being as a result of being a part of Fire Songs. The majority report that being a part of 'Fire Songs' has changed their perception of people with PMLD.

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'It became clear after the first performance that the musical experience was only completed by the audience and this particular audience lifted the roof and lit the sky 100%.'

- Fire Songs choir member, Kings Cross Summer Sounds 2023

Feedback clearly identified how attending a show as part of festivals in 2023 made audiences feel a part of the broader festival community, *'It touched us so deeply. It was an incredible experience for all of us. I wish I could describe and bottle that feeling - it would make millions! We felt we'd found a place again, it felt like we were a part of the Festival community'*.

- Audience Member, Kings Cross Summer Sounds 2023

An impact echoed by programmers too, *'I wanted to let you know we had 6 members of the PMLD community at the festival today, watching ENO for the first time in their lives, and loving it! Different people who attended the show. They said they saw we did Fire Songs, felt reconsidered and welcomed to the festival, they felt it was a safe space for them. They sat in our access seating area with their carers. ENO has offered them tickets to the next relaxed performance at the London Coliseum. In short, we did it, our plan to engage and welcome this community to the festival, breaking down barriers of access to cultural activities, worked.'*

- Martin Collins, Executive Director & Producer, Arts Trusts Productions, King's Cross Summer Sounds

Night Out in Nature

Night Out in Nature (NOIN) is an outdoor multi-sensory promenade installation that takes a small number of audience members, accompanied by carers and companions, into an enchanting sensory space inspired by the magic and wonder of the natural world. On their journey they meet four scientists who have spent over a decade nurturing the Blostma, a plant so powerful it flowers only every 12 years. Each scientist welcomes audiences to explore a different multi-sensory environment culminating in the biodome where we witness the Blostma bloom! Close one to one sensory interactions and stimuli provide an individualised theatrical experience that inspires audiences and enables carers to enjoy meaningful non-verbal sensory moments with the person they accompany.

In 2023, we were thrilled to reach 234 audiences at two outstanding heritage sites, English Heritage owned award winning Walmer Castle (Deal) and Clumber Park (Worksop), the National Trust's fourth most visited property. Both venues are in Levelling Up for Culture Places. For 24% of audience members last year, a NOIN performance was their first experience of live theatre. Nearly half of them were from areas of low cultural engagement and were not currently involved in local arts and culture as either a participant or audience member. 91% of carers reported feeling more confident engaging in multi-sensory activities with the audience member they support following a show. Three quarters felt that the experience had enhanced their own wellbeing, and all carers reported the performance enhanced the wellbeing of the person they support.

Last year the father of one audience member with PMLD described NOIN as his family's Glastonbury. Other audience response to the show last summer included:

'This was absolutely FANTASTIC! Excellent immersive experience, very thoughtfully planned. Loved all the interactive elements & so so great to have a session which is inclusive. Thank you!'

'Wow wow wow! Absolutely amazing. Just breathtaking and at times very emotional to see such amazing responses from pupils.'

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NOIN brings about change to accessibility at a fundamental level. For example, at Blickling Estate, NOIN has had a direct impact on accessibility; our audience use of a mobile Changing Places provided case evidence for the building of permanent fully accessible toilets in 2023. At Walmer Castle, gravel paths are being redesigned in response to our audience feedback about their inaccessibility for wheelchair users. We are working in close partnership with accessibility advisors at both the National Trust and English Heritage to select sites that have the capacity to respond to the focused feedback from Frozen Light audiences, whilst disseminating this learning at regional and national level.

Performing outdoors enables audiences to enjoy live theatre as part of a day out in beautiful surroundings. Heritage sites are often in areas of low cultural engagement, without theatre venues that could programme our shows. Working with both the National Trust and English Heritage leaves a legacy of staff and volunteers better skilled to safely and warmly welcome audiences with PMLD to heritage sites and has a positive impact on accessibility at sites. Our dedicated Audience Development Officer works in close partnership with venues to build capacity to reach audiences with PMLD for NOIN, and future events, including advice on making online booking processes accessible and inclusive. All audiences are offered free entrance to sites and houses for the day, and all venues provide fully accessible mobile toilets, if there is not yet a Changing Places on site, enabling these days out to be enjoyed with dignity.

By partnering with heritage venues, NOIN explicitly invites those historically excluded from the enjoyment of mainstream activities to take up their space. This project not only supports Frozen Light's mission to further diversify audiences but also increases the visibility of our audiences, having enormous fun with their carers, families and loved ones, in wider society. This increased visibility of our audience on busy days at very popular heritage sites leads to changing attitudes to and greater understanding of access needs amongst the large number of visitors.

Being programmed at Walmer Castle and Clumber Park last year, and future programming, provides unrivalled opportunity to impact accessibility for audiences at local level as well as influencing and informing the national accessibility strategy and commitment of these two membership organisations.

'The performance went above and beyond expectations. I really valued the attention to detail of the needs of the adults with learning disabilities taken into consideration during the performance. We all had a very magical day, we look forward to the next one.'

- Audience member, NOIN 2023



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The Bar at the Edge of Time

Our sixth touring production, *The Bar at The Edge of Time*, premiered in September 2023 and over the next six months 99% of tickets were sold for performances across England and Wales. Audiences of this multi-sensory fantasia were immersed in the joy of a live band, prepared cocktails by maestro mixologists and, together with family and friends, witnessed the resolution of a timeless mystery. This theatrical nighttime world of a cocktail bar enabled adults with PMLD to experience an environment many would ordinarily be excluded from accessing.

'This was soul enriching & sensory connective theatre in perfection. We cried, we laughed, we sang, & we made memories to last a lifetime all in just 1 hour.'

- Audience member, The Gulbenkian, Canterbury



The Bar at The Edge of Time has had an incredible impact on audiences and been very positively received by programmers, artists and critics alike, with two five-star reviews including one in *The Stage* for this *'supremely stylish show for PMLD audiences'*. 21% are first time theatre goers. All carers report that experiencing the show has improved the wellbeing of the person they support, and 78% that it has increased their confidence to accompany an audience member to another theatre show.

Reviews included:

[The Stage](#) *****: *'rich, inclusive immersive experience delivers thrills and spills'*

'This latest show from Frozen Light, which specialises in work for audiences with profound and multiple learning disabilities, promises "gig theatre meets sensory spectacle" – and boy, does it deliver. This is a show that offers its audience a taste of intoxicating theatre, delivered in a safe space by gentle, skilled performers, yet with all the wild thrills intact. It was the best gig I've been to in ages, in a bar where everyone gets to share the good times.'

[West End Evenings](#) *****: *'The show's commitment to delivering extraordinary sensory performances was showcased in its approach to individual experiences.'*

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From programmers:

'I loved the show so much, I actually came back to see it again the following day. Frozen Light truly are experts at delivering meaningful theatrical experiences for audiences with PMLD, and each show seems to be better than the last. It's a joy to watch the company continue to go from strength to strength. Whenever you tour to us I always make sure I take time out to watch the performance.'

- Jessie Collier, Cornerstone Arts Centre

'I just wanted to say a huge thank you from everyone at the New Wolsey for another extraordinary Frozen Light visit. We are so proud to be able to give your work a platform and as always, the feedback from staff, volunteers and everyone who was able to see the show was overwhelmingly heart-warming and positive. I am forwarding an email that I received this morning that sums up the importance of the work that you do so much better than I ever could. I really hope that we can continue to support you in the years to come.'

- Sally Jones, General Manager, New Wolsey Theatre

Commissioned by Cambridge Junction, 'The Bar at The Edge of Time' is being programmed into Autumn 2024, with venues increasingly booking 3 rather than 2 day runs, and The Lowry booking 6 days, our longest run of performances to date. This tour, with the guidance and support of our PMLD Advisory Panel, we introduced music downloadable from our website: <https://www.frozenlighttheatre.com/the-bar-at-the-edge-of-time-music> and a digital visual story: <https://vimeo.com/870684939> viewed more than 560 times in its first few months.

We are thrilled that our Sensory Studio Artists and their carers have had such an integral role in devising the production, including the central role that drums will play in this piece of gig theatre. They joined the audition process to cast the three actor musicians who formed the touring cast for 'The Bar at the Edge of Time'. This is the first of our shows to have been devised in collaboration with artists with PMLD. We credit the Sensory Studio artists as members of the creative team and were thrilled to see them acknowledged in theatrical reviews as well.

'One of the most powerful pieces of theatre I have ever experienced. To be SEEN with such creativity is profound, in an environment that is beautiful & inspiring, it's what theatre should be. Thank you.'

The Ancient Oak of Baldor

Our seventh touring production is in R&D, and will premiere this November in Norwich. *The Ancient Oak of Baldor* is a folk tale of love, loss and the interconnectedness of all things. Set in a fantasy forest realm, audiences and their companions are welcomed to gather around the Ancient Oak and join performers playing live cello, singing harmonies and sharing the sensory wonder of the changing seasons. Together they will journey across a broad emotional landscape, experiencing the collective power of shared stories.

Audience Development

Our Audience Development Officer, Emma, now leads a team of two assistants who have enabled a step change in our capacity to reach new and returning audiences. Our team contacts every SEN school, day centre, residential home and disability organisation within an hour's radius of venues to raise awareness that accessible work is on offer at mainstream venues. Selling 99% of tickets for *The Bar at The Edge of Time* is a phenomenal achievement of which we're really proud. We also work closely with our PMLD Advisory Panel to address some of the factors that mean not all ticket

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holders are able to attend performances. Although we're aware that issues beyond our control - including health and a lack of staffing and transport - are key reasons for non-attendance, we strive to ensure that carers receive comprehensive information about access, including disabled parking at venues, and reminders in advance to support audiences to come to performances. Importantly the creation of a filmed version of *The Bar at The Edge of Time* for Christmas '24, will enable audiences who are unable to travel to enjoy the show.

We provide bespoke training for all venues on how to ensure an accessible booking journey, including guidance on the online information needed by audiences and carers, as box office phone lines become less available. Learning from touring 2065 last year has led us to ask all venues to keep ticket prices at £12 as higher prices have been shown to be an access barrier. Our audience development team also works very hard to develop excellent communications with all venues to ensure that particularly day centres and residential homes can reserve tickets and pay with cash. These cash payments are often from donation tins, as budgets for activities are non-existent. We also ask venues to be on sale a minimum of three months in advance and continue to trial Pay what you can.

This autumn we offered staff and volunteers at every venue we tour to, free digital access training which introduces Frozen Light, sensory theatre and most importantly the PMLD community. The training was developed in response to audience feedback that negative or neglectful attitudes can be as much of a barrier as a lack of physical access at venues. By March 2024, 288 venue staff and volunteers at more than 40 theatres and arts centres had begun our digital access training. On completion, 62% of participants reported increased confidence to safely and warmly welcome PMLD audiences. The training will be adapted for heritage sites this summer.

Frozen Light continues to undertake detailed monitoring and evaluation for all productions including post show feedback, detailed online surveys and 1-1 online zoom sessions with a small sample of audience members to inform both our audience and artistic development. We also ask all peers to complete comprehensive surveys about performances they experience, including a large number of programmers.

Sector leadership

Frozen Light's Co-Artistic Directors were extremely proud to pitch *Fire Songs* at the Manchester International Society of Performing Arts (ISPA) 2023 Conference in June. As with ISPA Conferences, this was an invaluable platform for raising Frozen Light's profile with national and international programmers, as we seek opportunities to present *Fire Songs* at more festivals in future years.

This Spring we began a project supported by the Four Nations International Fund, in which we're partnering with Sensorium Theatre (Perth), the only theatre company in Australia to make work for learning disabled children, and Oshi's world, a Welsh charity at early stages of exploring sensory theatre. Our Co-Artistic Directors will travel to Australia to work with Sensorium to develop their artistic practice with older learning disabled audiences, something Frozen Light is a world leader in. They'll also support Sensorium's performance of their show *Wonderbox* at the Congress of International Society of the Performing Arts (ISPA) in Perth.

Frozen Light regularly advises venues on other multi-sensory companies to programme directly expanding the cultural offer available for our audiences, whilst mentoring artists and companies to create more high quality sensory work. Over this year, we worked with 24 early and mid-career artists and companies. Several of these have subsequently

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received Arts Council project funding, further developing the sensory theatre sector. Our performers also all receive sensory theatre training, including with our Sensory Studio artists, and many go on to develop their own sensory practice. To date, 14 artists who have worked and, or trained, with Frozen Light have subsequently collaborated with other multi-sensory theatre companies or created their own high quality work.

In February our Co-Artistic Directors, Lucy and Amber, spoke on two different panels at Interplay's Sensory Theatre Symposium at Leeds Playhouse. Lucy spoke on a panel about audience interaction and Amber spoke on a panel about the importance of programming sensory theatre at mainstream theatre venues. In July our Co-Artistic Directors attended a reception with the King to celebrate 400 years of Shakespeare's first folio at Windsor Castle. They were treated to a series of performances curated by the RSC and some of their best known actors. At the drink reception afterwards, Amber and Lucy spoke with both The King and The Duchess of Edinburgh, a unique opportunity to talk about our work at Frozen Light and audiences with profound and multiple learning disabilities.

Organisational development and future plans

In April 2023, Frozen Light joined the Arts Council of England's National Portfolio of Organisations (NPO). We are thrilled to join alongside a number of companies led by and or creating work with and for, learning disabled audiences. We'll receive three years of regular funding to develop and deliver an ambitious artistic programme which includes:

- continuing to devise multi-sensory national touring shows enabling audiences with PMLD to access high quality theatre wherever they live
- performing our world class, high quality, participatory festival show Fire Songs each year in collaboration with especially created local choirs.
- presenting Night Out in Nature at 3 heritage sites per year, diversifying our offer for audiences with PMLD, reaching audiences in low engagement areas we've been unable to access before due to a lack of cultural infrastructure.
- devising and presenting an experimental large scale immersive cross art-form venue takeover working in collaboration with established artists across art-forms to support new types of creative practice.
- implementing an Audience Development Plan that extends our reach and capacity to reach new audiences.
- working with adults with PMLD as artists in our pioneering Sensory Studio, including the creation of a ground-breaking evaluation tool to document non-linguistic response to artistic experiences.
- building and fully supporting inclusive creative teams that reflect the diversity of our audiences.
- facilitating artist and student training in the Sensory Studio, alongside artists with PMLD to ensure that training is provided by the real experts.
- developing Norwich as a centre for excellence and innovation in multi-sensory theatre.
- creating a physical home for Frozen Light for training, devising and making the highest quality sensory theatre.
- mentoring emerging and mid career artists and companies to support the growth of the multi-sensory theatre sector.
- building strong international links through ISPA, to encourage the development of sensory theatre practice in countries that may not have artists working in this way, and our international touring offer.

As an NPO, we are guided in our delivery by the Arts Council of England's four Investment Principles: Environmental Responsibility, Inclusivity & Relevance, Ambition & Quality, and Dynamism.

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Development of Core Staff & Creative Teams

Over this year, our ambitious artistic programme was devised and delivered by more than 80 freelancers, supported by a highly valued core team coordinated by Executive Director, Jacqui Mackay, and made up of our expert Audience Development Team, Finance Manager, Bookkeeper, freelance fundraisers, Tour Producer and administrator. In 2023/24, Frozen Light has devised and, or presented four productions requiring significant skilled financial and administrative support. The company retains an agility to match support functions to production needs as required by contracting a number of part time freelancers who work flexibly alongside our core staff and enable us to invest in our local freelance creative infrastructure.

Two other freelancers who are critical to our ability to tour extensively and produce new work are Rhodora Perkins, our Company Stage Manager, and new Associate Producer, Robin Hatcher. Both provide extensive expert support on productions enabling the Co-Artistic Directors to focus on artistic quality and audience engagement.

We're proud that Kate Lovell continues to work as Frozen Light's Access & Inclusion Advisor, guiding the organisation in our work to recruit and meet the access needs of diverse creative teams. Kate supports new freelance team members to develop Access Riders that they can share with future employers to explain and introduce their access needs and advised our first work with Company Support Workers during auditions and performances of *Night Out in Nature*. She also facilitated Disability Equality training for members of three different *Fire Songs* choirs, providing a safe space for them to explore and discuss disability.

We also continue to work with [The Artist Wellbeing Company](#) to support our touring teams, with a facilitated introductory session at the beginning and end of each season as well as individual confidential conversations with a Wellbeing Advisor whilst on tour. Feedback is exceptionally positive and we remain committed to ensuring that wellbeing support is available to members of all touring teams, who spend significant periods of time away from home.

We're delighted to be working with Theatre People, and with guidance from Equity, to develop bespoke contracts for our creative freelancers in 2024. Frozen Light is committed to providing Dignity at Work for all. We are proud to be a Living Wage employer.

This year, core staff, key freelancers, touring team members and trustees participated in training to develop capacity to safeguard adults and how to work with Respect and Boundaries, and some joined a further Carbon Literacy course.

Board development

The board played a key role in the development of our successful application to join the Art's Council National Portfolio of Organisations and are now accountable for reviewing the progress of both our Activity and Investment Principal plans at quarterly meetings. We have four working groups of core staff and trustees to monitor the delivery and develop the annual planning of each of the ACE's four Investment Principles: Environmental Responsibility, Inclusivity & Relevance, Ambition & Quality and Dynamism. The board meets in person annually, and this year's meeting focused on an in-depth analysis of the risks and opportunities of Frozen Light establishing a Sensory Hub at Carrow House, agreeing that it was an exciting - and essential - next step for the company, and our audiences.

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PMLD Advisory Panel

Our PMLD Advisory Panel of family and professional carers plays a critical role in our governance, and notably our audience development, and their guidance is shared at each trustee meeting. The Panel ensures that the needs and desires of our audience are at the heart of all that we plan and do and influences the artistic work of the company. In October every member of the core team and the Panel had a weekend away together to reflect upon the impact and significance of the group's role in Frozen Light's development. Impact includes the development of our first outdoor show and our first digital production, both created at the insistence of our Panel that audiences must be reached during the social restrictions of the Covid 19 pandemic.

Over the last year, the Panel has provided expert reviewing of our digital venue access training, encouraged the introduction of digital visual stories and having music online to enable audiences to familiarise themselves before a show, and driven the creation of a sensory box of resources made available outside every performance of *Fire Songs* and *The Bar at The Edge of Time*. This February, Panel members joined the Board's annual strategy meeting, providing an invaluable perspective on the need for an accessible creative space for the PMLD community to enjoy.

Financial review, risk, and reserves

The charity's results for the year to 31 March 2024 show net income of £125,018 (2023: £16,535 net expenditure), with net income of £118,135 on unrestricted funds (2023: £79,783).

Overall funds, and net assets at 31 March 2024 totaled £392,286, with unrestricted balances totaling £303,000.

Income

Grant and donation income for the year totalled £574,323, an increase from £320,422 in 2023. The financial year 2023-24 was the first year in which Frozen Light was being regularly funded through Arts Council England as an NPO. This has meant that the previously significant amount of project-based funding from Arts Council England has been replaced with an NPO grant of £335,000 a year, resulting in a large drop in ACE project funding. Trust and foundation income increased from £154,700 to £215,550 during the period, largely driven by donations to *The Bar At The Edge Of Time* which premiered during the year.

Income from charitable activities has increased from £134,443 to £190,745 as we devised and then extensively toured *The Bar at The Edge of Time*, performing *Fire Songs* and *Night Out in Nature* and operating *The Sensory Studio*.

Fundraising strategy

Our three-year budget sets clear targets for our fundraising and our Fundraising Strategy explains our commitment to diversifying income, including individual giving, corporate partnerships and legacy donations, and to providing excellent stewardship of all funders. This year we are proud to have exceeded our fundraising target, raising £215,550 in awards of between £350 - £1000 from 52 trusts and foundations whilst also securing 9 grants of between £5,000 and £22,500. These medium sized grants are often awarded by repeat funders, for increased amounts following their attending performances.

In 2023 we achieved our key fundraising goal of transforming the company from one receiving multiple Arts Council Lottery Project Grants into a regularly funded NPO.

FROZEN LIGHT

How we approach fundraising

Our fundraising activity is led by the Executive Director. We are very pleased that we continue to benefit from the expertise of Development Consultant, Fi Mason, continues to provide expert guidance on major bids and strategy, and that of our Fundraising Administrator, Kate O'Connor, supports the research, applications to and stewardship of smaller trusts and foundations who are vital to funding for all of our artistic projects.

Frozen Light is registered with the Fundraising Regulator.

Notable funding

ACE Elevate Extension

Following Elevate funding to build the strength and resilience of organisations that make a significant contribution to the Arts Council's Creative Case for Diversity, Frozen Light was delighted to be awarded an Elevate Extension grant of £51,500 from April 2022, receiving the final instalment of the ACE Elevate Extension grant of £5,150 in July 2023. This development support from the Arts Council successfully built our capacity to become regularly funded members of the National Portfolio.

ACE National Lottery Project Grants

In this financial year we received the final payments of two separate grants for the R&D and build, respectively, of our sixth touring show, *The Bar at The Edge of Time*, of £2,987 in April and £2,999 in July.

The Peter Sowerby Foundation

We received the first half of a significant grant of £22,500 towards the further development and performances of our outdoor promenade sensory installation, *Night Out in Nature*, from the Peter Sowerby Foundation who also supported the R&D in 2021.

The Barber Charvet Trust

We received our third grant from The Barber Charvet Trust in 2023. Incredibly generous core support of £15,000 is highly valued by our team as is the ongoing relationship with the Trust.

Norwich Consolidated Charities

Two member charities, Norwich Freeman's Charity and Norwich Consolidated Charities provided grants of £15,000 to support the operating costs of The Sensory Studio enabling our collaboration with four local artists with PMLD, following previous support for the building of the Studio itself.

The Paul Bassham Charitable Trust

This local trust has supported many of our performances at The Garage and we were thrilled to receive a donation of £10,000 as part of this Norwich based trust's 50th anniversary celebrations.

FROZEN LIGHT

The Backstage Trust

We were delighted to receive our first grant - for £10,000 - to support the delivery of our fundraising strategy from The Backstage Trust.

Norwich City Council

Frozen Light secured a second Culture Grant from Norwich City Council, this time for an increased sum of £5000. Our local council is notable for their commitment to investing in developing and sustaining a thriving arts ecology and we are very proud to again be supported to contribute to this. We also received a grant of £350 from Norfolk County Council towards Norwich performances of *Fire Songs*, reaching a county wide audience.

Funds received from charitable trusts and foundations in the 2023-24 accounting year:

Fire Songs

The following trusts and foundations supported performances of *Fire Songs*: The Nichol-Young Foundation, Norfolk Community Foundation through the Sheila Ann Day Fund and Barchester's Charitable Foundation. A donation from The Seneca Trust makes our performances at Kings Cross Summer Sounds 2024 possible.

Night Out in Nature

We received further valued support from the Harold Hyam Wingate Foundation.

The Bar at the Edge of Time

Our sixth and current touring show has received financial support in this financial year from the Hodge Foundation, Chivers Trust, The Mulberry Trust, Bruce Wake Charitable Trust, The Shanly Foundation, David Family Foundation, David Solomons Charitable Trust, Moondance Foundation, Blakemore Foundation, The John Coates Charitable Trust, The Charles Littlewood Hill Trust, The Ian Askew Charitable Trust, Cambridgeshire Community Foundation, Ernest Kleinwort Charitable Trust, Charles S French Charitable Trust, Pye Foundation, The Norman Family Trust, The AMMCO Charitable Trust, The George A Moore Foundation, The Rowlands Trust, The Harpur Trust, The John and Susan Bowers Fund, The David Gibbons Foundation, The Clare Milne Trust, The Jones 1986 Charitable Trust, The Eveson Trust, Mills & Reeve Charitable Trust, William A. Cadbury Charitable Trust, The J Reginald Corah Foundation Fund, The RS Macdonald Charitable Trust, The D'Oyly Carte Charitable Trust, The Alice Ellen Cooper Dean Charitable Foundation, Mr and Mrs J A Pye's Charitable Settlement, Hugh Fraser Foundation, Harry Bottom Charitable Trust, The Belstead Ganzoni Charitable Settlement, The Edward and Dorothy Cadbury Trust, Maud Elkington Trust, W.E.D. Charitable Trust, The Boshier-Hinton Foundation, The Shears Foundation, The Lillie C Johnson Charitable Trust, The FDR Trust, the Patrick Trust, Walter Guinness Charitable Trust, the Gale Family Charity Trust, The Liz & Terry Bramall Foundation, Unity Theatre Trust, The Sir James Knott Trust, The Noble Charitable Trust, The Meikle Foundation & The Jack Lane Charitable Trust.

Core

We received support from The Archer Trust.

FROZEN LIGHT

Expenditure

Expenditure increased significantly with four live productions and projects - *Fire Songs*, *Night Out in Nature*, *The Bar at The Edge of Time* and *The Sensory Studio* - as well as a fifth, *The Ancient Oak of Baldor*, in R&D. As we enter our second decade of creating sensory theatre, our creative ambition has grown increasing costs, and, most significantly, material, travel and accommodation costs have risen significantly.

Staffing overheads increased slightly as team members all received pay increases in recognition of the contribution all make to the organisation's development and delivery and in response to the increase in the cost of living.

Risk management and reserves policy

The Trustees and Co-Artistic Directors of the charity believe that sound risk management is integral to good management and good governance practice. Risk management informs all of the charity's decision-making processes and is incorporated within strategic and operational planning.

Risk assessment is conducted on all new productions and projects to ensure that they align with the charity's mission and objectives. Any identified risks or opportunities are analysed and reported at the appropriate level, and a risk register is maintained and updated at every Board meeting and more frequently where major risks are known to be volatile. Key risks managed in this financial year were failure to secure appropriate level of guarantee fees and core funds, which were mitigated respectively by effective negotiation and effective investment in fundraising. Other risks included a failure to recruit and retain a diverse team, mitigated with expert guidance from our Inclusion & Access Advisor, also ensuring that reputational damage was not a concern. Our Trustee working group oversaw our strategic approach to reducing the negative impact of our work, including repurposing set, and we revised our budget to reflect the increased cost of transport, accommodation and building materials. We successfully secured a planned move into Carrow House and therefore to have our own space where we can manage, create, and make sensory work. Trustee, Catharine Sarley, brings significant financial skills as our Treasurer whilst we recruit for this role.

The Trustees note that a key element in the management of financial risk is the setting of a reserves policy and its regular review by Trustees.

Frozen Light needs reserves to enable it to:

- Meet its contractual obligations (including the completion of projects, and committed administrative costs)
- Manage the cash flow demands of project grant funding and quarterly payments from the Arts Council
- Designate funds for future expenditure to develop the organisation
- Retain a sufficient margin of funds to meet the cost of unforeseen events and key risks

In line with recommended practice, Frozen Light holds operational reserves to approximately cover six months of core operational and staffing costs. At 31 March 2024 the level considered appropriate to meet our needs was £125,184. The Trustees review the reserves levels and fund designations on a regular basis and review the reserves policy annually taking into account the financial outlook, and risks faced by the charity, and wider political and economic factors which may have an impact on both income and expenditure in the future.

FROZEN LIGHT

Reserves

Total reserves have increased over the year from £267,268 to £392,286. The amount held as unrestricted reserves has increased from £184,865 to £303,000 whilst restricted funds have increased from £82,403 to £89,286.

These unrestricted reserves are broken down into:

- Operational reserves held to meet 6 months organisational running costs. These are £125,184
- Arts Council England designated funds held for artistic programmes being delivered in 2024/25. These are £103,169
- Designated funds held for artistic development, organisational development and space. These are £57,443
- General funds available to support any additional or unforeseen expenditure. These are £9,884 which excludes funds held as tangible fixed assets of £7,320

Note 15 to the accounts gives more details on our reserves and the purposes for which they are held.

Structure, Governance and Management

Organisational Structure

The Board of Trustees administer the charity. The Board meets at least 4 times a year. Day to day financial management is undertaken by our Finance Manager and Executive Director with responsibility for oversight being delegated to the Fundraising & Finance Committee, which meets prior, and reports to, each board meeting. The Co-Artistic Directors and Executive Director are responsible for the day to day running of the company and operational matters including employment, artistic performance, and strategy.

Induction and Training of New Trustees

When appointed, new trustees undergo an orientation to brief them on their legal obligations under the charity and company law, the content of the Memorandum and Articles of Association, the decision-making process, the recent financial performance of the charity, the recent developments and the future plans. Trustees are encouraged to attend external training events relevant to develop their skills and gain experience relevant to their roles and responsibilities. We provide internal financial training to ensure that all trustees understand the management and annual accounts presented to them and are confident to challenge the financial management of the organisation. Trustees also participated in externally facilitated adult safeguarding and Respect and Boundaries training. We recognise that safeguarding is a governance priority and require all new trustees to complete online NSPCC trustee training and to have an appropriate DBS check.

We are undergoing a skills analysis of our current board before our next trustee recruitment phase in Autumn '24. We advertise trustee roles widely, using a written and filmed information pack. Shortlisted applicants are interviewed. Successful applicants attend a board meeting. Trustees then vote on whether to invite potential trustees to join, subject to references and a DBS check.

FROZEN LIGHT

Board of trustees

Charlotte Lund is a Producer at Something For The Weekend and Showstopper Productions Ltd. She has worked with some of the UK's leading theatre companies including Tall Stories, Fuel, English National Opera, Punchdrunk and The Gate Theatre, as well as producing large scale community projects with The National Trust and with remote communities in Spain. Charlotte is passionate about making theatre accessible from designing & implementing access strategies and programmes for companies, working with Mousetrap Theatre Projects on their relaxed performances in the West End and producing work with and for neuro-diverse artists & audiences.

Catherine Gough is a teacher and musician from Leicestershire. Since she began to teach pupils with PMLD seven years ago, her eyes have been opened to many barriers that were before invisible. She is keen to find new ways to increase the visibility of the PMLD community and to improve provision for them.

Rosslyn Trewin Marshall is a queer, disabled, multidisciplinary theatre-maker and facilitator. Their work uses text, sound, movement and dance to explore identity and our experiences of the world around us. Rosslyn is especially interested in the use of anger as a constructive tool for social and personal change. Their artistic work is a form of activism in itself but they are always looking for new activist practices that nurture and strengthen communities that are being marginalised.

Lucy C Hayward is a blind playwright and director. She has worked with regional companies and major venues including Talking Birds, Derby Theatre, DaDa Fest, Pentabus, Spark Arts for Children, Birmingham Rep, National Theatre, Brighton Fringe, Barbican Centre, Unity Theatre and RTYDS. She produces plays which embed access for blind and visually impaired audiences and creates stories around unheard voices. She is currently producing a combined access performance about the canal for Coventry City of Culture.

Sharon Stoker is our Vice Chair and Audience Advocate, a role we created to ensure our audience is effectively advocated for by a member of the PMLD community as traditional board governance doesn't allow for sensory methods of communication. Sharon is also a member of our PMLD Advisory Panel. As a mother to a young woman with profound and multiple learning disabilities, Sharon has extensive experience in the world of learning disabilities. Sharon has been bringing her daughter, who has Rett Syndrome, to our theatre productions since 2013 and is very aware of how our work has developed over the years, and the needs of our audience.

Lorna Owen, Secretary, previously worked as General Manager at the New Wolsey Theatre, Ipswich, where Frozen Light is an associate company, and at the Mercury Theatre, Colchester, before moving into the fashion industry, currently working as Deputy Head of Human Resources for a luxury retailer. Lorna is a Chartered Member of the CIPD and has recently completed a Master of Science in Human Resource Management.

Anthony Roberts, Chair of the Board, is Director of Colchester Arts Centre, where Frozen Light have toured all of their shows to date. He led the talent development project Escalator East To Edinburgh between 2000 – 2014. The scheme was in the forefront of advocating and agitating for better facilities for d/deaf and disabled artists and audiences throughout the Fringe.

FROZEN LIGHT

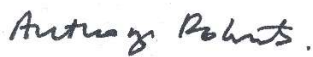
Chelsea Pettitt is a graduate of National Star College and is very passionate about everyone being included in the arts, especially people with special needs or learning difficulties. She is very confident when she gets on stage and thinks it's time for other people to get the same experience.

Catherine (Kate) Sarley, Treasurer, was born in Baghdad, Iraq and raised in East London. She trained in Technical Theatre & Stage Management at RADA before studying Arts Admin at Birkbeck College and had extensive experience working as a stage manager and administrator before undertaking senior management contracts with Colchester Arts Centre, Talawa Theatre Company, Oval House, Daily Life Ltd, Jacksons Lane, Discover Centre for Children, Eastern Angles, Shape East Architectural Centre, Hoxton Hall, Culture&, Greenwich Dance, WeareUnit and tiata fahodzi. Current arts clients include Actors Touring Company, Curious Directive, Corali Dance Company, The Herd and Gorilla Circus.

Small company exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 20th September 2024 and signed on its behalf by



Anthony Roberts

FROZEN LIGHT THEATRE
(A company limited by guarantee)

**INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 MARCH 2024**

Independent examiner's report to the Trustees of Frozen Light Theatre ('the charity')

I report to the charity Trustees on my examination of the accounts of the charity for the year ended 31 March 2024.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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

This report is made solely to the charity's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the charity's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's Trustees as a body, for my work or for this report.

Signed:



Dated: 15 November 2024

Giles Kerkham FCA DChA

Larking Gowen LLP
Chartered Accountants, Norwich

FROZEN LIGHT
Statement of Financial Activities (Incorporating Income & Expenditure Account)
for year ended 31 March 2024

	Note	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
Income							
Grants and donations	2	401,580	174,243	575,823	15,199	305,223	320,422
Income from charitable activities	3	97,983	92,762	190,745	74,498	59,945	134,443
Investment Income		3,547	-	3,547	1,160	-	1,160
Total income		503,110	267,005	770,115	90,857	365,168	456,025
Expenditure							
Expenditure on raising funds	4	34,895	-	34,895	1,000	25,770	26,770
Expenditure on charitable activities	4	130,097	478,605	608,702	10,074	435,716	445,790
Total Expenditure		164,992	478,605	643,597	11,074	461,486	472,560
Net income/(expenditure)		338,118	(211,600)	126,518	79,783	(96,318)	(16,535)
Fund transfers		(219,983)	219,983	-	-	-	-
Other gains/(losses)							
Net movement in funds for the year		118,135	8,383	126,518	79,783	(96,318)	(16,535)
Reconciliation of funds							
Fund balances brought forward		184,865	82,403	267,268	105,082	178,721	283,803
Fund balances carried forward		303,000	90,786	393,786	184,865	82,403	267,268

The statement of financial activities includes all gains and losses for the period from 1 April 2023 to 31 March 2024.
All income and expenditure derived from continuing activities.

The notes on pages 28 to 39 form part of these financial statements.

FROZEN LIGHT
Balance Sheet
as at 31 March 2024

	Note	2024 £	2023 £
Fixed assets			
Tangible assets	10	7,320	1,790
Current assets			
Debtors	11	186,592	86,617
Cash at bank and in hand		228,489	191,692
Total current assets		415,081	278,309
Liabilities			
Creditors falling due within one year	12	(28,615)	(12,831)
Net Current Assets		386,466	265,478
Total assets less current liabilities		393,786	267,268
Net assets		393,786	267,268
Funds			
Unrestricted funds			
General funds	13	142,388	164,865
Designated funds	13	160,612	20,000
		303,000	184,865
Restricted funds	13	90,786	82,403
Total funds		393,786	267,268

For the year ended 31 March 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

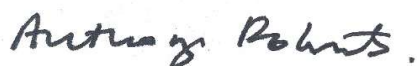
The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476.

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

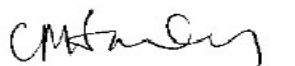
These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to the small companies regime.

The notes on pages 28 to 39 form part of these financial statements.

The financial statements were approved by the Board of Trustees on 12 September 2024, and were signed on its behalf by:



Anthony Roberts
Trustee



Catherine Sarley
Trustee

Company Registration Number 07677434

FROZEN LIGHT
Cash Flow Statement
For year ended 31 March 2024

	Notes	2024 £	2023 £
Cash flows from operating activities	16	<u>41,216</u>	<u>(96,223)</u>
Cash flows from investing activities:			
Dividends, interest and rents from investments		3,547	1,160
Purchase of Property, Plant and Equipment		<u>(7,966)</u>	<u>(1,695)</u>
Net cash provided by investment activities		<u>(4,419)</u>	<u>(535)</u>
Change in cash at bank and in hand in the reporting period		36,797	(96,758)
Cash at bank and in hand at the beginning of the reporting period		191,692	288,450
Cash at bank and in hand at the end of the reporting period		<u><u>228,489</u></u>	<u><u>191,692</u></u>

1. Accounting policies

1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued October 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

1.2. Preparation of the accounts on a going concern basis

The company is dependent on the continued support of grant aiding bodies. The trustees believe that the company will continue to receive this support and accordingly consider that it is appropriate to prepare the financial statements on the going concern basis.

The organisation was granted NPO status and will be in receipt of significant regular funding from Arts Council England from April 2023 to March 2026.

Additionally, the organisation consistently meets its fundraising targets.

1.3. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds.
- any performance conditions attached to the income have been met or are fully within the control of the charity.
- there is sufficient certainty that receipt of the income is considered probable the amount can be reliably measured.

Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods.
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised as expenditure in the period of receipt.

Charitable activities

Multi-sensory theatre - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Investment income

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

bank.

1.4. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment;
- it is probable that settlement will be required;
- the amount of the obligation can be measured reliably.

Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

Charitable activities

Multi-sensory theatre - costs incurred in production and running of productions toured in the year.

Support costs

Support costs are those functions which assist the work on the charity, but do not directly undertake charitable activities. They include organisational management, human resources, finance and administrative support, and overhead costs associated with running the office from which the charity operates as well as governance costs. Support costs have been allocated between the expenditure on charitable activities and on raising funds. The basis on which support costs have been allocated is set out in note 4.

Governance costs

Costs associated with the constitutional and statutory requirements of the charity for example the costs of the independent review of accounts, and the cost of trustee meetings including the cost of charity employees involved in meetings with Trustees, and the cost of any administrative support provided to the Trustees.

1.5. Pensions

The charity operates a defined contribution pension scheme. Contributions are charged to the income and expenditure account as they become payable in accordance with the rules of the scheme.

1.6. Fund accounting

Funds held by the charity are either:

Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

1.7. Tangible fixed assets and depreciation

Individual fixed assets costing £100 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Fixtures/fittings/computer equipment - 25% straight line basis

Vehicles - 20% straight line basis

1.8. Debtors

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

1.9. Cash at bank and in hand

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

1.10. Creditors and provisions

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

1.11. 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.

1.12. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Grants and donations

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £
Arts Council England grant income			
ACE NPO Funding	335,000	-	335,000
ACE project	-	5,986	5,986
Other grants and donations			
Trusts and foundations	60,300	156,750	217,050
Other grants	5,000	350	5,350
Other donations	1,280	25	1,305
Donated goods and services	-	11,132	11,132
Total grants and donations	401,580	174,243	575,823

Prior Year Comparatives	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
Arts Council England grant income			
ACE strategic	-	51,500	51,500
ACE project	-	102,673	102,673
Other grants and donations			
Trusts and foundations	14,950	139,750	154,700
Other grants	-	3,500	3,500
Other donations	249	-	249
Donated goods and services	-	7,800	7,800
Total grants and donations	15,199	305,223	320,422

3. Income from charitable activities

	Total 2024 £	Total 2023 £
Commission income	5,000	300
Performance fees	87,762	53,945
Training programme fees	50	7,054
Theatre tax relief	97,933	73,144
Partnership income	-	-
Other	-	-
Total income from charitable activities	190,745	134,443

4. Expenditure

	Multi- sensory theatre 2024 £	Raising funds 2024 £	Governance support 2024 £	Other support costs 2024 £	Total costs 2024 £
Staffing costs	111,171	17,092	10,258	15,414	153,935
Artist & director costs	194,157	-	-	-	194,157
Other artistic production costs	233,119	-	-	-	233,119
Communication & marketing	7,882	-	-	-	7,882
Fundraising costs	-	5,263	-	-	5,263
Training & organisational development	-	-	-	4,512	4,512
Finance support	-	-	-	7,875	7,875
Governance costs	-	-	21,462	-	21,462
Insurance & legal costs	-	-	-	4,238	4,238
Office & IT costs	-	-	-	8,567	8,567
Other costs	-	-	-	2,587	2,587
	546,329	22,355	31,720	43,193	643,597
Allocation of support costs	62,373	12,540	(31,720)	(43,193)	0
	608,702	34,895	-	-	643,597

Prior Year Comparatives	Multi-sensory theatre 2023 £	Raising funds 2023 £	Governance support 2023 £	Other support costs 2023 £	Total costs 2023 £
Staffing costs	93,170	13,873	9,280	16,885	133,208
Artist & director costs	82,589	-	-	-	82,589
Other artistic production costs	217,681	-	-	-	217,681
Communication & marketing	12,909	-	-	-	12,909
Fundraising costs	-	4,935	-	-	4,935
Training & organisational development	-	-	-	516	516
Finance support	-	-	-	570	570
Governance costs	-	-	9,635	-	9,635
Insurance & legal costs	-	-	-	-	-
Office & IT costs	-	-	-	7,934	7,934
Other costs	-	-	-	2,583	2,583
	406,349	18,808	18,915	28,488	472,560
Allocation of support costs	39,441	7,962	(18,915)	(28,488)	0
	445,790	26,770	-	-	472,560

The charity identifies governance and other support costs, and apportions them to multi-sensory theatre, and raising funds on the basis of staff time.

5. Net income/(expenditure) for the year

This is stated after charging:

	2024 £	2023 £
Depreciation of tangible fixed assets	2,436	1,099
Fees paid to independent examiner:		
Independent examination	2,394	2,280
Theatre Tax Relief	1,080	840
Grant certification	-	1,800

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

	2024 £	2023 £
Salaries and wages	141,814	123,728
Social security costs	8,758	6,702
Pension costs	3,363	2,778
	153,935	133,208

No employee earned £60,000 or more during the year (2023: Nil)

The average headcount per month was 5 (2023: 5)

The key management personnel of the charity comprise the trustees and the co-artistic directors.

The total employee benefits of the key management personnel of the charity were £82,603 (2023: £72,302)

The charity trustees received no remuneration during the year (2023: £Nil).

Trustees were reimbursed expenses of £408 (2023: £451).

Trustee expenses consisted of mileage and parking costs for attendance at Board.

Trustee liability insurance was in place during the year, and premiums paid amounted to £678 (2023: £660)

7. Pension costs

The charity operates an auto enrolment pension scheme. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the charity and amounted to £3,363 (2023: £2,778)

8. Corporation taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects

9. Limited by guarantee

The private limited company is registered in EW - England & Wales, is limited by guarantee, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2024 there were 8 members.

10. Tangible fixed assets

	Vehicles	Computer	Office	Total
	£	Equipment	Equipment	£
		£	£	
Cost				
At 1 April 2023	-	2,966	1,429	4,395
Additions	4,740	2,875	351	7,966
Disposals				-
At 31 March 2024	4,740	5,841	1,780	12,361
Depreciation				
At 1 April 2023	-	1,930	675	2,605
Charge for Year	948	1,147	341	2,436
Depreciation on Disposals				-
At 31 March 2024	948	3,077	1,016	5,041
Net Book Value				
At 31 March 2024	3,792	2,764	764	7,320
At 31 March 2023	-	1,036	754	1,790

11. Debtors

	2024	2023
	£	£
Trade debtors	13,450	65
Accrued Income	2,371	5,987
Prepayments	34,486	7,421
TTR Debtor	136,285	73,144
	<u>186,592</u>	<u>86,617</u>

12. Creditors falling due within one year

	2024	2023
	£	£
Trade creditors	16,234	1,092
Accruals and deferred income	8,559	8,823
Other creditors	3,822	2,916
	<u>28,615</u>	<u>12,831</u>

13. Analysis of charitable funds**Analysis of movements in unrestricted funds**

	Funds	Income	Expenditure	Transfers	Funds
	1 Apr 23				31 Mar 24
	£	£	£	£	£
General fund	164,865	503,110	(162,435)	(363,152)	142,388
Designated funds					
Artistic Development Fund	14,000	-	(889)	1,000	14,111
Organisational Development Fund	-	-	(1,468)	10,000	8,532
Digital Investment	2,000	-	-	(2,000)	-
Environmental Sustainability	2,000	-	-	(2,000)	-
Space	2,000	-	(200)	33,000	34,800
ACE NPO Funding	-	-	-	103,169	103,169
	<u>184,865</u>	<u>503,110</u>	<u>(164,992)</u>	<u>(219,983)</u>	<u>303,000</u>

Prior Year Comparatives	Funds 1 Apr 22 £	Income £	Expenditure £	Transfers £	Funds 31 Mar 23 £
General fund	85,082	90,857	(11,074)	-	164,865
Designated funds					
Artistic development fund	14,000	-	-	-	14,000
Digital investment	2,000	-	-	-	2,000
Environmental sustainability	2,000	-	-	-	2,000
Space	2,000	-	-	-	2,000
	<u>105,082</u>	<u>90,857</u>	<u>(11,074)</u>	<u>-</u>	<u>184,865</u>

The general fund represents the unrestricted reserves available after allowing for all designated funds.

The artistic development fund is held to cover the costs of the development of future shows.

The organisation is purchasing a dome to be used in productions from 2024 onwards.

The organisational development fund is held to support training and bring in expert guidance in response to strategic needs.

The digital investment fund is held to renew essential IT equipment, and invest in new ways of working online.

The environmental sustainability fund is designated for lessening the environmental impact of our work

The space fund is designated for assessing the feasibility of and developing a physical space for Frozen Light.

The organisation is currently in talks relating to the use of a space which Frozen Light can turn into a sensory hub at Carrow House in Norwich.

ACE NPO Funding Funds received from Arts Council England held for use in delivering the artistic activity plan.

Analysis of movements in restricted reserves

	Funds 1 Apr 23 £	Income £	Expenditure £	Transfers £	Funds 31 Mar 24 £
Restricted funds					
Elevate	4,296	-	(4,296)	-	0
Core	3,044	-	(3,044)	-	-
Fire Songs	-	25,380	(26,080)	8,700	8,000
Night Out In Nature	-	27,693	(42,590)	17,147	2,250
Sensory Studio	75,063	33,570	(90,120)	-	18,513
The Bar At The Edge Of Time	-	170,837	(284,483)	170,146	56,500
Theatre Show 7	-	1,125	(24,426)	23,301	-
Nightclub	-	-	(688)	688	-
International Work	-	8,400	(2,877)	-	5,523
	<u>82,403</u>	<u>267,005</u>	<u>(478,605)</u>	<u>219,983</u>	<u>90,786</u>

Prior Year Comparatives	Funds 1 Apr 22 £	Income £	Expenditure £	Transfers £	Funds 31 Mar 23 £
Restricted funds					
2065	22,320	99,705	(143,663)	21,638	-
Elevate	-	51,500	(47,204)		4,296
Core	77,987	10,000	(14,969)	(69,974)	3,044
Fire Songs	26,749	42,786	(70,156)	621	-
Night Out In Nature	2,075	26,438	(35,689)	7,176	-
Sensory Studio	49,755	77,365	(52,057)		75,063
The Bar At The Edge Of Time	(165)	57,374	(97,748)	40,539	-
	<u>178,271</u>	<u>365,168</u>	<u>(461,486)</u>	<u>-</u>	<u>82,403</u>

2065 is a fund for the development of and national touring of Frozen Light's fifth production, a futuristic sci-fi adventure culminating in a changed new world filled with hope for the future.

Elevate is funding from Arts Council England towards building the strength and resilience of organisations that make a significant contribution to the Arts Council's Creative Case for Diversity.

Core is funding from Esme Fairbairn Foundation towards the core operational costs of Frozen Light to support its strategic growth and development.

Fire Songs is funding held for the touring of this immersive sensory show to arts festivals with the aim of making these events more accessible to people with PMLD.

Night Out In Nature is funding for the touring of an outdoor immersive installation promenade performed at heritage sites every summer.

Sensory Studio is funding for the operation of a beautiful purpose built Sensory Studio in which Frozen Light works with artists with PMLD, including during the R&D of all new productions.

The Bar At The Edge Of Time is funding for the development and touring of Frozen Light's sixth multi-sensory production, where gig theatre meets sensory spectacle. This was previously known as Theatre Show 6

Theatre Show 7 is funding for the development and touring of Frozen Light's seventh multi-sensory production, a folk tale of love, loss and the interconnectedness of all things. This production is now called The Ancient Oak of Baldor.

Nightclub is funding for the development of an immersive venue takeover.

International Work is funding held to support the sharing of sensory practice with theatre companies from other countries.

The transfers out of the Core restricted fund in 2022-23 were to cover deficits on other projects. Whilst this fund is restricted it includes funding for artistic development and delivery. This transfer therefore is in line with the original funding agreements.

Frozen Light now receives a block of NPO funding from Arts Council England rather than project specific funding. This is treated as a designated fund in the accounts for the delivery of the agreed activity plan. Costs for the delivery of the various productions continues to be recognised against specific projects with transfers from the designated fund and general funds to cover any shortfall in restricted funds received directly for the completion of these projects.

14. Analysis of net assets between funds

	General fund	Designated funds	Restricted funds	Total
	£	£	£	£
Tangible fixed assets	7,320	-	-	7,320
Cash at bank and in hand	-	137,703	90,786	228,489
Other net current assets/(liabilities)	135,067	22,909	-	157,977
Total net assets	142,387	160,612	90,786	393,786

Prior Year Comparatives	General fund	Designated funds	Restricted funds	Total
	£	£	£	£
Tangible fixed assets	1,790	-	-	1,790
Cash at bank and in hand	89,289	20,000	82,403	191,692
Other net current assets/(liabilities)	73,786	-	-	73,786
Total net assets	164,865	20,000	82,403	267,268

15. Related party transactions

During the year payments totalling £200 were made to a close family member of one the Co-Artistic Directors for services provided to the company. (2023: £605)

16. Reconciliation of net income to net cashflow from operating activities

	2024	2023
	£	£
Net income for the reporting period (per Statement of Financial Activities)	126,518	(16,535)
Depreciation Costs	2,436	1,099
Income from Investments	(3,547)	(1,160)
(Increase)/Decrease in Debtors	(99,975)	(73,994)
Increase/(Decrease) in Creditors	15,784	(5,633)
Net Cash from the year's operating activities	41,216	(96,223)

FROZEN LIGHT

England & Wales - Charity number 1150132

Accounts

Frozen Light

(a company limited by guarantee)

Report and Financial Statements

for the year ended 31 March 2023

Company number 07677434

Charity number 1150132

FROZEN LIGHT

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Report of the Trustees

The trustees are pleased to present their annual report together with the financial statements of the charity for the year ended 31 March 2023 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts, and comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

This trustees' report includes a summary of the work of Frozen Light. More detailed information on its work is available from its website (www.frozenlighttheatre.com).

Reference and administrative information

Frozen Light is incorporated under the Companies Act, company number 07677434, and its governing document is its Memorandum and Articles of Association. It is a registered charity, number 1150132. The charitable company is a private company limited by guarantee registered in England and Wales.

Our trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law, and throughout this report are collectively referred to as the trustees. As set out in the Articles of Association, any person who is willing to act as a trustee, and who is permitted to do so, may be appointed to be a trustee of the company by a decision of the trustees.

The trustees of Frozen Light and officers serving during the period and since the period end were as follows:

Catherine Gough	
Lucy Hayward	
Charlotte Lund	
Lorna Owen	Secretary (from 22 October 2022)
Chelsea Pettitt	
Anthony Roberts	Chair
Catherine Sarley	Treasurer (from 9 June 2022)
Sharon Stoker	Audience Advocate
Rosslyn Trewin Marshall	

FROZEN LIGHT

Our advisers	Independent examiner	Larking Gowen	1 st Floor, Prospect House, Rouen Road, Norwich NR1 1RE
	Bankers	The Co-operative Bank Triodos	1 Balloon Street Manchester, M60 4EP Deanery Road Bristol, BS1 5AS
Our Staff	Co-Artistic Directors		Amber Onat Gregory Lucy Garland
	Executive Director		Jacqui Mackay
	Finance Manager		Marie Richards/Sam Jarrett
	Audience Development Officer		Emma Venier
	Fundraising Assistant		Kate O'Connor
	Producer		Rhodora Perkins
	Associate Director		Kate O'Connor

Registered and operational address

The Garage, 14 Chapel Field North, Norwich, NR2 1NY

FROZEN LIGHT

Objectives, main activities, values, and public benefit

Frozen Light is an innovative charity and theatre company that tours multi-sensory theatre productions to theatre venues, arts centres, and public spaces nationally, for audiences with profound and multiple learning disabilities (PMLD).

Objectives

For the benefit of the public, to relieve the charitable needs of people who are in need by reason of physical or mental disability, age, social or economic position or some other disadvantage by: - The advancement of education in the performing and visual arts, in particular but not exclusively through the provision of sensory theatre and artist training workshops; - The promotion of social inclusion for the public benefit by preventing people from becoming socially excluded, relieving the needs of those people who are socially excluded and assisting them to integrate into society.

Our vision

A world where people with PMLD can exercise their right to participate fully in cultural life.

Mission

Our mission is to enable young adults and adults with PMLD to experience high quality, contemporary, devised multi-sensory theatre in their community.

Our values are:

Inclusion

We believe that people with PMLD should be proactively included, welcomed into and visible in their communities and use theatre to drive this social change with, and for, audiences. We use and promote the PMLD Standards as a model for the rights and voices of people with PMLD. We are committed to raising expectations and improving the quality-of-life outcomes of, and with, people with PMLD. Frozen Light shows feature in the mainstream programming of arts venues, theatres, festivals, and heritage sites. We provide support and training to enable all the venues we visit to become fully accessible to people with PMLD. We strive to have governance, staffing, and creative team that reflects the diversity of the PMLD community.

Immersion

People with PMLD experience the world in closest proximity to them and through their senses and physical actions. We collaborate with a talented team of creative artists to create completely immersive environments that can be experienced using every sense. These worlds can be touched, smelt, and tasted. The original music can be heard, and its vibrations felt. Frozen Light's multi-sensory storytelling is intimate, and person centred but with the scale and opportunity that theatrical spaces offer.

Connection

Frozen Light's primary connections are one to one interaction with audiences and their involvement in performances, which constantly inform creative practice. We consult the audience and reflect upon their responses to evaluate their whole theatre experience. The Sensory Studio is a space in which Frozen Light builds relationships and works with artists with PMLD, their family and paid carers, to explore sensory creativity and to develop ways to meaningfully evaluate artistic experiences.

FROZEN LIGHT

We enormously value the connections we have with the wider PMLD community, and we have a PMLD Advisory Panel made up of family and paid carers and companions which guides development and interaction with audiences. We proactively share methodology and learning with other companies and through training with new and established artists, with the aim of more theatre being created which is accessible to and builds connections with people living with PMLD.

Joy

In performance we use sensory moments to take forward each stage of a narrative which stimulates the broad range of emotions experienced by the young adult and adult audience. Above all we want audiences to share the excitement and pure joy of live performance. We also want everyone who collaborates with and works for the company to relish and be fulfilled by creating and sharing live performance with our audiences. A large part of the audience's lives are lived 'in the moment' which is something we believe that everyone connected to Frozen Light shows can learn and derive happiness from.

We aim to

- create high quality, contemporary, devised multi-sensory theatre that is accessible to audiences with PMLD.
- ensure more accessible work for audiences with PMLD features in mainstream theatre programming.
- tour throughout the UK and reach as many audiences with PMLD as possible.
- grow audience reach and continue to develop returning audiences.
- collaborate with theatres, arts venues, festivals, and heritage sites to increase their accessibility to people with disabilities, including PMLD, and leave a legacy of accessible programming.
- pioneer creative collaboration with artists with PMLD and build understanding of inclusive practice.
- increase the visibility of people with PMLD within the arts and the wider community, and thus enhance understanding of - and meeting - their needs.
- build the confidence of carers to accompany the person they support to experience more arts and culture in their community.
- deliver an artist training programme to ensure there is more work created for audiences with PMLD in the wider arts sector.
- provide good employment to a highly skilled and diverse creative and administrative team to support the work of Frozen Light.

Audiences with PMLD communicate and experience the world through all their senses including touch, taste, feel, sight, and sound, so to make work accessible we create person centred multi-sensory theatre that meets their needs. We challenge preconceptions of what theatre should be for audiences with PMLD and push the boundaries of what multi-sensory theatre looks like. Frozen Light always works with creatives from within contemporary devised theatre, ensuring productions are of the highest artistic quality. We work with artists with PMLD to create together and, with expert guidance, to better understand consent and evaluation for our audiences. We create immersive worlds and a space that feels safe and inviting for people with PMLD and their carers. For many of our audiences a Frozen Light show will be their first theatre experience.

FROZEN LIGHT

We tour to mainstream theatres, arts centres, festivals, and heritage sites aiming to leave a legacy of accessible programming and an understanding of how to make venues accessible to diverse audiences. To address the national lack of work for this audience, integration of emerging talent and artist development is critical, so we provide bespoke training for emerging and developing artists about Frozen Light's work, process, methodology and approach.

Contributing to quality-of-life outcomes

There needs to be a very small number of attendees for a theatre show to have any relevance for most people with PMLD. It can therefore be very difficult to get bookings for our shows without significant financial subsidy, given that the unprofitability of small audiences for venues. This results in people with PMLD having very limited opportunities to see theatre in their wider community despite the health and social benefits of this being clearly recognised. Frozen Light's vision celebrates the importance of people with PMLD having equity of access to the pleasure, mutual enjoyment and sensory stimulation that can be derived from participation in cultural life. Our shows offer the opportunity of social and community inclusion, which is widely recognised to improve outcomes, wellbeing and ultimately quality of lived experience.

Company background

Frozen Light are change-makers, challenging preconceptions of what theatre can be for audiences with PMLD and pushing the boundaries of multi-sensory theatre to create artistic experiences with access and creative excellence at their core. As cultural leaders, creative innovators and social activists, our vision is a future in which individuals with PMLD have equal access to excellent cultural experiences and opportunities, wherever they live. We lead by example, demonstrating what meaningful cultural engagement can be for audiences and artists with complex needs, giving voice and visibility to a section of society that is historically marginalised, discriminated against and hidden away. As new members of the Arts Council of England's National Portfolio, Frozen Light embrace the Let's Create ethos, seeking to make meaningful change in the creative and cultural sector and in wider society, to bring about a future in which creative people, cultural communities and a creative and cultural country always includes people with PMLD.

In the last ten years, we've created 8 theatre productions, performed over 800 shows, and toured to 82 different venues across all regions of the UK. We've added more venues with each successive tour in response to demand, reaching new and returning audiences. Many venues have been programming us biennially since 2013. We're an Associate Company at New Wolsey, Ipswich, and Associate Artists at Cambridge Junction. house has commissioned three productions and Norfolk and Norwich Festival is a regular commissioning partner.

Independent evaluation of Frozen Light's work and feedback from audience and carers shows that our creative approach has a direct social impact, improving the quality of life of, and sense of belonging, for our audiences whilst raising awareness of the access needs of people with PMLD.

Public Benefit

The trustees review Frozen Light's main activities, strategic aims, and specific objectives on an annual basis to ensure that they continue to reflect the charity's core aims. In reviewing and developing the charity's main activities, strategic aims, specific objectives, and future plans, careful consideration is given to the public benefit arising from our work. The trustees take particular account of the Charity Commission's general guidance on public benefit when reviewing the aims and objectives of the charity (PB2).

The trustees consider that the work of Frozen Light provides considerable benefit to the public as illustrated by the activities and achievements described in this report.

FROZEN LIGHT

Achievements

Fire Songs

Fire Songs is an immersive sensory sound experience created specifically to tour arts festivals, with the aim of making these events more accessible for people with PMLD. In the embrace of choral harmonies, the audience join Frozen Light and a local choir on a joyful sensory exploration. From a soulful connection around a campfire, audiences travel into the celestial music of the cosmos itself, to experience a whole new world of awe and wonder.

This production was originally devised in 2019 but development was paused due to the Covid-19 pandemic. The piece was co-commissioned by The Garage, Norwich, and Norfolk & Norwich Festival. We were delighted to premiere Fire Songs as part of the Norfolk & Norwich Festival in May 2022. All shows at The Garage sold out in May 2022. Performances of Fire Songs at bOing! International Family Festival 2022 and at The Lowry in January 2023 also sold out to fantastic audience reviews.

'It's hard to put into words. Although we've been to shows at theatres before this show was on another level. It was so personal to each audience member and yet we all felt connected. It really was amazing. Surrounded by song and sound, it was almost spiritual. One of the most uplifting and joyful performances we've ever been to.' (Audience member)

'We had a wonderful experience. It's amazing to have such an inclusive, immersive performance that caters to the many needs of a person with complex needs. It's so hard to find activities to do for someone with PMLD, but we felt welcome and included.' (Audience member)

Fire Songs features 24 voices singing in harmony with Frozen Light performers. The composer leads work to upskill community choirs in each location creating an opportunity to bring together people from the local community who may not otherwise usually meet. A community choir was created especially for the Norwich premiere and their extraordinarily positive feedback included,

'It brought me so much joy - one of the best musical experiences of my life.' (Choir member in premiere at Norfolk & Norwich Festival, May 2022)

Members of the Jump choir, The Sunday Boys - a low voice LGBTQ+ choir, and the open access SHEChoir, who formed our choirs at bOing! and The Lowry respectively, were also very positive about their experience and the connection they had built with the audience, including how being part of the Fire Songs choir had changed their perception of people with PMLD.

'I have not spoken to people with multiple learning disabilities before or their carers and family, it was eye opening and inspiring.' (Choir member)

Later in 2023, Fire Songs is programmed at The Civic, Barnsley, and at King's Place, London, as part of the Kings Cross Summer Sounds Festival as well as a return to the Norfolk and Norwich Festival to reach family audiences who missed out due in May 2022 when the final day was cancelled due to Covid-19.

'Frozen Light makes genuinely remarkable theatre that has a deeper impact on their audience than almost anything else we ever do. Their visits are always pretty remarkable - but I think the involvement of the choir made this show really special. I don't think I'll ever forget the section where they sang the names of the individual audience members.' (Steve Cowton, Head of Theatre Operations, The Lowry)



2065

Frozen Light's fifth touring production, 2065, premiered in September 2021 at the Garage, Norwich. By the end of November 2022, we'd welcomed 2,587 audience members to this futuristic sensory extravaganza. Covid-19 created a significant new barrier to disabled people's ability to access arts events. We regularly consulted our PMLD Advisory Panel of family members, carers, and expert practitioners, to assess the safety for, and confidence amongst such a clinically extremely vulnerable audience to be returning to live arts. '2065' was adapted to ensure that the intimate one-to-one sensory interactions that characterise Frozen Light shows were safe for all. 77% of '2065' shows sold out in our Autumn 2022 tour, demonstrating the continued enthusiasm amongst members of the PMLD community to attend live theatre performances.

Frozen Light's dedicated Audience Development Officer enabled us to reach new audiences with '2065', especially those in care and residential homes. In Autumn 2022, 86% of audiences were new to Frozen Light, and over half of the audiences had never been to the theatre before. '2065' toured to 5 new venues in total: The Met, National Youth Theatre, Fisher Theatre, North Wall and Tobacco Factory. It was also our most extensive tour in Wales to date and has influenced future programming to ensure we tour to the area again within a year.

'We cried, we laughed, we danced, it was truly incredible amazing to see a company that truly understands how to engage a PMLD audience. They had thought of every sensory experience for each interactive part of the show. It was stimulating on every level. Absolutely fantastic and inspiring.' (Audience member, National Youth Theatre)

'2065' was created for young adults and adults, as once people with PMLD leave education they have virtually no access to appropriate cultural or arts provision. We're delighted that 50% of our Autumn audiences were over 18 years old. It has also become apparent that ticket prices above £12 (with carers accompanying for free) are too expensive, especially for care and residential homes whose budgets are increasingly restricted. All venues on this tour were therefore asked to keep ticket prices below £12 to ensure access for all audiences with PMLD.

FROZEN LIGHT

'It was just so beautiful to experience being in a space where everyone is allowed to express themselves in a way that is unique to them. Everyone was made to feel welcome right from the start. The show itself was mesmerising and wonderfully spoke to all the senses.' (Audience - Platform, Glasgow)

The majority of audience members and their carers who came to '2065' are not involved in arts within their local community as either a participant or an audience member. The isolation carers experience has been exacerbated by the pandemic, so we especially valued that virtually all carers felt more socially connected to their community as a result of coming to '2065', as well as more confident to return to other live cultural events.

'Life changing. The love, care and enjoyment from the actors to our service users helped them embrace the sensory show over time. The fact the actors sang a song with each person's name included made me cry as a support worker. I witnessed a pure moment of joy in our service users' eyes at that moment. I thank you all for the love and care put into your craft. Eye-opening of what can be made available for people in a sensory show.' (Audience member, North Wall, Oxford)



Night Out in Nature

Frozen Light devised our first outdoor promenade installation, 'Night Out in Nature', to enable audiences with profound and multiple learning disabilities (PMLD) to experience live arts safely as Covid-19 restrictions were lifted. Frozen Light was thrilled to be commissioned to perform at the rescheduled Now Northwich Festival run by Cheshire Dance, in April 2022, which had been postponed by the pandemic. In the autumn of 2022, all twelve performances of 'Night Out in Nature' sold out at the National Trust's Blickling Estate, reaching 68 audience members with PMLD. It was a pleasure to invite audiences to such a beautiful heritage setting and begin our relationship with the National Trust as part of their **'For everyone, forever'** strategy.

FROZEN LIGHT

Performing in popular outdoor spaces such as Blickling Estate continues to fit extremely well with our aim of making our audiences more visible in their communities., as well as enabling audiences and members of their support networks to enjoy the positive health impact of active participation in a cultural day out. At Blickling Estate 50% of the audience accessed live theatre for the first time. Feedback included:

'This was absolutely FANTASTIC! Excellent immersive experience, very thoughtfully planned. Loved all the interactive elements & so so great to have a session which is inclusive. Thank you!'

'We loved the show - upbeat, enthusiastic, a sensory feast. Thank you!'

'Wow wow wow! Absolutely amazing. Just breathtaking and at times very emotional to see such amazing responses from pupils.'



Having Mobiloo - a mobile fully accessible Changing Places Toilet - at the Estate during our shows was hugely popular and made it feasible for audiences to come to shows and enjoy a whole day out. Several carers expressed it was a deciding factor when considering whether or not they could attend the show. The extremely high use of the Mobiloo was evidence building to secure funding for a permanent Changing Places at Blickling. Over a 1/4 million people in the UK need Changing Places Toilets to enable them to get out and about and enjoy the day-to-day activities which many of us take for granted.

We are thrilled to announce performances at English Heritage's award winning Walmer Castle and Gardens, Kent, and fourth most visited National Trust site, Clumber Park in Nottinghamshire in June 2023. We're collaborating with both sites to create a post-show evaluation process that will inform and improve future accessibility for our audiences at these heritage sites.

FROZEN LIGHT

Working in close collaboration with the National Trust and English Heritage is an exceptional opportunity to influence accessibility at a strategic level.

'Night Out in Nature' is already programmed at the National Trust's Ickworth Estate in Bury St Edmunds in 2024 and for the next two years at Walmer Castle. We are looking forward to performing at more non-traditional spaces in partnership with both the National Trust and English Heritage, especially as it can be a great way of reaching audiences in areas of low cultural engagement.

The Sensory Studio

In April 2022 Frozen Light completed the build of the Paul Hamlyn Foundation funded Sensory Studio to provide a space in which we could - for the very first time - explore collaboration with our audience members with profound and multiple learning disabilities (PMLD), as artists. Our three Sensory Artists Lucy, Rosey, and Lydia were subsequently joined by Olivia and over the last year all four have worked in monthly sessions with the Co-Artistic Directors and invited artists. These have included sensory experts, Jill Goodwin, who focused on the state of 'being' as opposed to stimulating response, and Joanna Grace, who led a session on being with through active shadow play. It has been utterly joyful to spend time with artists with PMLD and their carers outside of a performance setting but in a creative space. Each session is held in a Norwich theatre space, most regularly Norwich Theatre's Stage Two.

'We love the Frozen Light Sensory studio and really look forward to coming. Every time we come to the studio we learn something new - either from the Frozen Light team, visiting artists or from our friends. At Frozen Light Lydia and her friends are accepted for the amazing young women that they are with their own way of expressing themselves and exploring the world around them.' (Louisa van Melsen, parent of Sensory Studio artist, Lydia van Melsen)

Our composer, director, set designer, and a number of musicians playing instruments from drums to flugelbone, have come into the space to design props, music and narratives, for inclusion in our sixth touring production, 'The Bar at the Edge of Time'. We hold regular evaluation sessions with family and carers of the Sensory Studio artists, to hear their responses and input into creative development. As a result, the design of 'The Bar at the Edge of Time' will include a co designed sensory prop which can forever be destroyed and feature musical instruments, specifically a drum kit, chosen for their vibrations and playfulness by the artists.

In December, we coordinated our second Sensory Sharing Day, the first having considered the language we use to describe our audience, how we seek assent/consent and financial reimbursement for artists with PMLD. These days bring together sensory theatre makers, members of our PMLD Advisory Panel, family carers of our Sensory Studio artists, and academics working at the cutting edge of learning disability research. During the second Sharing Day these experts explored what meaningful evaluation of artistic experience is for artists and audiences with PMLD to inform ongoing work in the Studio. People with PMLD are excluded from academic research because of the ethical challenges of securing consent. We are therefore excited to be working in the Sensory Studio with University of Dundee PHD student, Johanna Roehr, to create a bespoke creative artistic evaluation tool for PMLD audiences.

Our Sensory Symposium in May shared learning from the Sensory Studio at The Garage, Norwich, to mark our first decade of reaching audiences, and to explore what the next decade of multi-sensory theatre could bring.

'The expertise of the Sensory Studio artists, whose input will directly feed into Frozen Light's next theatre show, is not only welcomed and embraced here, it is also financially compensated for. Why wouldn't it be? This is not a day care centre, no art therapy, no 'intervention' - this is an equitable workspace for creative collaborators.'

FROZEN LIGHT

Frozen Light's radically inclusive ethos shines through every aspect of their work: from summoning family members, creative practitioners, and researchers to critically explore what consent means and looks like in working with people who do not communicate with words, to directly incorporating the studio artists' feedback and ideas into props and sensory experiences for the upcoming show.

This is not tokenism, but a trailblazing approach to sincere co-creation with artists who may not communicate with words but sure do have a lot to say.' (Johanna Roehr, PhD Researcher at the University of Dundee)



The Bar at the Edge of Time

Our sixth touring production, 'The Bar at The Edge of Time', went into R&D in autumn 2022. Audiences of this multi-sensory fantasia will be immersed in the joy of a live band, prepared cocktails by maestro mixologists, and together with family and friends witness the resolution of a timeless mystery. Adults with PMLD will enter the theatrical nighttime world of a cocktail bar to experience an environment many would ordinarily be excluded from accessing.

We are thrilled that our Sensory Studio artists and their carers have had such an integral role in devising the production, including the central role that drums will play in this piece of gig theatre. The Sensory Studio artists joined the audition process to cast the three actor musicians who form the touring cast for 'The Bar at the Edge of Time'. This will be the first of our shows to have been devised in collaboration with artists with PMLD.

FROZEN LIGHT

More than 40 actor musicians participated in the first stage auditions, before we selected our most diverse group of performers to join Frozen Light for two paid days of auditions. Frozen Light has redesigned our touring model - bringing in a second technician - to enable the company to hire and support a more inclusive touring team. We plan to use the Theatre Green Book Baseline Standard to measure the sustainability of the design and production of *The Bar at the Edge of Time*, and throughout the R&D period have committed to repurposed materials and technical equipment from previous shows. Commissioned by Cambridge Junction, '*The Bar at The Edge of Time*' premieres in September 2023 and is already being programmed for Autumn 2024, with venues increasingly booking 3 rather than 2 day runs, and The Lowry booking 6 days, our longest run of performances to date.



Audience Development

Having a dedicated Audience Development Officer continues to significantly increase our ability to reach new and returning audiences. More than 80% of shows during the '2065' tour sold out despite the continued effects of a pandemic on the staffing levels and the risk appetite of organisations for external trips. The responsibility for audience development still very much falls on Frozen Light with often limited input from venues, as many continue to operate with reduced box office resources. We provide bespoke training for all venues on how to ensure an accessible booking journey, including guidance on the online information needed by audiences and carers as booking by phone becomes less common. Learning from touring 2065 has led us to ask all venues to keep ticket prices at £12 as higher prices have been shown to be an access barrier. Emma, our Audience Development Officer, is also working hard to develop excellent communications with all venues to ensure that day centres and residential homes in particular can reserve tickets and pay with cash. These cash payments are often from donation tins, as budgets for activities are non-existent.

FROZEN LIGHT

The majority of audiences this year were new to Frozen Light, and it is so important that we have dedicated staff raising awareness that accessible work is on offer at mainstream venues. We regularly advise venues on other multi-sensory companies to programme to expand the cultural offer available for our audiences, whilst mentoring artists and companies to create more high-quality sensory work.

Throughout 2022, Frozen Light filmed interviews with carers, teachers, performers and venue staff to create content for new digital access training. From September 2023, this training will be offered to every venue Frozen Light tour to. Staff members and volunteers, from the technical team to front of house, will follow their own online journey to increase their understanding of the access needs of, and to warmly and safely welcome, audiences with PMLD. This training will be especially important for venues where Frozen Light is being programmed for the first time.

International Work

For a second time, Co-Artistic Director Amber Onat Gregory was selected as a Fellow of the International Society of Performing Arts (ISPA) and in this role participated in the ISPA New York Conference in January 2023. Frozen Light funded fellow Co-Artistic Director, Lucy Garland, to be a conference delegate. This is a valuable opportunity to establish an international profile for the company and most importantly, increase visibility and understanding of audiences with profound and multiple learning disabilities. The New York Conference is an invaluable platform for reaching national and international programmers, including for the festivals we'd love to present 'Fire Songs' at in future years, and led directly to a three-year booking as part of the Kings Cross Summer Sounds Festival in London from August 2023.

We were proud to be selected to pitch 'Fire Songs' at the Manchester International Society of Performing Arts (ISPA) 2023 Conference which was held in June. Recent performances enabled our filmmaker, Sam Halmarack, to capture a great range of footage to showcase the production at its best to ISPA delegates.

Training & sector development

Frozen Light was invited to facilitate a second residency at the University of Plymouth in January 2023. Forty students learnt about multi-sensory theatre, using the Sensory Studio, and then performed eight shows to audiences from a local Special Educational Needs School and a charity for learning disabled adults. Audiences were described as '*amazed, intrigued and impressed*' and we were thrilled that the Studio was so easy to transport, informing plans for this to be an integral part of our training programme wherever this is facilitated. New performers cast in our 2021/22 touring production, '2065', trained with our Sensory Artists in the Studio and in future, all new members of creative teams will train with them in the space.

'Through bespoke, thoughtful training, Frozen Light has been instrumental in developing my practice as a creative in sensory theatre. They have given me the space and opportunity to explore and create memorable moments using audience interaction in multi-sensory theatre on a wider scale across the UK and have trusted me to pass on my knowledge and learned experience to others.' (Iona Johnson, Freelance Performer)

Frozen Light continues to offer mentoring to early and mid-career artists and companies, working with 11 artists and companies in 2022 - many of whom receive Arts Council project funding - to further develop the sensory theatre sector. We encourage other theatre practitioners to come and experience our work, including several members of the established learning disability theatre company, DIY Theatre, joining performances of 'Fire Songs' at The Lowry. Performance artist, C, based in Virginia USA, also joined Frozen Light for in person training and experience in Autumn 2022.

Frozen Light was honoured to contribute a chapter to *Sensory Theatre: How to Make Interactive, Inclusive, Immersive Theatre for Diverse Audiences* by a Founder of Oily Cart' by Tim Webb.

FROZEN LIGHT

Organisational development and future plans

In April 2023, Frozen Light joined the Arts Council of England's National Portfolio of Organisations (NPO). We are thrilled to join alongside a number of companies led by, or creating work with and for, learning disabled audiences. We'll receive three years of regular funding to develop and deliver an ambitious artistic programme which includes:

- continuing to devise multi-sensory national touring shows enabling audiences with PMLD to access high quality theatre wherever they live.
- performing our world class, high quality, participatory festival show Fire Songs 3 times per year in collaboration with specially created local choirs.
- presenting Night Out in Nature at 3 heritage sites per year, diversifying our offer for audiences with PMLD, reaching audiences in low engagement areas we've been unable to access before due to a lack of cultural infrastructure.
- devising and presenting an experimental large scale immersive cross art-form venue takeover working in collaboration with established artists across art-forms to support new types of creative practice.
- implementing an Audience Development Plan that extends our reach and capacity to reach new audiences.
- working with adults with PMLD as artists in our pioneering Sensory Studio, including the creation of a ground-breaking evaluation tool to document non-linguistic response to artistic experiences.
- building and fully supporting inclusive creative teams that reflect the diversity of our audiences.
- facilitating artist and student training in the Sensory Studio, alongside artists with PMLD to ensure that training is provided by the real experts.
- developing Norwich as a centre for excellence and innovation in multi-sensory theatre.
- creating a physical home for Frozen Light for training, devising, and making the highest quality sensory theatre.
- mentoring emerging and mid-career artists and companies to support the growth of the multi-sensory theatre sector.
- building strong international links through ISPA, to encourage the development of sensory theatre practice in countries that may not have artists working in this way, and our international touring offer.

'Frozen Light provides a vital opportunity for audiences with PMLD to engage with arts, culture, and creativity – something that is hugely powerful and empowering for them and their families. Let's Create, our new strategy, is all about creating more opportunities for more people in more places and so we're delighted to welcome Frozen Light to the 2023-26 Investment Programme.' (Hazel Edwards, Area Director, South East, Arts Council England)

Development of Core Staff & Creative Teams

In her third year with Frozen Light, General Manager Jacqui Mackay became the Executive Director reflecting the growth of her contribution into a more strategic role as over the last year, our core team has expanded to support the growing number of Frozen Light shows in development and in production.

Marie Richards was succeeded as Finance Manager by Sam Jarrett in March 2023. Sam had already become our first external bookkeeper earlier in the financial year, and his accountancy skills and experience in the charity sector are a great asset as we continue to build our capacity to manage delivering multiple artistic projects with multiple funders and prepare for our NPO funded period.

Emma Venier's role as Audience Development Officer continues to significantly build our capacity to reach new audiences, strengthen our relationship with returning audiences, and provide bespoke support to venues to develop more diverse audiences. In addition, Emma has worked throughout the year as our Community Choir Producer, supporting place-based choir rehearsal and development in Salford, Barnsley, and Norwich.

FROZEN LIGHT

Rhodora Perkins became our first Project Producer. Working in a freelance capacity, Rhodora provides stage management and production support on all Frozen Light projects. This enables the Co-Artistic Directors to focus on artistic quality and audience engagement.

With Esmée Fairbairn Foundation support, Kate Lovell became Frozen Light's first Access & Inclusion Advisor in 2022. Kate has worked for Graeae Theatre as an Associate Artist, as Access Consultant for a number of companies and artists, as a writer for Disability Arts Online and International, and an agent for change for Ramps on the moon. Kate is guiding the organisation in our work to diversify our creative teams and meet the access needs of all members. She also facilitates Disability Equality training for 'Fire Songs' choir members, providing a safe space for them to explore and discuss disability.

We contracted our first Wellbeing Advisor to support the '2065' touring team in Autumn '22 who facilitated an introductory session, including the core staff who support the touring team. Members of the touring team could then confidentially contact the Wellbeing Advisor if needed whilst working away from home.

We continue to hugely value being Independent Theatre Council (ITC) Ethical Managers and the guidance we receive from this industry body. Frozen Light contracted 46 freelancers over the year and is committed to providing Dignity at Work for all. Frozen Light is a Living Wage employer.

Board development

The board played a key role in the development of our application to join the Art's Council National Portfolio of Organisations. We have a working group of core staff and trustees to guide our planning and delivery of each of the ACE's four Investment Principles: Environmental Responsibility, Inclusivity & Relevance, Ambition & Quality and Dynamism. The board all met in person for the first time since early 2020 which included two multi-sensory sessions: an update from the Co-Artistic Directors and an exploration of what a Frozen Light space could look like. We'll continue to provide regular training, and externally facilitated development discussions.

PMLD Advisory Panel

Our PMLD Advisory Panel of family and professional carers plays a critical role in our governance, and notably our audience development, and their guidance is shared at each trustee meeting. The panel ensures that the needs and desires of our audience are at the heart of all that we plan and do and influences the artistic work of the company. We are extremely grateful to the following individuals for their participation in the Advisory Panel over the last year: Annie Fergusson, Sarah Walker, Sharon Stoker, Jasmine Thompson, and Catherine Gough.

Financial review, risk, and reserves

The charity's results for the year to 31 March 2023 show net expenditure of £16,535 (2022: Net Income of £99,217), with net income of £79,782 on unrestricted funds (2022: £18,994).

Overall funds, and net assets at 31 March 2023 totaled £267,268, with unrestricted balances totaling £184,864.

FROZEN LIGHT

Income

Grant and donation income for the year was £320,422, a decrease from a post pandemic high of £436,415 in 2021-22. In particular, project grant income from Arts Council England (ACE) has fallen slightly from £116,138 to £102,673 in 2023, as one theatre project delayed by the Covid-19 pandemic premiered in 2022 but was initially mainly funded in 2019. Trust and foundation income has decreased from £235,726 to £154,700 during the period as much of the support for work performed in this financial year was received in 2021/22, enabling Frozen Light for the first time to fund a touring season (Autumn '22) without Arts Council project grant funding.

Income from charitable activities has increased from £69,670 to £134,443 as we continued to extensively tour '2065', as well as performing 'Fire Songs' and 'Night Out in Nature'. This includes accrued income of £73,144 of Theatre Tax Relief for 2021/22 and for 2022/23. The 2021/22 relief has been received and the charity is applying for the 2022/23 relief.

Fundraising strategy

Our three-year budget sets clear targets for our fundraising and our Fundraising Strategy explains our commitment to diversifying income, including individual giving, corporate partnerships, and legacy donations, and to providing excellent stewardship of all funders. In 2022/23 we achieved our key fundraising goal of transforming from a company which receives multiple Arts Council Lottery Project Grants, into a regularly funded NPO.

How we approach fundraising

Our fundraising activity is led by the Executive Director, in collaboration with the Co-Artistic Directors. Development Consultant, Fi Mason, provides expert guidance on major bids. Our Fundraising Administrator, Kate O'Connor, supports the research, applications and reporting to smaller trusts and foundations who are vital to funding all our artistic projects.

Frozen Light is registered with the Fundraising Regulator.

Notable funding

Esmée Fairbairn Foundation

At the end of 2022, we reported on the significant impact of a three-year grant of £90,000 from the Esmée Fairbairn Foundation 'towards core costs to enable the organisation to create more opportunities for people with PMLD to engage with high quality meaningful art and cultural activity'. In April Esmée Fairbairn Foundation awarded Frozen Light £7,000 as part of its Funding Plus programme, enabling us to appoint Kate Lovell as an Access and Inclusion Advisor.

Paul Hamlyn Foundation

We received the second and final annual installment of a £125,000 grant from The Paul Hamlyn Foundation to support the creation and running of The Sensory Studio over two years. This grant has given Frozen Light the opportunity and time to explore creativity with artists with PMLD.

ACE Elevate Extension

Following Elevate funding to build the strength and resilience of organisations that make a significant contribution to the Arts Council's Creative Case for Diversity, Frozen Light was delighted to be awarded an Elevate Extension grant of £51,500 from April 2022. This development support from the Arts Council successfully built our capacity to become regularly funded members of the National Portfolio in 2023.

FROZEN LIGHT

ACE National Lottery Project Grants

In this financial year we received two payments for the Spring tour of '2065' totaling £34,825. The final payment for the R&D, premiere and performances of 'Night Out in Nature' of £7,938 and the final payment for the R&D, premiere and performances of 'Fire Songs' of £6,036. We also received the first payments of two separate grants for the R&D and build respectively of our sixth touring show, 'The Bar at The Edge of Time'.

Barber Charvet Trust

We received our first grant from the Barber Charvet Trust in 2022. Generous core support of £10,000 for two years is highly valued by our team and we look forward to developing our relationship with the Trust.

Norwich City Council

Frozen Light secured our first public funding when Norwich City Council awarded a Culture Grant of £3,500. Our local council is notable for their commitment to investing in developing and sustaining a thriving arts ecology and we are very proud to have been supported to contribute to this.

Funds received from charitable trusts and foundations in the 2022-23 accounting year:

Fire Songs

The following trusts and foundations supported performances of 'Fire Songs': The Mulberry Trust, The Lawson Trust, Kent Community Foundation, Souter Charitable Trust, The Charity Service, Lord Barnby's Foundation, The Victoria Wood Foundation, the Unity Theatre Trust, John Thaw Foundation, The Finzi Trust, Paul Bassham Charitable Trust and The Simon Black Hethersett Charity.

2065

Funding was received for the Spring and Autumn 2022 tour of '2065' from The Michael Marsh Charitable Trust, Margaret Davies Charity, The Meikle Foundation, The Charles Littlewood Hill Trust, Hugh Fraser Foundation, The W.E.D. Charitable Trust, The Lillie C Johnson Charitable Trust, The Patrick Trust, The Annie Tranmer Charitable Trust, The Catherine Cookson Charitable Trust, Peter Harrison Foundation, William Webster Charitable Trust, The Ian Askew Charitable Trust, Simon Gibson Charitable Trust, Scarfe Charitable Trust, The Oakdale Trust and Mr & Mrs JA Pye's Charitable Settlement.

Night Out in Nature

We received donations to performances of our outdoor promenade sensory installation, 'Night Out in Nature', from The Granada Foundation, The Chivers Trust, R.C.Snelling Charitable Trust, Paul Bassham Charitable Trust, The Geoffrey Watling Charity and The Ganzoni Charitable Trust.

The Sensory Studio

Donations towards the costs of The Sensory Studio were received from the Community Directplus Customer Donation Fund and Eastern Counties Educational Trust Ltd.

The Bar at The Edge of Time

Our sixth touring show has received support from The Stanton Ballard Charitable Trust. We were delighted to also receive donations to cover our core costs from the Marsh Charitable Trust and the Alan Boswell Group Charitable Trust.

FROZEN LIGHT

Expenditure

Expenditure increased slightly with four live productions and projects - 'Fire Songs', '2065', 'Night Out in Nature' and The Sensory Studio - as well as a fifth, 'The Bar at The Edge of Time', in R&D. As we enter our second decade of creating sensory theatre, our creative ambition has grown increasing costs, and, most significantly, material, fuel and accommodation costs have risen significantly.

Staffing costs continued to increase slightly as team members all received pay increases in recognition of the contribution they make to the organisation's development and delivery, and in response to the increase in the cost of living.

Reserves

Total reserves have reduced over the year from £283,803 to £267,268. The amount held as unrestricted reserves has increased from £105,082 to £184,864 whilst restricted funds have reduced from £178,721 to £82,403. Some of these restricted funds had been held for projects delayed by the Covid-19 pandemic.

A review of the risks facing Frozen Light, together with the reserves held by Frozen Light, informed the further development of the reserves policy in the year. Frozen Light has increased the amount it holds in its general funds from £85,082 to £164,865 in line with the policy below.

The designated funds remain at £20,000 at year end with further designations made following the Balance Sheet date to reflect the priorities of the charity going forward, notably the ability to deliver an ambitious artistic programme.

Note 15 to the accounts gives more details on our reserves and the purposes for which they are held.

Risk management and reserves policy

The Trustees and Co-Artistic Directors of the charity believe that sound risk management is integral to good management and good governance practice. Risk management informs all the charity's decision-making processes and is incorporated within strategic and operational planning.

Risk assessment is conducted on all new productions and projects to ensure that they align with the charity's mission and objectives. Any identified risks or opportunities are analysed and reported at the appropriate level, and a risk register is maintained and updated at every Board meeting and more frequently where major risks are known to be volatile.

The Trustees note that a key element in the management of financial risk is the setting of a reserves policy and its regular review by Trustees.

Frozen Light needs reserves to enable it to:

- Meet its contractual obligations (including the completion of projects and committed administrative costs).
- Manage the cash flow demands of project grant funding.
- Designate funds for future expenditure to develop the organisation.
- Retain a sufficient margin of funds to meet the cost of unforeseen events and key risks.

In line with recommended practice, Frozen Light holds operational reserves to approximately cover six months of core operational and staffing costs. At 31 March 2023 the level considered appropriate to meet our needs was £109,802.

FROZEN LIGHT

Additionally, the charity held designated funds of £20,000 at the year end to support the future development of the organisation across a broad range of activities including artistic development and the acquisition of a permanent space.

Alongside these designations the charity also held £55,063 of other unrestricted funds to cover day to day operational costs, the cashflow requirements of the organisation, and further designation of funds for investing in the organisation's future as well as £3,044 of restricted funds for Core operational costs.

The Trustees review the reserves levels and fund designations at all Trustee meetings and review the reserves policy annually taking into account the financial outlook, risks faced by the charity, and wider political and economic factors which may have an impact on both income and expenditure in the future.

Structure, Governance and Management

Organisational Structure

The Board of Trustees administer the charity. The Board meets at least 4 times a year. Day to day financial management is undertaken by our Finance Manager and Executive Director with responsibility for oversight being delegated to the Finance Committee which meets prior to, and reports to, each board meeting. The Co-Artistic Directors and Executive Director are responsible for the day to day running of the company and operational matters including employment, artistic performance, and strategy.

Recruitment and Appointment of New Trustees

In 2022 we welcomed two new trustees: Kate (Catherine) Sarley and Chelsea Pettitt. Kate brings a wealth of experience in the theatre sector as a stage manager, administrator and in senior management roles. Her rigorous financial management oversight is a great contribution to our Finance Committee. Chelsea Pettitt, a recent graduate of Northern Star College, is our first learning disabled voice at board level. Her passion for inclusion is an integral part of the board.

Induction and Training of New Trustees

When appointed, new trustees undergo an orientation to brief them on their legal obligations under the charity and company law, the content of the Memorandum and Articles of Association, the decision-making process, the recent financial performance of the charity, the recent developments and the future plans. Trustees are encouraged to attend external training events relevant to develop their skills and gain experience relevant to their roles and responsibilities. We provide internal financial training to ensure that all trustees understand the management and annual accounts presented to them and are confident to challenge the financial management of the organisation. Trustees also participated in externally facilitated Carbon Literacy and Unconscious Bias training. We recognise that safeguarding is a governance priority and require all trustees to participate in annual training and to have an appropriate DBS check.

Board of trustees

Catherine Gough is a teacher and musician from Leicestershire. Since she began to teach pupils with PMLD four years ago, her eyes have been opened to many barriers that were before invisible. She is keen to find new ways to increase the visibility of the PMLD community and to improve provision for them.

FROZEN LIGHT

Charlotte Lund is a Producer at Something For The Weekend and Showstopper Productions Ltd. She has worked with some of the UK's leading theatre companies including Tall Stories, Fuel, English National Opera, Punchdrunk and The Gate Theatre, as well as producing large scale community projects with The National Trust and with remote communities in Spain. Charlotte is passionate about making theatre accessible from designing & implementing access strategies and programmes for companies, working with Mousetrap Theatre Projects on their relaxed performances in the West End and producing work with and for neuro-diverse artists & audiences.

Lucy C Hayward is a blind playwright and director. She has worked with regional companies and major venues including Talking Birds, Derby Theatre, DaDa Fest, Pentabus, Spark Arts for Children, Birmingham Rep, National Theatre, Brighton Fringe, Barbican Centre, Unity Theatre and RTYDS. She produces plays which embed access for blind and visually impaired audiences and creates stories around unheard voices. She is currently producing a combined access performance about the canal for Coventry City of Culture.

Lorna Owen, Secretary, previously worked as General Manager at the New Wolsey Theatre, Ipswich, where Frozen Light is an associate company, and at the Mercury Theatre, Colchester, before moving into the fashion industry, currently working as Deputy Head of Human Resources for a luxury retailer. Lorna is a Chartered Member of the CIPD and has recently completed a Masters of Science in Human Resource Management.

Chelsea Pettitt is a recent graduate of National Star College and is very passionate about everyone being included in the arts, especially people with special needs or learning difficulties. She is very confident when she gets on stage and thinks it's time for other people to get the same experience.

Anthony Roberts, Chair of the Board, is Director of Colchester Arts Centre, where Frozen Light have toured all of their shows to date. He led the talent development project Escalator East To Edinburgh between 2000 – 2014. The scheme was in the forefront of advocating and agitating for better facilities for d/deaf and disabled artists and audiences throughout the Fringe.

Kate (Catherine) Sarley, Treasurer, was born in Baghdad, Iraq and raised in East London. She trained in Technical Theatre & Stage Management at RADA before studying Arts Admin at Birkbeck College and had extensive experience working as a stage manager and administrator before undertaking senior management contracts with Colchester Arts Centre, Talawa Theatre Company, Oval House, Daily Life Ltd, Jacksons Lane, Discover Centre for Children, Eastern Angles, Shape East Architectural Centre, Hoxton Hall, Culture&, Greenwich Dance and tiata fahodzi. Current arts clients include Actors Touring Company, WeareUnit, Gorilla Circus and Curious Directive.

Sharon Stoker is our Vice Chair and Audience Advocate, a role we created to ensure our audience is effectively advocated for by a member of the PMLD community as traditional board governance doesn't allow for sensory methods of communication. Sharon is also a member of our PMLD Advisory Panel. As a mother to a young woman with profound and multiple learning disabilities and a school governor at a special school, Sharon has extensive experience in the world of learning disabilities. Sharon has been bringing her daughter, who has Rett Syndrome, to our theatre productions since 2013 and is very aware of how our work has developed over the years, and the needs of our audience.

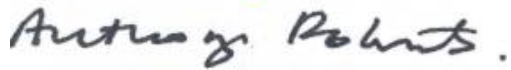
Rosslyn Trewin Marshall is a queer, disabled, multidisciplinary theatre-maker and facilitator. Their work uses text, sound, movement, and dance to explore identity and our experiences of the world around us. Rosslyn is especially interested in the use of anger as a constructive tool for social and personal change. Their artistic work is a form of activism in itself but they are always looking for new activist practices that nurture and strengthen communities that are being marginalised.

FROZEN LIGHT

Small company exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 14 November 2023
and signed on its behalf by

A handwritten signature in black ink that reads "Anthony Roberts." The signature is written in a cursive style with a period at the end.

Anthony Roberts, Chair of Trustees

FROZEN LIGHT THEATRE
(A company limited by guarantee)

**INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 MARCH 2023**

Independent examiner's report to the Trustees of Frozen Light Theatre ('the charity')

I report to the charity Trustees on my examination of the accounts of the charity for the year ended 31 March 2023.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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

This report is made solely to the charity's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the charity's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's Trustees as a body, for my work or for this report.

Signed: 
Giles Kerkham FCA DChA

Dated: 24/11/2023

Larking Gowen LLP
Chartered Accountants, Norwich

FROZEN LIGHT
Statement of Financial Activities (Incorporating Income & Expenditure Account)
for year ended 31 March 2023

	Note	Unrestricted 2023 £	Restricted 2023 £	Total funds 2023 £	Unrestricted 2022 £	Restricted 2022 £	Total 2022 £
Income							
Grants and donations	2	15,199	305,223	320,422	395	436,020	436,415
Income from charitable activities	3	74,498	59,945	134,443	20,741	48,929	69,670
Other income	4	-	-	-	3,233	1,589	4,822
Investment Income		1,160	-	1,160	108	-	108
Total income		90,857	365,168	456,025	24,477	486,538	511,015
Expenditure							
Expenditure on raising funds	5	1,000	25,770	26,770	375	23,529	23,904
Expenditure on charitable activities	5	10,074	435,716	445,790	5,108	382,786	387,894
Total Expenditure		11,074	461,486	472,560	5,483	406,315	411,798
Net income/(expenditure)		79,782	(96,318)	(16,535)	18,994	80,223	99,217
Fund transfers		-	-	-	(9,814)	9,814	
Other gains/(losses)							
Net movement in funds for the year		79,782	(96,318)	(16,535)	9,180	90,037	99,217
Reconciliation of funds							
Fund balances brought forward		105,082	178,721	283,803	95,902	88,684	184,586
Fund balances carried forward		184,864	82,403	267,268	105,082	178,721	283,803

The statement of financial activities includes all gains and losses for the period from 1 April 2022 to 31 March 2023.
All income and expenditure derived from continuing activities.

The notes on pages 26 to 34 form part of these financial statements.

FROZEN LIGHT
Balance Sheet
as at 31 March 2023

	Note	2023 £	2022 £
Fixed assets			
Tangible assets	11	1,790	1,194
Current assets			
Debtors	12	86,617	12,623
Cash at bank and in hand		191,692	288,450
Total current assets		278,309	301,073
Liabilities			
Creditors falling due within one year	13	(12,831)	(18,464)
Net Current Assets		265,478	282,609
Total assets less current liabilities		267,268	283,803
Net assets		267,268	283,803
Funds			
Unrestricted funds			
General funds	14	164,865	85,082
Designated funds	14	20,000	20,000
		184,865	105,082
Restricted funds	14	82,403	178,721
Total funds		267,268	283,803

For the year ended 31 March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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

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

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to the small companies regime.

The notes on pages 26 to 34 form part of these financial statements.

The financial statements were approved by the Board of Trustees on 14 November 2023, and were signed on its behalf by:

Anthony Roberts

Catherine Sarley

Anthony Roberts
Trustee

Catherine Sarley
Trustee

FROZEN LIGHT
Cash Flow Statement
For year ended 31 March 2023

	Notes	2023 £	2022 £
Cash flows from operating activities	17	<u>(96,223)</u>	<u>99,872</u>
Cash flows from investing activities:			
Dividends, interest and rents from investments		1,160	108
Purchase of Property, Plant and Equipment		<u>(1,695)</u>	<u>(1,038)</u>
Net cash provided by investment activities		<u>(535)</u>	<u>(930)</u>
Change in cash at bank and in hand in the reporting period		(96,758)	98,942
Cash at bank and in hand at the beginning of the reporting period		288,450	189,508
Cash at bank and in hand at the end of the reporting period		<u><u>191,692</u></u>	<u><u>288,450</u></u>

1. Accounting policies

1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued October 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

1.2. Preparation of the accounts on a going concern basis

The company is dependent on the continued support of grant aiding bodies. The trustees believe that the company will continue to receive this support and accordingly consider that it is appropriate to prepare the financial statements on the going concern basis.

The organisation was granted NPO status and will be in receipt of significant regular funding from Arts Council England from April 2023 to March 2026.

Additionally, the organisation consistently meets its fundraising targets.

1.3. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds.
- any performance conditions attached to the income have been met or are fully within the control of the charity.
- there is sufficient certainty that receipt of the income is considered probable the amount can be reliably measured.

Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods.
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

The notes on pages 26 to 33 form part of these financial statements.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised as expenditure in the period of receipt.

Charitable activities

Multi-sensory theatre - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Investment income

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

1.4. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment;
- it is probable that settlement will be required;
- the amount of the obligation can be measured reliably.

Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

Charitable activities

Multi-sensory theatre - costs incurred in production and running of productions toured in the year.

Support costs

Support costs are those functions which assist the work on the charity, but do not directly undertake charitable activities. They include organisational management, human resources, finance and administrative support, and overhead costs associated with running the office from which the charity operates as well as governance costs. Support costs have been allocated between the expenditure on charitable activities and on raising funds. The basis on which support costs have been allocated is set out in note 5.

Governance costs

Costs associated with the constitutional and statutory requirements of the charity for example the costs of the independent review of accounts, and the cost of trustee meetings including the cost of charity employees involved in meetings with Trustees, and the cost of any administrative support provided to the Trustees.

1.5. Pensions

The charity operates a defined contribution pension scheme. Contributions are charged to the income and expenditure account as they become payable in accordance with the rules of the scheme.

1.6. Fund accounting

Funds held by the charity are either:

Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

1.7. Tangible fixed assets and depreciation

Individual fixed assets costing £100 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Fixtures/fittings/computer equipment - 25% straight line basis.

1.8. Debtors

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

1.9. Cash at bank and in hand

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

1.10. Creditors and provisions

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

1.11. 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.

1.12. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Grants and donations

	Unrestricted 2023 £	Restricted 2023 £	Total funds 2023 £
Arts Council England grant income			
ACE strategic	-	51,500	51,500
ACE project	-	102,673	102,673
ACE cultural recovery	-	-	-
Other grants and donations			
Trusts and foundations	14,950	139,750	154,700
Other grants	-	3,500	3,500
Other donations	249	-	249
Donated goods and services	-	7,800	7,800
Total grants and donations	15,199	305,223	320,422

	Unrestricted 2022 £	Restricted 2022 £	Total funds 2022 £
Arts Council England grant income			
ACE strategic	-	40,000	40,000
ACE project	-	116,138	116,138
ACE cultural recovery	-	25,000	25,000
Other grants and donations			
Trusts and foundations	-	235,726	235,726
Other grants	-	-	-
Other donations	395	10	405
Donated goods and services	-	19,146	19,146
Total grants and donations	395	436,020	436,415

3. Income from charitable activities

	Total 2023 £	Total 2022 £
Commission income	300	5,100
Performance fees	53,945	45,876
Training programme fees	7,054	1,255
Theatre tax relief	73,144	17,439

Partnership income	-	-
Other	-	-
Total income from charitable activities	134,443	69,670

4. Other income

	Total 2023 £	Total 2022 £
Coronavirus job retention scheme income	-	1,589
Other	-	3,233
	-	4,822

5. Expenditure

	Multi- sensory theatre 2023 £	Raising funds 2023 £	Governance support 2023 £	Other support costs 2023 £	Total costs 2023 £
Staffing costs	93,170	13,873	9,280	16,885	133,208
Artist & director costs	82,589	-	-	-	82,589
Other artistic production costs	217,681	-	-	-	217,681
Communication & marketing	12,909	-	-	-	12,909
Fundraising costs	-	4,935	-	-	4,935
Training & organisational development	-	-	-	516	516
Finance support	-	-	-	570	570
Governance costs	-	-	9,635	-	9,635
Insurance & legal costs	-	-	-	-	-
Office & IT costs	-	-	-	7,934	7,934
Other costs	-	-	-	2,583	2,583
	406,349	18,808	18,915	28,488	472,560
Allocation of support costs	39,441	7,962	(18,915)	(28,488)	0
	445,790	26,770	-	-	472,560

Prior Year Comparatives	Multi- sensory theatre 2022 £	Raising funds 2022 £	Governance support 2022 £	Other support costs 2022 £	Total costs 2022 £
Staffing costs	80,457	11,427	9,455	20,967	122,306
Artist & director costs	62,628	-	-	-	62,628
Other artistic production costs	199,813	-	-	-	199,813
Communication & marketing	10,092	-	-	-	10,092
Fundraising costs	-	4,388	-	-	4,388
Training & organisational development	-	-	-	3,511	3,511
Finance support	-	64	32	544	640
Governance costs	-	-	3,408	-	3,408
Insurance & legal costs	-	-	-	-	-
Office & IT costs	-	-	-	4,603	4,603
Other costs	-	-	-	409	409

	352,990	15,879	12,895	30,034	411,798
Allocation of support costs	34,904	8,025	(12,895)	(30,034)	-
	<u>387,894</u>	<u>23,904</u>	<u>-</u>	<u>-</u>	<u>411,798</u>

The charity identifies governance and other support costs, and apportsions them to multi-sensory theatre, and raising funds on the basis of staff time.

6. Net income/(expenditure) for the year

This is stated after charging:

	2023	2022
	£	£
Depreciation of tangible fixed assets	1,099	675
Fees paid to independent examiner:		
Independent examination	2,280	1,500
Theatre Tax Relief	840	720
Grant certification	1,800	1,200

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

	2023	2022
	£	£
Salaries and wages	123,728	113,352
Social security costs	6,702	6,366
Pension costs	2,778	2,588
	<u>133,208</u>	<u>122,306</u>

No employee earned £60,000 or more during the year (2022: Nil)

The average headcount per month was 5 (2022: 4.75)

The key management personnel of the charity comprise the trustees and the co-artistic directors.
The total employee benefits of the key management personnel of the charity were £72,302 (2022: £68,842)

The charity trustees received no remuneration during the year (2022: £Nil).

Trustees were reimbursed expenses of £451 (2022: £Nil).

Trustee expenses consisted of mileage and parking costs for attendance at Board.

Trustee liability insurance was in place during the year, and premiums paid amounted to £660 (2022: £618)

8. Pension costs

The charity operates an auto enrolment pension scheme. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the charity and amounted to £2,778 (2022: £2,588)

9. Corporation taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects

10. Limited by guarantee

The private limited company is registered in EW - England & Wales, is limited by guarantee, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2023 there were 7 members.

11. Tangible fixed assets

	Computer £	Office £	Total £
Cost			
At 1 April 2022	3,182	457	3,639
Additions	723	972	1,695
Disposals	(939)		(939)
At 31 March 2023	2,966	1,429	4,395
Depreciation			
At 1 April 2022	2,127	318	2,445
Charge for Year	742	357	1,099
Depreciation on Disposals	(939)		(939)
At 31 March 2023	1,930	675	2,605
Net Book Value			
At 31 March 2023	1,036	754	1,790
At 31 March 2022	1,055	139	1,194

12. Debtors

	2023 £	2022 £
Trade debtors	65	12,623
Accrued Income	5,987	
Prepayments	7,421	
TTR Debtor	73,144	
	86,617	12,623

13. Creditors falling due within one year

	2023 £	2022 £
Trade creditors	1,092	13,848
Accruals and deferred income	8,823	4,000
Other creditors	2,916	616
	12,831	18,464

14. Analysis of charitable funds

Analysis of movements in unrestricted funds

	Funds 1 Apr 22 £	Income £	Expenditure £	Transfers £	Funds 31 Mar 23 £
General fund	85,082	90,857	(11,074)	-	164,865

Designated funds

Artistic development fund	14,000	-	-	-	14,000
Digital investment	2,000	-	-	-	2,000
Environmental sustainability	2,000	-	-	-	2,000
Space	2,000	-	-	-	2,000
	105,082	90,857	(11,074)	-	184,865

Prior Year Comparatives

	Funds 1 Apr 21 £	Income £	Expenditure £	Transfers £	Funds 31 Mar 22 £
General fund	65,902	24,477	1,017	(6,314)	85,082
Designated funds					
Artistic development fund	15,000	-	(2,373)	1,373	14,000
Digital investment	10,000	-	(4,127)	(3,873)	2,000
Environmental sustainability	5,000	-	-	(3,000)	2,000
Space	-	-	-	2,000	2,000
	95,902	24,477	(5,483)	(9,814)	105,082

The general fund represents the unrestricted reserves available after allowing for all designated funds

The artistic development fund is held to cover the costs of the development of future shows

The digital investment fund is held to renew essential IT equipment, and invest in new ways of working digitally

The environmental sustainability fund is designated for lessening the environmental impact of our work

The space fund is designated for assessing the feasibility of development of a physical space for Frozen Light.

Analysis of movements in restricted reserves

	Funds 1 Apr 22 £	Income £	Expenditure £	Transfers £	Funds 31 Mar 23 £
Restricted funds					
2065	22,320	99,705	(143,663)	21,638	-
Elevate	-	51,500	(47,204)		4,296
Core	77,987	10,000	(14,969)	(69,974)	3,044
Fire Songs	26,749	42,786	(70,156)	621	-
Night Out In Nature	2,075	26,438	(35,689)	7,176	-
Sensory Studio	49,755	77,365	(52,057)		75,063
The Bar At The Edge Of Time	(165)	57,374	(97,748)	40,539	-
Total Restricted Funds	178,721	365,168	(461,486)	-	82,403

Prior Year Comparatives

	Funds 1 Apr 21 £	Income £	Expenditure £	Transfers £	Funds 31 Mar 22 £
Restricted funds					
2065 Autumn 2021	30,659	35,066	(68,775)	3,050	-
2065: The Movie	500	3,721	(4,221)	-	-
2065 Spring 2022	-	94,505	(72,185)	-	22,320

Elevate	1,650	40,000	(41,650)	-	-
Cultural Recovery Fund	-	26,589	(26,589)	-	-
Core	22,686	67,440	(12,139)	-	77,987
Fire Songs	28,362	3,500	(7,563)	2,450	26,749
Night Out In Nature	4,827	126,710	(133,776)	4,314	2,075
Sensory Studio	-	89,007	(39,252)	-	49,755
The Bar At The Edge Of Time (Previously Theatre Show 6)	-	-	(165)	-	(165)
Total Restricted Funds	88,684	486,538	(406,315)	9,814	178,721

2065 is a fund for the development of and national touring of Frozen Light's fifth production, a futuristic sci-fi adventure culminating in a changed new world filled with hope for the future

Elevate is funding from Arts Council England towards building the strength and resilience of organisations that make a significant contribution to the Arts Council's Creative Case for Diversity

Core is funding from Esmée Fairbairn Foundation towards the core operational costs of Frozen Light to support its strategic growth and development

Fire Songs is funding held for the touring of this immersive sensory show to arts festivals with the aim of making these events more accessible to people with PMLD.

Night Out In Nature is funding for the development and touring of a new outdoor show, a Night Out in Nature, planned to take place summer and autumn 2021

Sensory Studio is funding for the development and design of a beautiful Sensory Studio in which Frozen Light can explore collaboration with audiences

The Bar At The Edge Of Time is funding for the development and touring of Frozen Light's sixth production. This was previously known as Theatre Show 6

The transfers out of the Core restricted fund in 2022-23 were to cover deficits on other projects. Whilst this fund is restricted it includes funding for artistic development and delivery. This transfer therefore is in line with the original funding agreements.

15. Analysis of net assets between funds

	General fund £	Designated £	Restricted £	Total £
Tangible fixed assets	1,790	-	-	1,790
Cash at bank and in hand	89,289	20,000	82,403	191,692
Other net current assets/(liabilities)	73,786	-	-	73,786
Total net assets	164,865	20,000	82,403	267,268

Prior Year Comparatives	General fund £	Designated £	Restricted £	Total £
Tangible fixed assets	1,194	-	-	1,194
Cash at bank and in hand	89,729	20,000	178,721	288,450
Other net current assets/(liabilities)	(5,841)	-	-	(5,841)
Total net assets	85,082	20,000	178,721	283,803

16. Related party transactions

During the year payments totalling £605 were made to a close family member of one of the Co-Artistic Directors for services provided to the company. (2022: £Nil)

17. Reconciliation of net income to net cashflow from operating activities

	2023	2022
	£	£
Net income for the reporting period (per Statement of Financial Activities)	(16,535)	99,217
Depreciation Costs	1,099	675
Income from Investments	(1,160)	(108)
(Increase)/Decrease in Debtors	(73,994)	(10,897)
Increase/(Decrease) in Creditors	(5,633)	10,985
Net Cash from the year's operating activities	(96,223)	99,872

FROZEN LIGHT

England & Wales - Charity number 1150132

Accounts

FROZEN LIGHT

(a company limited by guarantee)

Report and Financial Statements

for the year ended 31 March 2022

Company number 07677434

Charity number 1150132

Frozen Light

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Frozen Light

Report of the Trustees

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

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts, and comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

This trustees' report includes a summary of the work of Frozen Light. More detailed information on its work is available from its website (www.frozenlighttheatre.com).

Reference and administrative information

Frozen Light is incorporated under the Companies Act, company number 07677434, and its governing document is its Memorandum and Articles of Association. It is a registered charity, number 1150132. The charitable company is a private company limited by guarantee registered in England and Wales.

Our trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law, and throughout this report are collectively referred to as the trustees. As set out in the Articles of Association, any person who is willing to act as a trustee, and who is permitted to do so, may be appointed to be a trustee of the company by a decision of the trustees.

Frozen Light

The trustees of Frozen Light and officers serving during the period and since the period end were as follows:

Our Trustees:	Chair	Anthony Roberts	
	Vice Chair & Audience Advocate	Sharon Stoker	
	Treasurer	Catherine Sarley	Appointed as trustee 9 June 2022
	Treasurer	Nicholas Carter	Resigned as trustee 13 September 2021
	Secretary	Lorna Owen	
	Trustee	Catherine Gough	
	Trustee	Lucy Hayward	
	Trustee	Charlotte Lund	
	Trustee	Rosslyn Trewin Marshall	

Our Advisers:	Independent Examiner	Breckman & Company Ltd Chartered Certified Accountants	49 South Molton Street London, W1K 5LH
	Bankers	The Co-operative Bank	1 Balloon Street Manchester, M60 4EP
		Triodos	Deanery Road Bristol, BS1 5AS

Our Staff:	Co-Artistic Directors	Amber Onat Gregory Lucy Garland
	General Manager	Jacqui Mackay
	Finance Manager	Marie Richards (previously Helen Mian)
	Audience Development Officer	Emma Venier
	Fundraising Assistant & Associate Director	Kate O'Connor

Registered and operational address

The Garage, 14 Chapel Field North, Norwich, NR2 1NY

Photography: JMA Photography

Frozen Light

Objectives, main activities, values and public benefit

Frozen Light is an innovative charity and theatre company that tours multi-sensory theatre productions to theatre venues, arts centres and public spaces nationally, for audiences with profound and multiple learning disabilities (PMLD).

Our vision

A world where people with PMLD can exercise their right to participate fully in cultural life.

Mission

Our mission is to enable young adults and adults with PMLD to experience high quality, contemporary, devised multi-sensory theatre in their community.

Our values are:

Inclusion

We believe that people with PMLD should be proactively included, welcomed into and visible in their communities and use theatre to drive this social change with, and for, audiences. We use and promote the PMLD Standards as a model for the rights and voices of people with PMLD. We are committed to raising expectations and improving the quality-of-life outcomes of, and with, people with PMLD. Frozen Light shows feature in the mainstream programming of arts venues and theatres. We provide support and training to enable all the venues we visit to become fully accessible to people with PMLD. We strive to have a governance, staffing and creative team that reflects the diversity of the PMLD community.

Immersion

People with PMLD experience the world in closest proximity to them and through their senses and physical actions. We collaborate with a talented team of creative artists to create completely immersive environments that can be experienced using every sense. These worlds can be touched, smelt and tasted. The original music can be heard, and its vibrations felt. Frozen Light's multi-sensory storytelling is intimate and person centred but with the scale and opportunity that theatrical spaces offer.

Connection

Frozen Light's primary connections are one to one interactions with audiences and their involvement in performances, which constantly inform creative practice. We consult the audience and reflect upon their responses to evaluate their whole theatre experience. The Sensory Studio is a space in which Frozen Light builds relationships and works with artists with PMLD, their family and paid carers, to explore sensory creativity and to develop ways to meaningfully evaluate artistic experiences. We enormously value the connections we have with the wider PMLD community and have a PMLD Advisory Panel made up of family and paid carers and companions which guides development and interaction with audiences. We proactively share methodology and learning with other companies and through training new and established artists, with the aim of more theatre being created that is accessible to and builds connections with people with PMLD.

Frozen Light

Joy

In performance we use sensory moments to take forward each stage of a narrative which stimulates the broad range of emotions experienced by the young adult and adult audience. Above all we want audiences to share the excitement and pure joy of live performance. We also want everyone that collaborates with and works for the company to relish and be fulfilled by creating and sharing live performance with our audiences. A large part of the audience's lives are lived 'in the moment' which is something we believe that everyone connected to Frozen Light shows can learn and derive happiness from.

We aim to

- create high quality, contemporary, devised multi-sensory theatre that is accessible to audiences with PMLD
- ensure more accessible work for audiences with PMLD features in mainstream theatre programming
- tour throughout the UK and reach as many audiences with PMLD as possible
- grow audience reach and continue to develop returning audiences
- collaborate with theatres, arts venues, festivals and heritage sites to increase their accessibility to people with disabilities, including PMLD, and leave a legacy of accessible programming
- pioneer creative collaboration with artists with PMLD and build understanding of inclusive practice
- increase the visibility of people with PMLD within the arts and the wider community, and thus enhance understanding of - and meeting - their needs
- build the confidence of carers to accompany the person they support to experience more arts and culture in their community
- deliver an artist training programme to ensure there is more work created for audiences with PMLD in the wider arts sector
- provide good employment to a highly skilled and diverse creative and administrative team to support the work of Frozen Light

Audiences with PMLD communicate and experience the world through touch, taste, feel, sight and sound, so to make work accessible we create person centred multi-sensory theatre that meets their needs. We challenge preconceptions of what theatre should be for audiences with PMLD and push the boundaries of what multi-sensory theatre looks like. Frozen Light always works with creatives from within contemporary devised theatre, ensuring productions are of the highest artistic quality. We collaborate with artists with PMLD to create together and, with expert guidance, to better understand consent and evaluation for our audiences. We create immersive worlds and a space that feels safe and inviting for people with PMLD and their carers. For a third of audiences, a Frozen Light show will be their first theatre experience.

Frozen Light

We tour to mainstream theatres, arts centres, festivals and heritage sites aiming to leave a legacy of accessible programming and an understanding of how to make venues accessible to diverse audiences. To address the national lack of work for this audience, integration of emerging talent and artist development is critical, so we provide bespoke training for emerging and developing artists about Frozen Light's work, process, methodology and approach.

Contributing to quality-of-life outcomes

For a theatre show to have any relevance for most people with PMLD there needs to be a very small number of attendees. As this is unprofitable for theatres, such shows are very difficult to get bookings for without subsidy. This results in people with PMLD having very limited opportunities to see theatre in their wider community despite the health and social benefits of this being clearly recognised. Frozen Light's vision celebrates the importance of people with PMLD having equity of access to the pleasure, mutual enjoyment and sensory stimulation that can be derived from participation in cultural life. Our shows offer the opportunity of social and community inclusion which is widely recognised (e.g. Ings et al, 2012) to improve outcomes, wellbeing and ultimately quality of lived experience.

Company background

Frozen Light are change-makers, challenging preconceptions of what theatre can be for audiences with PMLD and pushing the boundaries of multi-sensory theatre to create artistic experiences with access and creative excellence at their core. As cultural leaders, creative innovators and social activists, our vision is a future in which individuals with PMLD have equal access to excellent cultural experiences and opportunities, wherever they live. We lead by example, demonstrating what meaningful cultural engagement can be for audiences and artists with complex needs, giving voice and visibility to a section of society that is historically marginalised, discriminated against and hidden away. We embrace the Arts Council of England (ACE) Let's Create ethos, seeking to make meaningful change in the creative and cultural sector and in wider society, to bring about a future in which creative people, cultural communities and a creative and cultural country always includes people with PMLD.

We've created eight theatre productions, performed over 600 shows and toured to over 70 different venues across all regions of the UK. We've added more venues with each successive tour in response to demand, reaching new and returning audiences. Many venues have been programming us biennially since 2013. We're Associate Company at New Wolsey, Ipswich and Associate Artists at Cambridge Junction. House has commissioned three productions and Norfolk and Norwich Festival are a regular commissioning partner.

Independent evaluation of Frozen Light's work and feedback from audience, carers and companions shows that our creative approach has a direct social impact, improving the quality of life of, and sense of belonging for our audiences whilst raising awareness of the access needs of people with PMLD.

Frozen Light

Public Benefit

The trustees review Frozen Light's main activities, strategic aims and specific objectives on an annual basis to ensure that they continue to reflect the charity's core aims. In reviewing and developing the charity's main activities, strategic aims, specific objectives and future plans, careful consideration is given to the public benefit arising from our work. The trustees take particular account of the Charity Commission's general guidance on public benefit when reviewing the aims and objectives of the charity (PB2).

The trustees consider that the work of Frozen Light provides considerable benefit to the public as illustrated by the activities and achievements described in this report.

Achievements

Impact of Covid-19

In spring 2021 we offered audiences a digital filmed version of our fifth touring sensory production, '2065: The Multi-Sensory Movie', which was re-released in November 2021. Norfolk & Norwich Festival commissioned 'Something for your shelter', a theatrical exploration of the sensory aspects of nature, delivered to audience homes in May 2021. We then resumed performing live to audiences in the summer of 2021 following the lifting of social restrictions and re-opening of venues.

During this period, our PMLD Advisory Panel continued to guide our understanding of how to safely reach and create work for our audiences, many of whom are extremely clinically vulnerable. They also reminded us of the importance of offering the opportunity of live performance as soon as we assessed it was safe and viable to do so. This led to the creation of Frozen Light's first outdoor installation promenade, 'Night Out in Nature' which premiered in August 2021.

During social restrictions, the Frozen Light core team continued to work hard to develop our organisational resilience and capacity but by 2021 we were driven by the need and desire to return to reaching our audiences with live theatre. Supported by our trustees, we focused on the creation and realisation of our fifth national touring show and diversifying into a new art form, outdoor theatre. We were aware that our up close one to one interactions with vulnerable audiences were some of the least 'Covid suitable' theatrical experiences. Our priority was safety, and all work was adapted to minimise the risk of both creative teams and audiences transmitting Covid 19 and we prioritised the wellbeing of all throughout, ensuring that our live shows were only ever an 'offer' for those who felt comfortable to attend. We are proud that existing and new funders invested in making live performances of both '2065' and 'Night Out in Nature' happen and cannot describe the joy of returning to the venues, and most importantly audiences, that we had all missed so much.

Frozen Light

Fire Songs

Fire Songs is an immersive sensory sound experience created specifically to tour to arts festivals, with the aim of making these events more accessible for people with PMLD. The premiere has been postponed, due to the Covid-19 pandemic, from May 2019 to May 2021. The Co-Artistic Directors were thrilled to announce the rescheduling as part of the launch of the 2022 Norfolk & Norwich Festival. A community choir was created and began rehearsing ahead of the week-long premiere at The Garage, Norwich. We are thrilled that Fire Songs will provide an opportunity to bring together people from the local community who may not otherwise usually meet.

The piece was co-commissioned by The Garage, Norwich and Norfolk and Norwich Festival. Performances of Fire Songs have also been programmed at bOing! International Family Festival 2022 and at The Lowry and Barnsley Civic in 2023.



2065

'2065' is a futuristic sensory extravaganza. It is Frozen Light's fifth touring production. The year is 2065; the people are stifled under an oppressive regime made up of all-powerful corporations. We follow a group of rebels who live outside the system and believe things can change for the better. How can they remind people of a time when things were different? When they hoped not only to survive but to thrive? Can they bring music back to a city where it is needed more than ever?

Frozen Light

With robust risk assessments in place and a wonderful cast of actor musicians, '2065' premiered in September 2021 at the Garage, Norwich. 1554 audience members experienced '2065' during the Autumn 2021 and Spring 2022 tours of England and Scotland. For 63% of audiences '2065' was their only experience of live arts in the last year. '2065' received rave reviews being celebrated as:

'Brilliant, inclusive and accessible entertainment for an audience often neglected in the more traditional arts.'
(Northern Arts Review)

'A delightful show for audiences with PMLD. It's obvious that a significant amount of consideration has gone into creating an inclusive multi-sensory experience that caters for the widest possible audience. A range of sensations is on offer – from sound to sense to touch to taste – but all are cleverly integrated into the narrative, rather than feeling like a checklist to be ticked or careless add-ons. ☆☆☆☆'
(The Stage)

This spring we saw an increase in the number of venues programming three rather than two day runs, in response to the audience demand evidenced on previous Frozen Light visits. New venues included Storyhouse, Chester and Worthing Theatres and Museum. Most venues have also been able to honour guarantee fees at pre pandemic levels ensuring the sustainability of our touring plans.

89% of audiences rated the show as 10 out of 10 and feedback included:

'I cried, the feelings of making my daughter one of the V. I. P s of the show overwhelmed me. The experience was for my daughter, but I felt completely included in the show. I loved that I didn't need to explain her abilities/disabilities, the cast just worked with what my daughter could do. The whole experience was so fantastic it made me glow with happiness' (Audience member, The Garage, Norwich)

'2065' was created for both young adults and adults, as once people with PMLD are aged 19 and leave education they have virtually no access to appropriate cultural or arts provision. 59% of audience members and their carers who came to '2065' are not involved with their local community as either a participant or an audience member. The isolation carers experience has been exacerbated by the pandemic so we especially value that 92% of carers feel more socially connected to their community as a result of coming to '2065'.

We're delighted that more than 94% of carers accompanying people with PMLD to performances of '2065' this spring report being more confident to return to other live cultural events as a result.

'To see the profound impact the shows have on audiences that are otherwise marginalised is extraordinary. Thanks to the pioneering of Frozen Light work we are now able to welcome other companies touring work for audiences with PMLD and will continue to look at ways of involving these audiences in other events we put on throughout the year.'

(Mark Tattersall, Artistic Director, Dorchester Arts)

Frozen Light



2065: The Multi-Sensory Movie

Following the sell-out release of '2065: The Multi-Sensory Movie' in March 2021, the venue network and touring initiative, 'house', commissioned a second release of tickets sold through house venues, and to audience members that cannot come to venues on our Autumn tour. A specially curated multi-sensory box was posted to all audience members.

'We are so impressed with our rebel packs. They are amazing and it just goes to show you can continue to reach audiences. Most of whom have had an especially lonely and isolated 12 months.'

(Audience member)

'Most outstanding in a conversation with the artistic directors of Frozen Light is their creative care, their long-gathered expertise and openness to continually respond to the audience their work serves. A truly unique company whose work can necessarily be seen by smaller audiences, but whose impact is immense. The painstaking care taken to choose just the right props is evident and makes the experience of watching 2065 so distinctive and exceptional.'

(Disability Arts Online)

More than half of audience members had never been to a live theatre performance before. Film enabled us to extend our audience reach to include people who can't access our live shows because we don't tour near to where they live, or because they do not feel comfortable or well enough to come to venues. The opportunity for repeated and flexible viewing was welcomed and prepared audiences for a return to live shows; watching '2065: The Movie' made 95% of audience members more excited to see '2065' performed in a theatre.

Frozen Light

Something For Your Shelter

'Something for your shelter', was commissioned and distributed to audiences by the Norfolk & Norwich Festival in May. *'Vast skies expand overhead as you stop under your shelter ready to experience a story, a song, a sensation. Frozen Light takes you on a poetic journey through the nature that surrounds you. The experience allows you to stop, breathe and choose a sensory journey through your landscape.'* 25 limited edition boxes were created featuring a poem celebrating nature, which has been illustrated and also set to music, as well as a fabric shelter which can be explored, and the audience can add found natural resources to.

'Lots of sensory fun on our camping holiday & relaxing in the sunshine under this beautiful shelter. Thank you Frozen Light, we have had great fun this week with #SFYS.' (Audience member)

Night Out in Nature

In summer 2021 we created an outdoor storytelling installation, 'Night Out in Nature', where we took audiences with PMLD into an enchanting sensory space inspired by the magic, awe and wonder of nature. Four scientists have lived inside a biodome for over a decade, nurturing the Blostma, a plant so powerful it only flowers every 12 years. Each scientist welcomes audiences to explore a different multi-sensory environment culminating in the biodome where we learn whether the Blostma will bloom!

'Night Out in Nature' is Frozen Light's biggest production to date which transports audiences to another place through giant immersive sensory sculptures, music, eccentric characters and a lot of fun.



Frozen Light

The show builds to a joyful finale inside an 8-metre geodesic dome, where audiences dance and play together with the performers. The scale of the production allows audiences to feel and experience all the magic of a festival which is completely accessible to them.

'Night Out in Nature' premiered at the bOing! International Family Festival over August Bank Holiday weekend. All nine performances - initially available for a bubble of up to six - were sold out over the two days. For many audience members, 'Night Out in Nature', was their first live art performance since 2019 and 100% of carers reported that the experience increased their confidence to accompany the individuals they support to future theatre performances. 77% of audience members scored the experience 10/10!

Feedback included:

'This was absolutely FANTASTIC! Excellent immersive experience very thoughtfully planned. Loved all the interactive elements & so so great to have a session which is inclusive. Thank you!' (Audience member)

In October, 'Night Out in Nature' was commissioned for four days of performances at Hestercombe House and Gardens which is the base for specialist day service providers, Reflect PMLD. The day service also invited audiences from a range of local care and residential homes because they are some of the people most disadvantaged by social restrictions throughout the pandemic. Performances have been enjoyed by 224 people.

'Experiencing 'Night Out in Nature' has given the staff at Reflect PMLD a real thirst to access more theatre for our service users. They are looking through theatre programmes to see what shows could be appropriate and putting pressure on theatres to put on more accessible theatre! Frozen Light created an awareness that theatre can be accessible for audiences with PMLD and coming to 'Night Out in Nature' has increased their confidence to accompany audiences to all of the shows that they can!'

(Cath Irvine, Director, Reflect PMLD)

This installation will be our summer offer at festivals and events for years to come and gives us the opportunity to take work to the grounds of heritage sites and other outdoor spaces, allowing us to bring the high-quality experience we're known for to audiences who may find it harder to access public spaces. Performing outside has also opened the possibility of welcoming larger family and support groups. It has meant that we have been able to adapt the show for changing times but also, we have been able to test out new artistic ideas many of which have greatly improved the show and audience experience. In 2022, 'Night Out in Nature' has already been commissioned by Now Northwich Festival and will be performed, in partnership with the National Trust, at Blickling Estate in Norfolk in September.

The Sensory Studio

Designed by Kat Heath, The Sensory Studio provides a space in which Frozen Light and other sensory theatre experts are pioneering collaboration with artists with PMLD, alongside their family and paid carers. The development and operating costs for two years are supported by a grant from the Paul Hamlyn Foundation. Norwich Consolidated Charities funded the build of the Studio, our first substantial grant from a local funder for work based in our home city of Norwich. It's invaluable to be working with funders that have given us time. Time to reflect, learn and think.

Frozen Light

In February we explored meaningful consent with 16 invited academics and sensory theatre makers at the cutting edge of learning disability research including Joanna Grace (sensory specialist) and Annie Fergusson (Co-Author of the PMLD Standards and trustee of PMLD Link). It was an extremely valuable meeting of minds and a group that we will bring together every six months to review and respond to our learning in the Sensory Studio.

The Studio we have created is a much more substantial build than originally anticipated. It is incredibly important that we were able to invest in building the beautiful environment that the artists with PMLD that we are working with deserve.

We intend that this project will have a meaningful long-term impact on how people with PMLD can have their voices heard and participate in decision making as artists and as individuals. We still have lots to think through and learn, but already know that The Sensory Studio is influencing and shaping Frozen Light's creative practice and audience engagement.

Monthly sessions with three artists, their family members and paid carers began in April 2022 in partnership with Norwich Theatre, at Stage Two.

Audience Development

Having a dedicated Audience Development Officer really has delivered the impact that Frozen Light had always aimed for. 80% of shows on our national tour have sold out despite the continued effects of a pandemic on the staffing levels or risk appetite of organisations for external trips. The responsibility for audience development still very much falls on Frozen Light, with often limited input from venues, as many re-open with reduced resources. This new role really evidences the importance of having the capacity to reach and build relationships with day centres, Special Educational Need schools, residential homes and learning disability organisations to raise awareness that accessible work is being programmed at mainstream venues. 73% of audiences reached during the first two touring seasons of '2065' were new to Frozen Light.

Learning from the Autumn tour has led us to ask all venues to keep ticket prices to a range of £10 to £12 as higher prices have been shown to be an access barrier. Emma, our Audience Development Officer, is also working hard to develop excellent communications with all venues to ensure that particularly day centres and residential homes can reserve tickets and pay with cash. These cash payments are often from donation tins, as budgets for activities are non-existent. Having fewer shows booked out by schools, due to Covid restrictions, and thanks to Emma's audience development work, more adults have had the opportunity to experience '2065'.

Frozen Light

International Work

Co-Artistic Director, Amber Onat Gregory was selected as a Fellow of the International Society of Performing Arts (ISPA) and in this role participated in the ISPA New York Conference in January 2022. Frozen Light funded fellow Co-Artistic Director, Lucy Garland, to be a conference delegate. The opportunity is a valuable step towards establishing an international profile for the company and most importantly, increased visibility and understanding of audiences with profound and multiple learning disabilities.

Training

In July 2021 Frozen Light facilitated a week of paid training for 10 artists embedded within the set of 'Night Out in Nature' hosted by 101 Creation Space in Newbury. Throughout the week performers explored multi-sensory, interactive and immersive theatre techniques. These performers subsequently all had the opportunity to perform in the production. Five of the performers given a place identify as disabled, neurodivergent, and/or are from typically underrepresented global majority communities. We evaluated the experience of the performers in the shows at Hestercombe, with all respondents saying that they 'felt respected and valued as an individual throughout their work' with Frozen Light.

Frozen Light facilitated training for organisations and individual artists, including FTM Dance, BLINK Dance Theatre, Moonbeam Theatre, the Tiger Tiger project based at Mac Birmingham, Chusi Amoros, Philida Eves in Ireland, Peruvian circus artist Chusi Amoros and South Korean digital animator Haemin Ko, Lauren Scott and C. Meranda Flachs- Surmanek on zoom talking about our practice and multi-sensory theatre. C. is based in Virginia USA and will join Frozen Light for in person training and experience in Autumn 2022. Moonbeam Theatre credit Frozen Light with inspiring their creative practice, commenting that '*We're so grateful to have you as role models to look up to*'. Three artists who recently secured ACE 'Develop Your Own Practice' grants to create sensory theatre have been supported by or collaborated with Frozen Light demonstrating our ability to inspire and enable the creation of new work in our sector.

During the tour of '2065', filmmaker Sam Halmarak has captured footage for Frozen Light's digital venue training. This will be trialled with venues in 2023 with the aim of offering training to every venue that programmes our work, to enable staff in departments from box office to the technical team, to learn how to safely and warmly welcome audiences with PMLD.

Frozen Light

Organisational development and future plans

Frozen Light has an ambitious four-year artistic programme planned between 2022 - 2026 which was developed in detail to inform our bid to join the Arts Council of England's National Portfolio of Organisations in 2023. This includes:

- continuing to devise multi-sensory national touring shows enabling audiences with PMLD to access high quality theatre wherever they live
- performing our world class, high quality, participatory festival show Fire Songs three times per year in collaboration with especially created local choirs
- presenting Night Out in Nature at three outdoor sites per year, diversifying our offer for audiences with PMLD, reaching audiences in low engagement areas we've been unable to access before due to a lack of cultural infrastructure
- devising and presenting, including at Edinburgh Festival, an experimental large scale immersive cross art-form venue takeover working in collaboration with established artists across art-forms to support new types of creative practice
- implementing an Audience Development Plan that extends our reach and capacity to reach new audiences
- collaborating with our audience as creative people in our pioneering Sensory Studio, including the creation of a ground-breaking evaluation tool to document the non-verbal response to artistic experiences
- facilitating artist and student training in the Sensory Studio, alongside artists with PMLD to ensure that artists are being trained by the real experts
- developing Norwich as a centre for excellence and innovation in multi-sensory theatre
- creating a physical home for Frozen Light for training, devising and making the highest quality sensory theatre
- hosting an international symposium to share learning from ten years of creating multi-sensory theatre
- building strong international links through ISPA, to encourage the development of sensory theatre practise in countries that may not have artists working in this way, and our international touring offer

Development of Core Staff

Frozen Light supported General Manager, Jacqui Mackay, to complete the 'Collaboration: Place: Change'(CPC) leadership course. CPC is designed to equip current and next-generation creative and cultural leaders with the skills they need to drive creative, social and economic change across Norfolk and Suffolk, supported nationally by the ACE Transforming Leadership Fund. The cohort of 20 leaders from Norfolk and Suffolk continue to collaborate together, including presenting to the Culture Board about the changes they want to drive in the regional cultural sector. Jacqui was also re-elected to the Executive Board of the Norfolk Arts Forum as part of our ongoing commitment to play an active role in the cultural ecology of Norwich and the surrounding region.

Frozen Light

Helen Mian was succeeded by Marie Richards as our Finance Manager in February 2022, continuing to build our financial management capacity, as organisational turnover delivering multiple artistic projects with multiple funders increases.

We recruited an Audience Development Officer this autumn to build our capacity to reach new audiences, strengthen our relationship with returning audiences and provide bespoke support venues to develop more diverse audiences. In 2021 we recruited a temporary Administrator role as part of the *'Kickstart Creative Employment Programme East Anglia'*.

We continue to hugely value being Independent Theatre Council (ITC) Ethical Managers and the guidance we receive from this industry body. Frozen Light contracted 59 freelancers over the year and strives to provide Dignity at Work for all. Frozen Light is a Living Wage employer.

Board development

The board played an active role in the development of our first Business Plan in 2021. We have created a working group of core staff and trustees for each of the ACE's four Investment Principles: Environmental Responsibility, Inclusivity & Relevance, Ambition & Quality and Dynamism. These groups oversee the implementation of these four areas of our Business Plan. In the next financial year we will appoint at least two more trustees. We'll continue to provide regular training, including annual safeguarding.

Inclusion

We are working with Norfolk's Black & POC Creatives Network as 'critical friends' during the recruitment process for staff, trustees and freelancers to support the development of our inclusive recruitment practice. We also partnered with Action for Trustee Racial Diversity to promote trustee opportunities to, and welcome, applications from typically underrepresented global majority communities.

PMLD Advisory Panel

Our PMLD Advisory Panel of family and professional carers plays a critical role in our governance, and notably our audience development, and their guidance is shared at each trustee meeting. The Panel ensures that the needs and desires of our audience are at the heart of all that we plan and do. We are extremely grateful to the following for their participation in the Panel over the last year: Annie Fergusson, Sarah Walker, Sharon Stoker, Jasmine Thompson, Cath Irvine and Catherine Gough.

Frozen Light

Financial review, risk and reserves

The charity's results for the year to 31 March 2022 show a net income of £99,217 (2021: £4,471), with net income of £18,994 on unrestricted funds (2021: £32,951).

Overall funds, and net assets at 31 March 2022 totalled £283,803, with unrestricted balances totalling £105,082.

Income

Grant and donation income for the year was £436,415, which is an increase from £182,532 in 2021. In particular, National Lottery Project grant income from ACE has increased from £70,976 in 2021 to £116,138 in 2022, as in 2021 theatre projects were delayed as a result of the coronavirus pandemic. Trust and foundation income has increased from £90,037 to £235,726 during the period – we are grateful that these organisations have continued their support and have agreed their grants and donations towards delayed projects can be held, and carried forward into 2022-23.

Income from charitable activities has increased from £28,018 in 2021 to £69,670, the main reason for the increase being due to performance fees which have increased as performances have resumed during the year.

Fundraising strategy

Our four-year budget sets clear targets for our fundraising, including the need to secure co-funding from a wide variety of trusts and foundations. We have published a Fundraising Strategy as part of our Business Plan which explains our commitment to diversifying income, including individual giving, corporate partnerships and legacy donations, and to providing excellent stewardship of all funders.

How we approach fundraising

Our fundraising activity is led by the General Manager and Co-Artistic Directors. Development Consultant, Fi Mason, provides expert guidance on major bids. Our Fundraising Administrator, Kate O'Connor, supports the research, applications and reporting to smaller trusts and foundations who are vital to funding for all of our artistic projects.

Frozen Light is registered with the Fundraising Regulator.

Notable funding

Esmée Fairbairn Foundation 3-year core funding

In January 2020 we received £90,000 from the Esmée Fairbairn Foundation 'towards core costs to enable the organisation to create more opportunities for people with PMLD to engage with high quality meaningful art and cultural activity'. We received the third and final instalment of this grant in January 2022. The Esmée Fairbairn Foundation also awarded Frozen Light £37,440 from its 'Reinvent Arts Fund' to support our safe return to live performances for audiences with PMLD.

Frozen Light

Paul Hamlyn Foundation

We received the first annual instalment of a £125,000 grant from The Paul Hamlyn Foundation to support our creation and running of The Sensory Studio over two years.

ACE Elevate

Frozen Light received the second and third instalments of our award from the ACE Elevate fund of £40,000 (total grant £100,000). This funding is specifically to build the strength and resilience of organisations that make a significant contribution to the Arts Council's Creative Case for Diversity. Frozen Light has invested this support in creating more robust and diverse governance; significantly strengthening company ability to budget, manage and report on multiple simultaneous project and core grants; an effectively implemented fundraising strategy; diversified creative output and communications in response to the Covid-19 pandemic, culminating, in June 2021, in the publication of our first Business Plan, which incorporates our work to deliver the four ACE Investment Principles. We are delighted to have been awarded an Elevate Extension grant of £51,500 from April 2022.

ACE National Lottery Projects Grants

In this financial year we received the first and second payments of an Arts Council National Lottery Projects Grant to develop and tour 'Night Out in Nature', for £68,444 (total grant £79,382). We received the second and final payment of an Arts Council National Lottery Projects Grant for the edit of, and creation of sensory boxes to accompany '2065: The Multi-Sensory Movie', for £1,473 (total grant £14,723). We received the first payment of an Arts Council National Lottery Projects Grant for 'Night Out in Nature' for £34,825 (total grant £69,650). The final payment of an Arts Council National Lottery Projects Grant for the development and tour of '2065' was also received for £8,396 (total grant £83,956). We received ACE Cultural Recovery Funds of £25,000 which supported the development and creation of outdoor work, evaluation of digital engagement and organisational development including production of the 2021/23 Business Plan.

Funds received from charitable trusts and foundations in the 2021-22 accounting year:

2065

Funding was received for the development and tour of '2065' from The AMMCO Charitable Trust, The Stanton Ballard Charitable Trust, Ganzoni Charitable Trust, David Gibbons Foundation, The Alice Ellen Cooper Dean Charitable Foundation, The Marjorie and Geoffrey Jones Charitable Trust, The Jack Lane Charitable Trust, R.W. Mann Trust, Hodge Foundation, Sir James Knott Trust, J Reginald Corah Foundation Fund, Hadrian Trust, The R S Macdonald Charitable Trust, Edward Cadbury Charitable Trust, Earl Fitzwilliam Charitable Trust, Maud Elkington Charitable Trust, The Rowlands Trust, The Rothley Trust, The Liz & Terry Bramall Foundation, The George A Moore Foundation, Trefoil, The Edward and Dorothy Cadbury Trust, The Roger & Douglas Turner Charitable Trust, Harry Bottom Charitable Trust, The Albert Hunt Trust and St Hilda's Trust.

Frozen Light

Night Out in Nature

We received donations to support the development and performances of our new outdoor promenade sensory installation, 'Night Out in Nature, from the Peter Sowerby Foundation, The Anthony and Elizabeth Mellows Charitable Settlement Trust, The Tula Trust, Boshier-Hinton Foundation, The Golsoncott Foundation, The Grocers Company, The Percy Bilton Charity, Z V M Rangoonwala Foundation, David Family Foundation, The Norman Family Charitable Trust, Baily Thomas Charitable Fund and The Strangward Charitable Trust.

The Sensory Studio

Norwich Consolidated Charities funded the design and build of the Sensory Studio. The Educational Foundation of Alderman John Norman and The D'Oyly Carte Charitable Trust provided grants for the Sensory Studio.

Expenditure

Expenditure increased significantly as the company returned to live performance, premiering two shows and rehearsing a third. The build of the Sensory Studio also took place in this period.

Staffing costs continued to increase as artistic production resumed and diversified. The key staffing investment was the appointment of a dedicated Audience Development Officer. This is a delayed and critical organisational development as many carers are unaware that mainstream theatres are programming shows that are accessible for the people they support

Reserves

Total reserves have risen over the year from £184,586 to £283,803. The amount held as unrestricted reserves has increased from £95,902 to £105,082 whilst restricted funds have also increased from £88,684 to £178,721.

The increase in the restricted reserve levels relates to activity funded by grants from the Arts Council National Lottery Project Grants, Arts Council's Elevate programme, the Paul Hamlyn Foundation and Esmée Fairbairn Foundation spanning multiple financial years.

A review of the risks facing Frozen Light, together with the reserves held by Frozen Light, informed the further development of the reserves policy in the year. Frozen Light has increased the amount it holds in its general fund reserve from £65,902 to £85,082 in line with its policy. It has also reduced its designated funds from £30,000 to £20,000, and revaluated the purposes of some of the designations to reflect its current priorities for future investment - for artistic development, exploring the feasibility of development of a physical space for Frozen Light, digital investment and work towards environmental sustainability.

Frozen Light

In this financial year we invested designated funds in the creation of sensory boxes which accompanied the second release of tickets for '2065: The Multi-Sensory Movie', an extra week of rehearsals for the postponed premiere of 'Fire Songs', the additional costs of creating Frozen Light's first outdoor work and the increased costs of touring '2065', which was originally budgeted for in 2019.

Note 14 to the accounts gives more details on our reserves and the purposes for which they are held.

Risk management and reserves policy

The trustees and Co-Artistic Directors of the charity believe that sound risk management is integral to good management and good governance practice. Risk management informs all of the charity's decision-making processes and is incorporated within strategic and operational planning. Risk assessment is conducted on all new productions and projects to ensure that they align with the charity's mission and objectives. Any identified risks or opportunities are analysed and reported at the appropriate level, and a risk register is maintained and updated at every Board meeting and more frequently where major risks are known to be volatile.

The current significant risks facing the charity are the continued impact of the Coronavirus pandemic and financial vulnerability, the latter specifically includes our ability to:

- secure National Portfolio Organisation status which is being managed by allowing sufficient time and capacity for the Co-Artistic Directors and General Manager to create and update organisational strategy, including the four year artistic programme, and collaborate with Development Consultant, Fi Mason. Trustees have been actively involved in the development of our application based on a full review and integration of the ACE Investment Principles and outcomes of the Let's Create strategy. The Co-Artistic Directors maintain their relationship with ACE
- raise core strategic funds beyond the ACE Elevate Extension and support from the Esmée Fairbairn Foundation which is being mitigated by the implementation of our robust fundraising strategy, which details realistic and achievable fundraising goals, including key potential trusts and foundations

And the challenges of:

- being a victim of fraud which we're responding to by annually reviewing Internal Financial Controls to properly consider risk; employing a highly skilled Finance Manager who provides guidance on the mitigation of fraud risk; and this risk being regularly considered by the Finance Committee at meetings
- retaining key staff, notably the founding Co-Artistic Directors, which is being achieved by investing in coaching and comprehensive opportunities for professional development

Frozen Light

- reputational damage from complaints, which is addressed by listening to freelancer and employee concerns, dealing with them quickly and effectively and with openness and compassion; involving everyone we work with in reviewing the company handbook; the appointment of an Access & Inclusion Advisor, who is reviewing and developing company practice; regular training and oversight by the Inclusivity and Relevance trustee working group
- safeguarding our audience which the company addresses through regularly reviewing company safeguarding policy; coordinating annual safeguarding training for freelancers, staff and trustees and annual safeguarding training for the Designated Safeguarding Leads and ensuring sufficient safeguarding costs are budgeted for

The trustees note that a key element in the management of financial risk is the setting of a reserves policy and its regular review by trustees.

Frozen Light needs reserves to enable it to

- Meet its contractual obligations (including the completion of projects, and committed administrative costs)
- Manage the cash flow demands of project grant funding
- Designate funds for future expenditure such as the development of artistic work, digital investment and work towards sustainability
- Retain a sufficient margin of funds to meet the cost of unforeseen events and key risks (including those risks directly associated with operating in the Covid pandemic, in particular the costs associated with any Covid related cancellation of shows & tours)

The free reserves (those unrestricted funds not invested in tangible fixed assets or designated for specific purposes) of Frozen Light at 31 March 2022 were £85,082. Our free reserves cover approximately six months of staffing and core operational costs.

The trustees review the reserves levels and fund designations at all trustee meetings, and review the reserves policy annually taking into account the financial outlook, and risks faced by the charity, and wider political and economic factors which may have an impact on both income and expenditure in the future.

The trustees are pleased that the charity has been able to increase its level of free reserves during the year, and consider that the current level is sufficient, but will continue to review this position.

Structure, Governance and Management

Organisational structure

The Board of Trustees administer the charity. The Board meets at least four times a year. Day to day financial management is undertaken by our Finance Manager and General Manager with responsibility for oversight being delegated to the Finance Committee, which meets prior, and reports to, each board meeting. The Co-Artistic Directors and General Manager are responsible for the day to day running of the company and operational matters including employment, artistic performance, and strategy.

Frozen Light

Recruitment and appointment of new trustees

In early 2021 we were delighted to expand our board to include a total of eight dynamic and diverse trustees, bringing a wide range of experience from the arts and learning disability communities, as well as lived experience of disability. We have recently appointed a new Treasurer on our Board and Finance Committee. We continue to prioritise the appointment of trustees who reflect the diversity of our audience and the communities in which we work and are keen to support learning disabled individuals to join our decision making at board level.

Induction and training of new trustees

When appointed, new trustees undergo an orientation to brief them on their legal obligations under the charity and company law, the content of the Memorandum and Articles of Association, the decision-making process, the recent financial performance of the charity, the recent developments and the future plans. Trustees are encouraged to attend external training events relevant to develop their skills and gain experience relevant to their roles and responsibilities. We provide internal financial training to ensure that all trustees understand the management and annual accounts presented to them and are confident to challenge the financial management of the organisation. We recognise that safeguarding is a governance priority and require all trustees to participate in annual training and to have an appropriate DBS check.

Board of trustees

Anthony Roberts, Chair of the Board, is Director of Colchester Arts Centre, where Frozen Light have toured all their shows to date. He led the talent development project Escalator East to Edinburgh between 2000 – 2014. The scheme was in the forefront of advocating and agitating for better facilities for deaf disabled artists and audiences throughout the Fringe.

Sharon Stoker is our Vice Chair and Audience Advocate, a role we created because people with profound and multiple learning disabilities are not able to communicate their needs to society in a traditional method. Sharon is also a member of our PMLD Advisory Panel. As a mother to a young woman with profound and multiple learning disabilities and a school governor at a special school, Sharon has extensive experience in the world of learning disabilities. Sharon has been bringing her daughter, who has Rett Syndrome, to our theatre productions since 2013 and is very aware of how our work has developed over the years, and the needs of our audience.

Catherine (Kate) Sarley, Treasurer, was born in Baghdad Iraq and raised in East London. Catherine spent over ten successful years as a Stage Manager before moving into administration and then undertaking senior management contracts with Colchester Arts Centre, Talawa Theatre Company, Oval House, Daily Life Ltd, Jacksons Lane, Discover Centre for Children, Eastern Angles, Shape East Architectural Centre, Hoxton Hall, Culture&, Greenwich Dance and tiata fahodzi. Current arts clients include [Actors Touring Company](#) and [Curious Directive](#). Catherine joined the board on 9 June 2022.

Frozen Light

Nicholas Carter, Treasurer, is a qualified accountant having trained with a Big 4 practice. With four and a half years' experience in audit Nic then followed his passion and transitioned into the International Development sector, currently working as the International Financial Accountant for Crown Agents. Nicholas resigned from the board in September 2021.

Lorna Owen, Secretary, previously worked as General Manager at the New Wolsey Theatre, Ipswich, where Frozen Light is an associate company, and at the Mercury Theatre, Colchester, before moving into the fashion industry, currently working as Deputy Head of Human Resources for a luxury retailer. Lorna is a Chartered Member of the CIPD and has a Master of Science in Human Resource Management.

Catherine Gough is a teacher and musician from Leicestershire. Since she began to teach pupils with PMLD, her eyes have been opened to many barriers that were before invisible. She is keen to find new ways to increase the visibility of the PMLD community and to improve provision for them.

Lucy C Hayward is a blind playwright and director. She has worked with regional companies and major venues including Talking Birds, Derby Theatre, DaDa Fest, Pentabus, Spark Arts for Children, Birmingham Rep, National Theatre, Brighton Fringe, Barbican Centre, Unity Theatre and RTYDS. She produces plays which embed access for blind and VI audiences and creates stories around unheard voices. She produced a combined access performance about the canal for Coventry City of Culture.

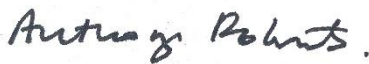
Charlotte Lund is a Producer at Something For The Weekend and Showstopper Productions Ltd. She has worked with some of the UK's leading theatre companies including Tall Stories, Fuel, English National Opera, Punchdrunk and The Gate Theatre, as well as producing large scale community projects with The National Trust and with remote communities in Spain. Charlotte is passionate about making theatre accessible from designing & implementing access strategies and programmes for companies, working with Mousetrap Theatre Projects on their relaxed performances in the West End and producing work with and for neuro-diverse artists & audiences.

Rosslyn Trewin Marshall is a queer, disabled, multidisciplinary theatre-maker and facilitator. Their work uses text, sound, movement and dance to explore identity and our experiences of the world around us. Rosslyn is especially interested in the use of anger as a constructive tool for social and personal change. Their artistic work is a form of activism, but they are always looking for new activist practices that nurture and strengthen communities that are being marginalised.

Small company exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 29th November 2022 and signed on its behalf by Anthony Roberts, Chair of Trustees.



Anthony Roberts, Chair of Trustees

FROZEN LIGHT

Independent Examiner's Report to the Trustees of Frozen Light

I report on the accounts of the charity for the year ended 31 March 2022, which are set out on pages 24 to 39.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company 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 year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of the Association of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to an 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;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and 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.

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 Statement of Recommended Practice: Accounting and Reporting by Charitieshave 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.



Graham Berry FCCA
Breckman & Company Ltd
Chartered Certified Accountants

49 South Molton Street
London W1K 5LH

29 November 2022

FROZEN LIGHT

Statement of Financial Activities (including Income and Expenditure Account) for the year ended 31 March 2022

	Note	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £
Income							
Donations and legacies	2	395	436,020	436,415	33,450	149,082	182,532
Income from charitable activities	3	20,741	48,929	69,670	28,018	-	28,018
Other income	4	3,233	1,589	4,822	12,711	-	12,711
Investment income		108	-	108	137	-	137
Total income		24,477	486,538	511,015	74,316	149,082	223,398
Expenditure							
Expenditure on raising funds	5	375	23,529	23,904	1,058	23,729	24,787
Expenditure on charitable activities	5	5,108	382,786	387,894	40,307	153,833	194,140
Total expenditure		5,483	406,315	411,798	41,365	177,562	218,927
Net income/(expenditure)	6	18,994 (9,814)	80,223 9,814	99,217 -	32,951 -	(28,480) -	4,471 -
		9,180	90,037	99,217	32,951	(28,480)	4,471
Reconciliation of funds							
Fund balances brought forward		95,902	88,684	184,586	62,951	117,164	180,115
Fund balances carried forward	14	105,082	178,721	283,803	95,902	88,684	184,586

The statement of financial activities includes all gains and losses for the period from 1 April 2021 to 31 March 2022. All income and expenditure derive from continuing activities.

The notes on pages 28 to 39 form part of these financial statements.

FROZEN LIGHT

Balance Sheet at 31 March 2022

	Note	2022 £	2021 £
Fixed assets			
Tangible assets	11	1,194	831
Current assets			
Debtors	12	12,623	1,726
Cash at bank		288,450	189,508
		301,073	191,234
Liabilities			
Creditors falling due within one year	13	(18,464)	(7,479)
Net current assets		282,609	183,755
Total assets less current liabilities		283,803	184,586
Net assets		283,803	184,586
Funds of the charity			
Unrestricted funds:			
General	14	85,082	65,902
Designated	14	20,000	30,000
		105,082	95,902
Restricted income funds	14	178,721	88,684
Total charity funds		283,803	184,586

For the year ended 31 March 2022 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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

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

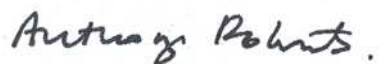
These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to the small companies regime.

FROZEN LIGHT

Balance Sheet at 31 March 2022

The notes on pages 28 to 39 form part of these financial statements.

The financial statements were approved by the Board of Trustees on 29 November 2022, and were signed on its behalf by:



Anthony Roberts
Trustee

Catherine Sarley
Trustee

FROZEN LIGHT

Cash Flow Statement

For the year ended 31 March 2022

	Notes	2022 £	2021 £
Cash flows from operating activities	17	<u>99,872</u>	<u>35,101</u>
Cash flows from investing activities:			
Dividends, interest and rents from investments		108	137
Purchase of property, plant and equipment		<u>(1,038)</u>	<u>-</u>
Net cash provided by investment activities		<u>(930)</u>	<u>137</u>
Change in cash at bank and in hand in the reporting period		98,942	35,238
Cash at bank and in hand at the beginning of the reporting period		189,508	154,270
Cash at bank and in hand at the end of the reporting period		<u>288,450</u>	<u>189,508</u>

FROZEN LIGHT

Notes to the Financial Statements for the year ended 31 March 2022

1. Accounting policies

1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued October 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

1.2. Preparation of the accounts on a going concern basis

The company is dependent on the continued support of grant aiding bodies. The trustees believe that the company will continue to receive this support and accordingly consider that it is appropriate to prepare the financial statements on the going concern basis.

1.3. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds.
- any performance conditions attached to the income have been met or are fully within the control of the charity.
- there is sufficient certainty that receipt of the income is considered probable the amount can be reliably measured.

Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods.
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

FROZEN LIGHT

Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised as expenditure in the period of receipt.

Charitable activities

Multi-sensory theatre - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Investment income

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

1.4. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment;
- it is probable that settlement will be required;
- the amount of the obligation can be measured reliably.

Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

Charitable activities

Multi-sensory theatre - costs incurred in production and running of productions toured in the year.

Support costs

Support costs are those functions which assist the work on the charity, but do not directly undertake charitable activities. They include organisational management, human resources, finance and administrative support, and overhead costs associated with running the office from which the charity operates as well as governance costs. Support costs have been allocated between the expenditure on charitable activities and on raising funds. The basis on which support costs have been allocated is set out in note 5.

FROZEN LIGHT

Governance costs

Costs associated with the constitutional and statutory requirements of the charity for example the costs of the independent review of accounts, and the cost of trustee meetings including the cost of charity employees involved in meetings with Trustees, and the cost of any administrative support provided to the Trustees.

1.5. Pensions

The charity operates a defined contribution pension scheme. Contributions are charged to the income and expenditure account as they become payable in accordance with the rules of the scheme.

1.6. Fund accounting

Funds held by the charity are either:

Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

1.7. Tangible fixed assets and depreciation

Individual fixed assets costing £100 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Fixtures/fittings/computer equipment - 25% straight line basis.

1.8. Debtors

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

1.9. Cash at bank and in hand

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

FROZEN LIGHT

1.10. Creditors and provisions

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

1.11. 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.

1.12. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

FROZEN LIGHT

2. Grants and donations

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Arts Council England grant income						
ACE Strategic Capital	-	40,000	40,000	-	-	-
ACE National Lottery	-	116,138	116,138	-	70,976	70,976
ACE Cultural Recovery		25,000	25,000			
ACE Covid Emergency	-	-	-	14,425	-	14,425
Other grants and donations						
Trusts and foundations	-	235,726	235,726	18,500	71,537	90,037
Other grants	-	-	-	-	-	-
Other donations	395	10	405	525	74	599
Donated goods and services	-	19,146	19,146	-	6,495	6,495
Total grants and donations	395	436,020	436,415	33,450	149,082	182,532

3. Income from charitable activities

	Total 2022 £	Total 2021 £
Commission income	5,100	7,300
Performance fees	45,876	2,601
Training programme fees	1,255	2,490
Theatre Tax Relief	17,439	15,627
Total income from charitable activities	69,670	28,018

FROZEN LIGHT

4. Other income

	Total 2022 £	Total 2021 £
Coronavirus job retention scheme	1,589	12,711
Other	3,233	-
Total other income	4,822	12,711

5. Expenditure

	Multi- sensory theatre 2022 £	Raising funds 2022 £	Governance support 2022 £	Other support costs 2022 £	Total 2022 £	Total 2021 £
Staffing costs	80,457	11,427	9,455	20,967	122,306	98,016
Artist & director costs	62,628	-	-	-	62,628	27,458
Other artistic production costs	199,813	-	-	-	199,813	65,946
Communication & marketing	10,092	-	-	-	10,092	3,495
Fundraising costs	-	4,388	-	-	4,388	9,470
Training & organisation development	-	-	-	3,511	3,511	3,483
Finance support	-	64	32	544	640	3,680
Governance costs	-	-	3,408	-	3,408	1,500
Insurance & legal costs	-	-	-	-	-	1,766
Office & IT costs	-	-	-	4,603	4,603	3,870
Other costs	-	-	-	409	409	243
	352,990	15,879	12,895	30,034	411,798	218,927
Allocation of support costs	34,904	8,025	(12,895)	(30,034)	-	-
Total	387,894	23,904	-	-	411,798	218,927

The charity identifies governance and other support costs, and apportions them to direct charitable activity, and raising funds on the basis of staff time.

Finance support and fundraising costs have decreased, as both of these roles have become part of our core team during the year and are reflected more in staffing costs.

FROZEN LIGHT

<i>Prior year comparatives</i>	<i>Multi-sensory theatre</i>	<i>Raising funds</i>	<i>Governance support</i>	<i>Other support costs</i>	<i>Total</i>
	2021	2021	2021	2021	2021
	£	£	£	£	£
<i>Staffing costs</i>	63,824	8,149	6,525	19,518	98,016
<i>Artist & director costs</i>	27,458	-	-	-	27,458
<i>Other artistic production costs</i>	65,946	-	-	-	65,946
<i>Communication & marketing</i>	3,495	-	-	-	3,495
<i>Fundraising costs</i>	-	9,470	-	-	9,470
<i>Training & organisation development</i>	-	-	-	3,483	3,483
<i>Finance support</i>	720	296	148	2,516	3,680
<i>Governance costs</i>	-	-	1,500	-	1,500
<i>Insurance & legal costs</i>	-	-	-	1,766	1,766
<i>Office & IT costs</i>	-	-	-	3,870	3,870
<i>Other costs</i>	-	-	-	243	243
	161,443	17,915	8,173	31,396	218,927
<i>Allocation of support costs</i>	32,697	6,872	(8,173)	(31,396)	-
Total	194,140	24,787	-	-	218,927

6. Net income/(expenditure)

This is stated after charging:

	Total 2022 £	Total 2021 £
Depreciation of tangible fixed assets	675	415
Fees paid to independent examiner:		
Independent examination	1,500	1,500
Theatre Tax Relief	720	720
Grant certification	1,200	-

FROZEN LIGHT

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

	Total 2022 £	Total 2021 £
Salaries and wages	113,352	90,526
Social security costs	6,366	5,231
Pension costs	2,588	2,259
	122,306	98,016

No employee earned over £60,000 during the year (2021: £nil).

The average headcount per month was 4.75 (2021: 3).

The key management personnel of the charity comprise the trustees and the co-artistic directors. The total employee benefits of the key management personnel were £68,842 (2021: £62,587).

The charity trustees received no remuneration during the year (2021: £nil)

Trustees were reimbursed travel expenses during the year of £nil (2021: £75).

Trustee liability insurance was in place during the year, and premiums paid amounted to £618 (2021: £483).

8. Pension costs

The charity operates an auto enrolment pension scheme. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the charity and amounted to £2,588 (2021: £2,259).

9. Corporation taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

10. Limited by guarantee

The private limited company is registered in EW - England & Wales, is limited by guarantee, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2022 there were 7 members.

FROZEN LIGHT

11. Tangible fixed assets

	Computer Equipment £	Office Equipment £	Total £
Cost:			
At 1 April 2021	2,192	409	2,601
Additions	990	48	1,038
At 31 March 2022	3,182	457	3,639
Depreciation:			
At 1 April 2021	1,566	204	1,770
Charge for the year	561	114	675
At 31 March 2022	2,127	318	2,445
Net book value:			
At 31 March 2022	1,055	139	1,194
At 31 March 2021	626	205	831

12. Debtors

	Total 2022 £	Total 2021 £
Trade debtors	12,623	1,726
	12,623	1,726

13. Creditors

	Total 2022 £	Total 2021 £
Trade creditors	13,848	871
Accruals	4,000	6,170
Other creditors	616	438
	18,464	7,479

FROZEN LIGHT

14. Analysis of charitable funds

Analysis of unrestricted funds

	Funds 1 Apr 21 £	Income £	Expenditure £	Transfers £	Funds 31 Mar 22 £
General funds	65,902	24,477	1,017	(6,314)	85,082
Designated funds					
Running costs	-	-	-	-	-
Space	-	-	-	2,000	2,000
Artistic development	15,000	-	(2,373)	1,373	14,000
Digital investment	10,000	-	(4,127)	(3,873)	2,000
Environmental sustainability	5,000	-	-	(3,000)	2,000
Total unrestricted funds	95,902	24,477	(5,483)	(9,814)	105,082

The running costs and business interruption funds have been reallocated to general and other designated funds during the year following a review of the charity's reserves policy which sets out a target level of general fund needed to meet the cost of unforeseen events and key risks (including those risks directly associated with operating in the Covid pandemic, in particular the costs associated with any Covid related cancellation of shows & tours), meet contractual obligations including completion of projects and committed future running costs, and manage the cashflow demands of project grant funding.

The general fund represents the unrestricted reserves after allowing for all designated funds.

The Space fund is designated for assessing the feasibility of development of a physical space for Frozen Light.

The artistic development fund is held to cover the costs of the development of future shows.

The digital investment fund is held to renew essential IT equipment, and invest in new ways of working digitally.

The environmental sustainability fund is designated for lessening the environmental impact of our work.

FROZEN LIGHT

Analysis of restricted funds

	Funds 1 Apr 21 £	Income £	Expenditure £	Transfers £	Funds 31 Mar 22 £
Restricted funds					
2065 Autumn 2021	30,659	35,066	(68,775)	3,050	-
Elevate	1,650	40,000	(41,650)	-	-
Culture Recovery Fund	-	26,589	(26,589)	-	-
Core	22,686	67,440	(12,139)		77,987
Fire Songs	28,362	3,500	(7,563)	2,450	26,749
Night Out In Nature	4,827	126,710	(133,776)	4,314	2,075
2065: The Movie	500	3,721	(4,221)	-	-
Sensory Studio	-	89,007	(39,252)	-	49,755
2065 Spring 2022	-	94,505	(72,185)	-	22,320
Theatre Show 6	-	-	(165)	-	(165)
Total restricted funds	88,684	486,538	(406,315)	9,814	178,721

2065 Autumn 2021 is a fund for the development and national touring of Frozen Light's fifth production, a futuristic sci-fi adventure culminating in a changed new world filled with hope for the future.

Elevate is funding from Arts Council England towards building the strength and resilience of organisations that make a significant contribution to the Arts Council's Creative Case for Diversity.

Culture Recovery Fund is investment from Arts Council England to support cultural organisations as they transition back to a viable and sustainable operating model during April-June 2021.

Core includes funding from Esmée Fairbairn Foundation towards the core operational costs of Frozen Light to support its strategic growth and development.

Fire Songs is funding held for the touring of this immersive sensory show to arts festivals with the aim of making these events more accessible to people with PMLD.

Night Out In Nature is funding for the development and touring of a new outdoor show, a Night Out in Nature.

2065: The Movie is funding for a film of the 2065 show (which was watched by the audience with accompanying sensory boxes as the theatre show could not take place due the pandemic).

Sensory Studio is funding for the development and design of a beautiful Sensory Studio in which Frozen Light can explore collaboration with audiences.

FROZEN LIGHT

2065 Spring 2022 is the Spring tour of Frozen Light's fifth production.

Theatre Show 6 is the R&D of Frozen Light's sixth indoor touring production.

15. Analysis of net assets between funds

	General fund	Designated funds	Restricted funds	Total funds
	£	£	£	£
Tangible fixed assets	1,194	-	-	1,194
Cash at bank	89,729	20,000	178,721	288,450
Other current assets/(liabilities)	(5,841)	-	-	(5,841)
Total net assets	85,082	20,000	178,721	283,803

16. Related party transactions

During the year there were no additional related party transactions that required disclosure.

17. Reconciliation of net income to net cashflow from operating activities

	Total 2022 £	Total 2021 £
Net income for the reporting period (per Statement of Financial Activities – page 23)	99,217	4,471
Depreciation costs	675	415
Income from investments	(108)	(137)
(Increase)/decrease in debtors	(10,897)	28,924
Increase in creditors	10,985	1,428
Net cash from the year's operating activities	99,872	35,101

FROZEN LIGHT

England & Wales - Charity number 1150132

Accounts

FROZEN LIGHT



FROZEN LIGHT

(a company limited by guarantee)

REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

Company number 07677434 Charity number 1150132

FROZEN LIGHT REPORT AND FINANCIAL STATEMENTS

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REPORT OF THE TRUSTEES

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

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts, and comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

This trustees' report includes a summary of the work of Frozen Light. More detailed information on its work is available from its website (www.frozenlighttheatre.com).

Reference and administrative information

Frozen Light is incorporated under the Companies Act, company number 07677434, and its governing document is its Memorandum and Articles of Association. It is a registered charity, number 1150132. The charitable company is a private company limited by guarantee registered in England and Wales.

Our trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law, and throughout this report are collectively referred to as the trustees. As set out in the Articles of Association, any person who is willing to act as a trustee, and who is permitted to do so, may be appointed to be a trustee of the company by a decision of the trustees.

The trustees of Frozen Light and officers serving during the period and since the period end were as follows:

Nicholas Carter	Treasurer
Lorna Owen	Secretary
Anthony Roberts	Chair
Sharon Slade	Audience Advocate
Catherine Gough	Appointed 26 November 2020
Lucy Hayward	Appointed 9 February 2021
Charlotte Lund	Appointed 26 November 2020
Rosslyn Trewin Marshall	Appointed 26 November 2020

Our advisers

Independent examiner

Breckman & Company Ltd,
Chartered Certified Accountants, 49 South Molton Street, London, W1K 5LH

Bankers

The Co-operative Bank, 1 Balloon Street, Manchester, M60 4EP
Triodos, Deanery Road, Bristol, BS1 5AS

Our Staff

Amber Onat Gregory and Lucy Garland

Co-Artistic Directors

Jacqui Mackay

General Manager

Helen Mian

Finance Manager

Kate O'Connor

Fundraising Assistant and Associate Director

Registered and operational address: The Garage, 14 Chapel Field North, Norwich, NR2 1NY

Objectives, main activities, values and public benefit

Frozen Light is an innovative charity and theatre company that tours multi-sensory theatre productions to theatre venues and arts centres nationally, for audiences with profound and multiple-learning disabilities (PMLD).

Our vision

A world where people with PMLD can exercise their right to participate fully in cultural life.

Mission

Our mission is to enable young adults and adults with PMLD to experience high quality, contemporary, devised multi-sensory theatre in their community.

Values

Inclusion

We believe that people with PMLD should be proactively included, welcomed into and visible in their communities and use theatre to drive this social change with, and for, audiences. We use and promote the PMLD Standards as a model for the rights and voices of people with PMLD. We are committed to raising expectations and improving the quality of life outcomes of, and with, people with PMLD. Frozen Light shows feature in the mainstream programming of arts venues and theatres. We provide support and training to enable all the venues we visit to become fully accessible to people with PMLD. We wholeheartedly support the Creative Case for Diversity and strive to have a governance, staffing and creative team that reflects the diversity of the PMLD community.

Immersion

People with PMLD experience the world in closest proximity to them and through their senses and physical actions. We collaborate with a talented team of creative artists to create completely immersive environments that can be experienced using every sense. These worlds can be touched, smelt and tasted. The original music can be heard and its vibrations felt. Frozen Light's multi sensory storytelling is intimate and person centred but with the scale and opportunity that theatrical spaces offer.

Connection

Frozen Light's primary connections are one to one interactions with audiences and their involvement in performances, which constantly inform creative practice. We consult the audience and reflect upon their responses to evaluate their whole theatre experience. We enormously value the connections we have with the wider PMLD community and have a PMLD Advisory Group made up of carers and companions which guides development and interaction with audiences. We proactively share methodology and learning with other companies and through training, new and established artists, with the aim of more theatre being created that is accessible to and builds connections with people living with PMLD.

Joy

In performance we use sensory moments to take forward each stage of a narrative which stimulates the broad range of emotions experienced by the young adult and adult audience. Above all however we want audiences to share the excitement and pure joy of live performance. A large part of the audience's lives are lived 'in the moment' which is something we believe that everyone connected to Frozen Light shows can learn and derive happiness from.

We aim are to

- create high quality, contemporary, devised multi-sensory theatre that is accessible to audiences with PMLD
- ensure more accessible work for audiences with PMLD features in mainstream theatre (live and digital) programming
- tour throughout the UK and reach as many audiences with PMLD as possible
- grow audience reach and continue to develop returning audiences
- collaborate with theatres and arts venues to increase their accessibility to people with disabilities, including PMLD, and leave a legacy of accessible programming
- pioneer co-collaboration with audiences and build understanding of inclusive practice
- increase the visibility of people with PMLD within the arts and the wider community, and thus enhance understanding of their needs
- build the confidence of carers to accompany the person they support to experience more arts and culture in their community
- develop and deliver an artist training programme to ensure there is more work created for audiences with PMLD in the wider arts sector
- provide good employment to a highly skilled and diverse creative and administrative team to support the work of Frozen Light

Audiences with PMLD communicate and experience the world through touch, taste, feel sight and sound, so to make work accessible we create person centred multi-sensory theatre that meets their needs. We challenge preconceptions of what theatre should be for audiences with PMLD and push the boundaries of what multi-sensory theatre looks like. Frozen Light always works with creatives from within contemporary devised theatre, ensuring productions are of the highest artistic quality. We create immersive worlds for audiences and a space that feels safe and inviting. For more than half of audiences this will be their first theatre experience.

We tour mainstream theatre venues and arts centres aiming to leave a legacy of accessible programming and

an understanding of how to make venues accessible to diverse audiences. To address the national lack of work for this audience, integration of emerging talent and artist development is critical, so we are initiating a bespoke training programme to teach emerging artists about Frozen Light's work, process, methodology and approach.

Contributing to quality of life outcomes

For a theatre show to have any relevance for most people with PMLD there needs to be a very small number of attendees. As this is unprofitable for theatres, such shows are very difficult to get bookings for without subsidy. This results in people with PMLD having very limited opportunities to see theatre in their wider community despite the health and social benefits of this being clearly recognised. Frozen Light's vision celebrates the importance of people with PMLD having equity of access to the pleasure, mutual enjoyment and sensory stimulation that can be derived from participation in cultural life. Our shows offer the opportunity of social and community inclusion which is widely recognised (e.g. Ings at el, 2012) to improve outcomes, wellbeing and ultimately quality of lived experience.

Company background

Frozen Light are pioneers in multi-sensory theatre, creating high quality productions specifically for adult and young adult audiences with PMLD and touring them to venues across the UK. We have a national reputation for our productions and we develop work in conversation with the UK's leading learning disability organisations, in response to feedback from audiences and utilizing extensive experience as support workers and theatre makers in adult social care settings.

Since 2012 we've created 8 theatre productions, toured them to over 70 different venues across the UK and performed over 500 shows. We were the first company ever to tour a show specifically accessible for audiences with PMLD to the Edinburgh Festival Fringe in 2016, returning to the festival in 2017 as part of the British Council showcase. Our last production, The Isle of Brimsker, toured extensively throughout 2018 and 2019. Independent evaluation of Frozen Light's work and feedback from audience, carers and companions shows that our creative approach has a direct social impact, improving the quality of life of, and sense of belonging for our audiences whilst raising awareness of the access needs of people with PMLD.

Public Benefit

The trustees review Frozen Light's main activities, strategic aims and specific objectives on an annual basis to ensure that they continue to reflect the charity's core aims. In reviewing and developing the charity's main activities, strategic aims, specific objectives and future plans, careful consideration is given to the public benefit arising from our work. The trustees take particular account of the Charity Commission's general guidance on public benefit when reviewing the aims and objectives of the charity (PB2).

The trustees consider that the work of Frozen Light provides considerable benefit to the public as illustrated by the activities and achievements described in this report.

Achievements

Impact of Covid 19

We were unable to perform live to audiences over the last year. Rehearsals of 'Fire Songs', and development of '2065', our two new shows due to premiere respectively in May and September 2020, were cancelled in March 2020. We are aware that many of our audiences were shielding throughout this period, and that some remain shielding at the time of writing this report.

During this time, our PMLD Advisory Panel has guided our understanding of how to safely reach and create work for our audiences, many of whom are extremely clinically vulnerable. In response we have developed our digital creativity and expanded into doorstep and large scale outdoor shows which has increased our ability to include new audiences with PMLD.

From the start of the pandemic we have prioritised the livelihoods of the freelancers with whom we create our work. We used ACE Emergency Funds to honour all contracted work and sponsored one of these freelancers, our Associate Director, to join the Freelance Taskforce, which brought together 160 self employed people working in theatre and performance arts across the UK, sponsored by 100+ arts organisations, to collaborate towards a better future for freelancers.

We became a co-signatory of the Norfolk & Suffolk 5 point plan for arts and culture and an active member of an informal local network of arts organisations as part of our commitment to fully engage in our regional collaborative action and advocacy to secure the future of our sector.

Covid-19 challenged the Co-Artistic Directors and General Manager to develop both our organisational and personal resilience. We are proud that our risk management, communications and agile planning have been both effective and appropriate and that our creative and trustee team, and valued venue partners and funders, are positive about and inspired by the future of Frozen Light.

Fire Songs

Fire Songs is an immersive sensory sound experience created specifically to tour to arts festivals, with the aim of making these events more accessible for people with PMLD. We are keen for Fire Songs to provide an opportunity to bring together people from the local community who may not otherwise usually meet. Frozen Light worked with a community choir local to each festival at which Fire Songs was due to be performed in 2020.

The piece was co-commissioned by The Garage, Norwich and Norfolk and Norwich Festival. Performances of Fire Songs programmed at the Norfolk and Norwich Festival, No Limits Disability Festival Barnsley and bOing! International Family Festival have been postponed until 2022.



Credit@Richard Jarmy

2065

'2065' is a futuristic sensory extravaganza and will be Frozen Light's fifth touring production. The year is 2065; the people are stifled under an oppressive regime made up of all-powerful corporations. We follow a group of rebels who live outside the system and believe things can change for the better. How can they remind people of a time when things were different? When they hoped not only to

survive but to thrive? Can they bring music back to a city where it is needed more than ever? With robust risk assessments in place and a wonderful cast of actor musicians, rehearsals to finish the creation of '2065' were held in November.

We plan to tour the production from September 2021, as long as it is safe for theatres to reopen and for



our audiences to visit them.

Credit@Sam Halmarack

2065: The Multi-Sensory Movie

In response to guidance from our PMLD Advisory Panel we filmed a version of '2065', accompanied by multi-sensory packs posted to the homes and schools of audiences. 200 tickets for '2065: The Movie' sold out in 31 hours and received a superb response, including;

"Frozen Light have faultlessly curated this entire experience. The team at Frozen Light should be incredibly proud of this home-based immersive show and I hope to see more theatre like this, even as traditional theatres begin to open their doors once more." –

A Younger Theatre

"Most outstanding in a conversation with the artistic directors of Frozen Light is their creative care, their long-gathered expertise and openness to continually respond to the audience their work serves. A truly unique company whose work can necessarily be seen by smaller audiences, but whose impact is immense. The painstaking care taken to choose just the right props is evident and makes the experience of watching 2065 so distinctive and exceptional." –

Disability Arts Online

"We are so impressed with our rebel packs. They are amazing and it just goes to show you can continue to reach audiences. Most of whom have had an especially lonely and isolated 12 months."

Audience member

Bold revolutionary narrative, songs and immersive props. Looking forward to enjoying again and again."

Audience member

More than half of audience members had never been to a live theatre performance before. Film enabled us to extend our audience reach to include people who can't access our live shows because we don't tour near to where they live, or because they do not feel comfortable or well enough to come to venues. The opportunity for repeated and flexible viewing was welcomed and we hope can also be used to prepare audiences for a return to live shows; watching '2065: The Movie' has made 95% of audience members more excited to see '2065' performed in a theatre.



'2065: The Movie' was co-commissioned by Attenborough Arts Centre and Northern Stage. We plan to release more tickets and sensory boxes in the autumn in partnership with the venue network and touring initiative, 'house'.

Outdoor work

In response to Covid Frozen Light have created two outdoor theatrical experiences. In summer 2021 we will move out of traditional venues and create an outdoor storytelling installation where we can take audiences with PMLD into an enchanting sensory space inspired by the magic, awe and wonder of nature. Four scientists have lived inside a biodome for over a decade, nurturing the Blostma, a plant so powerful it only flowers every 12 years. The Blostma might be what we've all been waiting for, but the question is, will the Blostma finally reveal its blooms!?

In August 2021 we will welcome audiences in individual groups or bubbles to enter the biodome and experience this cosmic, floral event. We will develop a storytelling style that empowers carers to use sensory props in a theatrical way with the person they are supporting, meaning the performer can remain at a safe distance. By enabling carers to enjoy a meaningful non verbal sensory experience with the person they accompany we will build their confidence to return to other arts events in the future.

The show will premiere at the bOing! International Family Arts Festival in Kent in August and will subsequently tour to the Now Northwich Festival. 'Night out in Nature' gives us the opportunity to take work to the grounds of day centres, care homes and special schools, allowing us to bring the high quality experience we're known for to new and returning audiences who may find it harder to access public spaces. We know that some audience members may still not feel safe indoors next summer and want to offer more performances of 'A Night out in Nature' in 2022, and in subsequent years.

The Norfolk & Norwich Festival commissioned an outdoor sensory exploration of nature that could be posted to audience homes in May 2021. 'Something for your Shelter' is a poetic journey enabled by a limited edition box which contains everything audiences need to go outside and spend a sumptuous hour in nature.

The Sensory Tent

We are delighted to have secured support from the Paul Hamlyn Foundation to create a sensory tent in which we will pioneer co-collaboration with people with PMLD. With support from the Paul Hamlyn Foundation we will build a sensory tent where our creative team will have the space and time to explore the multi-sensory with ten audience members and their family carers. We'll move from a practice where we give to our audience, to one where our audience has equal input, guided by each other. This space will put agency, usually denied to people with PMLD, at the heart of this artistic experience. It will value and empower the voices of

our audience, and their carers. We'll develop our methodology on informed consent in consultation with multi-sensory/PMLD communications experts.

International Work

We collaborated with New Zealand based Glass Ceiling Arts Collective to create their multi-sensory filmed theatre experience, 'The Badger Story' and together presented learning about the project at the Rett UK Online Conference for Families in March 2021.

Podcast & advocacy

We launched a successful podcast to connect with our audience and their carers, and to amplify their voice during a pandemic which disproportionately impacted people with learning disabilities. More than 2500 episodes have been downloaded and we have been delighted by the connection it has enabled us to sustain with the PMLD community.

Throughout the pandemic carers have expressed their fear of people with PMLD being forgotten. Covid has highlighted the importance of reducing the social isolation of carers and the role Frozen Light can play in building the confidence of carers to support audience members to (return to) access live arts in their communities, and in raising awareness of the range of views and experiences of the PMLD community.



Based in Norwich, we actively participate in relevant local and regional networks, including on the Executive Board of the Norfolk Arts Forum, to ensure that the needs of learning disabled audiences are considered and included in all arts provision.

Training

Frozen Light facilitated training for six organisations and individual artists, including as part of Oily Cart's International Sensory Lab, the Norfolk and Norwich 'Native Creatives' programme and for Moonbeam Theatre.

Frozen Light funded one of the three bursary places as part of the Sensory Bursaries for Black Creative initiative by Natalya Martin and are acting as a 'Sensory Friend' for one of the successful applicants, Anna Mudeka.

This July we will provide a week of paid training for 10 artists embedded within the set of 'Night Out in Nature'. Throughout the week performers will explore multi-sensory, interactive and immersive theatre techniques. All participants will then have the opportunity of performing in 'Night out in Nature' and be part of our pool of artists for the three productions we will be touring annually from 2022

We will offer paid training to 22 artists over the next 2 years as part of The Sensory Tent project. We are reserving 40% of places on our artist training programmes for participants who are neuro divergent, disabled and / or experience racism.

Elevate fund

In January 2020 Frozen Light was awarded £100,000 funding from the Arts Council England Elevate fund. The Elevate fund is specifically to build the strength and resilience of organisations that make a significant contribution to the Arts Council's Creative Case for Diversity. Frozen Light has invested this support in creating more robust and diverse governance; significantly strengthening company ability to budget, manage and report on multiple simultaneous project and core grants; a clear fundraising strategy which is being

successfully implemented; four published core values which are underpinning company policy and practice especially in terms of employment; and diversified creative output and communications in response to the Covid-19 pandemic. We have applied for an extension to Elevate funding in 2022.

Organisational development and future plans

Frozen Light has an ambitious four year artistic programme planned between 2021 - 2025. This includes:

- international work in Dubai, Australia and New Zealand
- the creation of four new multi-sensory national touring shows
- premiering our festival immersive choral show, 'Fire Songs' and performing it at festivals in 2023 and 2024
- performances of 'Night out in Nature' in the summers of 2022, 2023 and 2024
- the R&D and premiere of a Nightclub show which will tour to the Edinburgh Festival in 2023
- the coordination of two national symposiums to share learning

Development of Core Staff

In January 2020 Frozen Light appointed its first General Manager, Jacqui Mackay, with funding from the Foyle Foundation and the ACE Elevate project. Jacqui supports the Co-Artistic Directors in the strategic growth of the company, leading on day to day operations. Her appointment has enabled the Co-Artistic Directors to focus on the development and initial delivery of a four year programme of increased artistic output and audience reach ensuring more individuals with PMLD have access to high quality art than ever before.

In 2021, Frozen Light is proud to be supporting Jacqui's participation in 'Collaboration: Place: Change'(CPC). CPC is a new leadership programme designed to equip current and next-generation creative and cultural leaders with the skills they need to drive creative, social and economic change across Norfolk and Suffolk, supported nationally by the ACE Transforming Leadership Fund.

Helen Mian joined our core team as our Finance Manager in October, to build organisational financial management capacity, notably in terms of reporting to the Finance Committee, board of trustees and funders. In 2020, Kate O'Connor became Frozen Light's first Associate Director to support the development of new artists within Frozen Light.

In November we hosted our first intern, Philippa Russell, through the iMayflower Virtual Internship Scheme 2020/21. Philippa researched the best way for Frozen Light to develop a digital version of our access training for venue staff.

The pandemic delayed plans to expand the core team further. We now plan to recruit an Audience Development Officer this autumn to build our capacity to reach new audiences, strengthen our relationship with returning audiences and support venues to develop more diverse audiences. We are a member of the KickStart East Anglia Consortium and will be providing a placement for an Administrator in October 2021. We are Independent Theatre Council (ITC) Ethical Managers and Living Wage committed to providing Dignity at Work.

Board development

We have strengthened and diversified our governance. Four trustees have been appointed, two of whom have lived experience of disability, and one of whom is a Special Educational Needs (SEN) teacher supporting students with PMLD. Trustees have participated in finance and safeguarding training. We have established a Finance Committee which analyses our management accounts on a monthly basis and oversees our robust

Internal Financial Controls. We are creating working groups for each of the ACE's four Investment Principles. In the next financial year we will appoint at least two more trustees and provide training in safeguarding, environmental sustainability, equality and unconscious bias for the trustee team.

PMLD Advisory Panel

Established in July 2020, our PMLD Advisory Panel of family and professional carers plays a critical role in our governance, and notably our audience development, and their guidance is shared at each trustee meeting. We are extremely grateful to the following for their participation in the Panel over the last year: Jackie Gibbins, Annie Fergusson, Sarah Walker, Sharon Slade, Jasmine Thompson, Jazz Pilon, Tom Raynes, Cath Irvine and Catherine Gough.

Financial review, risk and reserves

The charity's results for the year to 31 March 2021 show a net income of £4,471 (2020: £124,600), with net income of £32,951 on unrestricted funds (2020: £10,936).

Overall funds, and net assets at 31 March 2021 totalled £184,536, with unrestricted balances totalling £95,902.

Income

Grant and donation income for the year was £182,532, which is a reduction from £259,920 in 2020. In particular, project grant income from Arts Council England (ACE) has fallen from £107,669 in 2020 to £70,976 in 2021, as theatre projects have been delayed as a result of the coronavirus pandemic. Trust and foundation income has actually increased from £73,550 to £90,037 during the period – we are grateful that these organisations have continued their support, and have agreed their grants and donations towards delayed projects can be held, and carried forward into 2021-22.

Income from charitable activities has also fallen as guarantee fees and the Theatre Tax Relief we can claim have also been reduced as a result of the effect of the pandemic on our planned activity.

Other income of £12,711 was received from the coronavirus job retention scheme.

Fundraising strategy

Our four year budget sets clear targets for our fundraising, including the need to secure support from two new major core funders a year. We have published a Fundraising Strategy for 2020-2022 which explains our commitment to diversifying income, including individual giving, corporate partnerships and legacy donations, and to providing excellent stewardship of all funders.

How we approach fundraising

Our fundraising activity is led by the General Manager and Co-Artistic Directors. Development Consultant, Fi Mason, continues to provide expert guidance on fundraising strategy and major bids. In 2020, Frozen Light contracted a part time Fundraising Administrator who provides support with our research, applications and reporting to smaller trusts and foundations who are vital to funding for all of our artistic projects.

Frozen Light is registered with the Fundraising Regulator.

Notable funding:

Esmée Fairbairn Foundation 3 year core funding

In January 2020 we received £90,000 from the Esmée Fairbairn Foundation 'towards core costs to enable the organisation to create more opportunities for people with PMLD to engage with high quality meaningful art and cultural activity'. We have received the second installment of this grant in January 2021. The Esmée Fairbairn Foundation also gave an additional grant in response to the coronavirus pandemic, to support our core costs, of £15,000.

Foyle Foundation

We invested our £15,000 grant from the Foyle Foundation towards the role of the General Manager in this financial year.

Paul Hamlyn Foundation

We submitted a successful application for £125,000 to support our creation and running of The Sensory Tent over two years. The first payment will be received in May 2021.

ACE Grants

In this financial year we received the second payment of an Arts Council National Lottery Projects Grant to develop and tour '2065', for £33,582 (total grant £83,956). We received the second payment of an Arts Council National Lottery Projects Grant for the development and performances of Fire Songs, for £24,144 (total grant £60,360). We received the first payment of an Arts Council National Lottery Projects Grant for '2065: The Movie' (total grant £14,723).

We received £14,425 of Emergency Funding from Arts Council England.

Funds received from charitable trusts and foundations in the 2020-21 accounting year:**Fire Songs**

Funding from trusts and foundations to support the development and touring of Fire Songs has been ring fenced for expenditure in 2022.

2065

Funding was received for the development and tour of '2065' from the Sir Jules Thorn Trust (Ann Rylands Donation), The Childwick Trust, Cambridge Community Foundation, The Albert Hunt Trust, The Joicey Trust, Unity Theatre Trust, The D'Oyly Carte Charitable Trust, The Lawson Trust, The Moondance Foundation, The Eveson Charitable Trust, The Stanton Ballard Charitable Trust, Ganzoni Charitable Trust, The Viscount Amory's Charitable Trust, Shanly Foundation, Kent Community Foundation, The Paul Bassham Charitable Foundation, and the Aviva Community Fund. A pledge was received from The David Gibbons Foundation.

Funds for performances in regions we plan to tour from September 2021 have been carried forward into the next financial year. We are extremely grateful to funders for their flexibility during the pandemic.

Night out in Nature

We received a generous donation from The Harold Hym Wingate Foundation and a pledge from the Boshier Hinton Foundation to support the development and performances of 'Night Out in Nature.'

Core

We received generous donations from the Marsh Christian Trust, the Edgar E Lawley Foundation and an anonymous donor to support our core operations.

We are hugely grateful for funding from these trusts which make creating and touring accessible theatre for audiences with profound and multiple learning disabilities possible.

Expenditure

Expenditure is at similar levels to 2020 overall.

Staffing costs have increased along with the benefit felt by organisational development projects, including the first full year of the General Manager being in post. Artistic production costs, however, are reduced year on year as the development and touring of our shows has been delayed. The production costs during the year relate mainly to a new show, 2065, which was developed in Covid safe rehearsals. Although the touring of the production was delayed, the production was filmed, and watched by audiences whose experience was enhanced by the delivery of boxes of multi-sensory props.

Reserves

Reserves have risen slightly in total over the year from £180,115 to £184,586. The amount held as unrestricted reserves has actually increased from £62,951 to £95,902 whilst restricted funds have fallen from £117,164 to £88,684.

The fall in the restricted reserve levels relates to activity funded by grants from the Arts Council's Elevate programme, Foyle Foundation and Esmée Fairbairn Foundation continuing throughout the year. These funds relate mainly to organisational development, and much work and investment was made during the year, as that activity was able to continue during the pandemic.

A review of the risks facing Frozen Light, together with the reserves held by Frozen Light, informed the further development of the reserves policy in the year. Frozen Light has increased the amount it holds in its general fund reserve from £12,951 to £65,902 in line with its policy. It has also reduced its designated funds from £50,000 to £30,000, and revaluated the purposes of some of the designations to reflect its current priorities for future investment - for artistic development, digital investment and work towards environmental sustainability.

Note 14 to the accounts gives more details on our reserves and the purposes for which they are held.

Risk management and reserves policy

The trustees and Co-Artistic Directors of the charity believe that sound risk management is integral to good management and good governance practice. Risk management informs all of the charity's decision-making processes and is incorporated within strategic and operational planning. Risk assessment is conducted on all new productions and projects to ensure that they align with the charity's mission and objectives. Any identified risks or opportunities are analysed and reported at the appropriate level, and a risk register is maintained and updated at every Board meeting and more frequently where major risks are known to be volatile.

The current significant risks facing the charity are financial vulnerability and the continued impact of the Coronavirus pandemic. They are our ability to:

- secure National Portfolio Organisation status which is being managed by allowing sufficient time and capacity for the Co-Artistic Directors and General Manager to create and update organisational strategy, including the Business Plan. Trustees are actively involved in the development of our Business Plan based on a full review and integration of the ACE Investment Principles, The Co-Artistic Directors maintain their relationship with the Arts Council.
- raise core strategic funds beyond the ACE Elevate programme which is being mitigated by the implementation of our robust fundraising strategy, which details realistic and achievable fundraising goals, including key potential trusts and foundations.
- secure guarantee fees at the same level as previously which we are mitigating by maintaining excellent working relationships and communications with venues to understand their plans and viability, and where possible support their fundraising activity.
- be able to tour work widely in future due to venues being closed or ceasing to operate which we are managing by maintaining communication with venues to understand their plans and viability; engaging in networks to advocate for political action to support the arts sector and by developing different ideas for non venue based performance.

And the challenges of:

- Audiences not being able to access public performances due to health risks which we are managing by monitoring government guidance and plans; conducting audience surveys and consulting with PMLD Advisory Panel to understand audience confidence to return. We are also creating Covid-19 safe methods of reaching audiences.

- Staff well being and motivation being negatively affected by pandemic which has been managed through the use of flexible furlough to enable staff to be able to reduce work hours to support homeschooling, manage home working and provide childcare as required. Frozen Light is creating a well being policy to develop the informal support the small staff team already provides for each other.

The trustees note that a key element in the management of financial risk is the setting of a reserves policy and its regular review by trustees.

Frozen Light needs reserves to enable it to

- Meet its contractual obligations (including the completion of projects, and committed administrative costs)
- Manage the cash flow demands of project grant funding
- Designate funds for future expenditure such as the development of artistic work and investment in organisational improvements such as new IT systems and ways of working digitally and environmentally consciously.
- Retain a sufficient margin of funds to meet the cost of unforeseen events and key risks (including those risks directly associated with operating in the Covid pandemic, in particular the costs associated with any Covid related cancellation of shows & tours).

The free reserves (those unrestricted funds not invested in tangible fixed assets or designated for specific purposes) of Frozen Light at 31 March 2021 were £65,071. In 2021-22 these reserves include £20,000 ringfenced to cover the costs of cancelling contracted work to avoid the freelancers we hire carrying a disproportionate burden of the financial risk of touring during a pandemic. Our free reserves also cover three months of staffing and core operational costs.

The target free reserves are £84,000 which represents approximately six months of staffing and core operational costs.

The trustees review the reserves levels and fund designations at all trustee meetings, and review the reserves policy annually taking into account the financial outlook, and risks faced by the charity, and wider political and economic factors which may have an impact on both income and expenditure in the future.

The trustees are pleased that the charity has been able to increase its level of free reserves during the year, and consider that the current level is sufficient, but aim to increase them further to the target of £84,000 when possible.

Structure, Governance and Management

Organisational Structure

The Board of Trustees administer the charity. The Board meets at least 4 times a year. Responsibility for oversight of financial management is delegated to the Finance Committee, led by our Treasurer, which meets prior, and reports to, each board meeting. The Co-Artistic Directors and General Manager are responsible for the day to day running of the company and operational matters including finance, employment, artistic performance, and strategy.

Recruitment and Appointment of New Trustees

In the last year, four new trustees joined our existing trustee team of four, all of whom support the goals of the charity. We recruited widely using both online and a filmed advert, supported by a comprehensive information pack for trustees, with an Easy Read version available. Our recruitment material clearly explained how keen we are to recruit trustees who identify as disabled and from diverse cultural and ethnic backgrounds because we understand the value that a mixed range of voices will bring to our charity. Two of our new trustees have lived experience of disability which enriches our decision making. In the next year we aim to appoint at least two more trustees who reflect the diversity of our audience and the communities in which we work.

Induction and Training of New Trustees

When appointed, new trustees undergo an orientation to brief them on their legal obligations under the charity and company law, the content of the Memorandum and Articles of Association, the decision making process, the recent financial performance of the charity, the recent developments and the future plans. Trustees are encouraged to attend external training events relevant to develop their skills and gain experience relevant to their roles and responsibilities. We provide internal financial training to ensure that all trustees understand the management and annual accounts presented to them and are confident to challenge the financial management of the organisation. We recognise that safeguarding is a governance priority and require all trustees to participate in annual training and to have an appropriate DBS check.

Board of trustees

Appointed in November 2020, Charlotte Lund works as Executive Director at Iris Theatre, Covent Garden and as an independent creative producer & consultant. She has worked with some of the UK's leading theatre companies including Tall Stories, Fuel, English National Opera, Punchdrunk and The Gate Theatre. She is a 2021 mentor with Arts Emergency. Charlotte has worked with Mousetrap Theatre Projects on their relaxed performances in the West End and produced work with and for neuro-diverse artists & audiences.

Catherine Gough joined our board in November 2020. She is a teacher and musician from Leicestershire. Since she began to teach pupils with PMLD four years ago, her eyes have been opened to many barriers that were before invisible. She is keen to find new ways to increase the visibility of the PMLD community and to improve provision for them.

Rosslyn joined our board in November 2020 and is a queer, disabled, multidisciplinary theatre-maker and facilitator. Their work uses text, sound, movement and dance to explore identity and our experiences of the world around us. Rosslyn is especially interested in the use of anger as a constructive tool for social and personal change. Their artistic work is a form of activism in itself but they are always looking for new activist practices that nurture and strengthen communities that are being marginalised.

In February 2021, Lucy Hayward became our eighth trustee. Lucy C Hayward is a blind playwright and director. She has worked with regional companies and major venues including Talking Birds, Derby Theatre, DaDa Fest, Pentabus, Spark Arts for Children, Birmingham Rep, National Theatre, Brighton Fringe, Barbican Centre, Unity Theatre and RTYDS. She produces plays which embed access for blind and VI audiences and creates stories around unheard voices. She is currently producing a combined access performance about the canal for Coventry City of Culture.

Sharon Slade is our Audience Advocate, a role we created because people with profound and multiple learning disabilities are not able to communicate their needs to society in a traditional method. Sharon is also a member of our PMLD Advisory Panel. As a mother to a young woman with profound and multiple learning disabilities and a school governor at a special school, Sharon has extensive experience in the world of learning disabilities. Sharon has been bringing her daughter, who has Rett Syndrome, to our theatre productions since 2013 and is very aware of how our work has developed over the years, and the needs of our audience.

Lorna Owen, Secretary, previously worked as General Manager at the New Wolsey Theatre, Ipswich, where Frozen Light is an associate company, and at the Mercury Theatre, Colchester, before moving into the fashion industry, currently working as Deputy Head of Human Resources for a luxury retailer. Lorna is a Chartered Member of the CIPD and has recently completed a Master of Science in Human Resource Management.

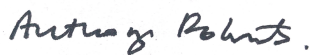
Anthony Roberts, Chair of the Board, is Director of Colchester Arts Centre, where Frozen Light have toured all of their shows to date. He led the talent development project Escalator East To Edinburgh between 2000 – 2014. The scheme was in the forefront of advocating and agitating for better facilities for deaf disabled artists and audiences throughout the Fringe.

Nicholas Carter, Treasurer, is a qualified accountant having trained with a Big 4 practice. With four and a half years' experience in audit Nic then followed his passion and transitioned into the International Development sector, currently working as the International Financial Accountant for Crown Agents.

Small company exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 8 July 2021 and signed on its behalf by



Anthony Roberts, Chair of Trustees

Independent Examiner's Report to the Trustees of Frozen Light

I report on the accounts of the charity for the year ended 31 March 2021, which are set out on pages 18 to 30.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company 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 year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to an 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;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and 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.

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 Statement of Recommended Practice: Accounting and Reporting by Charitieshave 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.



Graham Berry FCCA

Breckman & Company Ltd, Chartered Certified Accountants

49 South Molton Street, London W1K 5LH

8 July 2021

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT)

for the year ended 31 March 2021

		Unrestricted Funds	Restricted Funds	Total Funds	Unrestricted Funds	Restricted Funds	Total Funds
	Note	2021 £	2021 £	2021 £	2020 £	2020 £	2020 £
Income							
Donations	2	33,450	149,082	182,532	1,241	258,679	259,920
Income from charitable activities	3	28,018	-	28,018	78,242	-	78,242
Other income	4	12,711	-	12,711	-	-	-
Investment income		137	-	137	-	-	-
Total income		74,316	149,082	223,398	79,483	258,679	338,162
Expenditure							
Expenditure on raising funds	5	1,058	23,729	24,787	4,870	12,631	17,501
Expenditure on charitable activities	5	40,307	153,833	194,140	63,677	132,384	196,061
Total expenditure		41,365	177,562	218,927	68,547	145,015	213,562
Net income/(expenditure)	6	32,951	(28,480)	4,471	10,936	113,664	124,600
Reconciliation of funds							
Fund balances brought forward		62,951	117,164	180,115	52,015	3,500	55,515
Fund balances carried forward		95,902	88,684	184,586	62,951	117,164	180,115

The statement of financial activities includes all gains and losses for the period from 1 April 2020 to 31 March 2021. All income and expenditure derive from continuing activities. The notes on pages 20 to 30 form part of these financial statements.

BALANCE SHEET

at 31 March 2021

	Note	2021 £	2020 £
Fixed assets			
Tangible assets	11	831	1,246
Current assets			
Debtors	12	1,726	30,650
Cash at bank		189,508	154,270
		191,234	184,920
Liabilities			
Creditors falling due within one year	13	(7,479)	(6,051)
Net current assets		183,755	178,869
Total assets less current liabilities		184,586	180,115
Net assets		184,586	180,115
Funds			
Unrestricted			
General	14	65,902	12,951
Designated	14	30,000	50,000
		95,902	62,951
Restricted	14	88,684	117,164
Total funds		184,586	180,115

For the year ended 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476.

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

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to the small companies regime.

The notes on pages 20 to 30 form part of these financial statements

The financial statements were approved by the Board of Trustees on 8 July 2021, and were signed on its behalf by:

Anthony Roberts

Anthony Roberts
Trustee

N. Carter

Nicholas Carter
Trustee

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 March 2021

1. Accounting policies

1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

1.2. Preparation of the accounts on a going concern basis.

The company is dependent on the continued support of grant aiding bodies. The trustees believe that the company will continue to receive this support and accordingly consider that it is appropriate to prepare the financial statements on the going concern basis.

1.3. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

the charity is legally entitled to the funds

any performance conditions attached to the income have been met or are fully within the control of the charity

there is sufficient certainty that receipt of the income is considered probable

the amount can be reliably measured

Donations

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods

when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised as expenditure in the period of receipt.

Charitable activities

Multi-sensory theatre - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Investment income

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

1.4. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

there is a legal or constructive obligation to make a payment
it is probable that settlement will be required
the amount of the obligation can be measured reliably

Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

Charitable activities

Multi-sensory theatre - costs incurred in production and running of productions toured in the year.

Support costs

Support costs are those functions which assist the work on the charity, but do not directly undertake charitable activities. They include organisational management, human resources, finance and administrative support, and overhead costs associated with running the office from which the charity operates as well as governance costs. Support costs have been allocated between the expenditure on charitable activities and on raising funds. The basis on which support costs have been allocated is set out in note 5.

Governance costs

Costs associated with the constitutional and statutory requirements of the charity for example the costs of the independent review of accounts, and the cost of trustee meetings including the cost of charity employees involved in meetings with Trustees, and the cost of any administrative support provided to the Trustees.

1.5. Pensions

The charity operates a defined contribution pension scheme. Contributions are charged to the income and expenditure account as they become payable in accordance with the rules of the scheme.

1.6. Fund accounting

Funds held by the charity are either:

Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised

for particular restricted purposes. Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

1.7. Tangible fixed assets and depreciation

Individual fixed assets costing £100 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Fixtures/fittings/equipment - 25% straight line basis

1.8. Debtors

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

1.9. Cash at bank and in hand

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

1.10. Creditors and provisions

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

1.11. 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.

1.12. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Donations

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
Arts Council England grant income						
ACE strategic	-	-	-	-	60,000	60,000
ACE project	-	70,976	70,976	-	107,669	107,669
ACE Covid emergency	14,425	-	14,425	-	-	-
Other grants and donations						
Trusts and foundations	18,500	71,537	90,037	-	73,550	73,550
Other grants	-	-	-	-	3,500	3,500
Other donations	525	74	599	1,241	-	1,241
Donated goods and services	-	6,495	6,495	-	13,960	13,960
Total grants and donations	33,450	149,082	182,532	1,241	258,679	259,920

3. Income from charitable activities

	Total 2021 £	Total 2020 £
Commission income	7,300	2,500
Performance fees	2,601	34,501
Training programme fees	2,490	6,330
Theatre tax relief	15,626	30,524
Partnership income	-	3,605
Other	-	782
Total income from charitable activities	28,017	78,242

All income from charitable activities is unrestricted.

4. Other income

	Total 2021 £	Total 2020 £
Coronavirus job retention scheme	12,711	-
Total other income	12,711	-

All other income is unrestricted.

5. Expenditure

	Multi- sensory theatre 2021 £	Raising funds 2021 £	Governance support 2021 £	Other support costs 2021 £	Total 2021 £	Total 2020 £
Staffing costs	63,824	8,149	6,525	19,518	98,016	68,472
Artist & director costs	27,458	-	-	-	27,458	25,426
Other artistic production costs	65,946	-	-	-	65,946	93,005
Communication & marketing	3,495	-	-	-	3,495	7,172
Fundraising costs	-	9,470	-	-	9,470	4,870
Training & organisation development	-	-	-	3,483	3,483	6,799
Finance support	720	296	148	2,516	3,680	1,200
Governance costs	-	-	1,500	-	1,500	1,500
Insurance & legal costs	-	-	-	1,766	1,766	1,972
Office & IT costs	-	-	-	3,870	3,870	3,133
Other costs	-	-	-	243	243	13
	161,443	17,915	8,173	31,396	218,927	213,562
Allocation of support costs	32,697	6,872	(8,173)	(31,396)	-	-
Total	194,140	24,787	-	-	218,927	213,562

The charity identifies governance and other support costs, and apportions them to direct charitable activity, and raising funds on the basis of staff time.

<i>Prior year comparatives</i>	<i>Multi-sensory theatre</i>	<i>Raising funds</i>	<i>Governance support</i>	<i>Other support costs</i>	<i>Total</i>
	2020	2020	2020	2020	2020
	£	£	£	£	£
Staffing costs	42,995	7,169	6,570	11,738	68,472
Artist & director costs	25,426				25,426
Other artistic production costs	93,005				93,005
Communication & marketing	7,172				7,172
Fundraising costs		4,870			4,870
Training & organisation development				6,799	6,799
Finance support	900			300	1,200
Governance costs			1,500		1,500
Insurance & legal costs				1,972	1,972
Office & IT costs				3,133	3,133
Other costs				13	13
	169,498	12,039	8,070	23,955	213,562
Allocation of support costs	26,563	5,462	(8,070)	(23,955)	-
Total	196,061	17,501	-	-	213,562

6. Net income/(expenditure)

This is stated after charging:

	Total 2021	Total 2020
	£	£
Depreciation of tangible fixed assets	415	416
Fees paid to independent examiner:		
Independent examination	1,500	1,500
Corporation tax	720	900
Grant certification	-	300

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

	Total 2021 £	Total 2020 £
Salaries and wages	90,526	64,207
Social security costs	5,231	2,846
Pension costs	2,259	1,418
	98,016	68,471

No employee earned over £60,000 during the year (2020: nil).

The average headcount per month was 3 (2020: 2.4).

The key management personnel of the charity comprise the trustees and the co-artistic directors. The total employee benefits of the key management personnel were £62,587 (2020: £56,282).

The charity trustees received no remuneration during the year (2020: nil)

Trustees were reimbursed travel expenses during the year of £75 (2020: £83).

Trustee liability insurance was in place during the year, and premiums paid amounted to £483 (2020: £576).

8. Pension costs

The charity operates an auto enrolment pension scheme. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the charity and amounted to £2,259 (2020: £1,418).

9. Corporation taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

10. Limited by guarantee

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2021 there were 8 members.

11. Tangible fixed assets

	Computer Equipment £	Office Equipment £	Total £
Cost:			
At 1 April 2020	2,192	409	2,601
Additions	-	-	-
At 31 March 2021	2,192	409	2,601
Depreciation:			
At 1 April 2020	1,253	102	1,355
Charge for the year	313	102	415
At 31 March 2021	1,566	204	1,770
Net book value:			
At 31 March 2020	939	307	1,246
At 31 March 2021	626	205	831

12. Debtors

	Total 2021 £	Total 2020 £
Trade debtors	1,726	126
Other debtors	-	30,524
	1,726	30,650

13. Creditors

	Total 2021 £	Total 2020 £
Trade creditors	871	2,955
Taxation & social security	-	-
Accruals	6,170	3,096
Other creditors	438	-
	7,479	6,051

14. Analysis of charitable funds

Analysis of unrestricted funds

	Funds 1 Apr 20	Income	Expenditure	Transfers	Funds 31 Mar 21
	£	£	£	£	£
General funds	12,951	74,316	(41,365)	20,000	65,902
Designated funds					
Running costs	25,000	-	-	(25,000)	-
Business interruption	10,000			(10,000)	-
Artistic development	10,000			5,000	15,000
Digital investment	5,000	-	-	5,000	10,000
Environmental responsibility	-	-	-	5,000	5,000
Total unrestricted funds	62,951	74,316	(41,365)	-	95,902

The running costs and business interruption funds have been reallocated to general and other designated funds during the year following a review of the charity's reserves policy which sets out a target level of general fund needed to meet the cost of unforeseen events and key risks (including those risks directly associated with operating in the Covid pandemic, in particular the costs associated with any Covid related cancellation of shows & tours), meet contractual obligations including completion of projects and committed future running costs, and manage the cashflow demands of project grant funding.

The general fund represents the unrestricted reserves after allowing for all designated funds.

The artistic development fund is held to cover the costs of the development of future shows.

The digital investment fund is held to renew essential IT equipment, and invest in new ways of working digitally.

The environmental responsibility fund is designated for lessening the environmental impact of our work.

Analysis of restricted funds

	Funds 1 Apr 20	Income	Expenditure	Transfers	Funds 31 Mar 21
	£	£	£	£	£
Restricted funds					
2065	26,565	67,524	(63,430)	-	30,659
Elevate	45,599	-	(43,949)	-	1,650
General manager co-funding	15,000	-	(15,000)	-	-
Core	30,000	30,000	(37,314)	-	22,686
Fire Songs	-	28,644	(282)	-	28,362
Outdoor Show	-	5,000	(173)	-	4,827
2065: The Movie	-	17,914	(17,414)	-	500
Total restricted funds	117,164	149,082	(177,562)	-	88,684

2065 is a fund for the development of and national touring of Frozen Light's fifth production, a futuristic sci-fi adventure culminating in a changed new world filled with hope for the future.

Elevate is funding from Arts Council England towards building the strength and resilience of organisations that make a significant contribution to the Arts Council's Creative Case for Diversity.

General Manager co-funding is grant funding from The Foyle Foundation towards the cost of employing a General Manager.

Core is funding from Esmée Fairbairn Foundation towards the core operational costs of Frozen Light to support its strategic growth and development.

Fire Songs is funding held for the touring of this immersive sensory show to arts festivals with the aim of making these events more accessible to people with PMLD.

Outdoor Show is funding for the development and touring of a new outdoor show, a Night Out in Nature, planned to take place summer and autumn 2021.

2065: The Movie is funding for a film of the 2065 show (which was watched by the audience with accompanying sensory boxes as the theatre show could not take place due the pandemic)

15. Analysis of net assets between funds

	General fund	Designated funds	Restricted funds	Total funds
	£	£	£	£
Tangible fixed assets	831	-	-	831
Cash at bank	70,824	30,000	88,684	189,508
Other current assets/(liabilities)	(5,753)	-	-	(5,753)
Total net assets	65,902	30,000	88,684	184,586

16. Related party transactions

During the year there were no additional related party transactions that required disclosure.