

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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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

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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

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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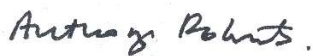
Chelsea Pettitt is a graduate of National Star College and is very passionate about everyone being included in the arts, especially people with special needs or learning difficulties. She is very confident when she gets on stage and thinks it's time for other people to get the same experience.

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.

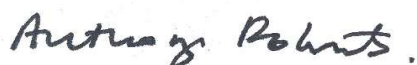
The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476.

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

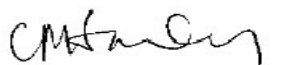
These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to the small companies regime.

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 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 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)