

Frozen Light
(a company limited by guarantee)

Report and Financial Statements
for the year ended 31 March 2025

Company number 07677434
Charity number 1150132

Contents

- 3) Report of the Trustees
- 4) Reference and administrative information
- 5) Objectives, main activities, values and public benefit
- 8) Achievements - "Building Belonging Through Sensory Theatre: A Year of Growth, Connection and Creative Leadership"
- 20) Organisational development
- 23) Financial review, risk and reserves
- 27) Structure, governance and management
- 30) Independent examiner's report
- 31) Statement of Financial Activities Balance Sheet
- 34) Notes to the accounts

Report of the Trustees

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

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

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

Reference and administrative information

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

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

Our trustees

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

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

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

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

Staff

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

PMLD Advisory Panel

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

Registered and operational address

Carrow House
King Street
Norwich
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Phone

Objectives, main activities, values and public benefit

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

Charitable Objects

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

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

Our vision

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

Mission

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

Our values are:

Inclusion

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

Immersion

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

Connection

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

Joy

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

We aim to

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

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

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

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

Contributing to quality of life outcomes

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

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

Company background

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

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

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

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

Public Benefit

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

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

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

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

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

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

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

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

Touring and Productions

The Ancient Oak of Baldor

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

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

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

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

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

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

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

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

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



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

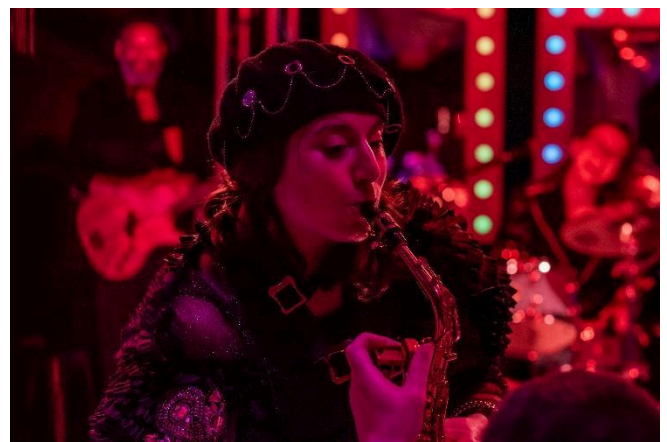
The Ancient Oak of Baldor is being programmed until March 2026 as demand from audiences and venues are so high. Touring so extensively leaves a legacy of accessible programming in the venues we tour to. When we first started touring only 4 venues had changing places toilets. A toilet with a hoist and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

The Bar at the Edge of Time

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

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

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



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

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

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

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

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

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

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

Fire Songs

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

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

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

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

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



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

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

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

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

Night Out In Nature

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

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

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

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

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

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

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

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

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

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



Carrow House: Building a Sensory Home

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

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

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

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

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

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



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

The Sensory Studio

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

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



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

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

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

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

Audience Development

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

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

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

Sector Leadership

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

Upcoming Projects

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

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

Organisational Development

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

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

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

Development of core staff and creative teams

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

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

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

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

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

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

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

We are proud to be a Living Wage employer.

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

Board development

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

Audience Panel

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

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

Financial review, risk, and reserves

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

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

Income

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

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

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

Fundraising strategy

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

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

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

How we approach fundraising

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

Frozen Light is registered with the Fundraising Regulator.

Notable funding

ACE NPO

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

Garfield Weston Foundation

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

The Mulberry Trust

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

The Peter Sowerby Foundation

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

The Barber Charvet Trust

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

Seneca Trust

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

Norwich City Council

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

The Sensory Home

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

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

The Bar at the Edge of Time

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

The Ancient Oak of Baldor

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

Core

We received support from Marsh Christian Charitable Trust.

Corporate Giving

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

Expenditure

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

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

Risk management and reserves policy

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

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

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

Frozen Light needs reserves to enable it to:

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

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

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

Reserves

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

These unrestricted reserves are broken down into:

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

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

Structure, Governance, Management and Organisational Structure

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

Induction and Training of New Trustees

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

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

Board of trustees

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

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

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

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

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

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

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

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

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

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

Small company exemptions

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

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

Anthony Roberts.

Anthony Roberts

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

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

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

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

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

Signed:

Dated: 18/12/25

Giles Kerkham FCA DChA

Larking Gowen LLP

Chartered Accountants

1st Floor, Prospect House

Rouen Road

Norwich

NR1 1RE

FROZEN LIGHT

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

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

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

All income and expenditure derived from continuing activities.

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

FROZEN LIGHT

Balance Sheet as at 31 March 2025

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

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

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

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

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

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

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

Anthony Roberts

Anthony Roberts

Trustee

Aaron Hunter

Aaron Hunter

Trustee

Company Registration Number 07677434

FROZEN LIGHT
Cash Flow Statement For Year Ended 31 March 2025

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

1. Accounting policies

1.1. Basis of preparing the financial statements

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

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

1.2. Preparation of the accounts on a going concern basis

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

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

Additionally, the organisation consistently meets its fundraising targets.

1.3. Incoming resources

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

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

Donations and legacies

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

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

Project specific funding

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

Donated services and facilities

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

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

Charitable activities

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

Investment income

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

1.4. Expenditure

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

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

Costs of raising funds

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

Charitable activities

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

Support costs

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

Governance costs

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

1.5. Pensions

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

1.6. Fund accounting

Funds held by the charity are either:

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

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

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

1.7. Tangible fixed assets and depreciation

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

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

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

Vehicles - 20% straight line basis

Set - 20% straight line basis

Leasehold Improvements - 33% straight line basis

1.8. Debtors

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

1.9. Cash at bank and in hand

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

1.10. Creditors and provisions

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

1.11 Leases

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

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

1.12. Financial Instruments

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

1.13. Significant Accounting Estimates and Judgements

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

2. Grants and donations

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

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

3. Income from charitable activities

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

4. Expenditure

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

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

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

5. Net income/(expenditure) for the year

This is stated after charging:

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

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

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

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

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

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

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

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

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

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

7. Pension costs

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

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

8. Corporation taxation

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

9. Limited by guarantee

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

10. Tangible fixed assets

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

11. Debtors

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

12. Creditors falling due within one year

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

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

13. Leases

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

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

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

The charity has commitments under the licence as follows:

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

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

14. Analysis of charitable funds

Analysis of movements in unrestricted funds

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

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

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

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

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

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

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

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

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

Analysis of movements in restricted reserves

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

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

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

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

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

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

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

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

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

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

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

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

15. Analysis of net assets between funds

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

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

16. Related party transactions

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

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

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