

# LIGHTBOX THEATRE PRODUCTIONS

England & Wales - Charity number 1157668

## Details

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**Status** Registered

**Legal form** Charitable company

**Company number** [08424438](#)

**Registered** 2014-07-01

**Register** [View on the Charity Commission register](#)

## Contact

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**Address** Rivida Cottage  
Backwell Common  
Backwell  
Bristol  
BS48 3AD

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**Email** [info@lightboxtheatre.co.uk](mailto:info@lightboxtheatre.co.uk)

**Website** [www.lightboxtheatre.co.uk](http://www.lightboxtheatre.co.uk)

## Activities

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**Objects:** THE OBJECTS FOR WHICH THE CHARITY IS ESTABLISHED ARE TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT THROUGH THE PROMOTION OF THE ARTS WITH PARTICULAR BUT NOT EXCLUSIVE REFERENCE TO THE DRAMATIC ARTS.

**Activities:** Lightbox aims to discover and present stories that are untold or overlooked. Over the last five years we have produced revivals of overlooked tales or devised shows from real 'untold' stories discovered during community outreach projects and workshops, demonstrating our commitment to creating inspiring, high quality and pertinent theatre that creates a sense of connection and alleviates isolation.

## Classification

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- **How:** Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, The General Public/mankind

## Geography

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- Bristol City
- North Somerset
- South Gloucestershire
- Throughout London

## Finances

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Period end	Income	Expenditure	Assets	Employees
2025-02-28	£11,635	£15,071	-	-
2024-02-29	£60,297	£77,945	-	-
2023-02-28	£37,180	£33,324	-	-
2022-02-28	£35,153	£16,775	-	-
2021-02-28	£7,172	£2,948	-	-

## Trustees

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Name	Role	Appointed
<b>TOM BIDDLE</b>	Chair	2014-07-14
Aruna Gunawardana		2020-02-06
Clare Annamalai		2017-05-06
EMMA FAULKNER		2014-07-14

**LIGHTBOX THEATRE PRODUCTIONS**

England & Wales - Charity number 1157668

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# Accounts

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**Lightbox Theatre Productions  
Trustees Report and Financial Statements  
Year to 29<sup>th</sup> February 2024**

Company Reg no: 08424438  
Charity Reg no: 1157668

# Lightbox Theatre Productions Trustees' Annual Report Year to 29<sup>th</sup> February 2024

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## Reference and Administrative Information

Charity name:	Lightbox Theatre Productions
Charity registration number:	1157668
Company registration number:	08424438
Registered Office:	46 Monmouth Road, Bristol BS7 8LG
Operational Address:	St Pauls Learning Centre, 94 Grosvenor Rd, Bristol BS2 8XJ

## Trustees 2023-24

Clare Annamalai  
Thomas Biddle  
Emma Faulkner  
Aruna Gunawardana

## Structure, Governance and Management

The organisation is a charitable company limited by guarantee, incorporated on 28<sup>th</sup> February 2013 and registered as a charity on 1<sup>st</sup> July 2014. Its governing document is the Memorandum and Articles of Association as amended on 30<sup>th</sup> March 2014.

Lightbox Theatre is overseen by a Board of Trustees who meet four times a year. Board members are both charity trustees and under company and charity law are responsible for ensuring management of strategic, financial and organisational issues.

The Board delegates the company's day-to-day running, as well as selection and staging of all productions to the Artistic Director, Emma Faulkner. Lightbox Theatre productions and projects are implemented through the use of freelance production and creative teams.

### **Recruitment and Appointment of Trustees**

Trustees can be appointed by the existing trustees at any general meeting. There must be at least three trustees at any time.

## **Objects and Activities**

Based in Bristol, Lightbox Theatre is a professional theatre company that discovers and produces dramatic stories that are untold or overlooked.

### **Charitable Objects**

The objects for which the charity is established are to advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts.

### **Our vision**

The vision that shapes our activities is the promotion and fostering of knowledge and the appreciation of the dramatic arts by provision of exciting, challenging and accessible professional productions and arts events for the education and recreation of the public.

From the revival of lost dramatic works and voices to the discovery of new ones we want to produce stories:

- that illuminate and uplift
- that shed light on people or situations that are overlooked or excluded
- are authentic and resonate with our world

### **Our values**

We believe that theatre:

- should be inclusive and accessible to everyone
- needs to reach out to new audiences and those with no experience of theatre
- has the power to build community and transform society, by serving under-represented voices and stories and engaging people who have experienced isolation or mental ill-health

### **Public benefit**

We want to expand people's horizons and benefit the public by:

- bringing people of all ages and backgrounds together in a shared and rich experience
- reaching out to people who have no experience of theatre
- creating opportunities for participation (including young people, vulnerable adults, the elderly and people who are isolated or socially excluded)
- endeavouring to create a better understanding of ourselves and others

The beneficiaries of our activities are people in Bristol, the South West of England and occasionally London.

The Trustees have had regard to the Charity Commission's guidance on public benefit and endeavour to implement them in all the charity's work.

# Achievements and Performance

## ARTISTIC DIRECTOR'S REPORT, 2023-24

Our eleventh year of operation was a chance to develop our presence in our local St Paul's community, building on the engagement of young adults that had developed during the previous year's acting workshops, and finding new ways to connect with adults affected by mental ill-health and isolation.

We were grateful to receive further support from the National Lottery to embark on a second academic year of weekly **Acting workshops** from Sept 23 - June 24. These subsidized workshops continued in their weekly aim of building confidence, new skills and connection among young adults, and our participants had the chance to create and perform in a summer showcase called **Morally Grey**, which was presented at People's Republic of Stokes Croft in Bristol in July 2023. Seeing the group progress in their skills and confidence throughout the year, and to go on to create a highly inventive show was hugely rewarding.

With funding from Arts Council England, we were also thrilled to expand our weekly **CAKE & CREATE** workshops (further to a successful January - March 2023 pilot) and run weekly sessions from October 2023-April 2024. Led by artist Anna Orson, these workshops were aimed at providing a warm and supportive creative drop-in during the ongoing 'cost of living' crisis, and attracted local residents and service users from mental health charities. Ten of our pilot scheme participants returned and we welcomed eight new regular guests, all of whom have been glowing in their feedback of the workshop's therapeutic craft and making activities, and the wider mental health benefits.

During the year, we were also relieved and delighted to finally present our Covid-delayed play, **BROKEN WATER**, by writer Michele Winstanley, for a four week run at the Arcola Theatre in London. Shedding light on the experience of women in relation to motherhood, the play received critical acclaim, including an Off-Comm nomination from Off West End awards, and praise from audiences.

During our eleventh year of operation we engaged a total of **57,943 people** through our activities. This included 28 artists, 218 participants, 9 volunteers, 1760 live audience and 55,928 known audience online. Whilst the funding climate has become more challenging than ever, we are so proud of the 16 shows we have created and the 508,442 people as audience, participants and artists we have engaged during this time.

**Emma Faulkner, Director**

## ARTISTIC ACTIVITY AND PARTICIPATION: WORKSHOPS

# Acting Workshops

Come create with us

We were excited to follow up our '18-25 Acting workshop' series of the 22/23 academic year with another academic year of term-time weekly workshops for young adults (18-30 years old). Running from September 23 – June 24, the workshops were once again made possible with support from the National Lottery Community Fund, and were led by facilitators Dannie Dart and Shaday Barrowes-Bayewunmi alongside other Bristol theatre practitioners who shared their practice and gave insights into their journey into the theatre industry.

We engaged 9 participants in the workshops across the financial year from March 24 – February 24, and 5 of them were new to our workshops.

In the summer term, participants created a showcase which they performed in called MORALLY GREY (see more details on p10) and these participants will also have the chance to create, rehearse and perform in a showcase event in July 2024 to further develop their skills, confidence and creativity.



### **Participant feedback:**

*I've really enjoyed the relaxed nature and the emphasis on the creative writing side of things. And the facilitators are great!*

*I've enjoyed testing different skills and working on many topics from improv, to storytelling and character work.*

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# CAKE & CREATE

MORNING WORKSHOPS AT  
ST PAUL'S LEARNING CENTRE

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Further to an 11 week creative drop-in pilot scheme that we ran from January - March 2023 at St Paul's Learning Centre, we were so thrilled to receive Arts Council funding to deliver these therapeutic **Cake & Create** workshops for a further six months from October 2023-April 2024. Our aims remained the same in providing a space for local residents to connect with others, learn a new creative skill (using materials and processes involved in theatre making) and get warm and refreshed in a supportive and informal environment led by artist Anna Orson.

131 session visits took place by 25 participants during the 23-24 financial year and the workshop activities included optional creative tasks such as painting, printing, macrame, tie-dyeing, photo developing and candle-making. Like the January-March 2023 pilot programme, these workshops have once again been met with a very positive response.



## **Participant feedback:**

*This has helped my wellbeing- no end!! It's brilliant for connection, sense of belonging, inclusion. Within the community, I started to detach from when I wasn't at my best but it restores my faith in humanity. I've made friends and been reunited with old ones. It lifts my spirits.*

*I really love these workshops and the relaxed friendly nature makes it really easy to come back on a drop-in basis. It helps with social skills, my wellbeing has improved and I really value the connections I am making, it is the highlight of my week. I have introduced a few friends who have found it beneficial and keep coming back. I love the imagination and variety of creative techniques on offer, learning new simple craft skills that are fun and achievable.*

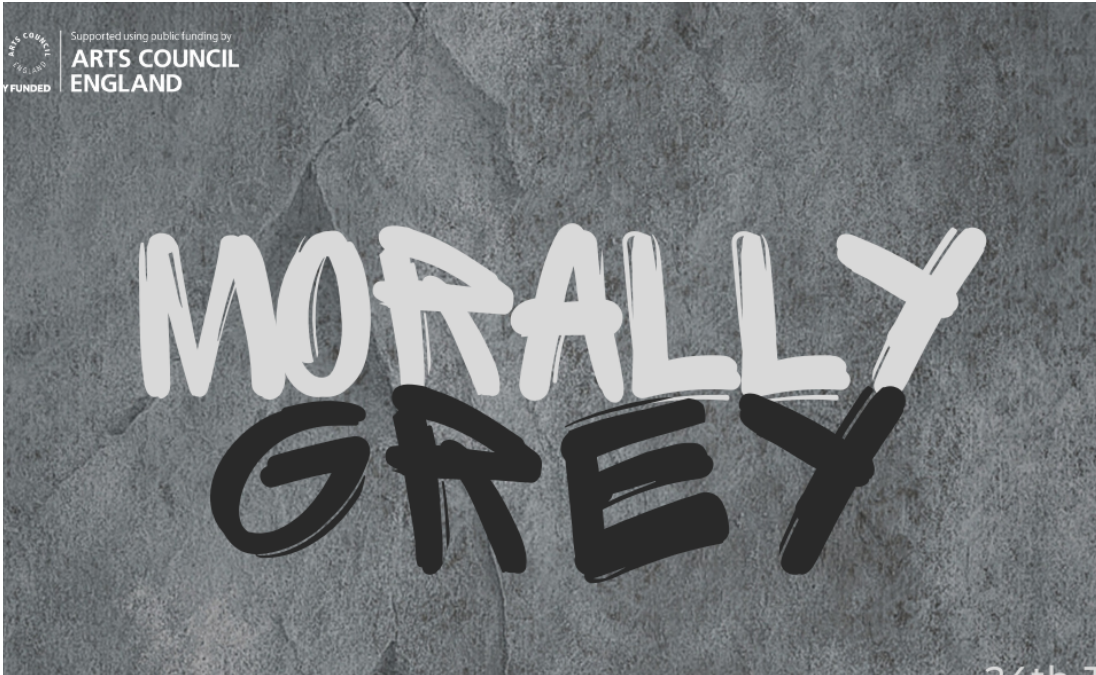
*Such a lovely community space to unwind and meet people. I've made a lot of connections and learned new skills and I hope there will be more terms!*

*I am a vulnerable individual and this workshop is the highlight of my week. Lovely space, lovely people, one of the highs of my week, to de-stress, chance to be creative and get good food. Very uplifting when other things aren't going so well. Please keep these running.*

*Good sense of community, it is a great way to decompress and create art. Really loving the sessions and there's no pressure which really helps with my mental health. Great creative ideas and lovely women who run sessions*

*This is a really great space for most of us to rest, reset, socialise, connect. Living in stress and trauma this is a safe space for myself and I really appreciate it. a chance to forget about problems, be present, enjoy the moment.*

## ARTISTIC ACTIVITY: SHOWS



In July 2023, with support from Arts Council England, participants of our Acting Workshops created and performed in a summer showcase production called MORALLY GREY. Scripted by workshop participant Marcus Hadley, and featuring live music, the 45 minute show was directed by Liam Bergin and involved five young people. The narrative championed young people's lived experience of overcoming limitations in their own lives, which was cleverly woven into a retelling of the Greek myth of Ariadne. Puppetry and projection were incorporated to create a visually imaginative and moving piece.



Sixty people saw the show live and from its two performances the feedback was really positive:

*Lovely mix of narrative, great use of screen, music, puppets but the actors were brilliant.*

*Very creative show, good mix of humour, song, real life issues. Thoroughly enjoyed.*

*Love the use of projection and the puppets were amazing while the live music created a great atmosphere.*

*Loved, loved, loved this truly amazing show. It was by chance I walked by the venue as the door was closing and what a fantastic show – 5 stars!*

*Really enjoyed the show – what a creative, funny, clever and thought-provoking production  
Really slick and lots of fun, beautiful visuals, loved the music and I could have watched  
Marcus all night!*



The feedback from our participants was equally positive and has reaffirmed our commitment to working with young adults and developing their confidence and creative potential again in the next academic year.

## **BROKEN WATER**



After a four year 'Covid' delay, we were delighted to finally be able to present this important new play by Michele Winstanley which explored female identity in relation to motherhood.

Running for 24 performances at the Arcola Theatre in London from 30th January - 24th

February 2024 the show was directed by Nicola Samer (West End associate director *Harry Potter and the Cursed Child*) and had a high profile cast of Sarah Hadland, Rosemary Ashe and Naomi Petersen.

The show played to 1700 audience members across its four week run and received praise from audiences and critical acclaim from reviewers - both of which expressed the need for such a play.

The success of our production and the positive impact and feedback it had from audiences has affirmed our belief in the power of ordinary untold stories to connect with audiences and give a platform to underrepresented voices.



“Funny, affectionate and vividly moving” **The Stage**

“A beautifully judged surprise” **The Spectator**

“Urgently necessary” **Broadway World**

## **CREATIVE SECTOR GROWTH PROGRAMME**

In Spring 2023, we took part in Be Inspired Today’s Resilience programme with mentoring by their director Rob Whitwood, in order to explore ways to reduce our reliance on restricted project funding and to develop unrestricted income streams through fundraising, marketing and commercial activity. The aim of this was to find new ways to support our core costs and generate funds for future projects, and we were supported with a bid to the highly competitive Fore Trust for core costs for two years. Although we weren’t successful in achieving the funding, and the rigour and time involved was demanding, the strength of our bid got us down to the last round and we learnt a lot in the process.

## **AUDIENCE DEVELOPMENT**

During our eleventh year of operation we engaged a total of **57,943 people** through our activities. This included 28 artists, 218 participants, 9 volunteers, 1760 live audience and 55,928 online audience as follows:

### **18-30 YRS ACTING WORKSHOP: 2495**

No of participant experiences: 81 (by 9 participants)  
Artists: 6  
Volunteers: 2  
Online audience: 2406

### **CAKE & CREATE WORKSHOPS: 830**

Artists: 2  
No of participant experiences: 131 (by 25 participants)  
Volunteers: 2  
Online audience: 695

### **BROKEN WATER: 46,036**

Artists: 10  
Volunteers: 3  
Live Audience: 1700  
Online Audience (our social media): 44,323

### **MORALLY GREY: 4095**

Participants: 6  
Artists: 10  
Volunteers: 2  
Live Audience: 60  
Online audience (social media): 4017



### **GENERAL SOCIAL MEDIA POSTS: 4487**

*Please note the engagement for social media includes:  
Instagram and Facebook - followers, reach and engagement analytics. For X (formerly Twitter) - followers, impressions, engagement analytics.  
Mailchimp - click rates of links in newsletters*

## **FUNDRAISING**

Being a charity whose main income is project grant funding, we secured grants totalling **£24,800** for a range of projects. Successful bids were made to National Lottery, Arts Council England, Foyle Foundation.

### **MORALLY GREY**

We received £5550 project grant from Arts Council England towards production costs of both projects. We also received £336 in box office sales.

### **CAKE & CREATE WORKSHOPS**

We received £500 from Local Giving Magic Grants and £4320 of a £4800 project grant from Arts Council England towards the delivery of this 20 week scheme.

### ACTING WORKSHOPS

In August we received an Awards for All grant of £9430 from National Lottery Community Fund for 32 weekly workshops running from September 23 – June 24.

### TO BUILD A BIGGER TABLE (formerly named LOOKED AFTER)

We received a grant of £5000 from Foyle Foundation towards the costs of the future show, alongside £237 donations.

### BROKEN WATER

At the end of the period, this show was due box office sales of £22,482 which will be received in the next financial year.

## **Sustainability and Future**

Our eleventh year of operation has been a year of highs and lows. The success of our production BROKEN WATER was a profile raiser for the company, having not had a significant London run for a few years, and it felt momentous to finally bring the show to life after a four year delay. It was also lifegiving to see the meaningful engagement and popularity of our weekly workshops in Bristol. We have however noticed greater challenges this year in terms of the arts funding available, and it is possible that this may affect our future programming in the coming year. That said we are so proud of what we have achieved in widening arts access and making a difference to the lives of the audiences, participants and artists who we have engaged and hope we can continue doing so in the year ahead funding permitting!

## **Financial Review**

Financially 2023-24 was a challenging year for the charity, and unfortunately we ended the year with a small deficit of £622 on General Funds. As a result the only expenditure currently planned during 2024-25 is already fully funded, and we anticipate that the deficit will be covered by small surpluses on unrestricted income. Overheads are minimal as the charity has no staffing and no ongoing spending commitments other than office rent; therefore the trustees are satisfied that the charity remains a going concern on an ongoing basis.

### **Reserves Policy**

The Trustees have established a policy of reserving approximately three months' running costs to cover any unforeseen drop in the charity's income, which equates to approximately £4,500. As mentioned above, there was a deficit on unrestricted cash reserves at 29/02/24 of £622 (2023 surplus of £6,701), and the Contingency Reserve of £4,500 had to be utilised during the year. It is the aim of the trustees to rebuild this reserve, and the budget for 2024-25 provides for a surplus on unrestricted funds with a view to achieving this aim as soon as possible.

# Statement of Responsibilities of the Trustees

Trustees are required to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and the incoming resources and application of resources, including the net income or expenditure, of the charitable company for the year. In preparing those financial statements the trustees are required to:

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

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006.

The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. The trustees confirm that to the best of their knowledge there is no information relevant to the Independent Examination of which the Examiner is unaware.

The trustees also confirm that they have taken all necessary steps to ensure that they themselves are aware of all relevant financial information and that this information has been communicated to the Examiner.

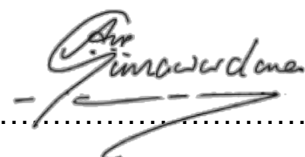
Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 29<sup>th</sup> February 2024 was 4 (2023 4).

The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Approved by the trustees on 23<sup>rd</sup> June 2024 and signed on their behalf by:



..... Emma Faulkner, Trustee



..... Aruna Gunawardana, Trustee

# Independent examiner's report to the trustees of Lightbox Theatre Productions

I report to the charity trustees on my examination of the accounts of Lightbox Theatre Productions (the Company) for the year ended 29<sup>th</sup> February 2024, which are set out on pages 15 to 21.

## Responsibilities and basis of report

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

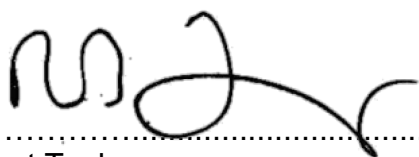
Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). 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

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.



25<sup>th</sup> June 2024

.....  
Rupert Taylor  
5 Mount Pleasant,  
Millbrook  
Torpoint, Cornwall PL10 1BH

**Lightbox Theatre Productions**  
**Statement of Financial Activities**  
**(incorporating Income & Expenditure Account)**  
Year to 29th February 2024

		Restricted funds <b>2024</b>	Unrestricted funds <b>2024</b>	Total funds <b>2024</b>	Total funds <b>2023</b>
					[see Note 11]
	Notes	£	£	£	£
<b>Income:</b>					
Donations	[2]	237	-	237	2
Charitable activities	[3]	58,418	1,641	60,059	37,178
Investments		-	-	-	-
<b>Total Income</b>		<b>58,655</b>	<b>1,641</b>	<b>60,297</b>	<b>37,180</b>
<b>Expenditure:</b>					
Fundraising costs	[4]	500	-	500	2,045
Charitable activities	[4]	77,233	212	77,445	31,279
<b>Total Expenditure</b>		<b>77,733</b>	<b>212</b>	<b>77,945</b>	<b>33,324</b>
<b>Net Income / (Expenditure)</b>		<b>(19,077)</b>	<b>1,429</b>	<b>(17,648)</b>	<b>3,856</b>
Transfers between funds		8,752	(8,752)	-	-
<b>Net Movement in funds</b>		<b>(10,325)</b>	<b>(7,323)</b>	<b>(17,648)</b>	<b>3,856</b>
Total funds brought forward		18,991	6,701	25,692	21,836
<b>Total funds carried forward</b>		<b>8,666</b>	<b>(622)</b>	<b>8,043</b>	<b>25,692</b>

**Lightbox Theatre Productions**  
**Balance Sheet**  
As at 29th February 2024

Company no: 08424438  
Charity no: 1157668

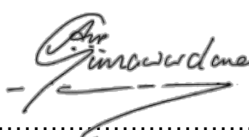
	Notes	2023 £	2023 £
<b>Fixed Assets</b>	[2]	-	-
<b>Current Assets</b>			
Cash at bank and on hand		12,204	25,155
Debtors and prepayments	[3]	35,212	885
		<u>47,416</u>	<u>26,040</u>
<b>Current Liabilities</b>			
Creditors due within one year	[4]	39,373	348
		<u>39,373</u>	<u>348</u>
<b>Total Current Liabilities</b>			
		<u>8,043</u>	<u>25,692</u>
<b>Net Current Assets</b>			
		<u>8,043</u>	<u>25,692</u>
<b>Net Assets</b>			
		<u>8,043</u>	<u>25,692</u>
<b>The funds of the charity:</b>			
Restricted funds		8,666	18,991
Unrestricted funds:			
Designated funds		-	4,500
General funds		(622)	2,201
		<u>8,043</u>	<u>25,692</u>

- For the year ending 29th February 2024 the company was entitled to exemption from audit under Section 477 of the Companies Act 2006 relating to small companies.
- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with Section 476 of the Companies Act 2006.
- The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.
- These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

Approved by the Board of Trustees on 23rd June 2024 and signed on its behalf by:



.....  
Emma Faulkner



.....  
Aruna Gunawardana

# Lightbox Theatre Productions

## Notes to the Accounts

Year to 29th February 2024

### [1] Principal Accounting Policies

The principal accounting policies adopted in the preparation of the financial statements are set out below.

(a) Basis of preparation

The financial statements have been prepared in accordance with the Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015), the Charities Act 2011 and the Companies Act 2006.

Lightbox Theatre Productions meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

(b) Preparation of the accounts on a going concern basis

The charity plans its activities carefully in accordance with the available income, but following a challenging year financially, there was a small deficit on unrestricted funds at the end of the year. Please see the Review on Page 12 for details of the steps taken to address this and ensure the charity remains a going concern on an ongoing basis.

(c) Income

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

Income received in advance of activities is deferred until the criteria for income recognition have been met. There was no such deferred income during the year in question.

(d) Donated services and facilities

Donated professional services and 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 is probable and that economic benefit can be measured reliably. There were no such donations during the year in question. In accordance with the Charities SORP (FRS 102), the general volunteer time of trustees and volunteers is not recognised with any monetary value.

(e) Interest receivable

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

(f) Fund Accounting

[i] Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

[ii] Designated funds are unrestricted funds set aside by the Management Committee for particular purposes.

[iii] Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

(g) Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. As the charity is not registered for VAT, all expenditure is expressed inclusive of VAT, which is charged as a cost against the activity for which the expenditure was incurred.

Expenditure is classified under the following activity headings:

[i] Costs of raising funds comprise the costs associated with attracting voluntary income and the costs of trading for fundraising purposes.

[ii] Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities, and those costs of an indirect nature necessary to support them.

[iii] Other expenditure represents those items not falling into any other heading. There were no such costs during the year in question.

# Lightbox Theatre Productions

## Notes to the Accounts (continued)

Year to 29th February 2024

(h) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. These include office costs, finance, personnel, payroll and governance costs which support the charity's charitable activities.

(i) 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.

(j) Fixed Assets

Tangible fixed assets are written off over the expected useful life of the asset, at 25% per annum on the reducing balance method. Individual items costing less than £500 are not treated as fixed assets.

(k) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered.

(l) Cash at bank and in hand

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

(m) Creditors

Creditors are recognised where the charitable company 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 are normally recognised at their settlement amount after allowing for any trade discounts due.

[2] <u>Income from donations</u>	Restricted <b>2024</b>	Unrestricted <b>2024</b>	Total <b>2024</b>	Restricted <b>2023</b>	Unrestricted <b>2023</b>	Total <b>2023</b>
Individual donations	237	-	237	-	2	2
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	237	-	237	-	2	2
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
[3] <u>Income from charitable activities</u>	Restricted <b>2024</b>	Unrestricted <b>2024</b>	Total <b>2024</b>	Restricted <b>2023</b>	Unrestricted <b>2023</b>	Total <b>2023</b>
Ticket sales	23,087	-	23,087	64	3	67
Workshop fees	63	-	63	-	-	-
Grants	26,780	-	26,780	31,276	5,835	37,111
Theatre Tax Relief	8,488	1,641	10,129	-	-	-
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	58,418	1,641	60,059	31,340	5,838	37,178

The charity received government grants during the year totalling £11,850 (2023 £26,561). These comprise funding from the Arts Council of England for theatrical activities.

**Lightbox Theatre Productions**  
**Notes to the Accounts (continued)**  
Year to 29th February 2024

[4] Analysis of expenditure

	<b>2024</b>	<b>2024</b>	<b>2024</b>	<b>2023</b>	<b>2023</b>	<b>2023</b>
	Theatrical activities £	Support costs £	Totals £	Theatrical activities £	Support costs £	Totals £
<u>Fundraising costs:</u>						
Fundraising fees	-	500	500	-	2,045	2,045
<u>Charitable activities:</u>						
Production costs	74,534	-	74,534	28,654	-	28,654
Rent	-	1,735	1,735	-	1,920	1,920
IT costs	46	-	46	-	-	-
Website	-	14	14	-	50	50
Insurance	-	328	328	-	23	23
Bank charges	-	90	90	-	90	90
Stationery	-	-	-	-	50	50
Accountancy	-	404	404	-	240	240
Independent Examiner's fee	-	294	294	-	252	252
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total charitable activities:	74,579	2,866	77,445	28,654	2,625	31,279
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total expenditure:	74,579	3,366	77,945	28,654	4,670	33,324

Total governance costs for the year were £294 (2023 £252), being the fee for the Independent Examination. As the charity has only one area of activity, the support and governance costs have not been apportioned.

[5] Tangible Fixed Assets

	Equipment 2024 £	Equipment 2023 £
<u>Cost</u>		
Balance brought forward	-	-
	<hr/>	<hr/>
	-	-
<u>Depreciation</u>		
Balance brought forward	-	-
Charge for the year	-	-
	<hr/>	<hr/>
	-	-
	<hr/>	<hr/>
Net Book Value	-	-

[6] Debtors and prepayments

	2024	2023
Trade debtors	22,768	-
Prepayments	336	284
Theatre Tax Relief due	10,129	-
Other debtors	1,980	601
	<hr/>	<hr/>
	35,212	885

**Lightbox Theatre Productions**  
**Notes to the Accounts (continued)**  
Year to 29th February 2024

[7] <u>Creditors and accruals</u>	2023	2023
<i>Amounts due within 12 months:</i>		
Trade creditors	14,313	-
Accruals	560	348
Loan payable	24,500	-
	<hr/>	<hr/>
	39,373	348

[8] Movements in funds

*[for previous year, see Note 11]*

	Balance at 28/02/2023	Income	Expenditure	Transfers between funds	Balance at 29/02/2024
<u>Restricted funds:</u>					
Looked After show	-	5,237	(1,450)	-	3,787
Quartet resilience	712	-	(712)	-	-
Awards for All youth workshops 22-23	4,595	-	(4,595)	-	-
Cake & Create 1	904	500	(1,404)	-	-
Broken Water	12,781	32,755	(54,288)	8,752	-
Morally Grey	-	5,870	(5,870)	-	-
Cake & Create 2	-	4,806	(3,142)	-	1,664
Awards for All 18-25 workshops 23-24	-	9,487	(6,274)	-	3,214
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total Restricted Funds:	18,991	58,655	(77,733)	8,752	8,666
<u>Unrestricted Funds:</u>					
Designated Funds:					
Contingency Reserve	4,500	-	-	(4,500)	-
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total Designated Funds:	4,500	-	-	(4,500)	-
General Funds					
	2,201	1,641	(212)	(4,252)	(622)
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total Unrestricted Funds:	6,701	1,641	(212)	(8,752)	(622)
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total Funds:	25,692	60,297	(77,945)	-	8,043

**Purpose of restricted funds:**

The various restricted funds provide funding for specified theatrical activities as mentioned, with the exception of the Quartet resilience grant, which was to increase the charity's fundraising capacity and develop skills.

[9] Payments to trustees and related party transactions

One trustee received payments totalling £2,230 during the year (2023 £2,575 to one trustee) for provision of services in accordance with Sections 185 and 186 of the Charities Act 2011 and the charity's Articles of Association.

One trustee received expense payments totalling £156 during the year (2023 £44 to one trustee). This was reimbursement of costs incurred in fulfilment of the charity's objects.

There were no other related party transactions during the year.

[10] Staffing

The charity does not employ any staff (2023 nil).

The key management personnel of the charity are the trustees.

**Lightbox Theatre Productions**  
**Notes to the Accounts (continued)**  
Year to 29th February 2024

[11] Previous year comparisons

<u>Movements in funds</u>	Balance at 28/02/2022	Income	Expenditure	Transfers between funds	Balance at 28/02/2023
<u>Restricted funds:</u>					
ACE Lottery Looked After R&D	3,647	405	(4,052)	-	-
Awards for All youth workshops 2022	4,000	-	(4,000)	-	-
Quartet resilience	8,502	-	(7,790)	-	712
Bristol City Council Originators	2,488	7,604	(10,092)	-	-
Awards for All youth workshops 2022-	-	8,050	(3,455)	-	4,595
Quartet "Cake & Create" workshops	-	2,500	(1,596)	-	904
Broken Water	-	12,781	-	-	12,781
<b>Total Restricted Funds:</b>	<b>18,637</b>	<b>31,340</b>	<b>(30,986)</b>	<b>-</b>	<b>18,991</b>
<u>Unrestricted Funds:</u>					
<u>Designated Funds:</u>					
Contingency Reserve	-	-	-	4,500	4,500
<b>Total Designated Funds:</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>4,500</b>	<b>4,500</b>
General Funds	3,199	5,840	(2,338)	(4,500)	2,201
<b>Total Unrestricted Funds:</b>	<b>3,199</b>	<b>5,840</b>	<b>(2,338)</b>	<b>-</b>	<b>6,701</b>
<b>Total Funds:</b>	<b>21,836</b>	<b>37,180</b>	<b>(33,324)</b>	<b>-</b>	<b>25,692</b>
	<b>Restricted funds</b>	<b>Unrestricted funds</b>	<b>Total funds</b>		
<u>Statement of Financial Activities</u>	<b>2023</b>	<b>2023</b>	<b>2023</b>		
<u>2021-22</u>	<b>£</b>	<b>£</b>	<b>£</b>		
<b>Income:</b>					
Donations	-	2	2		
Charitable activities	31,340	5,838	37,178		
Investments	-	-	-		
<b>Total Income</b>	<b>31,340</b>	<b>5,840</b>	<b>37,180</b>		
<b>Expenditure:</b>					
Fundraising costs	1,325	720	2,045		
Charitable activities	29,661	1,618	31,279		
<b>Total Expenditure</b>	<b>30,986</b>	<b>2,338</b>	<b>33,324</b>		
<b>Net Income / (Expenditure)</b>	<b>354</b>	<b>3,502</b>	<b>3,856</b>		
Transfers between funds	-	-	-		
<b>Net Movement in funds</b>	<b>354</b>	<b>3,502</b>	<b>3,856</b>		
Total funds brought forward	18,637	3,199	21,836		
<b>Total funds carried forward</b>	<b>18,991</b>	<b>6,701</b>	<b>25,692</b>		

**LIGHTBOX THEATRE PRODUCTIONS**

England & Wales - Charity number 1157668

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# Accounts

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**Lightbox Theatre Productions  
Trustees Report and Financial Statements  
Year to 28<sup>th</sup> February 2023**

Company Reg no: 08424438  
Charity Reg no: 1157668

# **Lightbox Theatre Productions Trustees' Annual Report Year to 28<sup>th</sup> February 2023**

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## **Reference and Administrative Information**

Charity name:	Lightbox Theatre Productions
Charity registration number:	1157668
Company registration number:	08424438
Registered Office:	46 Monmouth Road, Bristol BS7 8LG
Operational Address:	St Pauls Learning Centre, 94 Grosvenor Rd, Bristol BS2 8XJ

## **Trustees 2022-23**

Clare Annamalai  
Thomas Biddle  
Emma Faulkner  
Aruna Gunawardana

## **Structure, Governance and Management**

The organisation is a charitable company limited by guarantee, incorporated on 28<sup>th</sup> February 2013 and registered as a charity on 1<sup>st</sup> July 2014. Its governing document is the Memorandum and Articles of Association as amended on 30<sup>th</sup> March 2014.

Lightbox Theatre is overseen by a Board of Trustees who meet four times a year. Board members are both charity trustees and under company and charity law are responsible for ensuring management of strategic, financial and organisational issues.

The Board delegates the company's day-to-day running, as well as selection and staging of all productions to the Artistic Director, Emma Faulkner. Lightbox Theatre productions and projects are implemented through the use of freelance production and creative teams.

### **Recruitment and Appointment of Trustees**

Trustees can be appointed by the existing trustees at any general meeting. There must be at least three trustees at any time.

## **Objects and Activities**

Based in Bristol, Lightbox Theatre is a professional theatre company that discovers and produces dramatic stories that are untold or overlooked.

### **Charitable Objects**

The objects for which the charity is established are to advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts.

### **Our vision**

The vision that shapes our activities is the promotion and fostering of knowledge and the appreciation of the dramatic arts by provision of exciting, challenging and accessible professional productions and arts events for the education and recreation of the public.

From the revival of lost dramatic works and voices to the discovery of new ones we want to produce stories:

- that illuminate and uplift
- that shed light on people or situations that are overlooked or excluded
- are authentic and resonate with our world

### **Our values**

We believe that theatre:

- should be inclusive and accessible to everyone
- needs to reach out to new audiences and those with no experience of theatre
- has the power to build community and transform society, by serving under-represented voices and stories and engaging people who have experienced isolation or mental ill-health

### **Public benefit**

We want to expand people's horizons and benefit the public by:

- bringing people of all ages and backgrounds together in a shared and rich experience
- reaching out to people who have no experience of theatre
- creating opportunities for participation (including young people, vulnerable adults, the elderly and people who are isolated or socially excluded)
- endeavouring to create a better understanding of ourselves and others

The beneficiaries of our activities are people in Bristol, the South West of England and occasionally London.

The Trustees have had regard to the Charity Commission's guidance on public benefit and endeavour to implement them in all the charity's work.

# Achievements and Performance

## ARTISTIC DIRECTOR'S REPORT, 2022-23

Our tenth year of operation felt like a year of finally getting back to normal activity post-pandemic, and the chance to develop our presence in our local St Paul's community, building on the initiatives and engagement of young people that had begun with the previous year's acting workshops, and finding new ways to connect with adults affected by mental ill-health and isolation.

We were grateful to receive further support from the National Lottery to embark on a second academic year of weekly **18-25 acting workshops**. These subsidized workshops continued in their aim of building confidence, new skills and connection. Participants learnt from a range of facilitators each week and had the chance to participate in several projects. **The Courts** was a short film that we made in May 2022 in partnership with Creative Youth Network and UWE historian Rose Wallis, which brought to light some of the incredible overlooked stories of young people who appeared at Bristol's Old Magistrates Courts in the early 20th Century. Participants also had the chance to get in front of a live audience during a summer showcase that they devised called **Cardboard Village**, which we presented at The Station in Bristol in July 2022. Having the chance to develop relationships with a group of young people and see them progress in their skills and confidence throughout the year was hugely rewarding, and particularly for those who had experienced struggles with their mental health the previous year.

We also expanded our weekly creative offering in January 2023 by running a pilot workshop programme called **Cake & Create**, aimed at providing a warm and supportive creative drop-in for local residents during the winter pressures of the 'cost of living' crisis. Supported by Quartet Community Foundation, the workshops have attracted local residents but also service users from mental health charities Second Step and local partners like One25. Most of the participants have been new to our work, and the making and craft activities that artist Anna Orson has led have generated glowing feedback so we hope the workshops can continue!

During the year, we also produced a short verbatim inspired R&D piece called **Looked After**, which brought to light stories of people who care for unaccompanied asylum seeking children in Bristol. Working with partner Home for Good we are expectant of a future touring life for this piece in 23/24.

Organisationally, we continued to be energised by the move of our operations to **St Paul's Learning Centre** where we have been sharing an office with Loneliness charity, **The Marmalade Trust**. Being in the centre has helped us develop and deepen relationships with local partners, and streamline our workshop activity logistics. We also benefited from support from WECA's 3 month **Creative Growth Sector Programme** to support larger funding bids and advancing the company's marketing strategy with Sara Appleton PR.

During our tenth year of operation we engaged a total of **23,778 people** through our activities. This included 39 artists, 52 participants, 7 volunteers, 47 live audience and 23,633 online audience. Since Lightbox Theatre began ten years ago we have created 14 shows, and engaged 350,499 people as audience, participants and artists, and we look forward to further success as we approach our next decade! **Emma Faulkner, Director**

## ARTISTIC ACTIVITY AND PARTICIPATION: CREATIVE WORKSHOPS



We were excited to follow up on our '18-25 Acting workshops' series in the 21/22 academic year with a second year of term-time weekly workshops running from September 22 – June 23. These were once again made possible with support from the National Lottery Community Fund, and the format was also akin to the previous year whereby we invited a range of Bristol based actors and theatre practitioners to share a particular area of their practice as well as their journey into the performing arts industry. These aspects of creative practice included skills such as improvisation, Stanislavski technique, devising, creating theatre from autobiographical content, Meisner technique and physical theatre. We engaged 17 participants in the workshops from September 22 – February 23. From Easter these participants will have the chance to create, rehearse and perform in a summer showcase event which will be directed by Liam Bergin.



### **Participant feedback:**

*I come here because this is a safe, encouraging place that I can express myself!*

*I come here to have fun, learn more about the industry and ultimately make new friends.*



*You meet lots of like-minded people, there's no pressure, it's flexible and the workshops literally just spreads the whole curriculum that you get at drama school so why not?*

*The course always improves my mood, and has helped me to become more confident and meet new people*

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# CAKE & CREATE

MORNING WORKSHOPS AT  
ST PAUL'S LEARNING CENTRE

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Keen to expand our workshop programme and address both isolation and disadvantage stemming from mental ill-health and the 'cost of living' crisis, in January 23' we launched an 11 week creative drop-in pilot scheme at St Paul's Learning Centre.

**Cake & Create** aimed to provide a space for local residents to connect with others, learn a new creative skill using materials and processes involved in theatre making, and get warm and refreshed in a supportive and informal environment led by artist Anna Orson and supported by facilitator Dannie Dart.

The workshop activities included optional task such as painting, printing, claywork, and have been met with a really positive response over the 11 weeks with 21 registered participants, 16 of whom (76%) are new to our work, with half being local residents (48%). We have also had 3 out of 21 come with a NHS support worker, 15% from mental health charity Second Step, and we look forward to delivering a session for service users from partner One25 in March. 13 people who have been asked have expressed interest in attending further workshops beyond the pilot programme.



**Participant feedback:**

*I need these sessions for my mental health especially with all the cuts to other services in the area.*

*I love the sessions, they are very inclusive and welcoming. Just what is needed in this community to bring people together!*

*I really love these workshops! Learned new skills, artistic expression, good conversation, really lifted me everytime! The space was held in such a lovely way.*

*Such a special, warm, kind, encouraging atmosphere. Very special. So needed.*

*The facilitators are so encouraging of everyone in their making. Great mix of conversation and making. Lovely and open. Really enjoyed it, very therapeutic*

*Thank you for the opportunity to create in a safe, welcoming and positive environment. Good to be with other people and hear and experience therapeutic things*

*Our service user has been regularly attending Cake & Create. Given his mental health, he has previously found it hard to leave the house but when I have come to bring him to the sessions he is always dressed and ready to go. This is the highlight of his week! **(NHS, Second Step support worker)***

*Came with a service user to Cake & Create who's been largely isolated and coming here has made a huge difference to her mood and wellbeing **(NHS Community navigator, Second Step)***



## **ARTISTIC ACTIVITY: SHOWS AND CREATIVE PARTICIPATION PROJECTS**

In March 2022, with support from Arts Council England, we produced a research and development project which explored the stories of foster carers and care professionals who work with unaccompanied asylum seeking children. Five actors were involved in the one week process during which we workshopped the dissertation research of Dannie Dart, both the elements of thematic analysis and excerpts of the verbatim transcripts of the interviews she conducted, to glean the vital and dramatic aspects of these important stories.

The week culminated in a 25 minute showing of work at People's Republic of Stokes Croft for an invited audience, which included our partner Home for Good, experts by experience and those who contributed to the original research. We ensured that the story we told was truthful, human and hopeful in its message and that we didn't shy away from the challenges of fostering and navigating the asylum system.



The feedback we received after the showing was really positive, encouraging and informative for the next steps in creating a touring show for professional theatres and community venues in Bristol in Winter 2023/24.

*I enjoyed the emotion and the depth of the story.  
Very moving and believable.  
It made me laugh and cry.*



In May 2022, in partnership with Creative Youth Network and University of West of England historian Rose Wallis, we worked with a company of professional actors and participants from our 18-25 Acting workshops to bring to light some of the overlooked stories of young defendants who appeared at Bristol Old Magistrates Courts in the early 20<sup>th</sup> century. The original plan was to create a promenade site specific piece of theatre in the hugely atmosphere yet dilapidated court building before it was redeveloped by CYN as their future youth engagement hub. This would have been a really unique showcase project for the acting workshop participants, but due to last minute structural concerns in the building, the project could no longer be safely realised for a live audience. Subsequently we adapted the project, and during a one week process we created a 20 minute film directed by Emily Smith, with cinematography and editing by Var Smallwood at Telling Video. The project was not only a lot of fun but hugely insightful and empowering for our acting participants to work alongside professionals, have the opportunity to gain camera experience, and at the end of the process to receive high quality content that they could use in their own showreels. We were so proud of what was created!



*The project shines a light on what it means to be a young person in the justice system in the past and now.*

*You've got people coming from different walks of life to create this piece and everyone wants to learn and is working really well together. It's been really enjoyable as an actor to learn new skills on this project.*

*One of the amazing things that this project has done is to give people in the past their voices back. You get to the story of ordinary working people through the Courts. Rose Wallis, historian, University West of England*

## CARDBOARD VILLAGE



In July 2023, and with support from Arts Council England and an Originators Fund grant from Bristol City Council, we presented a 40 minute show created by participants of our 18-25 Acting Workshops at The Station in Bristol.

Scripted by Lau Batty and workshop participant Marcus Hadley, the show sensitively explored themes relating to lived experience around community regeneration including homelessness, negative perceptions and anti-social behaviour, but ultimately about friendship and finding redemption.



Feedback from audiences from its two performances were really positive:

*So much characterisation and development and revelations in just 40 mins – incredible!*

*Super important topic, dialogues felt so real! Brilliant performances and writing! Very relatable. 10/10*

*Believable, engaging, good messages in the theme! Two performances are not enough!*

*Brilliant – explores serious topics and themes while maintaining funny and realistic dialogue. You can feel every character is rooted in real experience.*

*Brendan is my favourite! His transition was the star of the show and I love how beautifully and sensitively it was addressed! Well done for community-based action and love – it was soul destroying to see gentrification encapsulated but so moving and I loved the victorious end!*

*Fantastic and essential script delivered beautifully inside a really effective minimal, utilitarian set. 5\*!*

*I loved the stories weaving together and the relationships being played out – very relatable and so many poignant touches of community, identity, family and above all friendship. Take it to Edinburgh!*

*Brendan you are fantastic! I was so much into the show. I think you were made for your role!*

*Really nice performances, staging and script. Light touch on difficult issues. Nice witty script.*

*Great show, I was totally immersed! Brendan's character really moved me. Also a very relevant and touching topic.*

*Very convincing. Each character was so well performed. An interesting, sadly realistic story but fun end!*



It was clear from the feedback that the process was equally positive for our participants:

*Playing my character allows me to do things I would not normally be able to do - be a confident bubbly and positive person.*

*I've worked with Lightbox over the last two years and through the opportunity to create this show I've really enjoyed being able to represent the trans community in the story, and share my story as a trans man, despite my experience with anxiety and depression which had stopped me from completing my formal education. The workshops have helped my self esteem, confidence and wellbeing.*

*Getting to co-write with someone else and put our own experiences into a fleshed out story and being given creative ownership as a group is really refreshing.*

*Devising has been really fun. And it was great that it came from all of us. That's been really special.*

### **CREATIVE SECTOR GROWTH PROGRAMME**

We took part in the West of England Combined Authority's (WECA) Creative Sector Growth Programme in association with Watershed Bristol. This is a 12 week online programme from February-April 2022 led by industry leaders who each week explored different aspects of business growth, alongside fortnightly 'tutorials' with peer organisations to gain support and explore challenges. As part of the scheme, we received a £2835 grant for mentoring by industry professionals for up to ten sessions on a particular growth goal. We sought advice on marketing and making larger funding bids, working respectively with Sara Appleton Marketing and also with Pippa Warin, a former ACE executive, who supported us in making a major ACE core cost bid.

## AUDIENCE DEVELOPMENT

During our tenth year of operation we engaged a total of **23,778 people** through our activities. This included 39 artists, 52 participants, 7 volunteers, 47 live audience and 23,633 online audience as follows:



### 18-25 YRS ACTING WORKSHOP: 27

Participants: 17

Artists: 8

Volunteers: 2

### CAKE & CREATE WORKSHOPS: 25

Participants: 21

Artists: 3

Volunteers: 1

## SOCIAL MEDIA:

Facebook (including 'reach', followers, engagement analytics)	<u>10923</u>
Instagram (including new followers, reach and engagement analytics)	<u>5994</u>
Twitter (including followers, impressions, engagement analytics)	<u>6409</u>
Mailchimp	<u>166</u>
Eventbrite	<u>35</u>
Youtube	<u>106</u>
SOCIAL MEDIA Total:	<u>23,633</u>

### LOOKED AFTER R&D: 27

Participants: 6 *\*post show engagement*

Artists: 8

Volunteers: 1

Live Audience: 12

### THE COURTS: 14

Artists: 10

Participants: 3

Volunteers: 1

### CARDBOARD VILLAGE: 52

Participants: 5

Artists: 10

Volunteers: 2

Live Audience: 35

## **FUNDRAISING**

Being a charity whose main income is project grant funding, we secured grants totalling **£21,330** for a range of projects. Successful bids were made to Quartet, National Lottery, Arts Council England, Magic Grants.

### **THE COURTS & CARDBOARD VILLAGE (formerly called 'My Place')**

We received £7240 project grant from Arts Council England towards production costs of both projects.

This was in addition to the Bristol City Council Originator's Fund grant of £3000 (£2700 of the latter grant was paid into our account in the 21-22' financial year, and the remaining £300 funds included in this current 22-23 year end).

In addition to project grants, we also received £64 in box office sales for *Cardboard Village*.

### **CAKE & CREATE WORKSHOPS**

We received a grant of £2500 from Quartet Community Foundation's Express Grant towards the delivery of this 11 week pilot scheme.

### **18-25 ACTING WORKSHOPS**

In August we received an Awards for All grant of £8050 from National Lottery Community Fund for 32 weekly workshops running from September 22 – June 23.

### **LOOKED AFTER**

We received the final payment of £405 from Arts Council England of a £4052 project grant awarded in the previous year.

### **BROKEN WATER**

We received a refund of £12,780.68 from Arcola Theatre (which was a Arts Council England project grant made in 2019) due to the ongoing postponement of the show and the inability to deliver the show as a co-production. We still held reserved donations for this show, which will finally be remounted in Feb 24.

### **Core funding: Creative Sector Growth Programme**

We received a grant of £2835 as part of the WECA Creative Sector Growth Programme towards mentoring support for developing our marketing, fundraising and engagement. As part of the programme we made our first National Portfolio Application bid to Arts Council England. The round was hugely competitive and we were unsuccessful in our bid but the feedback we received in regard to our community work and widening arts access for young people was really positive: *A clear and well thought out proposal with strong community foundation and ethos. Strong evidence of widening arts access and excellence is well evidenced. The identified outcomes are a good fit (for Let's Create) and the success measures were achievable. The organisation's strong track record suggests highly capable and experienced team skills and the application is very strong in demonstrating increased opportunity for underserved communities.*

So overall it was a beneficial learning experience, and we are expectant that the learning and content will enable success in future.

## **Sustainability and Future**

Our tenth year of operation has been a year of energetically pouring into our community work from our operations at St Paul's Learning Centre, despite the challenges of the funding landscape that all arts organisations find themselves in in the current 'cost of living'

crisis. Project grants have become more competitive than we have ever known, due to funding cuts that have affected major organisations who have had their Arts Council core funding cut. Roughly 90% of our income has come in the past from restricted grant funding and this model and reliance is beginning to feel increasingly problematic given the inevitable lower success rate for any arts organisation at this time, not to mention the labour heavy nature of making bids for a small organisation. Developing unrestricted income streams is a focus for our next year, and as the year came to a close, our director started a Resilience mentoring programme with director Rob Whitwood of Be Inspired Today, in order to find ways to reduce our reliance on restricted project funding and to develop unrestricted income streams through fundraising, marketing and commercial activity that could more freely support our core costs and generate funds for projects as we look to the future.

Regardless of the challenges of the current funding climate, we have been so encouraged by the story of this year in terms of engagement, the deepening of relationships with local partners and residents and the creative projects that we have delivered. The close of this year is also a time for reflection as we celebrate our tenth birthday, and as we cast an eye back we come back to the story of our work, our significant track record and impact over the last decade and it is from this solid foundation that we can approach change and challenges in a positive light, and look to the next decade confident in what we are and do.

## **Financial Review**

Through our fundraising activities we covered all of our annual project and administrative costs. A full breakdown can be found in the financial pages below. Expenditure is only planned after funding has been secured, and the charity has no ongoing spending commitments other than office rent; therefore the trustees are satisfied that the charity remains a going concern on an ongoing basis.

### **Reserves Policy**

The Trustees have established a policy of reserving approximately three months' running costs to cover any unforeseen drop in the charity's income, which equates to approximately £4,500. The unrestricted cash reserves held at 28/02/23 were £6,701 (2021 £3,199).

# Statement of Responsibilities of the Trustees

Trustees are required to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and the incoming resources and application of resources, including the net income or expenditure, of the charitable company for the year. In preparing those financial statements the trustees are required to:

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

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006.

The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. The trustees confirm that to the best of their knowledge there is no information relevant to the Independent Examination of which the Examiner is unaware.

The trustees also confirm that they have taken all necessary steps to ensure that they themselves are aware of all relevant financial information and that this information has been communicated to the Examiner.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 28<sup>th</sup> February 2023 was 4 (2022 4).

The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Approved by the trustees on 20th July 2023 and signed on their behalf by:



..... Emma Faulkner, Trustee



..... Aruna Gunawardana, Trustee

# Independent examiner's report to the trustees of Lightbox Theatre Productions

I report to the charity trustees on my examination of the accounts of Lightbox Theatre Productions (the Company) for the year ended 28<sup>th</sup> February 2022, which are set out on pages 17 to 23.

## Responsibilities and basis of report

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

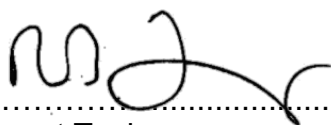
Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). 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

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.



.....  
Rupert Taylor  
Easton Business Centre  
Felix Road  
Bristol BS5 0HE

21<sup>st</sup> July 2023

**Lightbox Theatre Productions**  
**Statement of Financial Activities**  
**(incorporating Income & Expenditure Account)**  
Year to 28th February 2023

		Restricted funds <b>2023</b>	Unrestricted funds <b>2023</b>	Total funds <b>2023</b>	Total funds <b>2022</b>
					[see Note 11]
	Notes	£	£	£	£
<b>Income:</b>					
Donations	[2]	-	2	2	-
Charitable activities	[3]	31,340	5,838	37,178	35,153
Investments		-	-	-	-
<b>Total Income</b>		<b>31,340</b>	<b>5,840</b>	<b>37,180</b>	<b>35,153</b>
<b>Expenditure:</b>					
Fundraising costs	[4]	1,325	720	2,045	325
Charitable activities	[4]	29,661	1,618	31,279	17,827
<b>Total Expenditure</b>		<b>30,986</b>	<b>2,338</b>	<b>33,324</b>	<b>18,152</b>
<b>Net Income / (Expenditure)</b>		<b>354</b>	<b>3,502</b>	<b>3,856</b>	<b>17,001</b>
Transfers between funds		-	-	-	-
<b>Net Movement in funds</b>		<b>354</b>	<b>3,502</b>	<b>3,856</b>	<b>17,001</b>
Total funds brought forward		18,637	3,199	21,836	4,835
<b>Total funds carried forward</b>		<b>18,991</b>	<b>6,701</b>	<b>25,692</b>	<b>21,836</b>

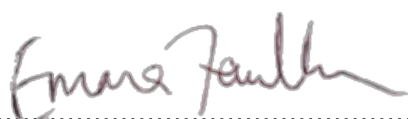
**Lightbox Theatre Productions**  
**Balance Sheet**  
As at 28th February 2023

Company no: 08424438  
Charity no: 1157668

	Notes	2023 £	2022 £
<b>Fixed Assets</b>	[2]	-	-
<b>Current Assets</b>			
Cash at bank and on hand		25,155	25,184
Debtors and prepayments	[3]	885	-
		<hr/>	<hr/>
		26,040	25,184
<b>Current Liabilities</b>			
Creditors due within one year	[4]	348	3,348
		<hr/>	<hr/>
<b>Total Current Liabilities</b>		<b>348</b>	<b>3,348</b>
		<hr/>	<hr/>
<b>Net Current Assets</b>		25,692	21,836
		<hr/>	<hr/>
<b>Net Assets</b>		<b>25,692</b>	<b>21,836</b>
<b>The funds of the charity:</b>			
Restricted funds		18,991	18,637
Unrestricted funds:			
Designated funds		4,500	-
General funds		2,201	3,199
		<hr/>	<hr/>
		<b>25,692</b>	<b>21,836</b>

- For the year ending 31st March 2023 the company was entitled to exemption from audit under Section 477 of the Companies Act 2006 relating to small companies.
- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with Section 476 of the Companies Act 2006.
- The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.
- These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

Approved by the Board of Trustees on 20th July 2023 and signed on its behalf by:



.....  
Emma Faulkner



.....  
Aruna Gunawardana

# Lightbox Theatre Productions

## Notes to the Accounts

Year to 28th February 2023

### [1] Principal Accounting Policies

The principal accounting policies adopted in the preparation of the financial statements are set out below.

(a) Basis of preparation

The financial statements have been prepared in accordance with the Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015), the Charities Act 2011 and the Companies Act 2006.

Lightbox Theatre Productions meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

(b) Preparation of the accounts on a going concern basis

The charity plans its activities in accordance with the available income, and the general funds were in surplus at the end of the financial year. Therefore the trustees are satisfied that the charity is a going concern on an ongoing basis.

(c) Income

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

Income received in advance of activities is deferred until the criteria for income recognition have been met. There was no such deferred income during the year in question.

(d) Donated services and facilities

Donated professional services and 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 is probable and that economic benefit can be measured reliably. There were no such donations during the year in question. In accordance with the Charities SORP (FRS 102), the general volunteer time of trustees and volunteers is not recognised with any monetary value.

(e) Interest receivable

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

(f) Fund Accounting

[i] Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

[ii] Designated funds are unrestricted funds set aside by the Management Committee for particular purposes.

[iii] Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

(g) Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. As the charity is not registered for VAT, all expenditure is expressed inclusive of VAT, which is charged as a cost against the activity for which the expenditure was incurred.

Expenditure is classified under the following activity headings:

[i] Costs of raising funds comprise the costs associated with attracting voluntary income and the costs of trading for fundraising purposes.

[ii] Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities, and those costs of an indirect nature necessary to support them.

[iii] Other expenditure represents those items not falling into any other heading. There were no such costs during the year in question.

(h) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. These include office costs, finance, personnel, payroll and governance costs which support the charity's charitable activities.

## Lightbox Theatre Productions

### Notes to the Accounts (continued)

Year to 28th February 2023

(i) 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.

(j) Fixed Assets

Tangible fixed assets are written off over the expected useful life of the asset, at 25% per annum on the reducing balance method. Individual items costing less than £500 are not treated as fixed assets.

(k) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered.

(l) Cash at bank and in hand

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

(m) Creditors

Creditors are recognised where the charitable company 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 are normally recognised at their settlement amount after allowing for any trade discounts due.

[2] <u>Income from donations</u>	Restricted <b>2023</b>	Unrestricted <b>2023</b>	Total <b>2023</b>	Restricted <b>2022</b>	Unrestricted <b>2022</b>	Total <b>2022</b>
Individual donations	-	2	2	-	-	-
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	-	2	2	-	-	-
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	Restricted <b>2023</b>	Unrestricted <b>2023</b>	Total <b>2023</b>	Restricted <b>2022</b>	Unrestricted <b>2022</b>	Total <b>2022</b>
[3] <u>Income from charitable activities</u>						
Ticket sales	64	3	67	66	-	66
Grants	31,276	5,835	37,111	35,087	-	35,087
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	31,340	5,838	37,178	35,153	-	35,153

The charity received government grants during the year totalling £26,561 (2022 £11,887). These comprise funding from Bristol City Council, the West of England Combined Authority, and the Arts Council of England for theatrical activities.

**Lightbox Theatre Productions**  
**Notes to the Accounts (continued)**  
Year to 28th February 2023

[4] Analysis of expenditure

	<b>2023</b>	<b>2023</b>	<b>2023</b>	<b>2022</b>	<b>2022</b>	<b>2022</b>
	Theatrical activities	Support costs	Totals	Theatrical activities	Support costs	Totals
	£	£	£	£	£	£
<u>Fundraising costs:</u>						
Fundraising fees	-	2,045	2,045	-	325	325
<u>Charitable activities:</u>						
Production costs	28,654	-	28,654	13,537	-	13,537
Internships	-	-	-	2,000	-	2,000
Rent	-	1,920	1,920	-	1,213	1,213
Website	-	50	50	-	180	180
Insurance	-	23	23	-	313	313
Bank charges	-	90	90	-	90	90
Stationery	-	50	50	-	60	60
Accountancy	-	492	492	-	397	397
Sundry expenses	-	-	-	-	37	37
Depreciation	-	-	-	-	-	-
Total charitable activities:	<u>28,654</u>	<u>2,625</u>	<u>31,279</u>	<u>15,537</u>	<u>2,290</u>	<u>17,827</u>
Total expenditure:	28,654	4,670	33,324	15,537	2,615	18,152

The charity initially identifies the costs of its support functions. It then identifies those costs which relate to the governance function. As the charity has only one area of activity, the support and governance costs have not been apportioned.

[5] Tangible Fixed Assets

	Equipment 2023	Equipment 2022
	£	£
<u>Cost</u>		
Balance brought forward	-	-
	-----	-----
	-	-
<u>Depreciation</u>		
Balance brought forward	-	-
Charge for the year	-	-
	-----	-----
	-	-
Net Book Value	-	-

[6] Debtors and prepayments

	2023	2022
Prepayments	284	-
Sundry debtors	601	-
	-----	-----
	885	-

**Lightbox Theatre Productions**  
**Notes to the Accounts (continued)**  
**Year to 28th February 2023**

[7] <u>Creditors and accruals</u>	2023	2022			
<i>Amounts due within 12 months:</i>					
Deferred income	-	3,000			
Accruals	348	348			
	<hr/>	<hr/>			
	348	3,348			
[8] <u>Movements in funds</u>					
<i>[for previous year, see Note 11]</i>					
	Balance at			Transfers	Balance at
	28/02/2022	Income	Expenditure	between	28/02/2023
				funds	
<u>Restricted funds:</u>					
ACE Lottery Looked After R&D	3,647	405	(4,052)	-	-
Awards for All youth workshops 2022	4,000	-	(4,000)	-	-
Quartet resilience	8,502	-	(7,790)	-	712
Bristol City Council Originators	2,488	7,604	(10,092)	-	-
Awards for All youth workshops 2022-	-	8,050	(3,455)	-	4,595
Quartet "Cake & Create" workshops	-	2,500	(1,596)	-	904
Broken Water	-	12,781	-	-	12,781
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total Restricted Funds:	18,637	31,340	(30,986)	-	18,991
<u>Unrestricted Funds:</u>					
Designated Funds:					
Contingency Reserve	-	-	-	4,500	4,500
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total Designated Funds:	-	-	-	4,500	4,500
General Funds	3,199	5,840	(2,338)	(4,500)	2,201
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total Unrestricted Funds:	3,199	5,840	(2,338)	-	6,701
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total Funds:	21,836	37,180	(33,324)	-	25,692

**Purpose of restricted funds:**

The various restricted funds provide funding for specified theatrical activities as mentioned, with the exception of the Quartet resilience grant, which was to increase the charity's fundraising capacity and develop skills.

[9] Payments to trustees and related party transactions

One trustee received payments totalling £2,575 during the year (2022 £1,025) for provision of services in accordance with Sections 185 and 186 of the Charities Act 2011 and the charity's Articles of Association. One trustee received an expense payment of £44 during the year (2022 nil). This was reimbursement of costs incurred in fulfilment of the charity's objects. There were no other related party transactions during the year.

[10] Staffing

The charity does not employ any staff (2022 nil).  
The key management personnel of the charity are the trustees.

**Lightbox Theatre Productions**  
**Notes to the Accounts (continued)**  
**Year to 28th February 2023**

[11] Previous year comparisons

Movements in funds

	Balance at 28/02/2021	Income	Expenditure	Transfers between funds	Balance at 28/02/2022
<u>Restricted funds:</u>					
ACE Lottery Looked After R&D	-	3,647	-	-	3,647
Awards for All workshops	-	2,260	(2,244)	(16)	-
Today I fought a tiger	-	5,846	(6,034)	188	-
Awards for All spring 2022	-	4,000	-	-	4,000
Awards for All autumn 2021	-	3,500	(3,512)	12	-
Quartet 18-25 taster workshops	-	1,260	(1,335)	75	-
Quartet resilience	-	9,940	(1,438)	-	8,502
UWE internship	-	2,000	(2,000)	-	-
Bristol City Council Originators	-	2,700	(212)	-	2,488
<b>Total Restricted Funds:</b>	<b>-</b>	<b>35,153</b>	<b>(16,775)</b>	<b>259</b>	<b>18,637</b>
General Funds	4,835	-	(1,377)	(259)	3,199
<b>Total Unrestricted Funds:</b>	<b>4,835</b>	<b>-</b>	<b>(1,377)</b>	<b>(259)</b>	<b>3,199</b>
<b>Total Funds:</b>	<b>4,835</b>	<b>35,153</b>	<b>(18,152)</b>	<b>-</b>	<b>21,836</b>

	Restricted funds <b>2022</b> £	Unrestricted funds <b>2022</b> £	Total funds <b>2022</b> £
<u>Statement of Financial Activities</u> <u>2021-22</u>			
<b>Income:</b>			
Donations	-	-	-
Charitable activities	35,153	-	35,153
Investments	-	-	-
<b>Total Income</b>	<b>35,153</b>	<b>-</b>	<b>35,153</b>
<b>Expenditure:</b>			
<b>Fundraising costs</b>	325	-	325
Charitable activities	16,450	1,377	17,827
<b>Total Expenditure</b>	<b>16,775</b>	<b>1,377</b>	<b>18,152</b>
<b>Net Income / (Expenditure)</b>	<b>18,378</b>	<b>(1,377)</b>	<b>17,001</b>
Transfers between funds	259	(259)	-
<b>Net Movement in funds</b>	<b>18,637</b>	<b>(1,636)</b>	<b>17,001</b>
Total funds brought forward	-	4,835	4,835
<b>Total funds carried forward</b>	<b>18,637</b>	<b>3,199</b>	<b>21,836</b>

**LIGHTBOX THEATRE PRODUCTIONS**

England & Wales - Charity number 1157668

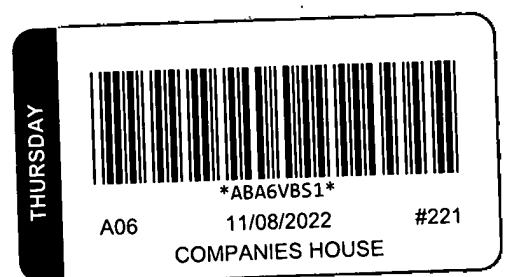
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# Accounts

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**Lightbox Theatre Productions  
Trustees Report and Financial Statements  
Year to 28<sup>th</sup> February 2022**

Company Reg no: 08424438  
Charity Reg no: 1157668



# **Lightbox Theatre Productions Trustees' Annual Report Year to 28<sup>th</sup> February 2022**

## **CONTENTS**

Page	
2.	Reference and Administrative Information
2.	Structure, Governance and Management
3.	Objects and Activities
4.	Achievements and Performance
13.	Financial Review
14.	Statement of Responsibilities of Trustees
15.	Independent Examiner's Report
16.	Statement of Financial Activities
17.	Balance Sheet
18.	Notes to the Accounts

## **Reference and Administrative Information**

Charity name: Lightbox Theatre Productions

Charity registration number: 1157668

Company registration number: 08424438

Registered Office: 46 Monmouth Road, Bristol BS7 8LG

Operational Address: St Pauls Learning Centre, 94 Grosvenor Rd,  
Bristol BS2 8XJ

### **Trustees 2021-22**

Clare Annamalai

Thomas Biddle

Emma Faulkner

Aruna Gunawardana

## **Structure, Governance and Management**

The organisation is a charitable company limited by guarantee, incorporated on 28<sup>th</sup> February 2013 and registered as a charity on 1<sup>st</sup> July 2014. Its governing document is the Memorandum and Articles of Association as amended on 30<sup>th</sup> March 2014.

Lightbox Theatre is overseen by a Board of Trustees who meet four times a year. Board members are both charity trustees and under company and charity law are responsible for ensuring management of strategic, financial and organisational issues.

The Board delegates the company's day-to-day running, as well as selection and staging of all productions to the Artistic Director, Emma Faulkner. Lightbox Theatre productions and projects are implemented through the use of freelance production and creative teams.

### **Recruitment and Appointment of Trustees**

Trustees can be appointed by the existing trustees at any general meeting. There must be at least three trustees at any time.

## **Objects and Activities**

Based in Bristol, Lightbox Theatre is a professional theatre company that discovers and produces dramatic stories that are untold or overlooked.

### **Charitable Objects**

The objects for which the charity is established are to advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts.

### **Our vision**

The vision that shapes our activities is the promotion and fostering of knowledge and the appreciation of the dramatic arts by provision of exciting, challenging and accessible professional productions and arts events for the education and recreation of the public.

From the revival of lost dramatic works and voices to the discovery of new ones we want to produce stories:

- that illuminate and uplift
- that shed light on people or situations that are overlooked or excluded
- are authentic and resonate with our world

### **Our values**

We believe that theatre:

- should be inclusive and accessible to everyone
- needs to reach out to new audiences and those with no experience of theatre
- has the power to build community and transform society

### **Public benefit**

We want to expand people's horizons and benefit the public by:

- bringing people of all ages and backgrounds together in a shared and rich experience
- reaching out to people who have no experience of theatre
- creating opportunities for participation (including young people, vulnerable adults, the elderly and people who are isolated or socially excluded)
- endeavouring to create a better understanding of ourselves and others

The beneficiaries of our activities are people in Bristol, the South West of England and occasionally London.

The Trustees have had regard to the Charity Commission's guidance on public benefit and endeavour to implement them in all the charity's work.

## Achievements and Performance

Our ninth year of operation was a welcome year of resuming live activity for the first time since the beginning of the Covid-19 pandemic, and a chance to pilot new initiatives that sought to reduce isolation among young people and those affected by mental ill-health in our local St Paul's community.

In March-May we collected untold stories (via social media and street outreach) of struggles that people were facing, as a platform for people to share their experience of the pandemic. From money worries and loneliness to anxiety and negative body image, we compiled 8 substantial accounts to create a script for a promenade street show called **TODAY I FOUGHT A TIGER** that playwright Liz Mytton created under the premise of a tiger having been let loose on the neighbourhood of St Paul's. In accordance with restrictions at the time, the show had three performances 16-17<sup>th</sup> July and played to a limited but almost sold-out capacity of 30 per performance.

Meanwhile, in mid June, we launched a 6 week pilot scheme of 'Youth Drama' workshops at St Paul's Learning Centre supported by National Lottery Community Fund, in a bid to provide creative opportunities for 13-17 year olds to connect with others in a supportive environment while learning new skills. This was followed up with a second round in autumn 2022 with a smaller but dedicated group and it was a chance to upskill a trainee facilitator who grew in confidence throughout the scheme.

Alongside this, and further to the success we had in connecting in young adults during **TODAY I FOUGHT A TIGER**, we piloted a 4 week taster acting course for 18-25 year olds in September/October 22 to build confidence and give those interested in acting a low-risk subsidized way to do so, thanks to a Quartet CF Express grant. Follow-up workshops supported by the National Lottery ensued and led to weekly term-time **18-25 Acting workshops** led by a range of Bristol practitioners for the rest of the academic year.

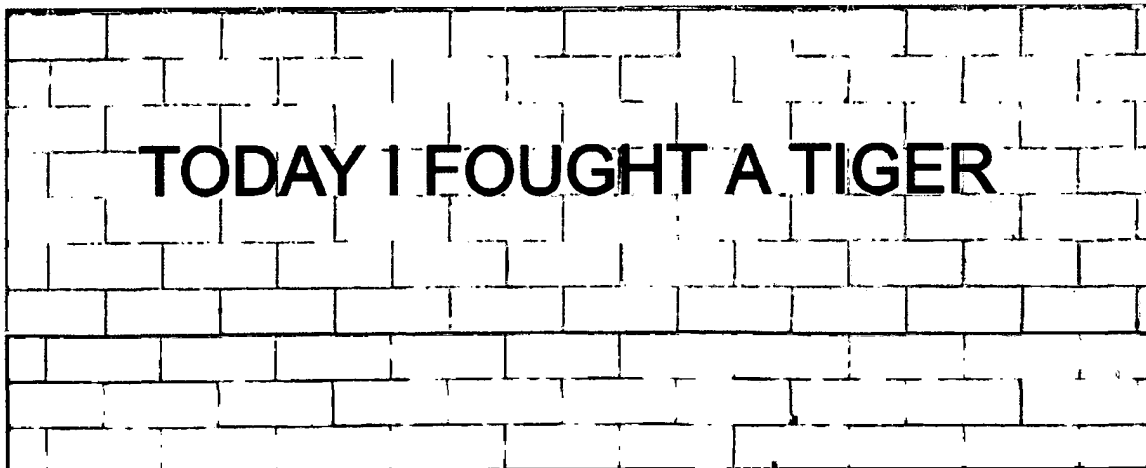
Organisationally, the year also saw us move from our co-working space at Emmaus into a shared office at **St Paul's Learning Centre** with loneliness prevention charity, **The Marmalade Trust**, which has been an opportunity to develop and deepen relationships with local partners, while two Bristol University undergraduate placements (in Spring and February) and a UWE graduate placement (from Sept-Dec 21) enabled us to increase capacity and give three young adults their first experience of a career in the arts. As the year came to a close we were also selected to take part in WECA's 3 month **Creative Growth Sector Programme** and were awarded a £3,000 mentoring grant to support the artistic director in larger funding bids and advance the company's marketing strategy.

During our ninth year of operation we engaged a total of **35,088 people** through our activities. This included 36 artists, 123 participants, 9 volunteers, 90 live audience and 34830 online audience.

Since Lightbox Theatre began nine years ago we have created 13 shows, and engaged 326,343 people as audience, participants and artists, and we look forward to further success as we approach our tenth year!

**Emma Faulkner, Artistic Director**

## ARTISTIC ACTIVITY: SHOWS



In July 2021 we presented our first show since the pandemic began. After a two-year pause on creating shows, we did so by returning to our theatre-making roots of discovering untold stories through community outreach. Given the pandemic it also felt fitting to give people in our local St Paul's community the chance to share recent stories of overcoming adversity, and we achieved this through community walkabouts, adverts in local community magazines as well as a social media campaign from March-June 2021.

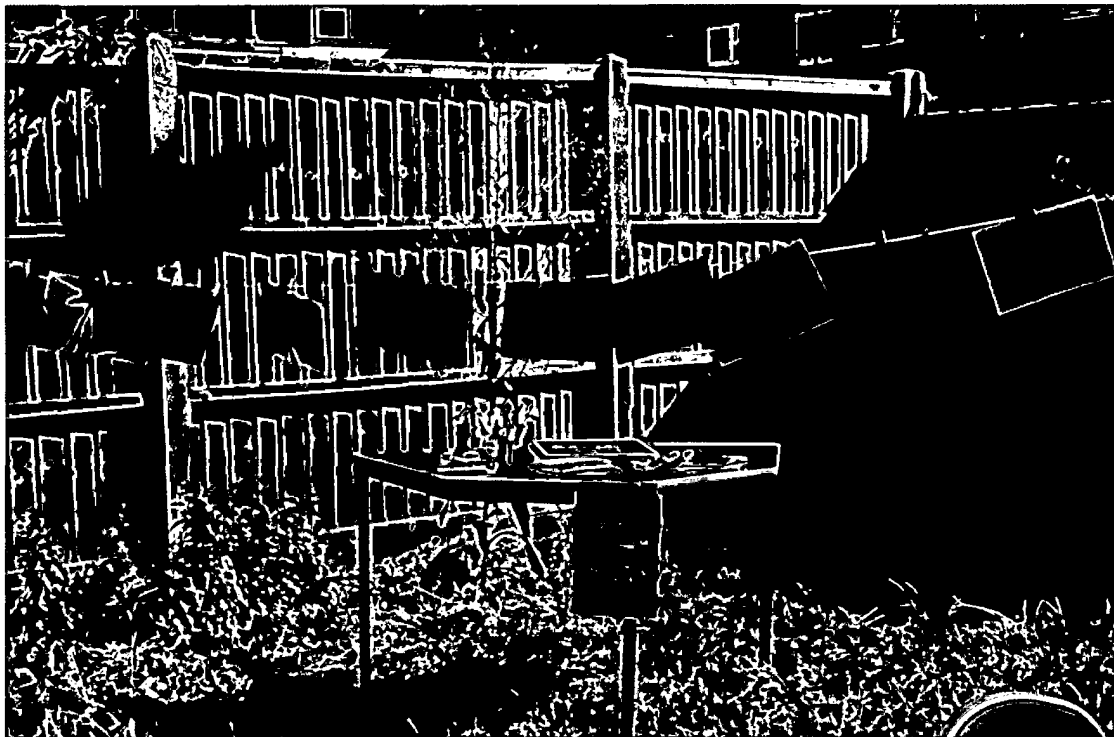


The result was a "Covid-safe" 60 minute outdoor show funded by Arts Council England which took place on the streets surrounding St Paul's Learning Centre for three performances on 16 & 17<sup>th</sup> July. The show was also made possible by the support of a Quartet CF Express Grant and 9 volunteers.

Due to restrictions, numbers were limited to 30 per show, but the nearly sold-out promenade show was also enjoyed by passerbys as audience were whisked to six different locations by upbeat percussion playing guides to hear actors voice real stories (including struggles with anxiety, societal expectations and pressures, neurodiversity, eating disorders, body image, parenting and loneliness), all retold through the lens of Liz Mytton's script which imagined that the struggles were the result of a mythical tiger having gone on the rampage in St Paul's.



At the end of the show the audience were invited to write down 'their own tiger' on a postcard, and there was space for conversations to start and for participants to voice their struggles. They included: *anxiety; money struggles; fear of failure; motivation; relationships; feeling trapped; body image, denial of self-love*



Given that many of the stories shone a light on the mental health struggles of young adults, the show led us to think about how we could engage 18-25 year olds in a creative way in autumn 2021.

## PARTICIPATION



Keen to counteract the isolation of young people who had had limited creative engagement in St Paul's during the pandemic, and with encouragement from local partner organisations about the need to address the inequality of opportunities, we launched a 6 week drama workshop pilot series in June/July 2021 at St Paul's Learning Centre for local 13-17 year olds, with funding from National Lottery Community Fund. Led by facilitator Alex Ogando, and trainee facilitator Sabrina Simms, the Monday evening sessions introduced participants to a range of performance and drama skills, such as puppeteering, improvisation and storytelling, all with the aim of building confidence, creativity and connection amongst the attendees. The sessions were marketed through local community partners and neighbouring secondary schools. While the sessions generated good feedback from participants and we engaged 16 participants overall (11 of whom were local), they were attended sporadically – some weeks with up to ten participants and other weeks just two. We consulted local partners and Creative Youth Network who affirmed that engagement in their activities was lower than pre-pandemic in part due to Covid infection/caution. We also received feedback about the difficulty of participants committing to weekly workshops in summer exam season and the suggestion that we change the time of the sessions but keep sessions 'drop-in'.

This led us to try a follow-up six-week programme in the autumn on Saturday mornings. Our autumn course ran at Docklands Centre, the home of long-established Full Circle Youth Project, with the aim of engaging their service users. The focus of these follow-up six sessions was on creating an environment where participants felt safe and supported to playfully explore their creativity, grow their confidence and have fun through building their performance skills. The sessions were led by our production placement Dannie Dart, and supported again by trainee facilitator Sabrina Simms, but unfortunately had just two regular participants.

While again we had good feedback from the participants and our trainee facilitator grew in confidence, our learning through the delivery of both courses is that recruitment and engagement of this age group is difficult and we need to rethink how we reach a greater number of local youth and develop stronger connection to local schools before running further activity.

**Feedback:**

*"I loved it because it was fun to explore what drama is about and how to create stories. I loved it because everyone was accepting and was comfortable with each other."*

**Participant**

*"I loved the youth group and had so much fun and learned many new things and life lessons"*

**Participant**

*"When my daughter comes home she raves about the sessions!"*

**Parent of participant**

*"A very positive learning experience. Meeting the day before to plan the session helped my confidence and Dannie was very thorough, offering memorable exercises in a structure that was clear and practical while the reflection moments after each exercise was so useful."*

**Trainee Facilitator, Sabrina Simms**



**Come create with us**

At the end of September, with support from Quartet Community Foundation we launched a subsidized 4 week Taster Acting Course for 18-25 year olds at St Paul's Learning Centre, aimed at providing an introduction to acting in a supportive environment through storytelling and "play". It was really encouraging that some of the sessions were attended by young adults that we engaged during *TODAY I FOUGHT A TIGER*, and given the demand for further sessions among participants, we followed this up with the launch of a 6 week '18-25 Acting workshops' series in November with the support of the National Lottery Community Fund.

Each week we invited different Bristol based actors and theatre practitioners to share a particular area of their practice as well as their journey into the performing arts industry. These aspects of creative practice included skills such as improvisation, Stanislavski technique, devising, creating theatre from autobiographical content, Meisner technique and physical theatre.



The series was really well received and was extended into January and February for a further 6 weeks, with topics such as puppetry, clowning and screen acting. Over the twelve-week period between November and February we engaged 10 participants in the workshops and were thrilled to receive further funding from the National Lottery and Arts Council England to extend these weekly sessions until July 2022, with the opportunity to create a summer showcase as a culmination to the academic year.



**Feedback:**

*"This is the first time I've been able to experience something like this and it's been great from start to finish. I've been able to understand and learn acting techniques that would have otherwise been hard to learn by myself."*

**Participant**

*"I gave the sessions a 10 because it made me feel safe and comfortable in the environment and it was a really good energy."*

**Participant**

*"Having different perspectives on the different aspects of acting was really useful as each person had their own take on acting which helped me to form a picture of what the industry would be like."*

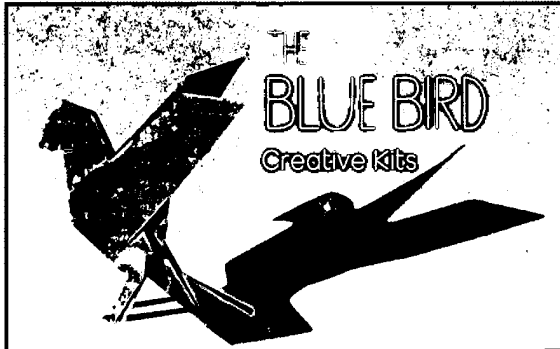
**Participant**

*"Diverse range of facilitators, educational, encouraging, fun, encouraged curiosity and playfulness, trust in the room, loved it."* **Participant**

*"All sessions were very informative and extremely accessible. It was also a great way to know and understand the different projects and classes happening within Bristol."* **Participant**

*"Great teaching, lots of opportunities to be creative"* **Participant**

## **CREATIVE KITS**



Further to the creative kits that we distributed to primary aged children during the 20/21 lockdowns, we had a request from Oasis Connaught Primary School in Knowle West to provide 25 kits to give children recently arrived from Afghanistan. Packs included a range of arts and crafts materials to enable children to get creative while being resident in temporary hotel accommodation during October half term break.

*"Thank you for your kindness"*

**Emma Precious, Oasis Connaught School**

## **INTERNSHIPS**

In a bid to provide further opportunities for young adults, and in particular to those interested in working in the performing arts but with limited opportunity to gain practical experience during lockdown, we offered three 'in-person' internships during the year: two placements to undergraduates at Bristol University (Maddy Chapman and Clemence Kim); and another placement to Dannie Dart, a graduate of University of West of England, made as part of a subsidized scheme run in partnership with Santander.



As 'production assistants' resident with us for three months, our three interns were involved in all aspects of the company's day to day running, attending creative and partner meetings with the artistic director, being involved in planning shows and workshops, marketing and social media, community outreach and administrative tasks. All three interns went on to have paid freelance opportunities with the company after their internship.

*'It was a lot of fun'* **Clemence Kim**

## CREATIVE SECTOR GROWTH PROGRAMME

In January we were selected to take part on West of England Combined Authority's (WECA) Creative Sector Growth Programme in association with Watershed Bristol. This is a 12 week online programme from February-April 22 led by industry leaders who each week explore different aspects of business growth, alongside fortnightly 'tutorials' with peer organisations to gain support and explore challenges. As part of the scheme, a £3000 grant is allocated for each organisation to be mentored by an industry professional for up to ten sessions on a particular growth goal. Our goal is to seek advise on marketing and making larger funding bids, and we look forward to working with Sara Appleton Marketing and also with Pippa Warin, a former ACE executive, who will support us as we make our first National Portfolio Application bid.

### Audience Development

During our ninth year of operation we engaged a total of **35,088 people** through our activities. This included 36 artists, 123 participants, 9 volunteers, 90 live audience and 34,830 online audience.

#### YOUTH DRAMA (Summer and Autumn): 24

Artists: 6

Participants: 18

#### 18-25 YRS TASTER ACTING COURSE: 7

Participants: 5

Artists: 2

#### 18-25 YRS ACTING COURSE: 26

Participants: 10

Artists: 16

#### TODAY I FOUGHT A TIGER: 176

Participants: 65 \*audience members who partook in the post show engagement activity

Artists: 12

Volunteers: 9

Live Audience: 90

#### CREATIVE KITS: 25

Participants: 25

### General Social Media:

Facebook (including 'reach', followers, engagement analytics)	<u>3,622</u>
Instagram (including new followers, reach and engagement analytics)	<u>3,465</u>
Twitter (including followers, impressions, engagement analytics)	<u>27,225</u>

Mailchimp	<u>140</u>
Eventbrite	<u>378</u>
Total	<u>34,830</u>

## **Fundraising**

Being a charity whose main income is project grant funding, we did well to secure grants totalling **£35,153** for a range of projects including some much needed core funding from Quartet Community Fund's Resilience Fund! During the year we still had funding reserved for postponed activities such as *Broken Water* whenever they can take place, while some funding came in for activity including a show with young adults which has been deferred. Meanwhile, successful bids were made to Quartet, National Lottery and Arts Council England.

### **TODAY I FOUGHT A TIGER**

In the 20-21 financial year we received a £1,000 grant from the Chapman Charitable Trust towards community engagement costs and a £3,186 project grant from Arts Council England towards production costs of this show (As this activity was delayed until 21-22 financial year, this income wasn't included in the 20-21 accounts and is now included in the attached 21-22 accounts.) Additionally, we raised a further £1,240 from Quartet Community Foundation's Express Grant towards community engagement and volunteers costs of the show, and the final £354 instalment of the Arts Council project grant was paid in this financial year.

### **TASTER ACTING WORKSHOPS**

We received a grant of £1,260 from Quartet Community Foundation's Express Grant towards the delivery of this pilot.

### **YOUTH DRAMA WORKSHOPS**

We also received a £1,400 Awards for All grant from National Lottery Community Fund for autumn youth drama workshops. The summer youth drama workshops were paid by a £2,260 grant also from the National Lottery. The latter grant came in in the 20-21 financial year but as the activity was not proceedable, this income was deferred and has now been included in the attached accounts

### **18-25 ACTING WORKSHOPS**

We received an Awards for All grant of £2,100 from National Lottery Community Fund for Nov-early Feb, and we also received a second grant of £4,000 from the same funder to extend the workshops from Feb-July 22.

### **MY PLACE (@ CYN – renamed 'Carboard Village)**

We received £2,700 of a £3,000 grant from Bristol City Council's Originator Fund towards developing a show with young adults from St Paul's.

### **Looked After R&D**

In the 21-22 year we were awarded £3,647 of a £4,052 project grant from Arts Council England to develop this show.

### Graduate Intern expenses

We received a Santander subsidy grant of £2,000 from UWE to support Dannie Dart's graduate placement from Sept-Dec 22.

### Core funding :

We received a £9,940 Resilience Grant from Quartet Community Fund towards increasing capacity with marketing, fundraising and engagement.

## **Sustainability and Future**

Lightbox Theatre aims to operate in a financially responsible manner, to align its activities to its resources and to increase self-generated income through box office, fundraising, private donations, workshops and public subsidy. Our ninth year of operation has been a welcome return to activity, with an increase in our revenue and we have been really energised by the move of our operations to St Paul's Learning Centre where our activity is happening. Not only has it made life simpler logistically (!) but being based back in a lively community centre (like our London days at Katherine Low Settlement) has spread our connections in the community and it has been instrumental in helping us feel more rooted in Bristol. As we continue to see more possibility with local partners we look forward to making more theatre and to upcoming projects that reduce isolation and give voice particularly to young people and people suffering mental ill-health.

## **Financial Review**

Through our fundraising activities we covered all of our annual project and administrative costs, with substantial contributions towards next year's activities carried forward as Restricted Funds. A full breakdown can be found in the financial pages below.

### **Reserves Policy**

The Trustees have established a policy of reserving approximately three months' running costs to cover any unforeseen drop in the charity's income, which equates to approximately £4,500. The unrestricted cash reserves held at 28/02/22 were £3,199 (2021 £4,835). Although this is below the target level, the Restricted Funds to be utilised in 2022-23 include contributions towards such running costs; therefore the trustees consider the charity a going concern.

## Statement of Responsibilities of the Trustees

Trustees are required to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and the incoming resources and application of resources, including the net income or expenditure, of the charitable company for the year. In preparing those financial statements the trustees are required to:

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

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006.

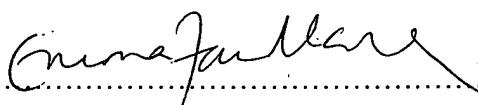
The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. The trustees confirm that to the best of their knowledge there is no information relevant to the Independent Examination of which the Examiner is unaware.

The trustees also confirm that they have taken all necessary steps to ensure that they themselves are aware of all relevant financial information and that this information has been communicated to the Examiner.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 28<sup>th</sup> February 2022 was 4 (2021 4).

The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Approved by the trustees on 3<sup>rd</sup> August 2022 and signed on their behalf by:

  
..... Emma Faulkner, Trustee

  
..... Aruna Gunawardana, Trustee

# Independent examiner's report to the trustees of Lightbox Theatre Productions

I report to the charity trustees on my examination of the accounts of Lightbox Theatre Productions (the Company) for the year ended 28<sup>th</sup> February 2022, which are set out on pages 16 to 22.

## Responsibilities and basis of report

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

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as 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

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.



5<sup>th</sup> August 2022

Rupert Taylor  
Easton Business Centre  
Felix Road  
Bristol BS5 0HE

**Lightbox Theatre Productions**  
**Statement of Financial Activities**  
**(incorporating Income & Expenditure Account)**  
**Year to 28th February 2022**

		Restricted funds 2022	Unrestricted funds 2022	Total funds 2022	Total funds 2021 [see Note 11]
	Notes	£	£	£	£
<b>Income:</b>					
Donations	[2]	-	-	-	4,969
Charitable activities	[3]	35,153	-	35,153	2,202
Investments		-	-	-	1
<b>Total Income</b>		<b>35,153</b>	<b>-</b>	<b>35,153</b>	<b>7,172</b>
<b>Expenditure:</b>					
Fundraising costs	[4]	325	-	325	-
Charitable activities	[4]	16,450	1,377	17,827	2,949
<b>Total Expenditure</b>		<b>16,775</b>	<b>1,377</b>	<b>18,152</b>	<b>2,949</b>
<b>Net Income / (Expenditure)</b>		<b>18,378</b>	<b>(1,377)</b>	<b>17,001</b>	<b>4,224</b>
Transfers between funds		259	(259)	-	-
<b>Net Movement in funds</b>		<b>18,637</b>	<b>(1,636)</b>	<b>17,001</b>	<b>4,224</b>
Total funds brought forward		-	4,835	4,835	611
<b>Total funds carried forward</b>		<b>18,637</b>	<b>3,199</b>	<b>21,836</b>	<b>4,835</b>

# Lightbox Theatre Productions

## Balance Sheet

As at 28th February 2022

Company no: 08424438

Charity no: 1157668

	Notes	2022 £	2021 £
<b>Fixed Assets</b>	[2]	-	-
<b>Current Assets</b>			
Cash at bank and on hand		25,184	14,365
Debtors and prepayments	[3]	-	-
		<u>25,184</u>	<u>14,365</u>
<b>Current Liabilities</b>			
Creditors due within one year	[4]	3,348	9,530
		<u>3,348</u>	<u>9,530</u>
<b>Total Current Liabilities</b>		<u>3,348</u>	<u>9,530</u>
<b>Net Current Assets</b>		<u>21,836</u>	<u>4,835</u>
<b>Net Assets</b>		<u>21,836</u>	<u>4,835</u>
<b>The funds of the charity:</b>			
Restricted funds		18,637	-
General funds		3,199	4,835
		<u>21,836</u>	<u>4,835</u>

### Audit Exemption Statement


For the year ending 28th February 2022 the company was entitled to exemption from audit under Section 477 of the Companies Act 2006 relating to small companies.

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

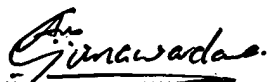
The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

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

Approved by the Board of Trustees on 3rd August 2022 and signed on its behalf by:



Emma Faulkner



Anura Gurawardana

# Lightbox Theatre Productions

## Notes to the Accounts

Year to 28th February 2022

### [1] Principal Accounting Policies

The principal accounting policies adopted in the preparation of the financial statements are set out below.

(a) Basis of preparation

The financial statements have been prepared in accordance with the Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015), the Charities Act 2011 and the Companies Act 2006.

Charities Act 2011 and the Companies Act 2006.

Lightbox Theatre Productions meets the definition of a public benefit entity under FRS 102.

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

(b) Preparation of the accounts on a going concern basis

The charity plans its activities in accordance with the available income, and the general funds were in surplus at the end of the financial year. Therefore the trustees are satisfied that the charity is a going concern on an ongoing basis.

(c) Income

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

Income received in advance of activities is deferred until the criteria for income recognition have been met. There was no such deferred income during the year in question.

(d) Donated services and facilities

Donated professional services and 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 is probable and that economic benefit can be measured reliably. There were no such donations during the year in question. In accordance with the Charities SORP (FRS 102), the general volunteer time of trustees and volunteers is not recognised with any monetary value.

(e) Interest receivable

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

(f) Fund Accounting

[i] Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

[ii] Designated funds are unrestricted funds set aside by the Management Committee for particular purposes.

[iii] Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal. There were no such funds during the year in question.

(g) Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. As the charity is not registered for VAT, all expenditure is expressed inclusive of VAT, which is charged as a cost against the activity for which the expenditure was incurred.

Expenditure is classified under the following activity headings:

[i] Costs of raising funds comprise the costs associated with attracting voluntary income and the costs of trading for fundraising purposes. There were no such costs during the year in question.

[ii] Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities, and those costs of an indirect nature necessary to support them.

[iii] Other expenditure represents those items not falling into any other heading. There were no such costs during the year in question.

## Lightbox Theatre Productions

### Notes to the Accounts (continued)

Year to 28th February 2022

(h) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. These include office costs, finance, personnel, payroll and governance costs which support the charity's charitable activities.

(i) 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.

(j) Fixed Assets

Tangible fixed assets are written off over the expected useful life of the asset, at 25% per annum on the reducing balance method. Individual items costing less than £500 are not treated as fixed assets.

(k) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered.

(l) Cash at bank and in hand

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

(m) Creditors

Creditors are recognised where the charitable company 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 are normally recognised at their settlement amount after allowing for any trade discounts due.

(n) 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.

[2] <u>Income from donations</u>	Restricted 2022	Unrestricted 2022	Total 2022	Restricted 2021	Unrestricted 2021	Total 2021
Individual donations	-	-	-	-	4,969	4,969
	-	-	-	-	4,969	4,969
	Restricted 2022	Unrestricted 2022	Total 2022	Restricted 2021	Unrestricted 2021	Total 2021
[3] <u>Income from charitable activities</u>						
Ticket sales	66	-	66	-	-	-
Grants	35,087	-	35,087	2,202	-	2,202
	35,153	-	35,153	2,202	-	2,202

The charity received government grants during the year totalling £11,887 (2021 £2,202). These comprise funding from Bristol City Council and the Arts Council of England for theatrical activities, and from the University of the West of England for an internship.

**Lightbox Theatre Productions**  
**Notes to the Accounts (continued)**  
Year to 28th February 2022

[4] Analysis of expenditure

	2022	2022	2022	2021	2021	2021
	Theatrical	Support	Totals	Theatrical	Support	Totals
	activities	costs	Totals	activities	costs	Totals
	£	£	£	£	£	£
<u>Fundraising costs:</u>						
Fundraising fees	-	325	325	-	-	-
<u>Charitable activities:</u>						
Production costs	13,537	-	13,537	2,072	-	2,072
Internships	2,000	-	2,000	-	-	-
Rent	-	1,213	1,213	-	224	224
Website	-	180	180	-	378	378
Insurance	-	313	313	-	-	-
Bank charges	-	90	90	-	90	90
Stationery	-	60	60	-	43	43
Accountancy	-	397	397	-	142	142
Sundry expenses	-	37	37	-	-	-
Depreciation	-	-	-	-	-	-
	<u>15,537</u>	<u>2,290</u>	<u>17,827</u>	<u>2,072</u>	<u>876</u>	<u>2,949</u>

The charity initially identifies the costs of its support functions. It then identifies those costs which relate to the governance function. As the charity has only one area of activity, the support and governance costs have not been apportioned.

[5] Tangible Fixed Assets

	Equipment	Equipment
	2022	2021
	£	£
<u>Cost</u>		
Balance brought forward	-	-
	<u>-</u>	<u>-</u>
<u>Depreciation</u>		
Balance brought forward	-	-
Charge for the year	-	-
	<u>-</u>	<u>-</u>
Net Book Value	-	-

[6] Debtors and prepayments

	2021	2020
Sundry debtors	-	-
	<u>-</u>	<u>-</u>

[7] Creditors and accruals

	2021	2020
<i>Amounts due within 12 months:</i>		
Deferred income	3,000	9,446
Accruals	348	84
	<u>3,348</u>	<u>9,530</u>

**Lightbox Theatre Productions**  
**Notes to the Accounts (continued)**  
**Year to 28th February 2022**

[8] Movements in funds

	Balance at 28/02/2021	Income	Expenditure	Transfers between funds	Balance at 28/02/2022
<b><u>Restricted funds:</u></b>					
ACE Lottery Looked After R&D	-	3,647	-	-	3,647
Awards for All workshops	-	2,260	(2,244)	(16)	-
Today I fought a tiger	-	5,846	(6,034)	188	-
Awards for All spring 2022	-	4,000	-	-	4,000
Awards for All autumn 2021	-	3,500	(3,512)	12	-
Quartet 18-25 taster workshops	-	1,260	(1,335)	75	-
Quartet resilience	-	9,940	(1,438)	-	8,502
UWE internship	-	2,000	(2,000)	-	-
Bristol City Council Originators	-	2,700	(212)	-	2,488
<b>Total Restricted Funds:</b>	<b>-</b>	<b>35,153</b>	<b>(16,775)</b>	<b>259</b>	<b>18,637</b>
<b><u>Unrestricted Funds:</u></b>					
General Funds	4,835	-	(1,377)	(259)	3,199
<b>Total Unrestricted Funds:</b>	<b>4,835</b>	<b>-</b>	<b>(1,377)</b>	<b>(259)</b>	<b>3,199</b>
<b>Total Funds:</b>	<b>4,835</b>	<b>35,153</b>	<b>(18,152)</b>	<b>-</b>	<b>21,836</b>

**Purpose of restricted funds:**

The various restricted funds provide funding for the theatrical activities as mentioned, with the exception of the following:

The Quartet resilience grant was to increase the charity's fundraising capacity and develop skills.

The UWE internship grant was to fund the employment of a temporary intern.

Movements in funds: previous year comparison

	Balance at 29/02/2020	Income	Expenditure	Transfers between funds	Balance at 28/02/2021
<b><u>Restricted funds:</u></b>					
Quartet (Insiders Creative Kits)	-	577	(577)	-	-
Quartet and Awards for All (Blue Bird Creative Kits)	-	1,625	(1,625)	-	-
<b>Total Restricted Funds:</b>	<b>-</b>	<b>2,202</b>	<b>(2,202)</b>	<b>-</b>	<b>-</b>
General Funds	611	4,970	(747)	-	4,835
<b>Total Unrestricted Funds:</b>	<b>611</b>	<b>4,970</b>	<b>(747)</b>	<b>-</b>	<b>4,835</b>
<b>Total Funds:</b>	<b>611</b>	<b>7,172</b>	<b>(2,949)</b>	<b>-</b>	<b>4,835</b>

[9] Payments to trustees and related party transactions

One trustee received payments totalling £1,025 during the year (2021 £450) for provision of services in accordance with Sections 185 and 186 of the Charities Act 2011 and the charity's Articles of Association.

There were no expense payments to trustees during the year (2021 nil).

There were no other related party transactions during the year.

[10] Staffing

The charity does not employ any staff (2021 nil).

The key management personnel of the charity are the trustees.

# Lightbox Theatre Productions

## Notes to the Accounts (continued)

Year to 28th February 2022

### [11] Statement of Financial Activities - previous year comparison

	Restricted funds 2021 £	Unrestricted funds 2021 £	Total funds 2021 £
<b>Income:</b>			
Donations	-	4,969	4,969
Charitable activities	2,202	-	2,202
Investments	-	1	1
<b>Total Income</b>	<b>2,202</b>	<b>4,970</b>	<b>7,172</b>
<b>Expenditure:</b>			
Charitable activities	2,202	747	2,949
<b>Total Expenditure</b>	<b>2,202</b>	<b>747</b>	<b>2,949</b>
<b>Net Income / (Expenditure)</b>	<b>-</b>	<b>4,224</b>	<b>4,224</b>
Transfers between funds	-	-	-
<b>Net Movement in funds</b>	<b>-</b>	<b>4,224</b>	<b>4,224</b>
Total funds brought forward	-	611	611
<b>Total funds carried forward</b>	<b>-</b>	<b>4,835</b>	<b>4,835</b>