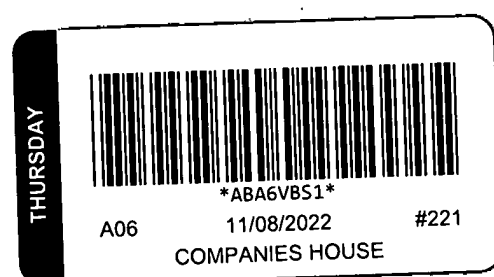


Lightbox Theatre Productions
Trustees Report and Financial Statements
Year to 28th February 2022

Company Reg no: 08424438
Charity Reg no: 1157668



Lightbox Theatre Productions

Trustees' Annual Report

Year to 28th February 2022

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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 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 28th February 2013 and registered as a charity on 1st July 2014. Its governing document is the Memorandum and Articles of Association as amended on 30th 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 16-17th 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.

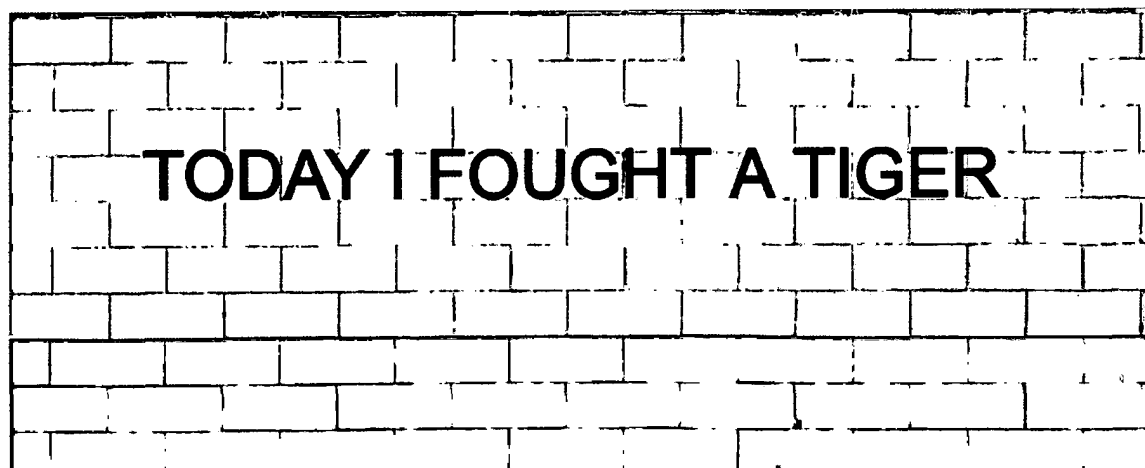
Organisationally, the year also saw us move from our co-working space at Emmaus into a shared office at **St Paul's Learning Centre** with loneliness prevention charity, **The Marmalade Trust**, which has been an opportunity to develop and deepen relationships with local partners, while two Bristol University 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.

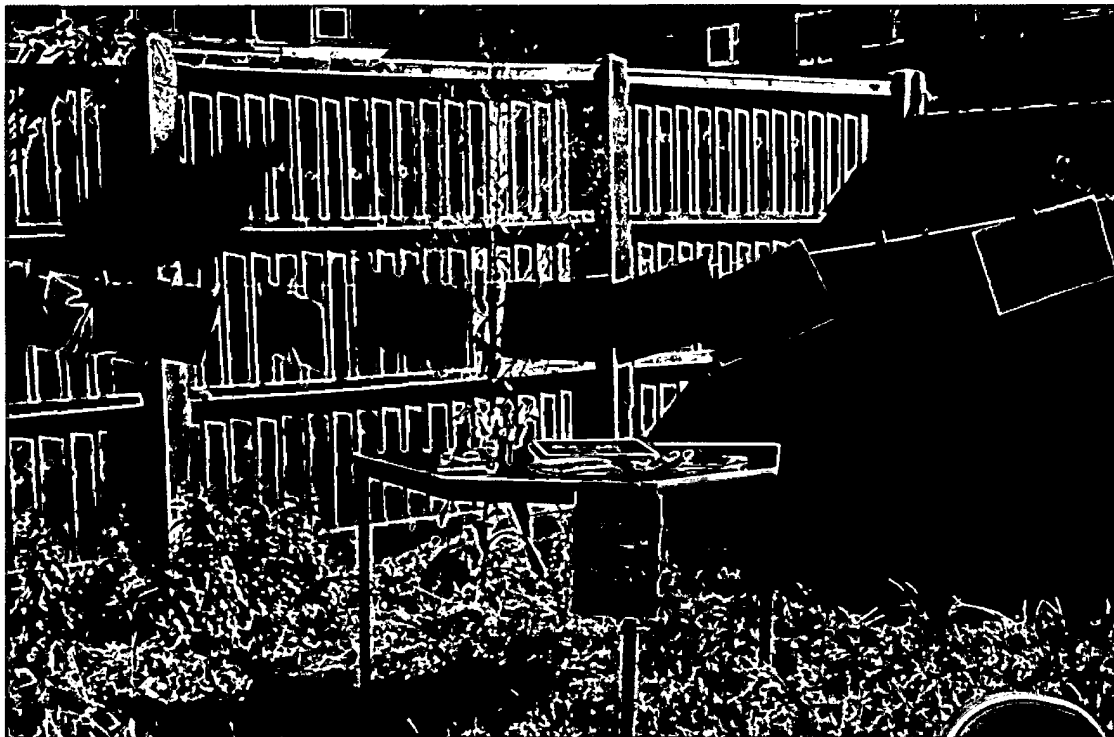


The result was a "Covid-safe" 60 minute outdoor show funded by Arts Council England which took place on the streets surrounding St Paul's Learning Centre for three performances on 16 & 17th July. The show was also made possible by the support of a Quartet CF Express Grant and 9 volunteers.

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"

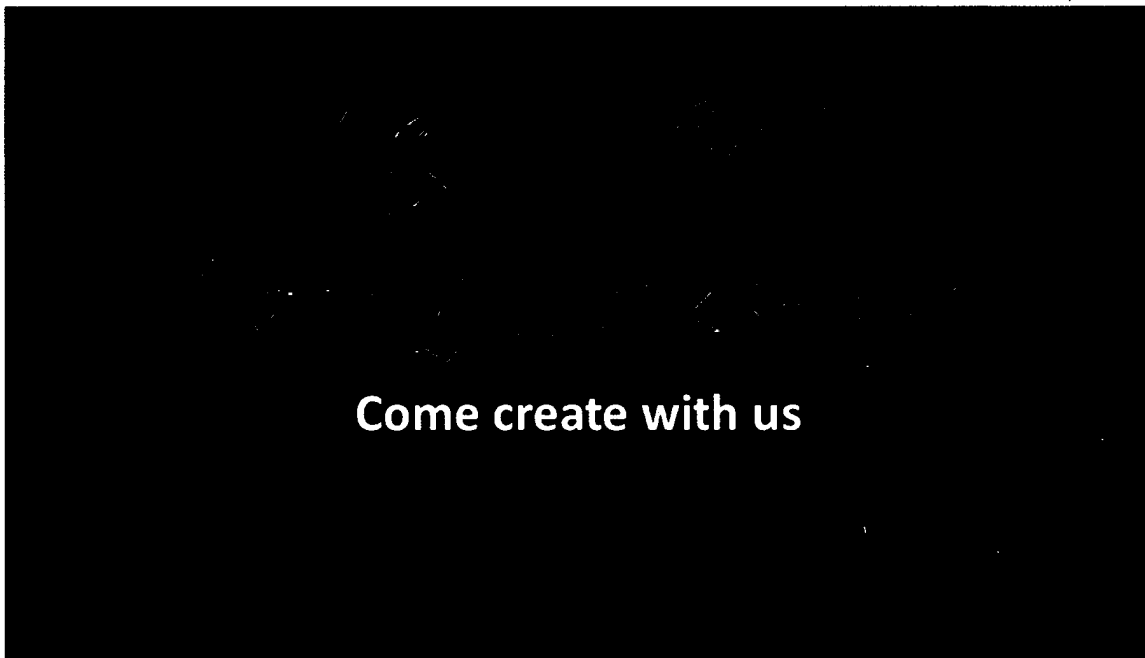
Participant

"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



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."

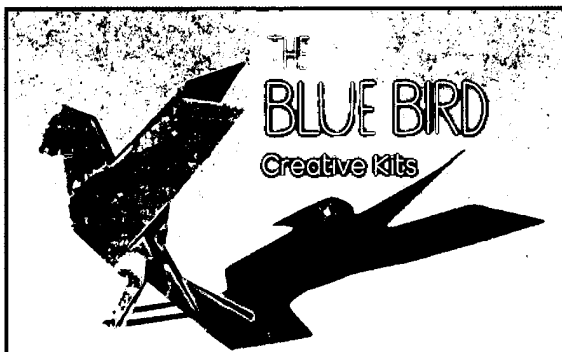
Participant

"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



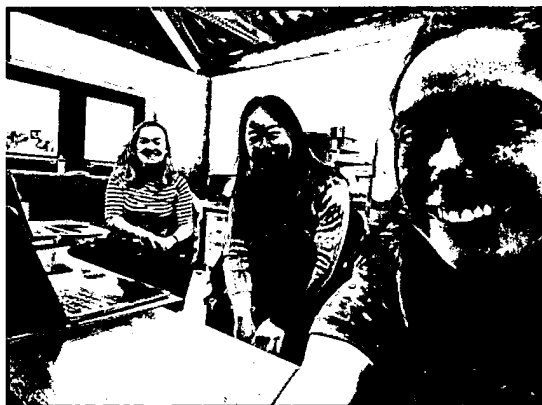
Further to the creative kits that we distributed to primary aged children during the 20/21 lockdowns, we had a request from Oasis Connaught Primary School in Knowle West to provide 25 kits to give children recently arrived from Afghanistan. Packs included a range of arts and crafts materials to enable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

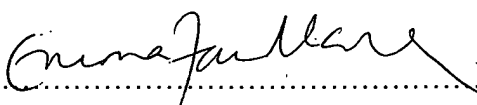
The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. The trustees confirm that to the best of their knowledge there is no information relevant to the Independent Examination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

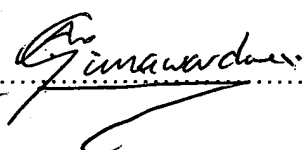
The trustees also confirm that they have taken all necessary steps to ensure that they themselves are aware of all relevant financial information and that this information has been communicated to the Examiner.

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 28th 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 3rd 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 28th 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.



5th 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	£	£	£	£
Income:					
Donations	[2]	-	-	-	4,969
Charitable activities	[3]	35,153	-	35,153	2,202
Investments		-	-	-	1
Total Income		35,153	-	35,153	7,172
Expenditure:					
Fundraising costs	[4]	325	-	325	-
Charitable activities	[4]	16,450	1,377	17,827	2,949
Total Expenditure		16,775	1,377	18,152	2,949
Net Income / (Expenditure)		18,378	(1,377)	17,001	4,224
Transfers between funds		259	(259)	-	-
Net Movement in funds		18,637	(1,636)	17,001	4,224
Total funds brought forward		-	4,835	4,835	611
Total funds carried forward		18,637	3,199	21,836	4,835

Lightbox Theatre Productions**Balance Sheet**

As at 28th February 2022

Company no: 08424438

Charity no: 1157668

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

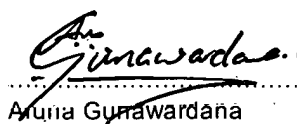
The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

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 Gunawardana

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] Income from donations

	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 Theatrical activities £	2022 Support costs £	2022 Totals £	2021 Theatrical activities £	2021 Support costs £	2021 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 2022 £	Equipment 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
<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
Total Restricted Funds:	-	35,153	(16,775)	259	18,637
<u>Unrestricted Funds:</u>					
General Funds	4,835	-	(1,377)	(259)	3,199
Total Unrestricted Funds:	4,835	-	(1,377)	(259)	3,199
Total Funds:	4,835	35,153	(18,152)	-	21,836

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
<u>Restricted funds:</u>					
Quartet (Insiders Creative Kits)	-	577	(577)	-	-
Quartet and Awards for All (Blue Bird Creative Kits)	-	1,625	(1,625)	-	-
Total Restricted Funds:	-	2,202	(2,202)	-	-
General Funds	611	4,970	(747)	-	4,835
Total Unrestricted Funds:	611	4,970	(747)	-	4,835
Total Funds:	611	7,172	(2,949)	-	4,835

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