



**Lightbox Theatre Productions
Trustees Report and Financial Statements
Year to 28th February 2023**

Company Reg no: 08424438
Charity Reg no: 1157668

Lightbox Theatre Productions

Trustees' Annual Report

Year to 28th 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 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, 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**

18 — 25

Acting Workshops

Come create with us

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

CAKE & CREATE

MORNING WORKSHOPS AT
ST PAUL'S LEARNING CENTRE



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 20th 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 28th 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 28th 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').

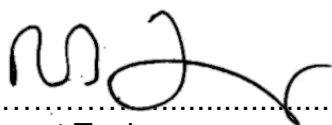
Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act').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

21st July 2023

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

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


Lightbox Theatre Productions
Balance Sheet
As at 28th February 2023

Company no: 08424438
Charity no: 1157668

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

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

	2023	2023	2023	2022	2022	2022
	Theatrical	Support	Totals	Theatrical	Support	Totals
	activities	costs		activities	costs	
	£	£	£	£	£	£
<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:	28,654	2,625	31,279	15,537	2,290	17,827
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	Equipment
	2023	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 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
	<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
Total Restricted Funds:	-	35,153	(16,775)	259	18,637
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

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