# PACKED LUNCH PRODUCTIONS

*Nurturing Learning and Growth through Creation*

## REVISED TRUSTEES ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

Reporting Period: 1 January - 31 December 2025

Report Approved: 22 September 2026



Company Number: 13819601 Charity Number:1206505

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Registered Charity in England and Wales
No. 1206505 | 11 January 2024

Limited by Guarantee Company in England and Wales
No. 13819601 | 29 December 2021

Trustees

Daisy Rebecca Frances Rogers-Byrne - Chair (Appointed 19 January 2026)
Christine Elizabeth Thirlaway (Appointed 19 January 2026)
Alex Jade Zepherin-Pinnock (Appointed 19 January 2026)
Eleanor Jane Roberts (Appointed 10 March 2025)

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Natalie Marie Charles (Resigned 7 June 2026)
Philip Hewson (Resigned 31 March 2026)
Caroline Elizabeth Walton (Resigned 12 March 2025)

Secretary

Roy Joseph Butler

Senior Leadership

Roy Joseph Butler - Chief Executive Officer
Leo Michael Crane - Creative Producer

Accountant

Pipistrelle Support Services

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## Objectives and Activities

Summary of Purpose:

Packed Lunch Productions is a charitable company limited by guarantee, established under our Articles of Association to advance the arts in the UK for the public benefit through visual storytelling.

The charity's objects are to:

- promote high standards and diverse engagement in the areas of fine art, moving image and performance;
- deliver programmes for the public in these areas;
- provide opportunities and creative platforms to develop skills and showcase work in these areas; and
- undertake such other wholly charitable means as the trustees shall from time to time determine in relation to these objects.

Our mission is to nurture learning and growth through creation. We engage new and developing creative practitioners of all ages with the power of creative communication to hone transferrable skills and support mental health and wellbeing, championing artistic practice in fine art, moving image and performance while working to increase diversity and representation within these fields. Ultimately, we seek to nurture the growth of human and social capital through visual storytelling art forms.

We deliver our mission through a three-point operational model:

Studio: We produce public-engagement experiences through a rolling exhibitions programme - community shows that provide platforms for nurturing talent and showcasing skills - and moving-image and performance-driven projects that foster opportunities for developing skills and learning in visual storytelling mediums.

Learning: We design and deliver learning programmes to schools, individuals, communities and organisations to promote high standards and diverse engagement in visual storytelling practice, and to provide opportunities and platforms for developing creative skills.

Community: We engage and work with community partners to deliver public programmes and promote diverse engagement in moving image, fine art and performance, embedding creative practice within local communities and celebrating achievements through online and in–person showcasing.



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Main Activities:

In 2025, we delivered a diverse programme of public-engagement work in line with our operational model and purpose:

Exhibitions

- 8 exhibitions at West Norwood Library and Picturehouse, featuring emerging artists, attracting approximately 8,400 live audiences per 12-week exhibition:
  - Jo McCormick | *Fenestration*
  - Ben Chisnall | *Londoners Underground*
  - L E Smith | *Interrelation*
  - Michael Williamson | *The Roads We Travel Together*
  - Maha Satish | *In Dog We Trust*
  - Bare Life Drawing Community Group
  - Neurodiversity Learning CIC | *Creative Minds*
  - Crystal Palace Artists' Open House Emerging Artist Initiative | *Jonny Kemp*

Studio Project-related Public Programmes

- Exhibitions (www.packedlunch.org/exhibitions)
  - 4 workshops delivered across 2 venues
  - 43 participants, 5 creative practitioners and 2 volunteers
- Recorder (www.packedlunch.org/recorder)
  - 4 workshops delivered across 3 venues in partnership with Crystal Palace Artists' Open House and Brighton International Animation Festival
  - 49 participants, 2 creative practitioners and 2 volunteers

Learning

- 46 workshops delivered across 14 venues
- Specialisms included: watercolour, hand-drawn and oil-paint-on-glass animation, portraiture, life / figure drawing and other drawing-based practices
- Partners included: Ajamu Studios, Weston Williamson + Partners, the V&A, Barnet Libraries, Crystal Palace Artists' Open House, Sotheby's Institute, Cooper's Yard Studios, Newham Sixth Form College, Fabrica and Brighton International Animation Festival
- 429 active participants engaged in practical creative learning

Community Engagement and Partnerships

- Collaboration with cultural venues, artist-led spaces and community organisations to embed creative practice within local communities
- Participation in major festivals and cultural events, including: LOCO London Comedy Film Festival, Brighton International Animation Festival, Dulwich Festival, Crystal Palace Artists' Open House and KataKata Festival
- Artist residencies: Paula Mary and Jonny Kemp



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Diversity and Inclusion:

We track engagement across key social markers to gauge who experiences our work and ensure our programmes are accessible, diverse and inclusive. Instead of setting audience and participation targets for people from certain social groups, we rely on engagement figures with respect to the work itself, which is themed as, geared towards or otherwise developed with respect to those social markers.

Figures for 2025 are:

- LGBTQIA+
  - Creative practitioners: 491
  - Active participants: 231
  - Volunteers: 21
  - Live audiences: 48,695
- Global majority
  - Creative practitioners: 491
  - Active participants: 313
  - Volunteers: 29
  - Live audiences: 38,050
- Disability and neurodiversity
  - Creative practitioners: 421
  - Active participants: 118
  - Volunteers: 14
  - Live audiences: 22,083
- Young people (under 25)
  - Creative practitioners: 23
  - Active participants: 97
  - Volunteers: 6
  - Live audiences: 25,845

While we have some data in these areas from previous years, much of it was gleaned retrospectively; in 2025, we improved our recording in these areas greatly, effectively adding to our value proposition[1] as a charity. However, from 2022 - 2025 (see Impact Report), general trends showed:

- a clear increase in physical and neurodiverse projects / services engagement,
- a decrease in projects / services engagement for and by young people, and
- upward, yet erratic, increases in LGBTQIA+ and global-majority projects / services engagement.

[1] Along being diversity-minded and inclusive, the criteria by which we assess value in our creative works, services and initiatives are artistic (see the Statement on Artistic Merit), participatory, learning-focused, socially meaningful, durable (regarding outcomes), technically proficient, resilient (regarding operations) and environmentally friendly.



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This evidence base shows us that, along with improving record keeping in these areas, our strategy for increasing diversity and inclusion within the studio could use reflection.

Our strategy for diversifying engagement and reach in 2025 was to extend our partnership network, nurturing collaborations with organisations and venues that serve communities :

- ➢ underrepresented in the visual-storytelling arts,
- ➢ for whom there may be barriers to showcasing and creative practice
- ➢ and/or have compelling stories to tell and talent to share, and could use platforms and opportunities for growth.

Our community-focused delivery model – working through partner venues including artist-led studios (Ajamu Studios), public libraries (London Borough of Barnet), community spaces (West Norwood Library), schools (Newham Sixth Form College) and professional organisations (Weston Williamson + Partners and JDSports) – ensures that our programmes reach beyond those with existing cultural capital or proximity to traditional arts venues.

We track engagement alongside the abovementioned social markers not to make assumptions about how people identify, but to understand the breadth of communities we are reaching and to identify any gaps in our accessibility and inclusion practice. This data helps us evaluate whether our partnerships strategy is achieving its intended outcomes, and it informs future planning around venue selection, programme design, funding and production strategies and accessibility measures.

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Statement on Public Benefit:

The trustees confirm that they have had regard to the Charity Commission's guidance on public benefit and are satisfied that the activities undertaken during 2025 furthered the charity's purposes for the public benefit:

Exhibitions: Our exhibitions programme, based on the non-traditional gallery space and community hub at West Norwood Library and Picturehouse, provide platforms for artists – particularly emerging and underrepresented practitioners – to showcase their work and reach new audiences. Through this, we increase diversity and representation within the fine arts and, Statement on Artistic Merit in hand, champion high standards of artistic practice. Our exhibitions reached over 45,000 live audiences in 2025, many of whom may not otherwise have engaged with contemporary visual art.

Learning programmes: Our 46 workshops across 14 partner venues in 2025 provided 429 participants with opportunities to develop creative skills and engage with



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visual-storytelling practices. Workshops were delivered in accessible venues – libraries, community spaces and schools – to ensure participation was not limited to those with existing cultural and social capital or proximity to traditional arts venues. Participants developed transferrable skills in observation, communication, problem-solving and creative thinking and communication, while also benefiting from the wellbeing and mental health benefits of creative engagement.

Community partnerships: By working with operational and delivery partners - including Ajamu Studios, Cavendish Music, Barnet Libraries, Crystal Palace Artists' Open House, Brighton International Animation Festival and LOCO London Comedy Film Festival - we embedded creative practice within communities and ensured that our programmes were responsive to local needs and contexts. This approach built social capital, strengthened community connections and fostered a sense of belonging and creative agency amongst participants.

Artist support: Our artist residencies in 2025 ongoing commitment to fair pay and artist sustainability (in line with Arts Council England equality and fair pay standards and our Living Wage Employer registration) ensured that artistic practice was championed fairly and equitably and that practitioners – particularly emerging and underrepresented creatives – were supported to develop their practice for personal fulfilment and, through art business mentoring, as a sustainable and rewarding career option.

These activities advanced the arts for public benefit by providing access to high-quality cultural experiences, developing creative skills and confidence, championing artistic practice, and building human and social capital within diverse communities.

## Achievements and Performance

In 2025, we achieved engagement growth and strategic partnership expansion in a number of ways.

Audience and Participation

- Delivered 8 exhibitions, 46 workshops, 2 artist residences and multiple community events, including with LOCO London Comedy Film Festival, KataKata Festival and the Bare Life Drawing Community, Dulwich Festival and Crystal Palace Artists' Open House.
- Achieved total engagement of 72,527 people across all activities – representing growth of 636 engagements (0.9.%) compared to 71,891 in 2024



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- ➢ This sustained level of engagement reflects our commitment to quality over volume, with a deliberate focus on deepening community partnership over pursuing headline numbers.

Partnership Development

- ➢ Worked across 14 distinct venues and delivery partners, embedding our programmes within diverse communities in London and Brighton.
- ➢ Barnet Libraries / London Borough of Barnet, for whom we typically deliver half-term creative workshops in fine art and moving-image practice for young people, commissioned their first series of adult learning experiences from us, in life drawing. We facilitated four sessions, working with four different artists' models.
- ➢ Expanded partnership network in 2025 to include three significant new partners:
    - LOCO London Comedy Film Festival
        - Introduction to film festival production, including programming, events delivery and sector-specific collaborations with venues (The Department Store and the Ritzy Cinema, Brixton, London), community networks, sponsorships and PR
        - Engagement with participant groups and audiences working in film / moving-image
    - Bare Life Drawing
        - Festival co-production and workshop delivery
        - Engagement with local creatives through figure drawing and a group art exhibition over 12 weeks at West Norwood Library and Picturehouse (West Norwood, London)
        - Engagement with neurodiverse audiences and participants as part of the KataKata Festival (Brixton, London)
    - Ajamu Studios
        - Life drawing in the artist's studio - Kink and Drawing | Life Drawing
        - Engagement with LGBTQIA+, body-positive and global-majority creatives - art subjects and participants (Herne Hill, London)

Artist Support and Development

- ➢ Provided exhibition platforms for 8 artists at West Norwood Library and Picturehouse
    - We held our first non-sale group exhibition - Neurodiversity Learning CIC | *Creative Minds*, celebrating through photography the talents of local neurodiverse learners exploring art and making with local charities (West Norwood, London)
    - We held our first exhibition in partnership with Crystal Palace Artists' Open House for their Emerging Artist Initiative, featuring local portrait artist Jonny Kemp. This also resulted in a 2-day portrait-drawing crash



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course with the artist, held in the Community Room of West Norwood Library.
    - During Pride in London, we curated shows by two LGBTQIA+-identified artists: Michael Williamson and, in their first solo outing, L E Smith. During the life of their exhibitions, the artists held two public launches drawing in approximately 70 people.
- ➢ Supported 2 emerging artists through residencies: Paula Mary and Jonny Kemp. Developing new work over the course of their respective residencies, both artists went on to exhibit these pieces in early 2026 as part of our programming at West Norwood Library and Picturehouse.
- ➢ Facilitated 46 artist-led, co-created workshops, offering creative practitioners knowledge-sharing experience and embedding them within learning opportunities and community organisations

Reach

- ➢ Engaged 36 volunteers in the delivery of activities across workshops and community events
- ➢ Reached participants across London, Brighton and the North of England.
- ➢ Held our first team building experience (with JDSports in Rochdale), complementing our ongoing work with the creative sector in skills development.
- ➢ Worked with regular partner Newham Sixth Form College to introduce oil-paint-on-glass animation to their students, as part of our studio project *Recorder*.
- ➢ Partnered with non-profits, CICs and community hubs to engage their communities with visual-storytelling practice and skills development, including:
    - the V&A,
    - Barnet Libraries,
    - Lambeth Libraries,
    - the Bare Life Drawing Community,
    - Neurodiversity Learning CIC,
    - LOCO London Comedy Film Festival,
    - Fabrica,
    - Dulwich Festival
    - the Brighton International Animation Festival, and
    - Crystal Palace Artists' Open House.



## Financial Review

Position:



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| TOTAL INCOME | £30,694 |
| TOTAL EXPENDITURE ON CHARITABLE ACTIVITIES | £22,468 |
| TOTAL SUPPORT COSTS | £8,767 |
| NET EXPENDITURE | £541 |

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Reserves:

Our Reserves Statement, which is reviewed at least annually, is in line with Charity Commission guidance and lays out the charity's position on reserves - contingency funds to cover at least three months operational costs in the event of unforeseen circumstances or unexpected emergencies which in 2025 was £7,809 (2024: £5,056). It is the preserve of the trustees to ascertain, in a review, whether the statement is fit-for-purpose and is generally adequate to the charity's plans.

Free reserves, being unallocated funds less designated funds and fixed assets, at 31 December 2025 were £3,286 (2024: £3,794).

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Going Concern:

The trustees are satisfied that the charity is able to continue as a going concern and has adequate resources to meet its obligations for the foreseeable future. This is conditional on the organisation being able to meet the strategy laid out in the business plan and the operational aims laid out by Senior Leadership (and prefacing each quarterly board meeting).

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Principle Funding Sources:

Packed Lunch Productions' work in 2025 was supported by:

- Grant funding
  - Cathy Wills Charitable Trust - £5,000 in 2024 for the *Recorder* project
- Earned income
  - Art sales - £976.08 (3% of earned income) – Supporting our commitment to fair artist compensation and artist sustainability, ensuring that creative practitioners benefit directly from sales of their work and our production costs (in programming, promotion and curation) are covered.



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- Event ticket sales - £2,749.20 (9% of earned income) – Supporting our programme in events available to the general public, focusing on life drawing.
- Workshop commissions: £17,946 (58% of earned income) – Directly supporting our Learning pillar and fundamental to our ability to embed creative practice within communities and provide accessible skills development opportunities.
- Artist residencies - £660 (2% of earned income) – Enabling us to support emerging practitioners through art business mentoring, space to create and a library resource.
- £4,200 (14% of earned income) – Providing operational stability and enabling us to maintain our base at Coopers Yard Studios and sustain core activities, working in partnership with tenant Figuration, Ltd.
- Other - £4,162.72 (17% of earned income) – Miscellaneous co-delivery and partnership income.

Our funding model has aligned with our three-point operational framework. Workshop commissions have funded our commitment to developing creative skills and supporting wellbeing through accessible learning. Exhibition ticket sales and studio sublet income have exhibitions programme and contributed to costs associated with community workshops delivery, both of which champion artistic practice while increasing diversity and representation in visual storytelling disciplines.

These funding streams have also allowed us to embed creative practice within communities, support artist sustainability in line with fair pay standards and maintain our commitment to accessibility and inclusion.

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Investment Policy and Practice:

We maintain an Ethical Investment Policy that communicates the investment approach of our organisation. This is reviewed at least annually.

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Principle Risks and Uncertainties:

We maintain a live risk register that is reviewed quarterly by the trustees. The trustees have identified the following highest-priority principal risks to the charity's operations and financial sustainability, and have put in place controls and mitigation strategies to manage them:

Governance



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- ➢ Unmanaged conflicts of interest: This is a significant risk requiring active management. The charity has established a protocol for disclosure of potential conflicts of interest, with requests made at frequent intervals and a centrally held register. In 2026, the newly appointed Chair will facilitate board meetings and decision-making in line with existing protocols, and procedures will be put in place for standing down on certain decisions where conflicts arise. The Chair will review this protocol at least annually to ensure it remains effective.
- ➢ Individual or small group dominating decision-making: The newly appointed Chair will provide stronger Board oversight of decision-making. Existing protocols on guiding and monitoring decision-making in relation to projects and activities will be embedded, and any existing governance committees will be reviewed quarterly to ensure robust oversight.

Finance

- ➢ Loss of funding: This is a significant risk to the charity's ability to deliver its mission. The charity maintains a Reserves Statement and business plan. To further mitigate this risk, diversification of funding streams will be pursued, and the CEO will conduct an at-least annual review of the business plan and Reserves Statement, with quarterly reporting of grant applications and scoping for projects funding and additional revenue generation options.

## Structure, Governance and Management

### Charity Structure and Constitution:

Packed Lunch Productions is a charitable company limited by guarantee, governed by its Articles of Association. The charity is registered with Companies House and the Charity Commission for England and Wales.

The charity is governed by a board of trustees, who are responsible for:

- ➢ setting strategic direction and approving organisational policies;
- ➢ ensuring compliance with charity law, company law and the Articles of Association;
- ➢ overseeing financial management and reserves policies;
- ➢ approving major decisions on funding, partnerships and strategic activities; and
- ➢ ensuring the charity operates for public benefit in accordance with its charitable objects.

The charity has no subsidiary undertakings or related entities.



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Trustee Recruitment and Appointment:

Trustees are recruited through open calls on digital notice boards, newsletters, word-of mouth, social-media outlets and bespoke networks for trustee recruitment. The trustees are responsible for interviewing, the Chair taking the lead. We at all times aim to follow the fair, transparent and safer recruitment principles laid out by the NCVO, and we have an active Recruitment Policy and Equal Opportunities Policy guiding that work, both reviewed at least annually.

Under the Articles of Association, trustees are appointed through ordinary resolution by members at a general meeting. Any person willing to act as a trustee and permitted by law may be appointed. Trustees may also be appointed by the existing trustees between general meetings, though such appointees must retire at the next annual general meeting.

Trustees are appointed for two-year terms and may serve a maximum of three consecutive terms (six years) unless appointed to office under alternative provisions. This rotation system ensures regular renewal of the board and encourages succession planning.

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Trustee Induction and Training:

Trustees are on-boarded and inducted in line with guidance from the Charity Commission and the National Council for Voluntary Organisations (NCVO). They are required to read and sign a Code of Conduct and get verified with Companies House, after which the Charity Commission is informed of their appointment.

Each new trustee is then:

- ➢ paired with a buddy on the board, who will provide coaching, supporting their adjustment into charity governance generally (if required) and into our organisation, sharing knowledge and expertise accordingly;
- ➢ presented with an Induction Pack, consisting of links to shared organisational files in Governance, Incorporation and Due Diligence;
- ➢ directed to the Charity Commission and NCVO for initial guidance for new trustees; and
- ➢ regularly referred to those organisations via email, phone and in board meetings regarding ongoing training and support in their roles, particularly around best practice and charity governance legislation, rights and responsibilities.

Every trustee is profiled on our webpage.



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Decision-making and Delegation:

Day-to-day management of the charity is delegated to the Chief Executive Officer. The Creative Producer supports in a project-specific capacity as a lead producer.

Under the Articles of Association, the trustees make decisions through trustees' meetings, held at least quarterly, where decisions require a quorum of two trustees or one-third of the total number of trustees (whichever is greater). Decisions may also be taken by unanimous written resolution. The trustees have authority to delegate any of their powers to individual trustees, committees, or staff, subject to the terms and conditions they specify.

The trustees make decisions on strategic matters, financial thresholds, policy and oversight of the Chief Executive Officer position. They delegate operational decisions to Senior Leadership.

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Organisational Structure:

We have a small staff team consisting of Senior Leadership: the Chief Executive Officer and Creative Producer. The former leads on operational decisions.

Services are delivered by freelancers accountable to Senior Leadership, which is also the situation with expertise sourced for studio productions.

Governance is the preserve of the Board of Trustees.

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Relationships with Related Parties:

In 2025, we had a Memorandum of Understanding with LOCO London Comedy Film Festival, with whom we co-produced that year's film festival.

We have a single existing Memorandum of Understanding with Figuration, Ltd., a Limited by Shares social enterprise with a non-profit ethos. This company provides business-to-business services, including consultancy for cultural and education organisations, as well as creative production service, primarily in financing and distribution support. It is led by our Creative Producer. Due to conflict-of-interest potential, the memorandum of understanding was developed to specifically outline the nature of our relationship.

Our relationships with schools, colleges, libraries, community organisations and the commercial sector - including drawing workshops for creative industries - are managed



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through a combination of formal contracts, terms of engagement and email paper trails explicitly stating the terms and conditions of service delivery.

With freelancers, contracts are sealed through invoicing, with all relevant due diligence shared in advance of service delivery, satisfying the requisite access, health and safety, safeguarding and lone working criteria specific to the venue, cohort and organisation.

Our Conflict of Interest Policy is regularly reviewed by the trustees and updated accordingly, with operational and governance team members required to review their own conflicts of interest and submit these.



## The Future

### Strategic Priorities for 2026 and Beyond:

Following the insights from our first Impact Report (2022–25), the trustees have endorsed a clear strategic priority: financial growth and sustainability. While the charity's community-embedded work and mission-driven activities will continue to underpin all that we do, the trustees recognise that long-term impact and growth depend on building a financially robust organisation.

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### Income Diversification and Financial Sustainability:

The charity will pursue diversified revenue streams to move away from reliance on a limited number of income sources:

Grant funding: The charity is actively pursuing project and core-funding grants, with applications and expressions of interest in the pipeline for The Reach Fund (capacity building for social investment), The Fore (core operations), and Arts Council England (*A Song for the Moon* multi-media co-production with ARiot Theatre).

Earned income: Commissioned workshops and schools programming are key priorities, providing both revenue and opportunities to embed our creative practice within educational and team settings. Specifically, the charity is scoping team building and schools programmes work as per the business plan.

Individual giving: The charity operates a crowdfunding mechanism via JustGiving and is developing individual giving strategies to support project development.



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Apprenticeship provision: A major strategic goal is to become a provider of Government-funded apprenticeships in Junior Animation (Level 4) and Storyboard Artist (Level 7). This will diversify income, strengthen the charity's brand recognition, create direct pathways from early engagement in visual storytelling to industry and expand the scope of our charitable work.

Another key milestone is to fund the CEO role (at £30,000–£35,000 per annum) and achieve compliance with the Reserves Statement by the end of the 2026/27 financial year, demonstrating financial health markers that align with the business plan and reflect organisational robustness.

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Partnership and Brand Development:

The charity will continue to expand its strategic partnership network in alignment with the mission:

Exhibitions and community engagement: Bare Life Drawing Community's leadership of the exhibitions programme (from 2026/27), supported by our charitable sponsorship for this initiative and community-centred fine-art programming, creates a sustainable model for providing accessible platforms for showcasing and opportunities for nurturing learning and growth through creation while strengthening community engagement.

Performance and theatre: Continued development of multi-media performance work with ARiot Theatre and other partners, broadening the charity's visual storytelling practice beyond moving image and fine art.

Community co-production: Deepening relationships with community organisations like UK and US LGBTQIA+ charity PrideWide and UK non-profit Painting Progress (Art for Social Impact), ensuring that our work reflects and serves the communities we aim to reach.

Strategic stakeholder engagement: The trustees recognise that stakeholders – including funders, partners and participants – are critical for brand recognition, growth and impact. The charity will continue to expand this network strategically, in harmony with the mission and in congruence with Board expertise.



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Operational Evolution and Impact Measurement:

We will continue to refine the charity's operations to ensure mission alignment and impact:

Portfolio coherence: The strategic rationalisation of the project portfolio enables the charity to focus on activities that speak to the breadth of our visual storytelling expertise and pursue funding and partnership pathways with greater clarity and impact.

Impact reporting and learning: Our first impact report has provided valuable insights into reach, engagement and areas for improvement. The trustees are committed to ongoing impact measurement and learning, ensuring that the charity's activities continue to nurture learning and growth through creation and build human and social capital by and within diverse communities.

Business plan activation: The updated business plan will guide strategic decision-making across all pillars of the organisation – Studio, Learning and Community – ensuring alignment between activities, partnerships and financial sustainability goals.

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Trustees' Ambitions:

The trustees are ambitious for Packed Lunch Productions' future. We aim to build an organisation that is not only fit for purpose but financially fit to survive and thrive – one that demonstrates financial health, operational robustness and strategic clarity. We aspire to establish the organisation as a third-sector leader in visual storytelling practice and learning, recognised for the quality of our work, the diversity of our partnerships and our commitment to nurturing the growth of human and social capital within communities and through artistic practice.

We are grateful for the energy, expertise and commitment of the CEO and the growing Board, and we look forward to realising these ambitions together in 2026 and beyond.



Declarations

The trustees confirm they have had regard to the Charity Commission's general guidance on public benefit when reviewing the charity's aims and activities, and that they have approved this trustees' report.



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Signed on behalf of the charity's trustees:

Signature: Daisy Rogers-Byrne

Full name: Daisy Rogers-Byrne

Position: Chair of Trustees

Date: 22 September 2026

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Report approved by trustees on: 22 September 2026



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## Packed Lunch Productions Ltd

**(A company limited by guarantee, not having a share capital)**

# STATEMENT OF REVISION

for the financial year ended 31 December 2025

These are the revised accounts of Packed Lunch Productions Ltd (company number 13819601, charity registration number 1206505) for the year ended 31 December 2025, prepared under section 454 of the Companies Act 2006 and the Companies (Revision of Defective Accounts and Reports) Regulations 2008. They replace the original accounts for that year, which were approved by the trustees on 29 July 2026 and delivered to the Registrar of Companies on that same date.

The original accounts were prepared using the micro-entity provisions of the Companies Act 2006. As the company was a registered charity during the year, it was not eligible to use those provisions (section 384B(1) of the Companies Act 2006 excludes charitable companies from the micro-entity regime), and the original accounts did not accordingly comply with the requirements of the Act. These revised accounts have been prepared in accordance with the Charities SORP (FRS 102) and the relevant provisions of the Companies Act 2006 applicable to charitable companies, and replace the original accounts in their entirety. Save for the matters referred to above, no other event has arisen since the original accounts were approved which would have required a change to the amounts contained therein.

Daisy Rogers-Byrne

**D R F Rogers-Byrne**
**Trustee**

**Date:** 09/22/2026



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## Packed Lunch Productions Ltd
**(A company limited by guarantee, not having a share capital)**

# STATEMENT OF TRUSTEES' RESPONSIBILITIES
for the financial year ended 31 December 2025

The trustees, who are also directors of Packed Lunch Productions Ltd for the purposes of company law, are responsible for preparing the financial statements in accordance with applicable law and regulations.

Company law requires the trustees as the directors to prepare financial statements for each financial year. Under that law the trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law) including the Statement of Recommended Practice applicable to charities (Charities SORP (FRS 102)). Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the company and of the surplus or deficit of the company for that period.

In preparing these financial statements, the trustees are required to:
- select suitable accounting policies and apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether the financial statements have been prepared in accordance with the relevant financial reporting framework, identify those standards, and note the effect and the reasons for any material departure from those standards; 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 confirm that they have complied with the above requirements in preparing the financial statements.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They 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.

**Approved by the Board of Trustees on 22 September 2026 and signed on its behalf by:**

Daisy Rogers-Byrne

**D R F Rogers-Byrne**
**Trustee**



Document ID: cbf82462-3a67-47c1-b097-ad466648c82f

# INDEPENDENT EXAMINER'S REPORT TO THE BOARD OF TRUSTEES OF PACKED LUNCH PRODUCTIONS LTD

We have examined the financial statements of the charity for the financial year ended 31 December 2025, which comprise the Statement of Financial Activities (incorporating an Income and Expenditure Account), the Balance Sheet and the related notes.

This report is made solely to the charity's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our work has been undertaken so that we might compile the financial statements that we have been engaged to compile, report to the Board of Trustees that we have done so, and state those matters that we have agreed to state to them in this report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's members, as a body, for our work, or for this report.

**Respective responsibilities of trustees and examiner**
The charity's trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006. The charity's trustees consider that an audit is not required for this financial year under Chapter 3 of Part 16 of the Companies Act 2006 and that an independent examination is required.

It is our responsibility to:
- examine the financial statements under section 145 of the Act;
- follow the procedures laid down by the general Directions given by the Charity Commission under section 145(5) of the Charities Act 2011; and
- state whether particular matters have come to our attention.

**Basis of independent examiner's report**
Our examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the financial statements presented with those records. It also includes consideration of any unusual items or disclosures in the financial statements and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a ‘true and fair’ view and the report is limited to those matters set out in the statement below.

**Independent examiner's statement**
In connection with our examination, no matter has come to our attention which gives us cause to believe that in, any material respect:
- accounting records were not kept in accordance with section 386 of the Companies Act 2006
- the financial statements do not accord with those accounting records
- the financial statements do not comply with the accounting requirements of the Charities Act
- the financial statements have not been prepared in accordance with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the 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 (FRS102)
- there is further information needed for a proper understanding of the accounts to be reached.

We 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 financial statements to be reached.



**PIPISTRELLE SUPPORT SERVICES**
24 Rosewood Court
Leeds
West Yorkshire
LS26 0XG
United Kingdom

**Date: 22 September 2026**



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## Packed Lunch Productions Ltd
**(A company limited by guarantee, not having a share capital)**

# STATEMENT OF FINANCIAL ACTIVITIES
**(Incorporating an Income and Expenditure Account)**

for the financial year ended 31 December 2025

| | Notes | Unrestricted Funds 2025 £ | Total Funds 2025 £ | Unrestricted Funds 2024 £ | Total Funds 2024 £ |
|---|---|---|---|---|---|
| **Income** | | | | | |
| Donations and legacies | **3.1** | **-** | **-** | 5,000 | 5,000 |
| Charitable activities | | | | | |
| ● Productions and public programming | **3.2** | **30,694** | **30,694** | 18,412 | 18,412 |
| **Total income** | | **30,694** | **30,694** | 23,412 | 23,412 |
| **Expenditure** | | | | | |
| Charitable activities | **4.1** | **31,235** | **31,235** | 20,224 | 20,224 |
| **Net income/(expenditure)** | | **(541)** | **(541)** | 3,188 | 3,188 |
| Transfers between funds | | **-** | **-** | - | - |
| **Net movement in funds for the financial year** | | **(541)** | **(541)** | 3,188 | 3,188 |
| **Reconciliation of funds:** | | | | | |
| Total funds beginning of the year | **10** | **4,481** | **4,481** | 1,293 | 1,293 |
| **Total funds at the end of the year** | | **3,940** | **3,940** | 4,481 | 4,481 |

The Statement of Financial Activities includes all gains and losses recognised in the financial year.
All income and expenditure relate to continuing activities.



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# Packed Lunch Productions Ltd

**(A company limited by guarantee, not having a share capital)**
**Company Number: 13819601**

# BALANCE SHEET

as at 31 December 2025

| | Notes | 2025 £ | 2024 £ |
|---|---|---|---|
| **Fixed Assets** | | | |
| Tangible assets | **6** | **654** | 687 |
| **Current Assets** | | | |
| Debtors | **7** | **2,845** | - |
| Cash at bank and in hand | | **791** | 3,794 |
| | | **3,636** | 3,794 |
| **Creditors: Amounts falling due within one year** | **8** | **(350)** | - |
| **Net Current Assets** | | **3,286** | 3,794 |
| **Total Assets less Current Liabilities** | | **3,940** | 4,481 |
| **Funds** | | | |
| General fund (unrestricted) | | **3,940** | 4,481 |
| **Total funds** | **10** | **3,940** | 4,481 |

These financial statements have been prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

For the financial year ended 31 December 2025 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006; and no notice has been deposited under section 476.

The trustees confirm that the members have not required the company to obtain an audit of its financial statements for the financial year in question in accordance with section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 and for preparing financial statements which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its profit and loss for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charity.

The financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and in accordance with the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland FRS 102".

**Approved by the Board of Trustees and authorised for issue on 22 September 2026 and signed on its behalf by**

Daisy Rogers-Byrne

**D R F Rogers-Byrne**
**Trustee**



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## 1. GENERAL INFORMATION

Packed Lunch Productions Ltd is a company limited by guarantee incorporated in the England and Wales. The registered office of the charity is 7 Cooper's Yard, London, SE19 1TN, United Kingdom which is also the principal place of business of the charity. The financial statements have been presented in Pound (£) which is also the functional currency of the charity.

## 2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the charity's financial statements.

**Basis of preparation**
The financial statements have been prepared on the going concern basis, under the historical cost convention, modified to include certain items at fair value. The financial statements have been prepared in accordance with the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland FRS 102".

As permitted by the Companies Act 2006, the charity has varied the standard formats in that act for the Statement of Financial Activities and the Balance Sheet. Departures from the standard formats are to comply with the requirements of the Charities SORP and are in compliance with section 4.7, 10.6 and 15.2 of that SORP.

**Statement of compliance**
The financial statements of the charity for the financial year ended 31 December 2025 have been prepared on the going concern basis and in accordance with the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland FRS 102".

**Fund accounting**
The following are the categories of funds maintained:

**Restricted funds**
Restricted funds represent income received which can only be used for particular purposes, as specified by the donors. Such purposes are within the overall objectives of the charity.

**Unrestricted funds**
Unrestricted funds consist of General and Designated funds.

● General funds represent amounts which are expendable at the discretion of the board, in furtherance of the objectives of the charity.
● Designated funds comprise unrestricted funds that the board has, at its discretion, set aside for particular purposes. These designations have an administrative purpose only, and do not legally restrict the board's discretion to apply the fund.

**Income**
Income is recognised by inclusion in the Statement of Financial Activities only when the charity is legally entitled to the income, performance conditions attached to the item(s) of income have been met, the amounts involved can be measured with sufficient reliability and it is probable that the income will be received by the charity.

**Income from charitable activities**
Income from charitable activities include income earned from the supply of services under contractual arrangements and from performance related grants which have conditions that specify the provision of particular services to be provided by the charity. Income from government and other co-funders is recognised when the charity is legally entitled to the income because it is fulfilling the conditions contained in the related funding agreements. Where a grant is received in advance, its recognition is deferred and included in



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creditors. Where entitlement occurs before income is received, it is accrued in debtors.

Grants from governments and other co-funders typically include one of the following types of conditions:

● Performance based conditions: whereby the charity is contractually entitled to funding only to the extent that the core objectives of the grant agreement are achieved. Where the charity is meeting the core objectives of a grant agreement, it recognises the related expenditure, to the extent that it is reimbursable by the donor, as income.

●Time based conditions: whereby the charity is contractually entitled to funding on the condition that it is utilised in a particular period. In these cases the charity recognises the income to the extent it is utilised within the period specified in the agreement.

In the absence of such conditions, assuming that receipt is probable and the amount can be reliably measured, grant income is recognised once the charity is notified of entitlement.

Grants received towards capital expenditure are credited to the Statement of Financial Activities when received or receivable, whichever is earlier.

**Expenditure**
Expenditure is analysed between costs of charitable activities and raising funds. The costs of each activity are separately accumulated and disclosed, and analysed according to their major components. Expenditure is recognised when a legal or constructive obligation exists as a result of a past event, a transfer of economic benefits is required in settlement and the amount of the obligation can be reliably measured. Support costs are those functions that assist the work of the charity but cannot be attributed to one activity. Such costs are allocated to activities in proportion to staff time spent or other suitable measure for each activity.

**Tangible fixed assets and depreciation**
Tangible fixed assets are stated at cost or at valuation, less accumulated depreciation. The charge to depreciation is calculated to write off the original cost or valuation of tangible fixed assets, less their estimated residual value, over their expected useful lives as follows:

| | |
|---|---|
| Fixtures, fittings and equipment | 5 Years straight line |

**Debtors**
Debtors are recognised at the settlement amount due after any discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Income recognised by the charity from government agencies and other co-funders, but not yet received at financial year end, is included in debtors.

**Cash at bank and in hand**
Cash at bank and in hand comprises cash on deposit at banks requiring less than three months notice of withdrawal.

**Taxation and deferred taxation**
No current or deferred taxation arises as the charity has been granted charitable exemption. Irrecoverable valued added tax is expensed as incurred.

Deferred tax is recognised in respect of all timing differences that have originated but not reversed at the balance sheet date where transactions or events have occurred at that date that will result in an obligation to pay more tax in the future, or a right to pay less tax in the future. Timing differences are temporary differences between the charity's taxable income and its results as stated in the financial statements.

Deferred tax is measured on an undiscounted basis at the tax rates that are anticipated to apply in the periods in which the timing differences are expected to reverse, based on tax rates and laws that have been enacted or substantively enacted by the balance sheet date.



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**Packed Lunch Productions Ltd**
**(A company limited by guarantee, not having a share capital)**

# NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 December 2025

## 3. INCOME

### 3.1 DONATIONS AND LEGACIES

| | Unrestricted Funds | Restricted Funds | 2025 | 2024 |
|---|---|---|---|---|
| | £ | £ | £ | £ |
| Donations and legacies | - | - | - | 5,000 |

### 3.2 CHARITABLE ACTIVITIES

| | Unrestricted Funds | Restricted Funds | 2025 | 2024 |
|---|---|---|---|---|
| | £ | £ | £ | £ |
| **Income from charitable activities:** | | | | |
| Productions and public programming | **30,694** | **-** | **30,694** | 18,412 |

## 4. EXPENDITURE

### 4.1 CHARITABLE ACTIVITIES

| | Direct Costs | Other Costs | Support Costs | 2025 | 2024 |
|---|---|---|---|---|---|
| | £ | £ | £ | £ | £ |
| Productions and public programming | **22,468** | **-** | **8,117** | **30,585** | 20,224 |
| Governance Costs (Note 4.2) | **-** | **-** | **650** | **650** | - |
| | **22,468** | **-** | **8,767** | **31,235** | 20,224 |

### 4.2 GOVERNANCE COSTS

| | Direct Costs | Other Costs | Support Costs | 2025 | 2024 |
|---|---|---|---|---|---|
| | £ | £ | £ | £ | £ |
| Charitable activities - governance costs | **-** | **-** | **650** | **650** | - |

### 4.3 SUPPORT COSTS

| | Charitable Activities | Governance Costs | 2025 | 2024 |
|---|---|---|---|---|
| | £ | £ | £ | £ |
| Rent | **6,600** | **-** | **6,600** | 3,080 |
| Insurance | **198** | **-** | **198** | 651 |
| Accountancy | **-** | **350** | **350** | - |
| Software | **1,153** | **-** | **1,153** | 1,173 |
| Depreciation | **166** | **-** | **166** | 42 |
| Fines and penalties | **-** | **300** | **300** | - |
| | **8,117** | **650** | **8,767** | 4,946 |

## 5. NET INCOME

| | 2025 | 2024 |
|---|---|---|
| | £ | £ |
| **Net Income is stated after charging/(crediting):** | | |
| Depreciation of tangible assets | **166** | 42 |
| Independent Examiner's remuneration: | | |
| - independent examination services | **350** | - |



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**Packed Lunch Productions Ltd**
**(A company limited by guarantee, not having a share capital)**
# NOTES TO THE FINANCIAL STATEMENTS
for the financial year ended 31 December 2025

## 6. TANGIBLE FIXED ASSETS

| | Fixtures, fittings and equipment | Total |
|---|---|---|
| | £ | £ |
| **Cost** | | |
| At 1 January 2025 | 729 | 729 |
| Additions | 133 | 133 |
| At 31 December 2025 | 862 | 862 |
| **Depreciation** | | |
| At 1 January 2025 | 42 | 42 |
| Charge for the financial year | 166 | 166 |
| At 31 December 2025 | 208 | 208 |
| **Net book value** | | |
| At 31 December 2025 | **654** | **654** |
| At 31 December 2024 | 687 | 687 |

## 7. DEBTORS

| | 2025 | 2024 |
|---|---|---|
| | £ | £ |
| Trade debtors | **2,845** | - |

## 8. CREDITORS

| | 2025 | 2024 |
|---|---|---|
| **Amounts falling due within one year** | £ | £ |
| Accruals and deferred income | **350** | - |

## 9. RESERVES

| | 2025 | 2024 |
|---|---|---|
| | £ | £ |
| At the beginning of the year | **4,481** | 1,293 |
| (Deficit)/Surplus for the financial year | **(541)** | 3,188 |
| At the end of the year | **3,940** | 4,481 |



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## 10. FUNDS

### 10.1 RECONCILIATION OF MOVEMENT IN FUNDS

| | Unrestricted Funds £ | Total Funds £ |
|---|---|---|
| At 1 January 2024 | 1,293 | 1,293 |
| Movement during the financial year | 3,188 | 3,188 |
| At 31 December 2024 | 4,481 | 4,481 |
| Movement during the financial year | (541) | (541) |
| At 31 December 2025 | **3,940** | **3,940** |

### 10.2 ANALYSIS OF MOVEMENTS ON FUNDS

| | Balance 1 January 2025 £ | Income £ | Expenditure £ | Balance 31 December 2025 £ |
|---|---|---|---|---|
| **Unrestricted funds** | | | | |
| Unrestricted General | 4,481 | 30,694 | 31,235 | 3,940 |
| **Total funds** | **4,481** | **30,694** | **31,235** | **3,940** |

### 10.3 ANALYSIS OF NET ASSETS BY FUND

| | Fixed assets - charity use £ | Current assets £ | Current liabilities £ | Total £ |
|---|---|---|---|---|
| Unrestricted general funds | 654 | 3,636 | **(350)** | 3,940 |
| | **654** | **3,636** | **(350)** | **3,940** |

## 11. STATUS

The charity is a company limited by guarantee not having a share capital.

The liability of the members is limited.

Every member of the company undertakes to contribute to the assets of the company in the event of its being wound up while they are members, or within one financial year thereafter, for the payment of the debts and liabilities of the company contracted before they ceased to be members, and the costs, charges and expenses of winding up, and for the adjustment of the rights of the contributors among themselves, such amount as may be required, not exceeding £ 1.

## 12. POST-BALANCE SHEET EVENTS

There have been no significant events affecting the Charity since the financial year-end.

## 13. KEY MANAGEMENT PERSONNEL COMPENSATION

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the charity, and comprise the trustees and the company secretary.



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Total compensation paid to key management personnel during the year, including fees for services rendered in their KMP capacity, was £1,200 (2024: £3,200).



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| Packed Lunch Accounts FY25 - FINAL.pdf - 30 pages | Sep 22, 2026 15:53:30 UTC |

### Activity

| | | |
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| **Ryan Parry**<br>IP: 79.29.86.176 | created the document (ryan.parry@pipistrelle-support.co.uk) | Sep 22, 2026 15:53:53 UTC |
| **Ryan Parry** | signed the document (ryan.parry@pipistrelle-support.co.uk) | Sep 22, 2026 15:59:29 UTC |
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