HIJINX THEATRE

England & Wales · Charity number 1078358

Details

Status	Registered
Legal form	Charitable company
Company number	02161783
Registered	1999-11-25
Register	View on the Charity Commission register

Contact

Address	Hijinx Theatre The Wales Millennium Centre Bute Place Cardiff CF10 5AL
Phone	02920 300331
Email	info@hijinx.org.uk
Website	www.hijinx.org.uk

Activities

Objects: TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT BY THE PROMOTION OF THE ARTS, IN PARTICULAR BUT NOT EXCLUSIVELY THE ART OF DRAMA

Activities: Hijinx train 70 learning disabled adults in Wales to become professional actors. These actors perform in Hijinx theatre and film productions and also deliver communication role play training to public and private sector organsiations. Hijinx encourage inclusive casting in theatre and film. Hijinx also curate a participation programme and an international festival.

Classification

- **How:** Provides Services
- **What:** Education/training, Disability, Arts/culture/heritage/science
- **Who:** People With Disabilities

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Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£1,485,163	£1,550,703	£385,017	20
2024-03-31	£1,004,964	£1,207,990	£450,558	17
2023-03-31	£903,158	£1,328,144	£653,584	18
2022-03-31	£855,813	£886,662	£1,078,570	14
2021-03-31	£823,786	£594,110	£1,109,419	13

Trustees

Name	Role	Appointed
Andrew Healy		2024-05-16
Dylan Tozer		2024-09-19
Gabriella Wilde		2025-05-12
Guto Gwilym-Taylor		2025-05-12
Jordan Pierce Woodley		2024-05-16
Megan Wiley		2025-05-12
Nicholas Olsen		2025-05-12
Takisha Sargent		2025-05-12
Tom Robert Curteis		2020-06-18
Yvonne Omelebele Odukwe		2024-09-19

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HIJINX THEATRE

England & Wales - Charity number 1078358

Accounts

Company registration number: 02161783
Charity registration number: 1078358

Hijinx Theatre

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2025

HSJ Audit Limited
Statutory Auditor
Severn House
Hazell Drive
Newport
South Wales
NP10 8FY

Hijinx Theatre

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Hijinx Theatre

Chair's Statement for the Year Ended 31 March 2025

I am pleased to present the accounts for Hijinx Theatre for the 2024-25 financial year. Over the past twelve months, our actors and staff have once again achieved an extraordinary amount and performed for audiences in Wales and across the world.

One of the highlights of the year has been the continued success of *Housemates*, which returned to the Sherman Theatre in Cardiff for 2 weeks in February and March before touring to Aberystwyth and Milford Haven and attracted an audience of over 7,500 people. We were thrilled that lead actor, Gareth John, was shortlisted for a Stage Debut Award for Best Actor in a Play, a recognition not only of his clear talent, but also the quality of the training Hijinx provides. *Meet Fred* continues its success nearly ten years after its first performance and, in October, our actors and staff travelled to Korea to work and perform in Seoul as guests of the Wooran Foundation.

This year marked the 25th anniversary of Odyssey, our inclusive community theatre group which brings together a mixture of actors with learning disabilities and/or autism, and neurotypical actors who perform together as equal partners. The anniversary was celebrated in the best possible way with the raucous fun of *The Pirates of the Odyssey Inn,* a production which showcased at Wales Millennium Centre in November. Street theatre remains a distinctive and popular part of our programme with *Grumpy Unicorns* appearing at Bideford's Stepping Out festival and a new piece, *Y Gwir | Truth,* developed in partnership with Ramshacklicious, being performed at the Appetite and Greenbelt festivals, the Festival of Thrift and the Bournemouth on the Sea Festival. In film, we worked with Great Western Railway to produce, *Lost and Found – Chris's Story*, a tender, candid, sometimes sad, often funny and uplifting film about love, family, friendship and trains which premiered at the Unity Film Festival, in November.

Our 2024 Unity Festival presented 19 performances by 15 companies from France, Germany, Spain, Italy, Brazil, New Zealand and the UK and attracted over 30,500 people in Cardiff, Bangor and Llanelli. In addition to its rich programme of international performances, Unity also featured our own work including a *Y Gwir | Truth, Enter the Robots* and showcase performances by Odyssey, Telemachus, and our North Young People's Theatre. The *Unity Expanded* exhibition also proved a crowd favorite, drawing in 5,000 visitors.

Opportunities for our actors to work with other theatre makers and companies are vital to the creation of new work and this year we hosted residences by House of Deviant and Gaggle Babble and held a number of research and development sessions with Seiriol Davies and Theatr Iolo. To develop this aspect of our work further, in December, we established The Ensemble, an exciting new project that will bring together a cohort of eight actors who will participate in research and development sessions to aid their professional development and explore ideas for upcoming productions.

Building connections and working with international partners also remains essential to developing our practice and furthering inclusive theatre, as well as providing our actors and staff with invaluable opportunities to meet their peers across the world. We continue to collaborate with French company l'Oiseau-Mouche following the success of our joint production, *Bon Appetit,* and developed a new piece called *Enter the Robots* with tanzbar_bremen, in Germany, which was then performed Kaiserslautern, at one of the world's leading street theatre festivals, at a festival in Wismar and at our own Unity festival. Actors and staff also visited Berlin to learn from Theater Thikwa and Ramba Zamba Theater, while also attending No Limits Festival, and we have plans to visit Theater Stap, in Belgium, in 2025.

Hijinx Theatre

Chair's Statement for the Year Ended 31 March 2025

Our Academy training programme and PAWB community programmes are the foundation for all our work. Our five Academies across Wales, in Cardiff, Mold, Carmarthen and Aberystwyth continue to provide excellent professional performance training for 68 learning disabled and/or autistic actors and introduce adults to the world of acting through weekly courses. This year, we commissioned an independent review of our Academy provision to ensure it is meeting actors' needs. The review highlighted the quality of the programme and made a number of recommendations about how it could be developed further which we have established a group to take forward. PAWB is a programme of amazing breadth, designed to provide as many people as possible with opportunities to come together, have fun, create and perform. It worked with 180 people this year through Odyssey, Telemachus and our North Young People's Theatre which are for all young actors aged 16+ and enable learning disabled and/or autistic and neurotypical actors, and Vaguely Artistic, our in-house inclusive punk, rock, pop, soul, blues and funk band.

Although our performance programme offers our actors a wide range of productions to be a part of, we also work hard to secure them professional work elsewhere in the creative industries and concluded a very successful year with our busiest casting month ever in March. Over the past twelve months, 344 submissions have led to 57 auditions and 21 professional acting jobs including Derby Theatre's production of *Of Mice and Men*, film work with Severn Screen and Fivefold Studios, training films for the University of Bath and a dance piece, *Humans Move*. This aspect of our work is supported by our Access Lead, a new post created last year to support our actors in employment. Over the past twelve months, they have worked with HM Revenue and Customs and the Department for Work and Pensions on our actors behalf, introduced access riders for actors working with other theatre companies and delivered Creative Enabler training in Cardiff and Wrexham for 25 arts practitioners to improve inclusive practice in the sector. The coaching for freelancers and organisations delivered by our Head of Pawb has also equipped practitioners with the skills and support to work in a more inclusive way. In February, we completed the Neurodiversity & Anti-Racism in Welsh Arts (NAWA) Project, delivered in partnership with Learning Disability Wales, Disability Arts Cymru and Chinese Autism and we look forward to continuing the momentum it has created in 2025-26.

Our communications training enables businesses and organisations to demonstrate their commitment to inclusivity and diversity through workshops and roleplay with our actors and we have delivered bespoke training packages for Higher Education Institutions and the legal sector over the past year. In 2024, we also secured a grant from Event Wales to offer inclusivity training for the events sector in Wales and delivered 42 workshops to 1,700 people. We also attended the Gofod3 and Learning Disability Wales conferences to talk about our training and its success.

We are committed to ensuring that Hijinx, as a workplace, is as inclusive as possible and I am pleased to report that we achieved a Silver (Merit) for our Cultural Competence accreditation from Diverse Cymru, earlier this year.

The success of all our work is dependent on effective communications, to ensure as many people as possible can be involved as participants and audience members, and on our achieving challenging fundraising targets to realise our ambitions. Marketing such a varied programme of work across different media is highly demanding and yet we have continued to attract enthusiastic audiences, most notably to *Housemates* and Unity, increased engagement on social media and worked to make our communications fully accessible. The funding environment for the arts has become very difficult in recent years and organisations across Wales have recognised the pressure the sector is under. Competition for funds is unprecedented and that we continue to secure the support we need is a testament to the dedication of our fundraiser and the loyalty and generosity of our supporters. We remain very grateful to the Arts Council of Wales and Creative Wales for their valued support and to the Esmée Fairbairn Foundation, Simon Gibson Charitable Trust, Colwinston Charitable Trust, Hodge Foundation and all our other funders for their commitment to our vision and our work. We would not be able to do it without you.

Hijinx Theatre

Chair's Statement for the Year Ended 31 March 2025

All the achievements made over the past twelve months have come during a time of significant change for Hijinx. Last year, the board agreed to review the leadership structure of the organisation, conducted by specialist consultancy People Make It Work, and this concluded in January 2025. Following its recommendations, the board have made the decision to move to dual leadership model which is currently being delivered by our Interim Co-CEO/Executive Director, Eloise Tong, and Interim Co-CEO/Artistic Director, Ben Pettitt-Wade, ahead of making permanent appointments to these roles in the coming year. In addition to the stress caused by these changes in leadership, an assessment of the financial position toward the end of the year necessitated cuts to all budgets, cancelling planned recruitment and a redundancy consultation which led to a reduction in the hours of two very valued staff. The board is immensely grateful to Eloise and Ben for the compassionate leadership they have showed throughout this period and to the organisation's staff for their patience, dedication and professionalism during a time of such uncertainty.

We now look forward to the coming year and the exciting projects we have planned under the new dual leadership of the organisation. I am pleased to report that we have already recruited a number of excellent new trustees who will bring a wealth of knowledge and experience to the governance of Hijinx in the future and I would like to take this opportunity to thank my fellow board members, and all our other volunteers, the support they provide to Hijinx. I would also like to thank the brilliant freelancers we work with.



Andrew Healy

Chair of Trustees

Hijinx Theatre

Trustees' Report

The trustees, who are directors for the purposes of company law, present the annual report together with the financial statements and auditors' report of the charitable company for the year ended 31 March 2025.

Hijinx's purpose as set out in the objects contained in the company's memorandum of association is 'to advance education for the public benefit by the promotion of the arts in particular but not exclusively the art of drama.'

Objective and activities

Our Vision

A world in which learning disabled and/or autistic people are empowered, valued and have fair access to opportunities as artists and in every facet of life.

Our Mission

We are Wales's leading inclusive theatre company. We champion learning disabled and/or autistic artists through:

- Creating unmissable theatre driven by our artists that tours to audiences across Wales, the UK and internationally.
- Developing and supporting artists to work professionally both at Hijinx and beyond.
- Through creative engagement, building community, confidence and life skills.

Using joy as a form of resistance, we create work that is provocative, impactful and outstandingly entertaining.

Values

H- Humanity: we are led by empathy, kindness and respect.

I- Integrity: we are honest, transparent, and guided by our values.

J- Justice: we celebrate difference and fight for fairness.

I- Inclusion: we break down barriers to ensure everyone can create and belong.

N- Nourish: we develop artists, partnerships and Communities with care.

X- eXcellence: we pursue artistic and ethical excellence in everything we do.

Our Aims

- To increase representation of Learning Disabled and/or Autistic People on stage and screen.
- To provide, champion and facilitate professional employment for Learning Disabled and/or Autistic artists.
- To transform the sector to work more inclusively.
- To build confidence, happiness, and independence.
- To increase access to performing arts for audiences and communities in Wales.

Ensuring our work delivers our aims

We review our aims, objectives, and activities each year reflecting on what we achieved and the outcomes of our work in the past 12 months. The review ensures that our aims, objectives (strategic goals) and activities remain focused on our stated purpose and mission.

Hijinx Theatre

Trustees' Report

Strategic Priorities

Hijinx has a creative approach to tackle the complex social problem of integrating learning disability into society and into the workplace. Our ambition is for seeing learning disabled actors on stage and screen to be the norm. To this end we train learning disabled adults to become professional performers and to make theatre productions with them that highlight their skills. The heart of our work is always our learning disabled and/or autistic artists (LD/A), who constantly challenge perceptions of what theatre and film can be and how they should be made. Hijinx are pioneers in this field who advocate and practically demonstrate the value of inclusive practice, both at home and internationally.

Strategic Goals and Objectives

1.) Increase access to creativity, training, employment and spaces

- To establish mechanisms to support more actors into work
- To develop our understanding and build relationship global majority communities
- To find appropriate venues for our activity in the short to long term

2.) Grow our reach and amplify our impact

- To grow our provision across Wales and increase our reach beyond borders
- To expand audiences for our work
- To develop networks and partnerships that increase opportunity for creative connections

3.) Build the capacity to deliver our work and our creative potential

- To build capacity across the staff team to ensure appropriate resourcing is in place to better support our artists
- To enhance our production capacity by creating a paid ensemble of Hijinx actors to research and develop new productions
- Develop plans for our own venue in Cardiff in the next 5 years

4.) Ensure our work is sustainable, supportive of current and future generations, and our planet

- To develop new strategies to reduce our carbon footprint and contribute towards Climate Justice
- To grow and diversify our income generation including income through enterprise to match our ambitions
- To establish an evaluation framework that measures our impact and helps to tell our story

Our Work

Theatre – Creates exhilarating, subversive theatre from large to small scale for both indoor and outdoor performance. Our theatre productions have a local, national, and international reach. All Hijinx productions are co-created with learning disabled and/or autistic artists.

Academies – The only professional performance training programme in Wales for learning disabled and/or autistic actors.

Pawb – Community is at the heart of everything we do, Pawb creates performing arts opportunities for anyone who wants to act, regardless of ability or experience, in communities across Wales.

Film – Takes the same approach as we do with theatre: our actors are at the centre, their voices integral, to create a viewing experience that's completely different. We will close our film strand following the departure of Dan McGowan, Head of Film in September 2025 but will continue to deliver some film activity.

Jobs – Our specialist communications training helps businesses demonstrate their commitment to equality, diversity and inclusion. Hijinx Actors is a unique casting platform for professionally trained actors with learning disabilities and/or autism.

Core – Our management team, enabling the organisation to deliver its aims, goals and objectives.

Each department is managed by a Head of Department who is responsible for regular activity, project delivery, the actors and/or participants' wellbeing and safeguarding, the engagement of freelance staff, day to day operations, and the budget. They report to the board on a quarterly basis. The houses are supported by the core team, consisting of CEOs, Finance, Fundraising, Marketing and Access. Success is measured against the strategic goals and objectives outlined above and how each area of work contributes towards our progress.

Achievements and performance

Hijinx Academies Hijinx Academies provide the only professional drama training for learning disabled actors in Wales.

Hijinx Academy actors have a range of learning disabilities and/or Autism and are selected because they have the potential and the ambition to become professional performers. There are currently five Academies: two based in Cardiff and one in Colwyn Bay (North Wales), Aberystwyth (Mid Wales) and Carmarthen (West Wales). Other than Mid Wales all the Academies are at capacity. Academy students develop skills in physical theatre, clowning, acting for screen and television, role play techniques, contact improvisation, script delivery, audition techniques, movement, devising and dance. In addition, the students undertake specialist courses and residencies.Academy projects

Academy Review

- Led a comprehensive review of all Academy activity in response to observed decreases in motivation, alongside concerns raised by parents, carers, and artists.
- Identified the need for action, noting that over a decade had passed since the Academies were first established and a formal assessment was overdue.
- Commissioned an external lead to gather open and honest feedback from all stakeholders, including Academy artists, families and support networks, freelance tutors, and HQ staff.
- Aimed to better understand artists' aspirations, training needs, and perceived gaps, ensuring continued improvement in professional performance training.
- Shared review findings at All Staff and Board meetings, resulting in the creation of a dedicated sub-group to develop and progress clear, actionable next steps.

I'm Me Project

- Continued delivery of the I'm Me project, a collaboration between Mind the Gap, York St John's University, and six inclusive arts companies working with learning disabled artists across the UK, exploring identity, representation, and voice.
- West Academy artist Victoria continued in the role as Lead Artist for this project.
- Completed a full tour of all Academies running sessions of these topics, enabling involvement from every Academy Artist across the organisation.
- Began development of a new performance piece for the I'm Me Festival (June 2025), featuring Victoria's physical response to audio recordings from West Academy artists reflecting on representation and visibility.
- Delivered an accompanying photography project in Academy sessions, enabling artists to create visual interpretations of their experiences and perspectives on representation.

Residency with VAMOS Theatre

- Held a week-long residency in January 2025 for South Academy 1 with VAMOS Theatre, the UK's leading full-mask theatre company.
- Provided artists with exposure to VAMOS' specialist methods, introducing new techniques in physical storytelling and full-mask performance.
- Supported artists in stepping outside their comfort zones, resulting in increased confidence and notable skill development.
- Concluded the week with a sharing for friends and family, offering artists a valuable performance opportunity and reinforcing their learning in a supportive environment.

Anti-Racism and Unconscious Bias Pilot Sessions

- Collaborated with Diverse Cymru and Hazel Lim (CACIC) through the NAWA project to design and deliver anti-racism and unconscious bias pilot sessions tailored specifically for learning-disabled and autistic communities (October 2024).
- Developed accessible, engaging content that addressed complex topics in a clear, supportive, and inclusive format.
- Observed immediate positive impact on participating artists, who demonstrated increased awareness, confidence, and engagement with the themes explored.
- Highlighted a clear need for continued training of this kind, with strong potential for long-term development and legacy within our provisions and beyond.

Enter the Robots at Unity Festival

- Enabled all Academy groups to either contribute to the creation of, or learn and perform, the new street-theatre piece Enter the Robots at the 2024 Unity Festival.
- Provided a major public performance opportunity, allowing artists to apply and test skills developed during Academy sessions in a real-world, professional context.
- Delivered a highly positive experience for all artists, supporting confidence-building, artistic growth, and collaborative teamwork.
- Led to further opportunities, with many Academy artists subsequently performing Enter the Robots at additional festivals, strengthening their ongoing artistic development.

Partnership with Theatre Clwyd

- Confirmed a partnership with Theatre Clwyd in North Wales, ensuring that the North Academy will have a dedicated new home following the theatre's renovation.
- Will provide Academy artists with greater engagement in the North Wales artistic community, including access to discounts or complimentary tickets to shows, placement and shadowing opportunities, and additional performance experiences.
- Offers artists the opportunity to be treated as full company members, fostering a sense of belonging and professional development.
- Planned move-in scheduled for late 2025, marking an exciting next phase for the North Academy.

Hijinx Theatre

Trustees' Report

Hijinx Theatre

Introduction

The 2024/25 year has been one of significant artistic growth, sector visibility, and renewed momentum across our theatre activities. We expanded our creative output with new work, refreshed existing productions, and deepened our commitment to inclusive practice through the launch of the Hijinx Ensemble. Our touring footprint increased both in Wales and internationally, with performances reaching audiences from Llanelli to Kyrgyzstan. A key highlight was Gareth John's recognition at the Stage Debut Awards for Housemates, demonstrating the increasing profile and impact of our artists. As we continue to evolve our model of collaborative, artist-centred work, this year has set new foundations for sustainable growth and ambitious future planning across the company.

International Development

International work remained central to our vision this year, characterised by meaningful partnerships and a strong focus on exchange and global reach. Our collaboration with the Wooran Foundation in Seoul advanced significantly, with the delivery of the Korean-language production of Meet Fred, strengthening our presence within the Asian performing arts landscape. Meanwhile, Enter the Robots toured internationally, including a major visit to Kyrgyzstan, opening new pathways for global engagement and introducing our inclusive street theatre practice to entirely new audiences.

Alongside this, we continued developing a long-term international strategy that prioritises sustainability, reciprocity, and access. By building on established relationships and piloting new models of engagement, we are positioning Hijinx as a catalyst for inclusive theatre practice worldwide.

Key Projects Delivered (2024/25)

Street Theatre Touring

This year saw the creation and touring of Enter the Robots, alongside updated versions of our existing Street Theatre repertoire.

Enter the Robots (Creation & Touring)

- A brand-new sci-fi inspired street theatre piece blending physical comedy and inclusive ensemble practice. All Hijinx actors. We can effectively rehearse then dispatch a group of Robots from any hub to meet new opportunities. A very agile model.
- Highlights:
  - International performances including a landmark collaboration with British Embassy in Kyrgyzstan
  - Strong audience engagement with family and festival audiences
  - Expanded professional opportunities for our Hijinx actors
- Statistics:
  - Number of performances: 21
  - Total audience reached: 9830
  - Number of cities/festivals visited: 6

TRUTH! (Rework & touring)

- Our playful collaboration with Ramshacklicious underwent a creative refresh this year, strengthening the dramaturgy, and reducing the number of freelancer performers. The reworked show was a huge success and received huge praise from audiences and programmers while touring.
- Statistics:

- Number of performances: 22
- Total audience reached: 5418
- Number of cities/festivals visited: 8

Unity Festival 2024 (Including Satellite Events)

This year's Unity Festival continued to champion international inclusive arts, while also building on the Satellite Festival model with events delivered in Bangor and Llanelli. These regional hubs brought
• Hijinx's inclusive festival ethos to new communities, testing a more sustainable, locally embedded model for future years - and a greater sense of value and ownership for the Hijinx Actors local to their respective areas.

• Highlights:

- Expanded geographic reach in Wales
- Strong collaboration with local partners and venues
- Our first digital (AR/VR) programme
- Audience development and community-focused engagement

• Statistics:

- Total performances presented: 72
- Total audience reached: 30598

Meet Fred (Korean Co-Production)

Our partnership with the Wooran Foundation in Seoul culminated in the Korean-language adaptation of
• Meet Fred. This internationally significant collaboration showcased the adaptability of the work and strengthened Hijinx's profile across East Asia.

• Benefits:

- Skill and knowledge exchange between Welsh and Korean artists
- Strengthened international networks
- New touring and licensing opportunities

• Statistics:

- Number of performances: 11
- Total audience reached: 872

Housemates (Revival & Welsh Touring)

Following its celebrated initial run with the Sherman, Housemates returned for a Welsh tour this year, reaching new audiences and creating opportunities for development within the cast and creative team.
• Our production manager, Tom, played a much more central role in the touring tech team and absolutely rose to the challenge.

A notable achievement this year was Gareth's nomination at the Stage Debut Awards, celebrating his
• outstanding performance in Housemates and highlighting the strength of inclusive casting and training at Hijinx.

• Statistics:

- Number of performances: 18
- Total audience reached: 4740

Hijinx Theatre

Trustees' Report

Establishing the **Hijinx Ensemble**

- A major step forward came with the creation of our new Hijinx Ensemble - a cohort of emerging learning-disabled and autistic artists. The Ensemble held its first meetings, participated in introductory sessions, and began shaping its creative identity and future programme of work.
- Statistics:
- Number of people engaged: 16
- Number of sessions delivered: 12 (inc initial R&D with Seiriol Davies)

Hijinx Film

Glitch – our award-winning short film continued to be screened at various venues as part of Oska Bright Film Festival's 'Best of the Fest' package. Previous screenings include London Barbican, Sunrise Film Festival, Foyle Film Festival and at London Breeze Film Festival.

Being Normal / Two Worlds – Hijinx received funding from Film Cymru for early-stage development of a feature film (directed by Dylan Wyn Richards). The film is about a group of misfits who embark on a road trip trying to find a place where they belong. We carried out research and development, in the form of location-based improvisations with Hijinx actors, in West Wales in May 2023. These interactions have been edited into 5 short scenes to share with Ffilm Cymru in order to request further funding. Triongl (Wales-based production company) have been working on a rough budget for the full production. Following the development sessions, Dan McGowan (Head of Film) has been working on a more detailed story structure with Dylan Wyn Richards. An application for further funding is in development.

Unity Film Festival – The festival took place on 8th and 9th November at Chapter Arts Centre. High points of the festival include the positive feedback from audiences and panelists, and the breadth and quality of films on offer. Audience figures were not as we had hoped but did improve during the event. 'Lost and Found – Chris' Story' was the final short film screened at Unity Film Festival and was rapturously received.

GWR Project: 'Lost and Found – Chris's Story' - This short film was commissioned by GWR and shares Chris' adoption story including the train journey he took on route to his new home. Hijinx are exploring options to screen the film more widely.

ReFocus – ReFocus is inclusive communications training for the film and TV industry designed to encourage more diversity behind and in front of the camera. It was developed thanks to funding from the Creative Skills fund (Welsh Government). We are exploring options to continue this training offer following the end of the funding. Hijinx received unanimously positive feedback from participants across all sessions held so far, with participants from S4C, Boom, Triongl, Severn Screen, Ffilm Cymru, Rondo, BBC Wales and others, including several freelancers.

S4C and Media Cymru – in 2024/25 Hijinx's Head of Film has been part of S4C's Disability panel, meeting quarterly to advise on the broadcaster's approach to disability and how they can make improvements. Similarly, he has been part of Media Cymru's Skills Advisory Board, who meet quarterly to report on where the wider sector can be mindful of inclusivity.

Hijinx Training

2024-25 saw a continued interest in our inclusive communications skills training through continued partnerships alongside some exciting new partnerships and focus areas.

Hijinx Theatre

Trustees' Report

2024-25 Total Training Figures:

- Sessions delivered: 42
- Training reached: ~1,700 participants
- Actors & Support Staff employed: 110
- Income generated: £42,715

Highlights included continued partnerships with:

- **Cardiff and Bangor Universities Schools of Medicine:** Our actors continued to work regularly as simulated patients for both teaching and exam sessions, providing medical students with invaluable opportunities to reflect on and improve their ability to meet the needs of learning disabled and/or autistic patients.
- **Cardiff School of Pharmacy:** We continued to work with multiple year groups as part of their communication skills training modules, focusing on inclusive communication approaches for patients with learning disabilities and/or autism.
- **Learning Disability Wales:** We delivered two short sessions at LDW's annual conference, "A Day in My Life" where we explored everyday challenges faced by people with learning disabilities.
- **Annual Director of Social Services Care Conference:** An engaging and educational post-conference provision showcasing our work, including street theatre, panel discussions, film, and music
- **Beyond Words:** A series of in-person training sessions designed to remove barriers for learning-disabled and / or autistic people across the events sector

New projects included:

Hijinx Casting

Casting has continued to grow and expand: the only limitation comes from capacity constraints in the department.

2024-25 Total Casting Figures:

- 406 casting submissions made (for 30 actors)
- 84 auditions
- 59 paid external acting jobs for 28 actors
- Over £8,500 of income for Hijinx Actors, with over £1,100 in commission for Hijinx.

The highest profile of these jobs was William Young starring as Lennie in Of Mice and Men with Derby Theatre.

Online Showcase: We have not been able to run another showcase as intended due to budget constraints.

We now have Tagmin – software that allows us to track and collate information far more efficiently.

Hijinx PAWB

People and Community are at the heart of PAWB (this is what we call our community work). PAWB provides creative opportunities for anyone who wants to perform regardless of ability or experience.

Hijinx Theatre

Trustees' Report

Drama Foundations

Drama Foundations supports Learning Disabled and/or Autistic adults to have fun, develop life skills and build a Wales wide community of creatives.

Hijinx currently run 2 Drama Foundations groups in Cardiff based at Chapter Arts Centre.

Odyssey

Odyssey is an inclusive community theatre group featuring a mixture of actors with learning disabilities and/or autism, and neurotypical actors who perform together as equal partners. Each December, the Odyssey company produces a Winter Show at Wales Millennium Centre, which is supported by a professional production team.

The Pirates of the Odyssey Inn - the 2024/25 production was a success: 655 tickets.

10+ year partnership with USW's Creative & Therapeutic Arts Department continued to offer live placement briefs to student facilitators to learn about inclusive facilitation and person-centred artwork.

Young People's Theatre

Hijinx's Young People's Theatre are for all young people aged 16+ We work inclusively with Learning Disabled and/or Autistic actors and neurotypical actors who perform together as equal partners.

Music Theatre Wales collaboration was successful with a celebratory launch event in Treorchy, including partnership with Sinfonia Cymru. Both groups collaborated with external partners including Ty Cerdd (Bwythyn Sonig).

Vaguely Artistic

Vaguely Artistic is Hijinx's in-house inclusive punk, rock, pop, soul, blues and funk band. In 2024/25, the band continued to perform publicly, but also deepened a partnership with Fflamingo's House of Deviant via a series of R&D's exploring how the two groups collaborate together and potential future work.

Pathways

Pathways is an online, creative programme that Hijinx developed during lockdown.

At the end of the financial year, the Pathways model shifted, lowering the cost, and slightly extending session length.

PAWB Connect

PAWB Connect is an Advisory Group made up of participants in Odyssey, Young People's Theatres and Vaguely Artistic. The group collaborate with an experienced Speech & Language Therapist, and have been exploring barrier to access provision.

Coaching For Creatives

Hijinx continue to enrol a steady, but manageable flow of clients.

Equality, Diversity & Inclusion

We know that actions speak louder than words, so we are taking steps to change how we work and ensure that we are removing systemic barriers to accessing our provision and contributing to a more inclusive arts industry.

Hijinx Theatre

Trustees' Report

Neurodiversity and Anti-Racism in Welsh Arts (NAWA)

The 'Neurodiversity and Anti-Racism in Welsh Arts' (NAWA) project celebrated Wales's diversity by improving access, understanding, and dismantling barriers for Global Majority people who are learning disabled and/or neurodivergent in the arts. This ambitious pan-Wales initiative was designed "to open creative opportunities that are culturally appropriate, building understanding, and recognising the right to and enabling the freedom for people's cultural expression and engagement" (funding bid proposal, 2022).

In 2023, Hijinx Theatre, Disability Arts Cymru, and Learning Disability Wales were awarded Welsh Government funding to deliver NAWA. Thanks to this grant, a dedicated Project Manager joined Hijinx Theatre's team to oversee the delivery of this project, while a paid Advisory Group - recruited specifically for their diverse experience - provided guidance and specialist input. The project built on a prior partnered initiative - three online events in 2022, supported by the Arts Council of Wales' Sharing Together Fund - which began crucial conversations about the challenges facing learning disabled and neurodivergent individuals from Global Majority communities. By extending these discussions and engaging in ongoing consultation, NAWA facilitated new exchanges across Wales, ensuring that the voices and needs of these communities remained central throughout the project.

Over the course of the NAWA project (2023 - 2024), approximately 1,300 attendees took part as participants, audiences, and collaborators in the project. Of these, 763 attendances were from participants taking part in the project's core activities, supported by 69 contributors who facilitated sessions, or offered support as project partners. Project activities comprised:

R&D:

- Initial R&D and project-co design phase (Aug 23 - Mar 24); led by Hijinx Theatre in partnership with Disability Arts Cymru and Learning Disability Wales.
- 1 x Zoom consultation session (Mar 24); with Ty Cerdd.
- 2 x 'Half spaces' Community Sessions (Nov 24); R&D workshops developed with producer Jafar Iqbal.
- 2 x Industry Consultation Sessions; with Hynt and Gig Buddies (Oct - Nov 24).
- 12 x Advisory Group Meetings throughout the project (Jan 23 - Oct 24). Members included: Tia-Zakura Camilleri (Producer, Fio); Zarah Kaleem (Project Officer, People's First Cardiff); Hazel Lim (founder of Chinese Autism Swansea); Yvonne Odukwe (founder of Autism Hidden Voices Newport); Dr Chris Papadopoulos (academic & founder of the London Autism Group Charity); Izzy Rabey (Freelance Artist and Theatre Director); Sita Thomas (Artistic Director and CEO, Fio).

Participatory activity:

- 1 x Creative Enabler Training programme (Mar 24); with Hijinx Theatre.
- 4 x Drama Sessions with young people alongside consultation with their parents/carers (Apr - Jun 24); with Autism's Hidden Voices.
- 4 x days of Writers' Residency activity (Sep - Oct 24); with Literature Wales.
- 4 x Anti- Racism Training Development sessions, piloting this unique offering for neurodivergent people with the Academy and Drama Foundation groups from Hijinx Theatre (Oct 24); with Hazel Lim and Diverse Cymru.

Public events:

- 1 x day event at the Unity Festival (Jul 24); with Hijinx Theatre.
- 1 x Talent Fashion Exhibition (Aug 24); with Grand Theatre Swansea, Grand Ambition and African Community centre.

Wider sharing and networking (industry/public events):

- In addition to the above project activities, the NAWA project was presented, featured or shared at 8 sector or public events; through networks such as 365 Black History month (Oct 23), What Next Cymru (Jan 24), Hynt's symposium (Mar 24), Pontypridd Theatre & African Community Centre (Mar 24), Wales Arts and Wellbeing Network (Apr 24), University of South Wales (May 24), Diverse Cymru (Jun 24), Gofod WCVA Training (Jun 24).

From the outset, the project aimed to attract a diverse range of participants, including neurodivergent people, Global Majority communities, creative professionals, local residents, and individuals who rarely take part in arts activities.

The project prioritised inclusion and accessibility, aiming to create a welcoming environment where participants felt both safe and empowered. Feedback echoed the success of this approach, with average participant ratings of 4.4 stars for access and welcome, and numerous testimonials highlighting the positive, supportive atmosphere.

Participants reported substantial personal growth, with many noting an increase in confidence, new insights, and skills - reflected in their 4.6 star rating for learning. As a result of NAWA initiatives, there is a clear demand for continued opportunities of this nature, as shown by strong Net Promoter Scores (some reaching 100) and frequent calls for more programmes like these.

The collaborative nature of the initiative also strengthened ties between different communities and partner organisations. By bringing together a variety of skill sets, experiences, and viewpoints, the project opened up new ways of working and avenues for collaborations across Wales. Positive working relationships have been established, and meaningful steps have been taken toward embedding inclusive practices within partner organisations. However, sustaining this legacy will require consistent funding, sufficient staff capacity, and deeper engagement with the diverse communities the project seeks to reach.

Looking ahead, the next steps involve developing the pilot offerings - such as the Anti-Racism and Equality Training for neurodivergent people - into ongoing programmes, and continuing to nurture the partnerships and exchanges initiated through NAWA. By channeling adequate resources into long-term engagement and continuing to share both successes and learnings, the project presents exciting opportunities to ensure continued impacts in the future.

Diverse Cymru's Cultural Competence Scheme

In 2023/24, Hijinx signed up to Diverse Cymru's Cultural Competence Scheme. The scheme is an accreditation system that aims to promote anti-racist practice in the workplace. Throughout 2023/24, Hijinx undertook an audit of our current strengths and weaknesses and completed training with Diverse Cymru. Hijinx achieved a Silver Merit accreditation in October 2024.

Public Benefit

Hijinx Theatre is committed to working in the community by taking professional theatre performances to venues and public spaces and by delivering participatory projects and workshops. The performances, both in the UK and abroad, help to change public perception of disability. Our inclusive productions send important messages about the valuable role of people with disabilities in society. The employment of actors with learning disabilities and/or autism in Hijinx's theatre, film and training activity provides role models for society, raising aspirations and demonstrating to the wider sector the value of inclusive working.

Financial Review

During the year the charity's income was £1,485,163 with expenditure amounting to £1,550,703. The operating deficit for the year was £65,540.

Reserves

The free reserves, effectively net assets less restricted funds, designated funds, and fixed assets, at the year-end are £230,355.

Reserves Policy

The trustees consider the ideal level of reserves on 31 March 2025 would be £250,000, which is sufficient to manage a minimum of three months operational costs for Hijinx Theatre. Actual free unrestricted reserves on 31 March 2025 were £230,355 representing 92% of the ideal level. The Trustees have the medium-term ambition of achieving a surplus of £10,000 from each year of operation to be added to the reserves and this target is reviewed on an annual basis.

Treasurer's Report

2024/2025 saw a significantly reduced deficit in comparison to the previous financial year, indicative of the growing levels of activity over recent years, but planned for and managed in light of the confirmed increase in funding from Arts Council Wales as of April 2024. Going into 2025/2026, it became clear that the charity needed to make further savings to avoid a significant deficit. The trustees signed off a redundancy process that led to the loss of the Head of Film role in May 2025. After the savings made, there will be another small in-year deficit as Hijinx stabilises and invests in diversifying funding streams to ensure a resilient future. Given the previous creation of reserves and the strategic designation of funds for future financial years, these short-term deficits are manageable for the charity. Our intention is to achieve a break-even position by 2026/27.

The restricted fund allocation will see £85,013 carried over into the next financial year.

Future resilience is at the forefront of the charity as Hijinx works to diversify its income streams. The charity currently holds £300,005 in unrestricted funds.

Free unrestricted reserves represent 92% of the optimal level. This level of unrestricted reserves is still sufficient to continue future activities and react to any unplanned activities or new challenges that may arise.

Fundraising

Fundraising at Hijinx is led by our Fundraising Officer and supported by the Co-CEOs. We receive support from public bodies, including the Arts Council of Wales, Welsh government, trusts and foundations, businesses and individuals. We are immensely grateful for the support of these donors which enables us to continue to promote, develop and present work by LD/A artists and engage with communities across Wales.

We are committed to ensuring that all our fundraising takes place in line with the Code of Fundraising Practice and registered formally with the Fundraising Regulator, in 2024. All our fundraising activities comply with the fundraising standards set out by the code and we have not received any complaints about our fundraising practices. Where we become aware of any indications that a donor, or potential donor, may be considered a vulnerable person, we contact the individual to confirm their intention to donate and clarify what the donation is intended for.

We do not work with third party fundraisers or have any commercial participators fundraise for us, do not undertake any door to door or face to face street fundraising, do not sell or lend our database to any other organisations, and do not make unsolicited communications to individuals.

Plans for future periods

The ongoing economic challenges of the post-Covid, post-Brexit world and cost-of-living crisis continue to impact Hijinx and the wider arts sector, but we remain robust and resilient in the face of these challenges. Hijinx continues to occupy a unique place in the arts landscape of Wales, and we are making significant steps to reduce inequity and break down barriers. 2024-25 was a planned year of investment in key administrative and support functions needed following the significant growth of the organisation over the past 8 years, and our future plans and budgets reflect a continuation of this to build the foundations on which continued creativity and ambition can thrive.

Multi-year grants that began in 2023-24 and continued into 2024-25 include funding from Welsh Government's Anti-racist Wales Culture, Heritage and Sport Fund for NAWA (Neurodiversity and Anti-Racism in Welsh Arts). In July 2024, we received funding from Creative Wales Skills Fund to develop Creative Enabler training. This funding will continue until March 2026. We are happy to have been offered a significant uplift to our Arts Council of Wales funding as a result of the investment review. This increase came into force in April 2024.

2024-25 saw a continued increase in our earned income – a trend that we plan to build on and further develop going forward. Detailed financial planning has been undertaken for the 2025-26 financial year, and is continually reviewed, ensuring the charity is able to plan and function in a range of situations. It is the trustees' belief that this planning will mean the organisation remains viable for the coming years. Whilst we could not add to our reserves in March 2025, we are comfortable that in a difficult economic climate we have been able to protect our free reserves to give the charity security going forward. We continue to engage with a wide range of funders whose priorities align with our own, and on a project level this has been fruitful. Future fundraising endeavours will focus on securing larger multi-year grants for core activity to provide a strong and resilient foundation for growth across our activity.

The trustees remain confident that by taking a cautious financial approach combined with a bold artistic vision, Hijinx can keep pace with the swiftly changing world around it. Hijinx's agile and responsive culture continues to enable it to maximise opportunities as they present themselves, whilst taking a strategic and long-term view.

Structure, governance and management

Governing Document

The charity is governed by its Memorandum and Articles of Association, incorporated in September 1987 as a company limited by guarantee and not having a share capital as defined by the Companies Act 1985. Hijinx became a registered charity on 25 November 1999. The Memorandum and Articles were updated in September 2014 in line with Charity Commission recommendations.

Membership is open to anyone, subject to approval by the Board of Trustees. Every trustee is a member of the company. All Board of Trustee members agree to contribute a sum not exceeding £10 in the event of the Company being wound up.

Role, Recruitment, Appointment, Induction and Training of Trustees

The charity Trustees are appointed at Board Meetings or the Annual General Meeting and can stand for election annually. Appointments are made by recommendation and/or open recruitment to ensure an appropriate balance of skills and a diversity of representation to fulfil the needs of the company - sometimes supported by the Board Bank scheme run by Arts & Business Cymru.

An induction process includes a meeting with the Chair, senior staff, and observation of at least one board meeting prior to joining. The board meet 4 times a year in addition to the AGM. The trustees approve the business and strategic planning, all operational policies and scrutinise quarterly income and expenditure management accounts. There are also several subgroups including Finance Panel, Fundraising and Income Generation Panel, People Panel and Equality, Diversity and Inclusion Panel – these are made up of Trustees and staff.

None of the trustees receive remuneration or other benefits from their work with the charity. Any connection between a trustee or a senior manager of the charity with a production company, contracted actor, performer or exhibitor is disclosed to the full board of trustees in the same way as any contractual relationship with a related party. In the current year no such related party transactions were reported.

Risk Management

The trustees identify and review the risks to which the charity is exposed and ensure appropriate controls are in place to provide reasonable assurance against fraud and error. The trustees have a risk management strategy which comprises of an annual review of the principal risks and uncertainties the charity faces, the review of policies, systems, and procedures to mitigate those risks and the implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.

It is acknowledged that the ability to achieve the fundraising target and the issues associated with working with vulnerable adults are the major risks to the company. These risks are managed by having robust policies and procedures in place and regular training for staff working with learning disabled actors. In this financial year we had £10 million employer liability and £5 million public liability insurance cover.

Fundraising continues to be a vital strand of our income, and we continue to work to increase our potential to receive grant funding to support our work. We have been fortunate to receive several grants during the year to enable our continued work and development. After hosting an Arts & Business Creative Intern in 2020-21, we took the decision to create a full-time fundraising role to support the fundraising capacity of the charity. This has proved invaluable and enabled Hijinx to implement the fundraising strategy by further expanding work with trusts and foundations, developing individual giving and building capacity to general sponsorship. As can be seen in this report, our fundraised income remains steady and diverse.

The Trustees regularly review the charity's risk register and put in place measures to control risks and protect the charity.

Staff

Whilst the trustees are responsible for strategy, policy and supervision, the staff report, recommend, undertake, and execute the activity. The Co-Chief Executives are appointed by the trustees to manage the day-to-day operations of the charity. To facilitate effective operations, the Chief Executives have delegated authority, within terms of delegation approved by the trustees, for operational matters including finance, employment and artistic performance related activity.

During 2024-25 the staff comprised 13 full time posts: Executive Director, Artistic Director, Senior Producer, Assistant Producer, Academy Director, Finance Manager, Head of Film, Production Manager, Development Officer, Administrator, Marketing Manager and South Coordinator, and 7 part time posts: Head of Pawb, Head of Representation, Head of Business Development, West Coordinator, North Coordinator, Associate Artist, Training Coordinator.

Renumeration is set through benchmarking against similar roles in equivalent organisations and using recommended pay scales from ITC/BECTU. Co-CEOs pay is determined by the Board of Trustees. In 2024-25, no employee's pay exceeded £60,000.

Freelancers

Hijinx continues to be supported and inspired by an incredible pool of creative freelancers, without whom our work would simply not be possible. Throughout the year, Hijinx have endeavoured to support freelancers as much as possible, acknowledging ongoing uncertainty caused by the cost-of-living crisis. They are vital to our output, and we will continue to ensure that we do all that we can to support them, through training, connections and access to our wider staff support mechanisms.

Volunteers

There are 267 Hijinx volunteers on our database, and we partnered with University of South Wales and Cardiff University to provide volunteering and placement opportunities to students. 19 volunteers and placement students are regularly involved in production, workshop and administrative support. Hijinx would like to thank them for their loyal support and service.

Premises

Hijinx is accommodated at the Wales Millennium Centre, Bute Place, Cardiff Bay. The space comprises of an open plan office, back office/storeroom and shared kitchen and toilets.

Technical equipment is stored at a rented storage unit in Wentloog, Cardiff. Hijinx maintains a touring van and a minibus.

Stakeholders & Partnerships

Hijinx is an Arts Council of Wales Revenue Funded Organisation and received £390,000 in 2024/25.

Public Sector

Hijinx were also beneficiaries of an additional £50,000 from Welsh Government's Event Wales programme towards Unity Festival 2024. This was supported by £3,000 from Grant Stephens Family Law Firm towards the Cardiff programme, extended through a grant of £1,500 from Arts & Business Cymru's CultureStep programme. The 2024 Unity Film Festival was supported by a grant of £6,500 from Film Hub Wales and £8,000 from Ffilm Cymru.

The organisation also benefitted from £500 from First Choice Housing Association to support the room hire costs of our Cardiff-based community provision; £40,588 from Event Wales towards 'Beyond Words', a new communications skills training programme for the events sector, £38,367 from Taith towards international exchange opportunities with European inclusive theatre companies; and £105,996 from Creative Wales Skills Fund to launch training of Creative Enablers to support learning disabled, disabled and neurodivergent artists during their employment within the screen sector.

Hijinx also received a further £39,955 from Arts Council Wales / Wales Arts International's Wales and Japan Cultural Fund towards the Wales–Japan Meet Fred international touring and cultural exchange project.

Local Authority social services provide funding packages for each student attending an Academy or Drama Foundation. The funding is drawn down via social enterprise organisations Vision 21 (South Wales), Co-options (North Wales) and ArtsCare GofalCelf (West and Mid Wales). We work closely with them to meet outcomes and developmental targets for each of the individuals trained.

Private Sector

Hijinx were recipients of core funding from Garfield Weston Foundation and Simon Gibson Foundation; Hodge Foundation, Oakdale Trust, Greggs Foundation, and D'Oyly Carte Charitable Trust towards our inclusive community engagement programme, Pawb; Tabhair Charitable Trust towards the facilitation and management of employment for Hijinx artists; and unrestricted funding from Esmee Fairbairn Foundation for our film training and projects.

Arts & Business Cymru continued to support our work with corporate partners.

Wider Network – Art Sector Partners

In 2024/25 Hijinx collaborated with the following venues and companies: Wales Millennium Centre, Chapter Arts Centre, Sherman Theatre, Pontio, Carmarthenshire Theatres, Talent Shack, The Place in Newport. Artistic and organisational collaborations took place with Ty Cerdd, Bad Wolf, Compagnie L'Oiseau Mouche (France), Wooran Foundation (South Korea), Tanzbar Bremen, Ramshacklicious, Disability Arts Cymru, Senedd (Welsh Government), Learning Disability Wales, Chinese Autism, TAPE Community Film, Innovate Trust, Biggerhouse Films, Oska Bright Film Festival, Great Western Railway, Triongl, Raindog, Film Agency for Wales, Boom Cymru, Gorilla and Music Theatre Wales.

Membership

Hijinx is affiliated with and is Fair Work Approved by the Independent Theatre Council. We are a member of the Arts Marketing Association, IETM, Outdoor Arts UK, Disability Arts Cymru, BAFTA, Creu Cymru, ASSITEJ UK, Europe Beyond Access and Arts & Business Cymru.

Reference and Administrative Details

Charity Registration Number:	1078358
Company Registration Number:	02161783
	The charity is incorporated in Wales.
Registered Office:	Wales Millennium Centre Bute Place Cardiff Bay CF10 5AL
Auditor:	HSJ Audit Limited Statutory Auditor Severn House Hazell Drive Newport South Wales NP10 8FY

Hijinx Theatre

Trustees' Report

Trustees and officers

The trustees and officers serving during the year and since the year end were as follows:

Trustees:	J Downes (resigned 15 September 2024)
	E O Talfan Davies
	A P Frater (appointed 9 August 2024)
	R J H Marsh
	A P Powell
	S Dimitrijevic (resigned 1 October 2025)
	A Healy (appointed 9 August 2024)
	M C Chmielewski (resigned 31 January 2025)
	N A Morgan (resigned 21 November 2024)
	T R Curteis
	R M Thorne (resigned 21 November 2024)
	Y O Odukwe (appointed 19 September 2024)
	D Tozer (appointed 19 September 2024)
	J P Woodley (appointed 9 August 2024)
	S L Horner (05 August 2024)
	G Gwilym-Taylor (appointed 12 May 2025)
	N M J Olsen (appointed 12 May 2025)
	T Sargent (appointed 12 May 2025)
	G Wilde (appointed 12 May 2025)
	M E Wilde (appointed 12 May 2025)
Chief Executive Officer:	E J Tong (appointed 5 August 2024)

Hijinx Theatre

Trustees' Report

Statement of Trustees' Responsibilities

The trustees (who are also the directors of Hijinx Theatre for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. 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 charitable company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the trustees are required to:

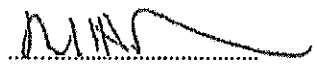
- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company 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 charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Disclosure of information to auditor

Each trustee has taken steps that they ought to have taken as a trustee in order to make themselves aware of any relevant audit information and to establish that the charity's auditor is aware of that information. The trustees confirm that there is no relevant information that they know of and of which they know the auditor is unaware.

The annual report was approved by the trustees of the charity on 8 December 2025 and signed on its behalf by:



R J H Marsh
Trustee

Independent Auditor's Report to the Members of Hijinx Theatre

Opinion

We have audited the financial statements of Hijinx Theatre (the 'charity') for the year ended 31 March 2025, which comprise the Statement of Financial Activities, Balance Sheet, Statement of Cash Flows, and Notes to the Financial Statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is United Kingdom Accounting Standards, comprising Charities SORP - FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and applicable law (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2025 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and the provisions available for small entities, in the circumstances set out in note to the financial statements, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the original financial statements were authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Independent Auditor's Report to the Members of Hijinx Theatre

Opinion on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Strategic Report and Trustees' Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Strategic Report and Trustees' Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of our knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the Strategic Report and the Trustees' Report.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities (set out on page 21), the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

Auditor responsibilities for the audit of the financial statements
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:.

Independent Auditor's Report to the Members of Hijinx Theatre

- Enquiry of management and those charged with governance around actual and potential litigation and claims as well as actual, suspected and alleged fraud;
- Reviewing minutes of meetings of those charged with governance;
- Assessing the extent of compliance with the laws and regulations considered to have a direct material effect on the financial statements or the operations of the entity through enquiry and inspection;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations;
- Performing audit work over the risk of management bias and override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for indicators of potential bias.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's trustees, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditor's 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 charitable company and its trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Mr Andrew Hill FCCA ACA DChA BFP (Senior Statutory Auditor)
For and on behalf of HSJ Audit Limited, Statutory Auditor

Severn House
Hazell Drive
Newport
South Wales
NP10 8FY

Date: 09/12/2025

Hijinx Theatre

Statement of Financial Activities for the Year Ended 31 March 2025 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

	Note	Unrestricted funds £	Restricted funds £	Total 2025 £
Income and Endowments from:				
Donations and legacies	3	1,109	516	1,625
Charitable activities	4	982,853	497,335	1,480,188
Other trading activities	5	555	-	555
Investment income	6	2,795	-	2,795
Total income		987,312	497,851	1,485,163
Expenditure on:				
Charitable activities	7	(1,051,111)	(499,592)	(1,550,703)
Total expenditure		(1,051,111)	(499,592)	(1,550,703)
Net expenditure		(63,799)	(1,741)	(65,540)
Net movement in funds		(63,799)	(1,741)	(65,540)
Reconciliation of funds				
Total funds brought forward		363,804	86,754	450,558
Total funds carried forward	19	300,005	85,013	385,018

The notes on pages 29 to 44 form an integral part of these financial statements.

Hijinx Theatre

Statement of Financial Activities for the Year Ended 31 March 2025 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

	Note	Unrestricted funds £	Restricted funds £	Total 2024 £
Income and Endowments from:				
Donations and legacies	3	2,269	263	2,532
Charitable activities	4	613,973	383,100	997,073
Other trading activities	5	1,324	-	1,324
Investment income	6	4,035	-	4,035
Total income		621,601	383,363	1,004,964
Expenditure on:				
Charitable activities	7	(868,929)	(339,061)	(1,207,990)
Total expenditure		(868,929)	(339,061)	(1,207,990)
Net (expenditure)/income		(247,328)	44,302	(203,026)
Transfers between funds		(200)	200	-
Net movement in funds		(247,528)	44,502	(203,026)
Reconciliation of funds				
Total funds brought forward		611,332	42,252	653,584
Total funds carried forward	19	363,804	86,754	450,558

All of the charity's activities derive from continuing operations during the above two periods.

The funds breakdown for 2024 is shown in note 19.

Hijinx Theatre

(Registration number: 02161783)
Balance Sheet as at 31 March 2025

	Note	2025 £	2024 £
Fixed assets			
Tangible assets	12	9,130	8,961
Current assets			
Stocks	13	254	254
Debtors	14	254,423	194,749
Cash at bank and in hand	15	211,693	351,857
		466,370	546,860
Creditors: Amounts falling due within one year	16	(90,482)	(105,263)
Net current assets		375,888	441,597
Net assets		385,018	450,558
Funds of the charity:			
Restricted income funds			
Restricted funds		85,013	86,754
Unrestricted income funds			
Designated funds		69,650	133,449
Unrestricted funds		230,355	230,355
Total funds	19	385,018	450,558

The financial statements on pages 25 to 44 were approved by the trustees, and authorised for issue on 8 December 2025and signed on their behalf by:

R J H Marsh
Trustee

Hijinx Theatre

Statement of Cash Flows for the Year Ended 31 March 2025

	Note	2025 £	2024 £
Cash flows from operating activities			
Net cash expenditure		(65,540)	(203,026)
Adjustments to cash flows from non-cash items			
Depreciation		3,042	2,917
Investment income	6	(2,795)	(4,035)
		(65,293)	(204,144)
Working capital adjustments			
Increase in debtors	14	(59,674)	(61,405)
Increase in creditors	16	5,219	20,478
(Decrease)/increase in deferred income		(20,000)	20,000
Net cash flows from operating activities		(139,748)	(225,071)
Cash flows from investing activities			
Interest receivable and similar income	6	2,795	4,035
Purchase of tangible fixed assets	12	(3,211)	(209)
Net cash flows from investing activities		(416)	3,826
Net decrease in cash and cash equivalents		(140,164)	(221,245)
Cash and cash equivalents at 1 April		351,857	573,102
Cash and cash equivalents at 31 March		211,693	351,857

All of the cash flows are derived from continuing operations during the above two periods.

1 Charity status

The charity is limited by guarantee, incorporated in Wales, and consequently does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £1 towards the assets of the charity in the event of liquidation.

The address of its registered office is:
Wales Millennium Centre
Bute Place
Cardiff Bay
CF10 5AL

Authorised for issue: 8 December 2025

2 Accounting policies

Summary of significant accounting policies and key accounting estimates
The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Statement of compliance
The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

Basis of preparation
The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

Going concern
At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

Key sources of estimation uncertainty
In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

Income and endowments
Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Donations and legacies

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Grants receivable

Grants are only included in the SoFA when the general income recognition criteria are met.

In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services, as entitlement to the grant only occurs when the performance related conditions are met.

Capital grants are released to the Statement of Financial Activities in the year of receipt. Fixed assets relating to capital grants are capitalised, and depreciation charged is offset against the grant income, in a restricted fund.

Deferred income

Deferred income represents amounts received for future periods and is released to incoming resources in the period for which, it has been received. Such income is only deferred when:

- The donor specifies that the grant or donation must only be used in future accounting periods; or
- The donor has imposed conditions which must be met before the charity has unconditional entitlement.

Investment income

Investment income is recognised at the time the investment income is 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.

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.

Expenditure on charitable activities includes all costs relating to the furtherance of the society's objectives as stated in the trustees report. This also includes all costs relating to compliance with constitutional and statutory requirements.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Where costs cannot be directly attributed to particular departments they have been allocated on a basis consistent with the use of the resources.

Charitable activities

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.

Support costs
Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.

Governance costs
These include the costs attributable to the charity's compliance with constitutional and statutory requirements, including audit, strategic management and trustees's meetings and reimbursed expenses.

Taxation
As a registered charity, Hijinx Theatre is entitled to the exemption from taxation in respect of income and capital gains received with sections 478-489 of the Corporation Tax Act 2010 and section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects purposes only.

Tangible fixed assets
Individual fixed assets costing £250.00 or more are initially recorded at cost.

Depreciation and amortisation
Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Asset class	Depreciation method and rate
Furniture and equipment	25% straight line
Motor vehicles	25% straight line

Impairment of fixed assets
At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

Stock
Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

Trade debtors
Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for the impairment of trade debtors is established when there is objective evidence that the charity will not be able to collect all amounts due according to the original terms of the receivables.

Cash and cash equivalents
Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade creditors
Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the charity does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and subsequently measured at amortised cost using the effective interest method.

Foreign exchange
Transactions in foreign currencies are recorded at the rate of exchange at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies at the balance sheet date are reported at the rates of exchange prevailing at that date.

Fund structure
Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the financial statements.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Pensions and other post retirement obligations
The charity operates a defined contribution pension scheme which is a pension plan under which fixed contributions are paid into a pension fund and the charity has no legal or constructive obligation to pay further contributions even if the fund does not hold sufficient assets to pay all employees the benefits relating to employee service in the current and prior periods.

Contributions to defined contribution plans are recognised in the Statement of Financial Activities when they are due. If contribution payments exceed the contribution due for service, the excess is recognised as a prepayment.

3 Income from donations and legacies

	Unrestricted funds Designated £	Restricted funds £	Total 2025 £	Total 2024 £
Donations and legacies;				
Donations from individuals	1,109	516	1,625	2,532
	1,109	516	1,625	2,532

4 Income from charitable activities

	Unrestricted funds Designated £	Restricted funds £	Total 2025 £	Total 2024 £
Promotion of drama and the arts	497,120	45,677	542,797	471,605
Membership income	5,653	-	5,653	4,990
Theatre tax credit	17,080	-	17,080	13,249
Grants	450,000	451,658	901,658	502,229
Other income	13,000	-	13,000	5,000
	982,853	497,335	1,480,188	997,073

Notes to the Financial Statements for the Year Ended 31 March 2025

Grants

	2025	2024
	£	£
Arts & Business Cymru	5,883	3,150
Arts Council of Wales	507,132	267,510
British Council	13,930	30,000
Chapter	6,500	-
Colwinston Charitable Trust	5,000	-
D'Oyly Carte	3,815	
Esmee Fairbarn Foundation	30,000	7,920
FCHA	500	1,000
Ffilm Cymru Wales	8,000	-
FOR Cardiff	-	5,000
Garfield Weston Foundation	20,000	10,000
Goethe-Institut	22,250	-
Greggs Foundation	2,000	
Hodge Foundation	15,000	-
Moondance	15,000	-
Oakdale Trust	1,000	-
Tabhair	5,000	-
Taith	19,184	-
The Bailey Thomas Charitable Trust	-	15,000
The Rayne Foundation	-	20,000
The Simon Gibson Charitable Trust	40,000	20,000
Ty Cerdd	750	2,250
Welsh Government - Anti-racist Wales Culture	47,325	58,528
Welsh Government - Creative Skills	48,257	61,871
Welsh Government - Event Wales Unity Festival Grant	32,853	-
Welsh Government - Third Sector Development Fund	52,280	-
	901,658	502,229

5 Income from other trading activities

	Unrestricted funds Designated £	Total funds £	Total 2024 £
Trading income;			
Sales of goods and services	555	555	1,324
	555	555	1,324

6 Investment income

	Unrestricted funds Designated £	Total 2025 £	Total 2024 £
Interest receivable and similar income;			
Interest receivable on bank deposits	2,795	2,795	4,035

7 Expenditure on charitable activities

	Note	Unrestricted funds Designated £	Restricted funds £	Total 2025 £	Total 2024 £
Promotion of drama and the arts		334,167	109,462	443,629	255,025
Staff costs		627,270	390,130	1,017,400	898,373
Allocated support costs	8	83,674	-	83,674	47,332
Governance costs	8	6,000	-	6,000	7,260
		1,051,111	499,592	1,550,703	1,207,990

In addition to the expenditure analysed above, there are also governance costs of £6,000 (2024 - £7,260) which relate directly to charitable activities. See note 8 for further details.

8 Analysis of governance and support costs

Support costs allocated to charitable activities

	Basis of allocation	Administration costs £	Premises costs including depreciation £	Other support costs £	Total 2025 £	Total 2024 £
Promotion of drama and the arts	A	21,587	25,631	36,456	83,674	47,332

Basis of allocation

Reference	Method of allocation
A	20% of associated costs

Governance costs

	Unrestricted funds Designated £	Total 2025 £	Total 2024 £
Audit fees			
Audit of the financial statements	6,000	6,000	7,260
	6,000	6,000	7,260

9 Trustees remuneration and expenses

No trustees, nor any persons connected with them, have received any remuneration from the charity during the year.

No trustees have received any reimbursed expenses or any other benefits from the charity during the year.

10 Staff costs

The aggregate payroll costs were as follows:

	2025 £	2024 £
Staff costs during the year were:		
Wages and salaries	566,165	487,249
Social security costs	48,124	38,870
Pension costs	12,981	10,841
Casual labour costs	390,130	361,413
	1,017,400	898,373

The monthly average number of persons (including senior management / leadership team) employed by the charity during the year expressed as full time equivalents was as follows:

	2025 No	2024 No
Charitable activities	18	17

No employee received emoluments of more than £60,000 during the year.

The total employee benefits of the key management personnel of the charity were £197,746 (2024 - £161,755).

11 Taxation

The charity is a registered charity and is therefore exempt from taxation.

12 Tangible fixed assets

	Furniture and equipment £	Motor vehicles £	Total £
Cost			
At 1 April 2024	12,918	44,290	57,208
Additions	3,211	-	3,211
At 31 March 2025	16,129	44,290	60,419
Depreciation			
At 1 April 2024	3,957	44,290	48,247
Charge for the year	3,042	-	3,042
At 31 March 2025	6,999	44,290	51,289
Net book value			
At 31 March 2025	9,130	-	9,130
At 31 March 2024	8,961	-	8,961

13 Stock

	2025 £	2024 £
Stocks	254	254

14 Debtors

	2025 £	2024 £
Trade debtors	221,128	181,530
Prepayments	16,235	13,184
Accrued income	17,000	-
Other debtors	60	35
	254,423	194,749

15 Cash and cash equivalents

	2025 £	2024 £
Cash on hand	1,828	1,815
Cash at bank	209,865	350,042
	211,693	351,857

16 Creditors: amounts falling due within one year

	2025	2024
	£	£
Trade creditors	72,384	66,861
Other taxation and social security	13,563	11,598
Other creditors	-	2,268
Accruals	4,535	4,536
Deferred income	-	20,000
	90,482	105,263

	2025	2024
	£	£
Deferred income at 1 April 2024	20,000	-
Resources deferred in the period	-	20,000
Amounts released from previous periods	(20,000)	-
Deferred income at year end	-	20,000

17 Obligations under leases and hire purchase contracts

Operating lease commitments

Total future minimum lease payments under non-cancellable operating leases are as follows:

	2025	2024
	£	£
Land and buildings		
Within one year	5,592	5,592
Between one and five years	11,184	16,777
	16,776	22,369
Other		
Within one year	606	606
Between one and five years	151	1,969
	757	2,575

18 Pension and other schemes

Defined contribution pension scheme

The charity operates a defined contribution pension scheme. The pension cost charge for the year represents contributions payable by the charity to the scheme and amounted to £12,981 (2024 - £10,841).

19 Funds

	Balance at 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2025 £
Unrestricted funds					
General					
General unrestricted	230,355	-	-	-	230,355
Designated					
General	10,479	474,973	(336,173)	(96,386)	52,893
Academies General	16,738	55	(93,441)	78,829	2,181
Academies Projects	16,393	248,541	(143,420)	(121,514)	-
Residencies	3,872	-	(1,449)	(2,423)	-
Pawb General	28,323	40	(62,535)	34,172	-
Odyssey	-	6,883	(27,031)	20,148	-
Youth Academies	-	2,460	(5,621)	3,161	-
Pawb Projects	-	45,716	(33,276)	(12,440)	-
Theatre General	11,736	20,449	(97,519)	65,334	-
Theatre Projects	-	1,948	(20,158)	20,637	2,427
Street Theatre	3,280	24,772	(22,895)	(5,157)	-
Production	287	56,639	(33,189)	(23,276)	461
Unity Festival	10,000	5,849	(17,753)	1,904	-
Jobs General	424	-	(27,517)	27,093	-
Jobs Projects	18,141	35,980	(22,185)	(31,162)	774
Jobs Projects - Castings	-	62,086	(71,000)	12,511	3,597
Film General	5,024	629	(30,527)	24,874	-
Film Projects	-	292	(5,423)	5,131	-
Fixed Asset Fund	8,752	-	-	(1,436)	7,316
	133,449	987,312	(1,051,112)	-	69,649
Total unrestricted funds	363,804	987,312	(1,051,112)	-	300,004
Restricted funds					
General	14,786	47,325	(58,661)	-	3,450
Pawb General	-	15,000	(15,000)	-	-
Odyssey	-	311	(311)	-	-
Youth Academies	750	4,065	(1,894)	-	2,921
Pawb Projects	1,500	4,000	(3,755)	-	1,745
Theatre Projects	-	19,184	(11,408)	-	7,776
Productions	-	49,885	(13,930)	-	35,955
Street Theatre	-	22,250	(22,250)	-	-
Unity Festival	56,065	150,620	(205,080)	-	1,605
Jobs General	-	15,000	(15,000)	-	-

Notes to the Financial Statements for the Year Ended 31 March 2025

	Balance at 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2025 £
Jobs Projects	-	42,471	(42,471)	-	-
Jobs Projects - Castings	-	53,257	(48,747)	-	4,510
Film General	-	40,000	(13,149)	(4,351)	22,500
Film Projects	6,965	21,000	(31,816)	4,351	500
Academies Projects	2,638	9,456	(8,043)	-	4,051
Residencies	4,050	4,027	(8,077)	-	-
Total restricted funds	86,754	497,851	(499,592)	-	85,013
Total funds	450,558	1,485,163	(1,550,704)	-	385,017

	Balance at 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2024 £
Unrestricted funds					
General					
General unrestricted	230,355	-	-	-	230,355
Designated					
General	43,958	167,639	(204,009)	2,891	10,479
Academies General	50,582	-	(95,921)	62,077	16,738
Academies Projects	10,000	242,910	(135,299)	(101,218)	16,393
Residencies	7,500	600	(600)	(3,628)	3,872
Pawb General	60,987	357	(83,138)	50,117	28,323
Odyssey	7,371	11,744	(20,003)	888	-
Youth Academies	9,901	2,300	(12,396)	195	-
Pawb Projects	1,980	49,742	(35,703)	(16,019)	-
Theatre General	83,569	325	(88,707)	16,549	11,736
Street Theatre	10,000	31,032	(19,594)	(18,158)	3,280
Production	1,450	36,408	(38,369)	798	287
Unity Festival	480	-	-	9,520	10,000
Jobs General	53,339	-	(68,537)	15,622	424
Jobs Projects	23,191	77,330	(55,570)	(26,810)	18,141
Film General	5,000	144	(6,922)	6,802	5,024
Film Projects	-	1,070	(1,244)	174	-
Fixed Asset Fund	11,669	-	(2,917)	-	8,752
	380,977	621,601	(868,929)	(200)	133,449
Total unrestricted funds	611,332	621,601	(868,929)	(200)	363,804
Restricted					
General	17,173	107,230	(109,617)	-	14,786
Pawb General	2,500	-	(1,346)	(1,154)	-

Notes to the Financial Statements for the Year Ended 31 March 2025

	Balance at 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2024 £
Odyssey	-	263	(263)	-	-
Youth Academies	-	750	-	-	750
Pawb Projects	-	2,500	(2,154)	1,154	1,500
Theatre General	-	3,750	(3,750)	-	-
Productions	1,345	97,077	(98,422)	-	-
Street Theatre	-	2,385	(2,585)	200	-
Unity Festival	-	58,659	(2,594)	-	56,065
Jobs Projects	1,446	-	(1,446)	-	-
Film General	-	20,000	(16,680)	(3,320)	-
Film Projects	715	82,871	(79,941)	3,320	6,965
Academies Projects	-	7,878	(5,240)	-	2,638
Residencies	19,073	-	(15,023)	-	4,050
Total restricted funds	42,252	383,363	(339,061)	200	86,754
Total funds	653,584	1,004,964	(1,207,990)	-	450,558

The specific purposes for which the funds are to be applied are as follows:

Restricted:
- General - Income received for international development
- Youth Theatres - Income received for room hire
- Pawb Projects - Income received for room hire and facilitator fees
- Theatre Projects - Income received for Taith project
- Productions - Income received for Meet Fred in Japan
- Unity - Depreciation of camera
- Jobs - Projects Castings - Income received for castings activity
- Film General - Income received for Film activity
- Film Projects - Income received for Two Worlds
- Academies Projects - Income received for I'm Me

Designated:
- General - Income designated to company running costs
- Academies General - Income designated to Academies running costs
- Theatre Projects - Income designated to The Ensemble
- Productions - Income designated to Meta vs Life
- Jobs Projects - Income designated to Cardiff School of Pharmacy and Cardiff University Medical School Exams projects
- Jobs Projects - Castings - Income designated to Castings projects
- Fixed Asset Fund - Depreciation

20 Analysis of net assets between funds

	Unrestricted funds		Restricted funds	Total funds at 31 March 2025
	General	Designated		
	£	£	£	£
Tangible fixed assets	-	9,130	-	9,130
Current assets	230,355	151,002	85,013	466,370
Current liabilities	-	(90,482)	-	(90,482)
Total net assets	230,355	69,650	85,013	385,018

	Unrestricted funds		Restricted funds	Total funds at 31 March 2024
	General	Designated		
	£	£	£	£
Tangible fixed assets	-	8,961	-	8,961
Current assets	230,355	209,751	106,754	546,860
Current liabilities	-	(85,263)	(20,000)	(105,263)
Total net assets	230,355	133,449	86,754	450,558

Notes to the Financial Statements for the Year Ended 31 March 2025

21 Analysis of net funds

	At 1 April 2024 £	Financing cash flows £	At 31 March 2025 £
Cash at bank and in hand	351,857	(351,857)	-
Net debt	351,857	(351,857)	-

	At 1 April 2023 £	Financing cash flows £	At 31 March 2024 £
Cash at bank and in hand	573,102	(221,245)	351,857
Net debt	573,102	(221,245)	351,857

HIJINX THEATRE

England & Wales - Charity number 1078358

Accounts

Company registration number: 02161783

Charity registration number: 1078358

Hijinx Theatre

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2024

HSJ Audit Limited
Statutory Auditor
Severn House
Hazell Drive
Newport
South Wales
NP10 8FY

Hijinx Theatre

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Hijinx Theatre

Chair's Statement for the Year Ended 31 March 2024

2024 saw continued recovery and increased activity following the pandemic, with us creating and presenting work in front of audiences, touring, running high quality training for Hijinx Actors and enriching our community through Odyssey and Young People's Theatre.

The year has resulted in significant change for the organisation including the resignation of CEO, Sarah Horner. However, the team has remained resilient and committed to delivering their best work.

Artistically, 2023-24 was a successful year. We collaborated with Sherman Theatre on a co-production, *Housemates*, that premiered in Cardiff in October 2023 to rave reviews. We plan to tour the show across the UK in 2025. We also partnered with the Wooran Foundation in South Korea to explore whether *Meet Fred* can be adapted for Korean audiences. A residency and initial exploration took place in February 2024. This project will continue throughout 2024.

In film, we received funding from Ffilm Cymru to develop our first feature film, *Two Worlds*. The film is about a group of misfits who embark on a road trip trying to find a place where they belong. We are excited to develop this further and continue to build our impact within the film and TV industry.

Across the company we continue to be ambitious, both for our output and the potential of our actors and participants. We have seen these ambitions become reality as more of our Academy Actors secure great roles on screen and stage – including lead roles in touring theatre productions – a reflection of an industry that is slowly realising the untapped potential of our artists. In support of this we have seen continued growth of the staff team, to ensure that we can effectively support and build on our work, as well as welcoming new members of the freelance community to Hijinx.

We have been fortunate to receive support from several public and private funders over the last year, including several new funders. We are grateful for their contributions to our work. Without them, we would not be able to have the impact that we do.

We remain focused and committed to working with colleagues across the sector to reduce systemic barriers to inclusion. In 2022, we received funding from the Welsh Government's Anti-Racist Wales Cultural, Heritage and Sport Fund to develop NAWA – Neurodiversity and Anti-Racism in Welsh Arts, in partnership with Learning Disability Wales and Disability Arts Cymru. This project runs to December 2024, and seeks to address barriers faced by learning disabled people from global majority communities in engaging with the arts.

Hijinx trustees remain instrumental in supporting the company with skills and expertise, providing additional time and oversight. During 2023/24, Finance Panel and People Panel ran on a quarterly basis so Trustees and staff could work together on key issues.

The coming year is an important one for Hijinx, where we determine the future leadership structure of the company to help us navigate a shifting landscape and move forward from a place of strength. There are exciting plans in place for the creation of new productions and international collaborations as well as ensuring that we continue to support and nurture the incredible talent of the Hijinx Actors and participants. We are planning for Unity Festival 2024, which we're hoping will be our biggest iteration yet.

Selma Dimitrijevic

Chair of Trustees

Hijinx Theatre

Trustees' Report

The trustees, who are directors for the purposes of company law, present the annual report together with the financial statements and auditors' report of the charitable company for the year ended 31 March 2024.

Hijinx's purpose as set out in the objects contained in the company's memorandum of association is 'to advance education for the public benefit by the promotion of the arts in particular but not exclusively the arts of drama.'

Our Vision

A world where the arts and society are fully inclusive for Learning Disabled and/or Autistic people.

Our Mission

Pioneer, produce and promote professional and participatory opportunities in the arts and creative industries for Learning Disabled and/or Autistic people.

Our Aims

- To increase representation of Learning Disabled and/or Autistic People on stage and screen.
- To provide, champion and facilitate professional employment for Learning Disabled and/or Autistic creatives.
- To transform the sector to work more inclusively.
- To build confidence, happiness and independence.
- To increase access to performing arts for audiences and communities in Wales.

Ensuring our work delivers our aims

We review our aims, objectives and activities each year looking at what we achieved and the outcomes of our work in the previous 12 months. The review helps us ensure our aims, objectives and activities remain focused on our stated purposes.

Strategic Priorities

Hijinx take a creative approach to tackle the complex social problem of integrating learning disability into society and into the workplace. Our ambition is for it to be commonplace to see actors with learning disabilities on our stages and screens. To this end we train learning disabled adults to become professional performers and to make theatre productions with them that highlight their skills. The heart of our work is always our learning disabled and/or autistic artists (LD/A), who constantly challenge perceptions of what theatre and film can be and how they should be made. Hijinx are pioneers in this field who advocate and practically demonstrate the value of inclusive practice, both at home and internationally.

Our Work

Hijinx is divided into five houses (departments) each the home of a key area of operations.

Theatre – Creates exhilarating, subversive theatre from large to small scale for both indoor and outdoor performance. Our theatre has a local, national, and international reach. Artists with learning disabilities and/or autism are involved every step of the way in the making and performing of their stories.

Academies – The only professional performance training course in Wales for learning disabled and/or autistic actors.

PAWB – Community is at the heart of everything we do, PAWB creates performing arts opportunities for anyone who wants to act, regardless of ability or experience, in communities across Wales.

Film – Takes the same approach as we do with theatre: our actors are at the centre, their voices integral, to create a viewing experience that's completely different.

Jobs – Our specialist communications training helps organisations demonstrate their commitment to inclusivity and diversity. Hijinx Actors is a unique casting platform for professionally trained actors with learning disabilities and/or autism.

Core – Our management team, enabling the organisation to pioneer, produce and promote opportunities in the arts and creative industries for people with learning disabilities and/or autism.

Each house is managed by a Head of House who is responsible for the participants wellbeing and safeguarding, the engagement of freelance staff, the operations, and the budget. They report to the board on a quarterly basis. The houses are supported by the core team, consisting of CEO, Artistic Director, Finance, Fundraising, and Marketing.

Achievements and performance

Hijinx Academies

Hijinx Academies provide the only professional drama training for learning disabled actors in Wales.

Hijinx Academy actors have a range of learning disabilities and/or Autism and are selected because they have the potential and the ambition to become professional performers. There are currently five Academies: two based in Cardiff and one in Colwyn Bay (North Wales), Aberystwyth (Mid Wales) and Carmarthen (West Wales). Other than Mid Wales all the Academies are at capacity. Academy students develop skills in physical theatre, clowning, acting for screen and television, role play techniques, contact improvisation, script delivery, audition techniques, movement, devising and dance. In addition, the students undertake specialist courses and residencies.Academy projects

- Over the course of 2023 we held 3 residencies for our Academy artists: 1. In April we held a Bouffon clowning residency. A selection of Hijinx's South Academy Artists spent 5 days exploring Bouffon with Nicole Kehrberger and the skills learnt influenced the creation of 'Truth' a street theatre piece in collaboration with Ramshacklicious. 2. In June, Hijinx's West Academy Artists were introduced to PEM (Perdekamp Emotional Method). The group spent 5 days with instructor Sarah Victoria. This method supported the artists to access strong emotions in a way that was safe, supported and separate from any potentially triggering or traumatising memories/life experiences. The artists responded brilliantly, and their feedback was extremely positive. 3. As the week in June with West Academy had been such a positive experience, Sarah Victoria was invited back in November, this time to work with Hijinx's North Academy Artists, introducing them to PEM. It was another hugely beneficial week.

- I'm Me — In September Hijinx Academies began work on a research project called 'I'm Me'. The project is a collaboration between Mind the Gap and York St. John University along with six other learning-disabled arts companies across the UK. The project aims to explore questions of identity, representation and voice. West Academy Actor, Victoria, is the lead artist on this project. We have been exploring, discussing and creating art about these topics within Academy sessions. Over the course of the project all Academy Artists will have the opportunity to be involved. The project is ongoing until June 2025, when it will culminate in a festival.

- Symposium - In December we held our bi-annual symposium. The Symposium is a hugely valuable opportunity to bring our freelance tutors and assistant facilitators from across all Academy and Pawb projects together to skill share and discuss best practice. It was a highly valuable weekend, helping our freelance community feel more connected to the organisation and our mission/vision. Another big focus in 2023/24 was the recruitment of our Creative Coordinators based in North and West Wales. We are delighted to have these part time roles in place, ensuring there is a physical presence in those geographical locations, overseeing the activity and acting as first point of contact for our stakeholders there.

Hijinx Theatre

Trustees' Report

Hijinx Theatre

Introduction

This year has been a significant period of growth and international expansion, with a robust slate of touring, residencies, workshops, and artistic exchanges; returning to our pre-covid and Brexit strengths, thanks to the resilience of both the Theatre House team and the Hijinx Actors.

International Development

Our international development initiatives have taken Hijinx Theatre across the globe, fostering new collaborations and reaching diverse audiences. Our activities have spanned several countries, including Spain, Germany, South Korea, and France, while also engaging with far-reaching audiences online through commitment to our hybrid work model.

Key Projects Delivered

1. **Street Theatre Touring** New for 23/24:

- □ Truth: A playful street theatre piece, described as a 'riot of love', made in collaboration with Ramshackilicious
- □ Grumpy Unicorns: A whimsical performance that has delighted audiences with its cheeky humor and charm.
- □ Astronauts: A dynamic and engaging production that has captivated viewers with its innovative storytelling.

2. **Housemates Co-production with Sherman**
3. **Bon Appetit, Artistic Exchange with l'Oiseau Mouche**
4. **Meta vs Life**

In Rep:

Statistics:

- Number of performances: 14
- Total audience reached: 5,000+
- Number of cities visited: 8

This co-production brought together the unique strengths of Hijinx Theatre and Sherman, resulting in a powerful theatrical experience that was well-received by audiences and critics alike.

Statistics:

- Total number of performances: 10, including 5 with BSL and 3 with AD.
- Audience demographics: 60% local, 40% regional visitors
- Ticket sales data: 84% average occupancy
- Critical reviews: 4.5-star average rating from major theatre reviewers.

Funded by British Council Wales, this exchange program facilitated a rich artistic collaboration, initially intended to exchange working practices and company structural models but resulted in a unique production, which already has demand for touring.

Statistics:

- Number of exchange participants: 12
- Workshops conducted: 11 (split between Wales / France)

A groundbreaking site-specific project that continued to explore the intersection of digital and physical theatre, reaching a global audience through hybrid performances.

Statistics:

- Number of live and online performances: 47
- Ticket data: 82 online tickets (27% capacity), 230 in-person tickets (76% capacity).
- Social Media Audience engagement statistics: 27.3k reach, 3.5k engagement, 120 clicks

5. Meet Fred Collaboration with Wooran Foundation, Seoul

In February 2024 we travelled to Seoul to meet learning disabled artists and puppeteers with the intention of casting for a Korean version of our show Meet Fred which took place. This collaboration extended our reach into Asia and began a new process of delivering our work – directing a new company to perform one of our productions in their native language.

Project benefits:

- a rich cultural exchange, deepening mutual understanding and appreciation of each other's traditions and practices.
- Working with Korean actors brings local expertise and talent to the project, which can contribute to a more nuanced and culturally resonant performance.
- Broader Audience Reach
- Rehearsing and performing in Korea can help expand our audience base and increase the company's visibility in the Asian market.
- This can open opportunities for future tours, collaborations, and partnerships within the region. Enhanced credibility and prestige.
- Showcasing our commitment to international collaboration and cultural integration

Hijinx Film

Glitch – our short film was screened at Fisheye Film Festival in Buckinghamshire, where it was nominated for Best Short and won Best Sound Design. It also screened at Oska Bright Film Festival (the world's leading festival for films made by or featuring people with learning disabilities or autism), where it won Best Story. Actor Tommy Powell accepted the award with Hijinx's Head of Film, Dan McGowan. We submitted the film to BAFTA Cymru Awards 2023 but were unsuccessful here.

Stones and Dust – this short film also screened at Oska Bright Film Festival, in the BFI Network session. Hijinx has submitted it to this year's BAFTA Cymru Awards, and are waiting to hear if it has been shortlisted.

Hijinx Theatre

Trustees' Report

Being Normal / Two Worlds – Hijinx has received funding from Film Cymru for early-stage development of a feature film (directed by Dylan Wyn Richards). The film is about a group of misfits who embark on a road trip trying to find a place where they belong. We carried out research and development, in the form of location-based improvisations with Hijinx actors, in West Wales in May 2023. These interactions have been edited into 5 short scenes to share with Ffilm Cymru in order to request further funding. Triongl (Wales-based production company) have been working on a rough budget for the full production. Following the development sessions, Dan McGowan (Head of Film) has been working on a more detailed story structure with Dylan Wyn Richards.

GWR Project: 'Lost and Found – Chris's Story' - This short film was commissioned by GWR and shares Chris' adoption story including the train journey he took on route to his new home. Hijinx are exploring options to screen the film more widely.

ReFocus – ReFocus is inclusive communications training for the film and TV industry designed to encourage more diversity behind and in front of the camera. Hijinx received unanimously positive feedback from participants across all sessions held from September 2023 – March 2024, with participants from S4C, Boom, Triongl, Severn Screen, Ffilm Cymru, Rondo and others, including several freelancers.

S4C and Media Cymru – in 2023/24 Hijinx's Head of Film has been part of S4C's Disability panel, meeting quarterly to advise on the broadcaster's approach to disability and how they can make improvements. Similarly, he has been part of Media Cymru's Skills Advisory Board, who meet quarterly to report on where the wider sector can be mindful of inclusivity.

Hijinx Training

2023-24 saw a continued interest in Hijinx's inclusive training through existing client relationships, alongside sessions with new clients and focus areas:

2023-24 Total Training Figures:

- Sessions delivered: 40
- Training reached: 1,600 participants
- Actors & Support Staff employed: 92
- Income generated: £37,300
- **Cardiff and Bangor Universities Schools of Medicine:** Actors continued to work regularly as simulated patients for both teaching and exam sessions, providing medical students with invaluable opportunities to reflect on and improve their ability to meet the needs of learning disabled and/or autistic patients.
- **Learning Disability Wales:** Delivered two short sessions at LDW's annual conference, "Love Your Health," where we explored the challenges faced by people with learning disabilities regarding their health and well-being.
- **Gwent College:** Delivered 2 inclusive devising workshops to foundation students.
- **HCR Law:** Started an exciting new partnership working with newly qualified lawyers, helping to raise awareness of the needs of neurodivergent colleagues and clients.
- **Disability Arts Cymru: Amdani! Conwy:** Delivered two workshops as part of the volunteer induction programme, enhancing awareness of neurodivergent attendee needs.
- **Folk Inclusive Branding:** as part of a larger sponsorship partnership, Hijinx provided a taster session of our inclusive training.

Highlights included continued partnerships with:

- **Cardiff School of Pharmacy:** Worked with multiple year groups as part of their communication skills training modules, focusing on inclusive communication approaches for patients with learning disabilities and/or autism.

New projects included:

Hijinx Casting

Hijinx Actors is a professional casting platform that represents Learning Disabled and/or Autistic actors. Casting has continued to grow and expand in 2023/24.

2023-24 Total Casting Figures:

- 563 casting submissions made (for 36 actors)
- 37 auditions secured
- 30 paid external acting jobs for 18 actors
- Over £7,900 of income for Hijinx Actors, with over £1,000 commission for Hijinx

The highest profile of these jobs were Ted Lishman and Victoria Walters from West Academy starring in *Mary and The Matrons* with Documental Theatre.

Spotlight

28 actors are now listed on Spotlight, enabling them to access 8 times as many roles including those only available on the platform. Over the next few years, we hope to register all Academy actors on the platform.

Hijinx PAWB

People and Community are at the heart of PAWB (this is what we call our community work). PAWB provides creative opportunities for anyone who wants to perform regardless of ability or experience.

Drama Foundations

Drama Foundations supports Learning Disabled and/or Autistic adults to have fun, develop life skills and build a Wales wide community of creatives.

Hijinx currently run 2 Drama Foundations groups in Cardiff based at Chapter Arts Centre. In 2023/24, there were 21 members.

Odyssey

Odyssey is an inclusive community theatre group featuring a mixture of actors with learning disabilities and/or autism, and neurotypical actors who perform together as equal partners. Each December, the Odyssey company produces a Christmas Show at Wales Millennium Centre, which is supported by a professional production team.

- HUMBUG! - the 2023/24 production was a success, and audience figures did not suffer because of the move from December to November: 708 tickets sold, with the addition of 33 for staff, 72 unsold (inc. 31 reserved but not collected).
- Partnership with University of Cardiff School of Architecture a success with exhibition in WMC foyer, and the Bute Building CU.

Hijinx Theatre

Trustees' Report

Young People's Theatre

Hijinx's Young People's Theatre are for all young people aged 16+ We work inclusively with Learning Disabled and/or Autistic actors and neurotypical actors who perform together as equal partners.

Cinema screening at Chapter for Music Theatre Wales collaboration was successful, with members of our groups standing to share their experiences and advocate for more opportunities developing independence.

Attendance Figures:

South 11 members: 2 leavers, 4 tasters, 1 new member (3 pending) - waiting list 12

North 9 members: 0 leavers, 2 tasters, 1 new member (North Creative Coordinator tasked to identify schools for taster sessions)

Vaguely Artistic

Vaguely Artistic is Hijinx's in-house inclusive punk, rock, pop, soul, blues and funk band. In 2023/24, the band performed 5 gigs in Wales with a combined audience of 625, and recorded their debut album Vaguely Accomplished.

Pathways

Pathways is an online, creative programme that Hijinx developed during lockdown. It proved so popular that the provision continued after lockdown ended.

Hijinx's West Creative Coordinator has been consulting with parents, guardians and the members so we can review the format of the project and develop the offer.

PAWB Connect

PAWB Connect is an Advisory Group made up of participants in Odyssey, Young People's Theatre and Pathways. In 2023/24, the group decided on a theme for all PAWB groups to work towards for Unity Festival in July 2024.

This is a brilliant opportunity to connect with the community and hear first-hand from our membership.

Coaching For Creatives

Hijinx continue to enrol a steady, but manageable flow of clients.

In 2023/24, there was more interest from England than Wales, with many people using DYCP (an Arts Council England funding strand called Develop Your Creative Practice) or Access to Work to pay for sessions. In total 34 sessions took place with 9 separate clients.

We have seen an increase in the number of neurodivergent creatives now seeking support.

Head of PAWB has enrolled in a Neurodiversity in Coaching course (ICF accredited) to develop our offer for neurodivergent clients.

Equality, Diversity & Inclusion

We know that actions speak louder than words, so we are taking steps to change how we work and ensure that we are removing systemic barriers to our organisation and the wider arts community.

Neurodiversity and Anti-Racism in Welsh Arts (NAWA)

Hijinx, Disability Arts Cymru and Learning Disability Wales are working together to identify the issues faced by learning disabled and neurodivergent people who are from communities that experience racism, when accessing or engaging in the arts. Supported by funding from Arts Council of Wales' Sharing Together Fund, we curated three online events in summer 2022 which aimed to develop:

- A shared understanding of the barriers to arts engagement.
- A network of organisations and individuals from across these communities.
- A foundation on which to base future activities, recommendations and adaptations that need to be implemented.
- A more inclusive arts sector of learning disabled and neurodivergent people across Wales.

We secured funding from Welsh Government's Anti-Racist Wales Culture, Heritage and Sport Fund to realise the ambitions and actions identified through these conversations, which identified the challenges and barriers faced by communities and shifts that are required to created real change, equity and inclusion. In early 2023, a paid advisory panel was formed to support this work, which is now focused on identifying barriers and the changes needed to support communities to:

- Be creative through participatory experiences.
- Attend and access more cultural and arts provision as an audience member.
- Have access to professional pathways to careers in the arts.

The project is currently funded to continue until December 2024

Diverse Cymru's Cultural Competence Scheme

In 2023/24, Hijinx signed up to Diverse Cymru's Cultural Competence Scheme. The scheme is an accreditation system that aims to promote anti-racist practice in the workplace. Throughout 2023/24, Hijinx undertook an audit of our current strengths and weaknesses and completed training with Diverse Cymru. The accreditation should be achieved in 2024/25.

Public Benefit

Hijinx Theatre is committed to working in the community by taking professional theatre performances to venues and public spaces and by delivering participatory projects and workshops. The performances, both in the UK and abroad, help to change public perception of disability. Our inclusive productions send important messages about the valuable role of people with disabilities in society. The employment of actors with learning disabilities and/or autism in Hijinx's theatre, film and training activity provides role models for society, raising aspirations and demonstrating to the wider sector the value of inclusive working.

Financial Review

During the year the charity's income was £1,004,964 with expenditure amounting to £1,207,990. The operating deficit for the year was £203,026.

Reserves

The free reserves, effectively net assets less restricted funds, designated funds, and fixed assets, at the year-end are £230,355.

Reserves Policy

The trustees consider the ideal level of reserves on 31 March 2024 would be £250,000, which is sufficient to manage a minimum of three months operational costs for Hijinx Theatre. Actual free unrestricted reserves on 31 March 2024 were £230,355 representing 92% of the ideal level. The Trustees have the medium-term ambition of achieving a surplus of £10,000 from each year of operation to be added to the reserves and this target is reviewed on an annual basis.

Treasurer's Report

2023/2024 saw a reduced but still significant deficit in comparison to the previous financial year, indicative of the growing levels of activity over recent years, but planned for and managed in light of the confirmed increase in funding from Arts Council Wales as of April 2024. Going into 2024/2025, there will be another in year deficit as Hijinx invests in a period of change and diversifying funding streams to ensure a resilient future. Given the previous creation of reserves and the strategic designation of funds for future financial years, these short-term deficits are manageable for the charity.

The restricted fund allocation will see £86,754 carried over into the next financial year, a significant 65% of which relates to Hijinx Unity Festival 2024.

Future resilience is at the forefront of the charity as Hijinx works to diversify its income streams. £133,449 of designated funds have been set aside by the trustees which will be spent in the next 2 financial years.

Free unrestricted reserves represent 92% of the optimal level. This level of unrestricted reserves is still sufficient to continue future activities and react to any unplanned activities or new challenges that may arise.

Fundraising

Fundraising at Hijinx is led by our Fundraising Officer and we receive support from public bodies, including the Arts Council of Wales, trusts and foundations, businesses and individuals. We are immensely grateful for the support of these donors which enables us to continue to promote, develop and present work by LD/A artists and engage with communities across Wales.

We are committed to ensuring that all our fundraising takes place in line with the Code of Fundraising Practice and plan to formally register with the Fundraising Regulator, in 2024. All our fundraising activities comply with the fundraising standards set out by the code and we have not received any complaints about our fundraising practices. Where we become aware of any indications that a donor, or potential donor, may be considered a vulnerable person, we contact the individual to confirm their intention to donate and clarify what the donation is intended for.

We do not work with third party fundraisers or have any commercial participators fundraise for us, do not undertake any door to door or face to face street fundraising, do not sell or lend our database to any other organisations, and do not make unsolicited communications to individuals.

Plans for future periods

The ongoing economic challenges of the post-Covid, post-Brexit world and cost-of-living crisis continue to impact Hijinx and the wider arts sector, but we remain robust and resilient in the face of these challenges. Hijinx continues to occupy a unique place in the arts landscape of Wales, and we are making significant steps to reduce inequity and break down barriers. 2023-24 was a planned year of investment in key administrative and support functions needed following the significant growth of the organisation over the past 8 years, and our future plans and budgets reflect a continuation of this to build the foundations on which continued creativity and ambition can thrive.

Multi-year grants that began in 2022-23 and will continue into the future include funding from Welsh Government's Creative Wales Skills Fund for Refocus, and from Welsh Government's Anti-racist Wales Culture, Heritage and Sport Fund for NAWA (Neurodiversity and Anti-Racism in Welsh Arts). 2023-24 was also the final year of three years of funding from the Rayne Foundation to support Film activity. We are happy to have been offered a significant uplift to our Arts Council of Wales funding as a result of the investment review. This increase comes into force in April 2024.

2023-24 saw a marked increase in our earned income from production fees and box office, as well as an increase in corporate training income – a trend that we plan to build on and further develop going forward. Detailed financial planning has been undertaken for the 2024-25 financial year, and is continually reviewed, ensuring the charity is able to plan and function in a range of situations. It is the trustees' belief that this planning will mean the organisation remains viable for the coming years. Whilst we were not able to add to our reserves in March 2024, we are comfortable that in a difficult economic climate we have been able to protect our free reserves to give the charity security going forward. We continue to engage with a wide range of funders whose priorities align with our own, and on a project level this has been fruitful. Future fundraising endeavours will focus on securing larger multi-year grants for core activity to provide a strong and resilient foundation for growth across our activity.

The trustees remain confident that by taking a cautious financial approach combined with a bold artistic vision, Hijinx can keep pace with the swiftly changing world around it. Hijinx's agile and responsive culture continues to enable it to maximise opportunities as they present themselves, whilst taking a strategic and long-term view.

Structure, governance and management

Governing Document

The charity is governed by its Memorandum and Articles of Association, incorporated in September 1987 as a company limited by guarantee and not having a share capital as defined by the Companies Act 1985. Hijinx became a registered charity on 25 November 1999. The Memorandum and Articles were updated in September 2014 in line with Charity Commission recommendations.

Membership is open to anyone, subject to approval by the Board of Trustees. Every trustee is a member of the company. All Board of Trustee members agree to contribute a sum not exceeding £10 in the event of the Company being wound up.

Role, Recruitment, Appointment, Induction and Training of Trustees

The charity Trustees are appointed at Board Meetings or the Annual General Meeting and can stand for election annually. Appointments are made by recommendation and/or advertising to ensure an appropriate balance of skills and a diversity of representation to fulfil the needs of the company - sometimes supported by the Board Bank scheme run by Arts & Business Cymru.

An induction process includes a meeting with the Chair, senior staff, and observation of at least one board meeting prior to joining. The board meet 4 times a year in addition to the AGM. The trustees approve the business and strategic planning, all operational policies and scrutinise quarterly income and expenditure management accounts.

None of the trustees receive remuneration or other benefits from their work with the charity. Any connection between a trustee or a senior manager of the charity with a production company, contracted actor, performer or exhibitor is disclosed to the full board of trustees in the same way as any contractual relationship with a related party. In the current year no such related party transactions were reported.

Risk Management

The trustees identify and review the risks to which the charity is exposed and ensure appropriate controls are in place to provide reasonable assurance against fraud and error. The trustees have a risk management strategy which comprises of an annual review of the principal risks and uncertainties the charity faces, the review of policies, systems, and procedures to mitigate those risks and the implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.

It is acknowledged that the ability to achieve the fundraising target and the issues associated with working with vulnerable adults are the major risks to the company. These risks are managed by having robust policies and procedures in place and regular training for staff working with learning disabled actors. In this financial year we had £10 million employer liability and £5 million public liability insurance cover.

Fundraising continues to be a vital strand of our income, and we continue to work to increase our potential to receive grant funding to support our work. We have been fortunate to receive several grants during the year to enable our continued work and development. After hosting an Arts & Business Creative Intern in 2020-21, we took the decision to create a full-time development role to support the fundraising capacity of the charity. This has proved invaluable and enabled Hijinx to implement the fundraising strategy by further expanding work with trusts and foundations, developing individual giving and building capacity to general sponsorship. As can be seen in this report, our fundraised income remains steady and diverse.

The Trustees regularly review the charity's risk register and put in place measures to control risks and protect the charity.

Staff

Whilst the trustees are responsible for strategy, policy and supervision, the staff report, recommend, undertake, and execute the activity. A Chief Executive is appointed by the trustees to manage the day-to-day operations of the charity. To facilitate effective operations, the Chief Executive has delegated authority, within terms of delegation approved by the trustees, for operational matters including finance, employment and artistic performance related activity.

During 2023-24 the staff comprised 13 full time posts: Chief Executive, Artistic Director, Senior Producer, Assistant Producer, Academy Director, Finance Manager, Head of Film, Production Manager, Head of Business Development (job share), Development Officer, Administrator, Marketing Officer and South Coordinator, and 6 part time posts: Head of Pawb, Marketing Manager, Associate Producer, West Co-ordinator, North Co-ordinator, Associate Artist. Hijinx also hosted a Creative Intern and Creative Apprentice to support their professional development. These were both funded posts and will not continue on a permanent basis.

Freelancers

Hijinx continues to be supported and inspired by an incredible pool of creative freelancers, without whom our work would simply not be possible. Throughout the year, Hijinx have endeavoured to support freelancers as much as possible, acknowledging ongoing uncertainty caused by the cost-of-living crisis. They are vital to our output, and we will continue to ensure that we do all that we can to support them, through training, connections and access to our wider staff support mechanisms.

Volunteers

There are 267 Hijinx volunteers on our database, and we partnered with University of South Wales and Cardiff University to provide volunteering and placement opportunities to students. 19 volunteers and placement students are regularly involved in production, workshop and administrative support. Hijinx would like to thank them for their loyal support and service.

Hijinx Theatre

Trustees' Report

Premises

Hijinx is accommodated at the Wales Millennium Centre, Bute Place, Cardiff Bay. The space comprises of an open plan office, back office/storeroom and shared kitchen and toilets.

Technical equipment is stored at a rented storage unit in Wentloog, Cardiff. Hijinx maintains a touring van and a minibus.

Stakeholders & Partnerships

Hijinx are an Arts Council of Wales Revenue Funded Organisation and received £159,761 in 2023/24 which included a £1,757 Cost of Living Award.

Public Sector

Hijinx were also beneficiaries of a £54,545 grant from the Arts Council of Wales (funding provided via the National Lottery) to present a new hybrid production, 'Meta vs Life'. This was bolstered by a grant of £5,000 from FOR Cardiff and in-kind support from Morgan Arcade, extended through a grant of £2,250 from Arts & Business Cymru's CultureStep programme. The company also benefitted from two Ty Cerdd grants; £1,000 from First Choice Housing Association to support our Cardiff-based community provision; and £40,000 from British Council towards 'Bon Appetit', an exchange which produced a short performance developed by neurodivergent artists from Hijinx and Compagnie de L'Oiseau Mouche (France). Hijinx also received a further £130,345 from Arts Council Wales (funding provided via the National Lottery) towards the delivery of Unity Festival 2024.

Local Authority social services provide funding packages for each student attending an Academy or Drama Foundation. The funding is drawn down via social enterprise organisations Vision 21 (South Wales), Co-options (North Wales) and ArtsCare GofalCelf (West and Mid Wales). We work closely with them to meet outcomes and developmental targets for each of the individuals trained.

Private Sector

Hijinx were recipients of core funding from Simon Gibson Charitable Trust and Baily Thomas Charitable Trust; a grant from the Great Western Railway Customer and Community Improvement Fund towards the creation of a short film documentary: Chris' story; The Rayne Foundation for film-related activity, and funding from Esmee Fairbairn Foundation's Funding Plus programme towards a new CRM system.

Arts & Business Cymru continued to support our work with corporate partners.

Awards 2023/24

Best Story at Oska Bright Festival for Glitch

Arts, Business & Diversity, sponsored by Cardiff & Vale Health Charity, for our partnership with Bad Wolf. Bad Wolf also won the CGI business of the year award for their partnership with Hijinx, It's My Shout, The Other Room, and RWCMD

Wider Network – Art Sector Partners

In 2023/24 Hijinx collaborated with the following venues: Wales Millennium Centre, Chapter Arts Centre, Sherman Theatre, Pontio, Carmarthenshire Theatres, Talent Shack, The Place in Newport. Artistic and organisational collaborations took place with Ty Cerdd, Bad Wolf, Compagnie L'Oiseau Mouche (France), Wooran Foundation (South Korea), Ramshacklicious, Disability Arts Cymru, Senedd (Welsh Government), Royal and Morgan Arcade, Learning Disability Wales, TAPE Community Film, Innovate Trust, Biggerhouse Films, Oska Bright Film Festival, Great Western Railway, Triongl, Raindog, Film Agency for Wales, Boom Cymru and Gorilla.

Hijinx Theatre

Trustees' Report

Membership

Hijinx is affiliated to and has Ethical Manager Status with the Independent Theatre Council. We are a member of the Arts Marketing Association, IETM, Outdoor Arts UK, Disability Arts Cymru, BAFTA, Creu Cymru, ASSITEJ UK, Europe Beyond Access and Arts & Business Cymru.

Reference and Administrative Details

Charity Registration Number:	1078358
Company Registration Number:	02161783
	The charity is incorporated in Wales.
Registered Office:	Wales Millennium Centre Bute Place Cardiff Bay CF10 5AL
Auditor:	HSJ Audit Limited Statutory Auditor Severn House Hazell Drive Newport South Wales NP10 8FY

Hijinx Theatre

Trustees' Report

Trustees and officers

The trustees and officers serving during the year and since the year end were as follows:

Trustees:	Menna Carys Chmielewski
	Tom Robert Curteis
	Edward Owen Talfan Davies
	Selma Dimitrijevic
	Alison Patricia Frater (appointed 9 August 2024)
	Andrew Healy (appointed 9 August 2024)
	Richard James Henry Marsh
	Yvonne Omelebele Odukwe (appointed 19 September 2024)
	Allison Philippa Powell
	Nia Angharad Morgan
	Richard Miles Thorne
	Dylan Tozer (appointed 19 September 2024)
	Jordan Pierce Woodley (appointed 9 August 2024)
Chief Executive Officer:	Eloise Johanna Tong (appointed 5 August 2024)

Statement of Trustees' Responsibilities

The trustees (who are also the directors of Hijinx Theatre for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. 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 charitable company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards 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 charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company 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 charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Hijinx Theatre

Trustees' Report

Disclosure of information to auditor
Each trustee has taken steps that they ought to have taken as a trustee in order to make themselves aware of any relevant audit information and to establish that the charity's auditor is aware of that information. The trustees confirm that there is no relevant information that they know of and of which they know the auditor is unaware.

The annual report was approved by the trustees of the charity on 21 November 2024 and signed on its behalf by:

.....
Richard James Henry Marsh
Trustee

Hijinx Theatre

Independent Auditor's Report to the Members of Hijinx Theatre

Opinion

We have audited the financial statements of Hijinx Theatre (the 'charity') for the year ended 31 March 2024, which comprise the Statement of Financial Activities, Balance Sheet, Statement of Cash Flows, and Notes to the Financial Statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is United Kingdom Accounting Standards, comprising Charities SORP - FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and applicable law (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2024 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and the provisions available for small entities, in the circumstances set out in note to the financial statements, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the original financial statements were authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Independent Auditor's Report to the Members of Hijinx Theatre

Opinion on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Strategic Report and Trustees' Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Strategic Report and Trustees' Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of our knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the Strategic Report and the Trustees' Report.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities (set out on page 15), the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

Auditor responsibilities for the audit of the financial statements
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor’s report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Independent Auditor's Report to the Members of Hijinx Theatre

• Enquiry of management and those charged with governance around actual and potential litigation and claims as well as actual, suspected and alleged fraud;
• Reviewing minutes of meetings of those charged with governance;
• Assessing the extent of compliance with the laws and regulations considered to have a direct material effect on the financial statements or the operations of the entity through enquiry and inspection;
• Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations;
• Performing audit work over the risk of management bias and override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for indicators of potential bias.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report
This report is made solely to the charitable company's trustees, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditor's 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 charitable company and its trustees as a body, for our audit work, for this report, or for the opinions we have formed.

.....
Mr Andrew Hill FCCA ACA DChA BFP (Senior Statutory Auditor)
For and on behalf of HSJ Audit Limited, Statutory Auditor

Severn House
Hazell Drive
Newport
South Wales
NP10 8FY

22 November 2024

Hijinx Theatre

Statement of Financial Activities for the Year Ended 31 March 2024 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

	Note	Unrestricted funds £	Restricted funds £	Total 2024 £
Income and Endowments from:				
Donations and legacies	3	2,269	263	2,532
Charitable activities	4	613,973	383,100	997,073
Other trading activities	5	1,324	-	1,324
Investment income	6	4,035	-	4,035
Total income		621,601	383,363	1,004,964
Expenditure on:				
Charitable activities	7	(868,929)	(339,061)	(1,207,990)
Total expenditure		(868,929)	(339,061)	(1,207,990)
Net (expenditure)/income		(247,328)	44,302	(203,026)
Transfers between funds		(200)	200	-
Net movement in funds		(247,528)	44,502	(203,026)
Reconciliation of funds				
Total funds brought forward		611,332	42,252	653,584
Total funds carried forward	18	363,804	86,754	450,558

The notes on pages 24 to 39 form an integral part of these financial statements.

Hijinx Theatre

Statement of Financial Activities for the Year Ended 31 March 2024 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

	Note	Unrestricted funds £	Restricted funds £	Total 2023 £
Income and Endowments from:				
Donations and legacies	3	480	1,082	1,562
Charitable activities	4	629,972	267,449	897,421
Other trading activities	5	2,857	-	2,857
Investment income	6	1,318	-	1,318
Total income		634,627	268,531	903,158
Expenditure on:				
Charitable activities	7	(852,715)	(475,429)	(1,328,144)
Total expenditure		(852,715)	(475,429)	(1,328,144)
Net expenditure		(218,088)	(206,898)	(424,986)
Transfers between funds		1,023	(1,023)	-
Net movement in funds		(217,065)	(207,921)	(424,986)
Reconciliation of funds				
Total funds brought forward		828,397	250,173	1,078,570
Total funds carried forward	18	611,332	42,252	653,584

All of the charity's activities derive from continuing operations during the above two periods.

The funds breakdown for 2023 is shown in note 18.

Hijinx Theatre

(Registration number: 02161783)
Balance Sheet as at 31 March 2024

	Note	2024 £	2023 £
Fixed assets			
Tangible assets	12	8,961	11,669
Current assets			
Stocks	13	254	254
Debtors	14	194,749	133,344
Cash at bank and in hand	15	351,857	573,102
		546,860	706,700
Creditors: Amounts falling due within one year	16	(105,263)	(64,785)
Net current assets		441,597	641,915
Net assets		450,558	653,584
Funds of the charity:			
Restricted income funds			
Restricted funds		86,754	42,252
Unrestricted income funds			
Unrestricted funds		230,355	230,355
Designated funds		133,449	380,977
Total funds	18	450,558	653,584

The financial statements on pages 20 to 39 were approved by the trustees, and authorised for issue on 21 November 2024 and signed on their behalf by:

.....
Richard James Henry Marsh
Trustee

Hijinx Theatre

Statement of Cash Flows for the Year Ended 31 March 2024

	Note	2024 £	2023 £
Cash flows from operating activities			
Net cash expenditure		(203,026)	(424,986)
Adjustments to cash flows from non-cash items			
Depreciation		2,917	6,369
Investment income	6	(4,035)	(1,318)
		(204,144)	(419,935)
Working capital adjustments			
Increase in stocks	13	-	(36)
Increase in debtors	14	(61,405)	(9,286)
Increase in creditors	16	20,478	2,997
Increase in deferred income		20,000	-
Net cash flows from operating activities		(225,071)	(426,260)
Cash flows from investing activities			
Interest receivable and similar income	6	4,035	1,318
Purchase of tangible fixed assets	12	(209)	(11,669)
Net cash flows from investing activities		3,826	(10,351)
Net decrease in cash and cash equivalents		(221,245)	(436,611)
Cash and cash equivalents at 1 April		573,102	1,009,713
Cash and cash equivalents at 31 March		351,857	573,102

All of the cash flows are derived from continuing operations during the above two periods.

1 Charity status

The charity is limited by guarantee, incorporated in Wales, and consequently does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £1 towards the assets of the charity in the event of liquidation.

The address of its registered office is:
Wales Millennium Centre
Bute Place
Cardiff Bay
CF10 5AL

These financial statements were authorised for issue by the trustees on 21 November 2024.

2 Accounting policies

Summary of significant accounting policies and key accounting estimates
The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Statement of compliance
The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

Basis of preparation
The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

Going concern
At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

Key sources of estimation uncertainty
In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

Income and endowments
Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Donations and legacies

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Grants receivable

Grants are only included in the SoFA when the general income recognition criteria are met.

In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services, as entitlement to the grant only occurs when the performance related conditions are met.

Capital grants are released to the Statement of Financial Activities in the year of receipt. Fixed assets relating to capital grants are capitalised, and depreciation charged is offset against the grant income, in a restricted fund.

Deferred income

Deferred income represents amounts received for future periods and is released to incoming resources in the period for which, it has been received. Such income is only deferred when:

- The donor specifies that the grant or donation must only be used in future accounting periods; or
- The donor has imposed conditions which must be met before the charity has unconditional entitlement.

Investment income

Investment income is recognised at the time the investment income is 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.

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.

Expenditure on charitable activities includes all costs relating to the furtherance of the society's objectives as stated in the trustees report. This also includes all costs relating to compliance with constitutional and statutory requirements.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Where costs cannot be directly attributed to particular departments they have been allocated on a basis consistent with the use of the resources.

Charitable activities

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.

Support costs
Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.

Governance costs
These include the costs attributable to the charity’s compliance with constitutional and statutory requirements, including audit, strategic management and trustees’s meetings and reimbursed expenses.

Taxation
As a registered charity, Hijinx Theatre is entitled to the exemption from taxation in respect of income and capital gains received with sections 478-489 of the Corporation Tax Act 2010 and section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects purposes only.

Tangible fixed assets
Individual fixed assets costing £250.00 or more are initially recorded at cost, less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

Depreciation and amortisation
Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Asset class	Depreciation method and rate
Furniture and equipment	25% straight line
Motor vehicles	25% straight line

Impairment of fixed assets
At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

Stock
Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

Trade debtors
Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for the impairment of trade debtors is established when there is objective evidence that the charity will not be able to collect all amounts due according to the original terms of the receivables.

Cash and cash equivalents
Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade creditors
Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the charity does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and subsequently measured at amortised cost using the effective interest method.

Foreign exchange
Transactions in foreign currencies are recorded at the rate of exchange at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies at the balance sheet date are reported at the rates of exchange prevailing at that date.

Fund structure
Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the financial statements.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Pensions and other post retirement obligations
The charity operates a defined contribution pension scheme which is a pension plan under which fixed contributions are paid into a pension fund and the charity has no legal or constructive obligation to pay further contributions even if the fund does not hold sufficient assets to pay all employees the benefits relating to employee service in the current and prior periods.

Contributions to defined contribution plans are recognised in the Statement of Financial Activities when they are due. If contribution payments exceed the contribution due for service, the excess is recognised as a prepayment.

3 Income from donations and legacies

	Unrestricted funds Designated £	Restricted funds £	Total 2024 £	Total 2023 £
Donations and legacies;				
Donations from individuals	2,269	263	2,532	1,562
	2,269	263	2,532	1,562

4 Income from charitable activities

	Unrestricted funds Designated £	Restricted funds £	Total 2024 £	Total 2023 £
Promotion of drama and the arts	430,973	40,632	471,605	440,539
Membership income	4,990	-	4,990	4,090
Theatre tax credit	13,249	-	13,249	-
Grants	159,761	342,468	502,229	449,821
Other income	5,000	-	5,000	2,971
	613,973	383,100	997,073	897,421

Grants

	2024	2023
	£	£
Arts & Business Cymru	3,150	4,170
Arts Council of Wales	267,510	228,451
British Council	30,000	25,495
Esmee Fairbarn Foundation	7,920	55,000
Garfield Weston Foundation	10,000	5,000
The Simon Gibson Charitable Trust	20,000	3,000
Ty Cerdd	2,250	500
Cardiff University	-	29,050
Chapter	-	5,030
Colwinston Charitable Trust	-	10,000
Event Wales - Unity Festival Grant	-	20,000
Ffilm Cymru Wales	-	7,800
Genesis Foundation	-	10,000
Mencap Cymru	-	1,500
National Lottery Community Fund	-	10,000
The Rayne Foundation	20,000	20,000
Welsh Government - Anti-racist Wales Culture	58,528	5,451
Welsh Government - Creative Skills	61,871	9,374
FCHA - Pawb South	1,000	-
FOR Cardiff - Meta vs Life	5,000	-
The Bailey Thomas Charitable Trust	15,000	-
	502,229	449,821

5 Income from other trading activities

	Unrestricted funds Designated £	Total funds £	Total 2023 £
Trading income;			
Sales of goods and services	1,324	1,324	2,857
	1,324	1,324	2,857

6 Investment income

	Unrestricted funds Designated £	Total 2024 £	Total 2023 £
Interest receivable and similar income;			
Interest receivable on bank deposits	4,035	4,035	1,318

7 Expenditure on charitable activities

	Note	Unrestricted funds Designated £	Restricted funds £	Total 2024 £	Total 2023 £
Promotion of drama and the arts		255,025	-	255,025	420,432
Staff costs		559,312	339,061	898,373	829,359
Allocated support costs	8	47,332	-	47,332	70,013
Governance costs	8	7,260	-	7,260	8,340
		868,929	339,061	1,207,990	1,328,144

In addition to the expenditure analysed above, there are also governance costs of £7,260 (2023 - £8,340) which relate directly to charitable activities. See note 8 for further details.

8 Analysis of governance and support costs

Support costs allocated to charitable activities

	Basis of allocation	Administration costs £	Premises costs including depreciation £	Other support costs £	Total 2024 £	Total 2023 £
Promotion of drama and the arts	A	16,738	16,905	13,689	47,332	70,013

Basis of allocation

Reference	Method of allocation
A	20% of associated costs

Governance costs

	Unrestricted funds Designated £	Total 2024 £	Total 2023 £
Audit fees			
Audit of the financial statements	7,260	7,260	8,340
	7,260	7,260	8,340

9 Trustees remuneration and expenses

No trustees, nor any persons connected with them, have received any remuneration from the charity during the year.

No trustees have received any reimbursed expenses or any other benefits from the charity during the year.

10 Staff costs

The aggregate payroll costs were as follows:

	2024 £	2023 £
Staff costs during the year were:		
Wages and salaries	487,249	442,799
Social security costs	38,870	34,714
Pension costs	10,841	9,252
Casual labour costs	361,413	342,594
	898,373	829,359

The monthly average number of persons (including senior management / leadership team) employed by the charity during the year expressed as full time equivalents was as follows:

	2024 No	2023 No
Charitable activities	17	18

No employee received emoluments of more than £60,000 during the year.

The total employee benefits of the key management personnel of the charity were £161,755 (2023 - £143,655).

11 Taxation

The charity is a registered charity and is therefore exempt from taxation.

12 Tangible fixed assets

	Furniture and equipment £	Motor vehicles £	Total £
Cost			
At 1 April 2023	12,709	44,290	56,999
Additions	209	-	209
At 31 March 2024	12,918	44,290	57,208
Depreciation			
At 1 April 2023	1,040	44,290	45,330
Charge for the year	2,917	-	2,917
At 31 March 2024	3,957	44,290	48,247
Net book value			
At 31 March 2024	8,961	-	8,961
At 31 March 2023	11,669	-	11,669

13 Stock

	2024 £	2023 £
Stocks	254	254

14 Debtors

	2024 £	2023 £
Trade debtors	181,530	119,843
Prepayments	13,184	13,501
Other debtors	35	-
	194,749	133,344

15 Cash and cash equivalents

	2024 £	2023 £
Cash on hand	1,815	-
Cash at bank	350,042	573,102
	351,857	573,102

16 Creditors: amounts falling due within one year

	2024 £	2023 £
Trade creditors	66,861	47,628
Other taxation and social security	11,598	8,943
Other creditors	2,268	1,974
Accruals	4,536	6,240
Deferred income	20,000	-
	105,263	64,785

	2024 £
Resources deferred in the period	(20,000)

17 Pension and other schemes

Defined contribution pension scheme

The charity operates a defined contribution pension scheme. The pension cost charge for the year represents contributions payable by the charity to the scheme and amounted to £10,841 (2023 - £9,252).

18 Funds

	Balance at 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2024 £
Unrestricted funds					
General					
General unrestricted	230,355	-	-	-	230,355
Designated					
General	43,958	167,639	(204,009)	2,891	10,479
Academies General	50,582	-	(95,921)	62,077	16,738
Academies Projects	10,000	242,910	(135,299)	(101,218)	16,393
Residencies	7,500	600	(600)	(3,628)	3,872
Pawb General	60,987	357	(83,138)	50,117	28,323
Odyssey	7,371	11,744	(20,003)	888	-
Youth Academies	9,901	2,300	(12,396)	195	-
Pawb Projects	1,980	49,742	(35,703)	(16,019)	-
Theatre General	83,569	325	(88,707)	16,549	11,736
Street Theatre	10,000	31,032	(19,594)	(18,158)	3,280
Production	1,450	36,408	(38,369)	798	287
Unity Festival	480	-	-	9,520	10,000
Jobs General	53,339	-	(68,537)	15,622	424
Jobs Projects	23,191	77,330	(55,570)	(26,810)	18,141
Film General	5,000	144	(6,922)	6,802	5,024
Film Projects	-	1,070	(1,244)	174	-
Fixed Asset Fund	11,669	-	(2,917)	-	8,752
	380,977	621,601	(868,929)	(200)	133,449
Total unrestricted funds	611,332	621,601	(868,929)	(200)	363,804
Restricted funds					
General	17,173	107,230	(109,617)	-	14,786
Pawb General	2,500	-	(1,346)	(1,154)	-
Odyssey	-	263	(263)	-	-
Youth Academies	-	750	-	-	750
Pawb Projects	-	2,500	(2,154)	1,154	1,500
Theatre General	-	3,750	(3,750)	-	-
Productions	1,345	97,077	(98,422)	-	-
Street Theatre	-	2,385	(2,585)	200	-
Unity Festival	-	58,659	(2,594)	-	56,065
Jobs Projects	1,446	-	(1,446)	-	-
Film General	-	20,000	(16,680)	(3,320)	-
Film Projects	715	82,871	(79,941)	3,320	6,965

	Balance at 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2024 £
Academies Projects	-	7,878	(5,240)	-	2,638
Residencies	19,073	-	(15,023)	-	4,050
Total restricted funds	42,252	383,363	(339,061)	200	86,754
Total funds	653,584	1,004,964	(1,207,990)	-	450,558

	Balance at 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2023 £
Unrestricted funds					
General					
General unrestricted	230,355	-	-	-	230,355
Designated					
General	117,546	232,377	(174,152)	(131,813)	43,958
Academies General	94,930	-	(76,371)	32,023	50,582
Academies Projects	21,305	194,738	(142,265)	(63,778)	10,000
Residencies	7,500	-	-	-	7,500
Pawb General	89,433	348	(59,256)	30,462	60,987
Odyssey	15,870	2,308	(20,722)	9,915	7,371
Youth Academies	12,062	1,800	(13,512)	9,551	9,901
Pawb Projects	5,115	27,615	(33,870)	3,120	1,980
Theatre General	80,089	132	(73,908)	77,256	83,569
Street Theatre	-	21,129	(16,377)	5,248	10,000
Production	13,077	81,006	(100,518)	7,885	1,450
Unity Festival	28,145	2,547	(34,371)	4,159	480
Jobs General	90,373	-	(52,118)	15,084	53,339
Jobs Projects	5,866	62,779	(48,475)	3,021	23,191
Film General	10,360	-	-	(5,360)	5,000
Film Projects	-	7,848	(6,800)	(1,048)	-
Fixed Asset Fund	6,371	-	-	5,298	11,669
	598,042	634,627	(852,715)	1,023	380,977
Total unrestricted funds	828,397	634,627	(852,715)	1,023	611,332
Restricted					
General	14,543	13,551	(11,065)	144	17,173
Pawb General	-	15,249	(12,749)	-	2,500
Odyssey	-	50	(50)	-	-
Pawb Projects	-	1,500	(1,500)	-	-
Theatre General	-	5,625	(5,625)	-	-
Productions	34,649	24,000	(57,304)	-	1,345

Notes to the Financial Statements for the Year Ended 31 March 2024

	Balance at 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2023 £
Street Theatre	514	-	(514)	-	-
Unity Festival	97,473	130,232	(227,705)	-	-
Jobs Projects	23,110	870	(22,534)	-	1,446
Film General	38,694	20,000	(48,223)	(10,471)	-
Film Projects	4,156	57,454	(70,199)	9,304	715
Academies Projects	810	-	(810)	-	-
Residencies	36,224	-	(17,151)	-	19,073
Total restricted funds	250,173	268,531	(475,429)	(1,023)	42,252
Total funds	1,078,570	903,158	(1,328,144)	-	653,584

The specific purposes for which the funds are to be applied are as follows:

Restricted:

- General - income received for CRM consultancy and international development.
- Youth Theatres- income received for youth theatre group for young people with learning disabilities and/or autism in North Wales.
- Pawb Projects - income received for inclusive band, Vaguely Artistic.
- Unity Festival - income received for Hijinx Unity Festival.
- Film Projects- income received for actor payments and GWR film.
- Academies Projects - income received for I'm Me project.
- Residencies - income received to run Residencies.

Designated:

- General - funds designated for running costs.
- Academies General - funds designated for running costs.
- Academies Projects - funds designated for Street Theatre development 2024-2026.
- Residencies - income designated as match funding for the Residencies grant.
- Pawb General - funds designated for running costs.
- Theatre General - funds designated for running costs.
- Street Theatre - funds designated for Enter the Robots.
- Productions - funds designated to Eye See Ai project.
- Unity Festival - funds designated for Unity Festival.
- Jobs General - funds designated for running costs.
- Jobs Projects - funds designated to Training and Casting projects.
- Film General - funds designated for running costs.
- Fixed Asset Fund - fund has been designated to ring fence the unrestricted net book value of the charity's fixed assets.

19 Analysis of net assets between funds

	Unrestricted funds		Restricted funds	Total funds at 31 March 2024
	General	Designated		
	£	£	£	£
Tangible fixed assets	-	8,961	-	8,961
Current assets	230,355	209,751	106,754	546,860
Current liabilities	-	(85,263)	(20,000)	(105,263)
Total net assets	230,355	133,449	86,754	450,558

	Unrestricted funds		Restricted funds	Total funds at 31 March 2023
	General	Designated		
	£	£	£	£
Tangible fixed assets	-	11,669	-	11,669
Current assets	230,355	434,093	42,252	706,700
Current liabilities	-	(64,785)	-	(64,785)
Total net assets	230,355	380,977	42,252	653,584

20 Analysis of net funds

	At 1 April 2023	Financing cash flows	At 31 March 2024
	£	£	£
Cash at bank and in hand	573,102	(221,245)	351,857
Net debt	573,102	(221,245)	351,857

	At 1 April 2022	Financing cash flows	At 31 March 2023
	£	£	£
Cash at bank and in hand	1,009,711	(436,609)	573,102
Net debt	1,009,711	(436,609)	573,102

HIJINX THEATRE

England & Wales - Charity number 1078358

Accounts

Charity registration number 1078358

Company registration number 02161783 (England and Wales)

HIJINX THEATRE

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

HIJINX THEATRE

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HIJINX THEATRE

CHAIRMAN'S STATEMENT

FOR THE YEAR ENDED 31 MARCH 2023

Chair's Report

2022 finally saw a degree of normality return to Hijinx following the turmoil of the pandemic. A return to creating and presenting work in front of audiences, touring, getting all our groups back into the room at full strength, and the joy that is Unity Festival.

The year has not been without its challenges, but thanks to the culture, commitment and creativity of the organisation we have successfully navigated the changing world and ensured that we didn't leave anyone behind.

The return of Hijinx Unity Festival in summer 2022 was a joy to behold. A chance for our artists to perform to the public and the opportunity to welcome friends from across the world back to Wales for a festival that came back at 100 miles an hour. This new and invigorated Unity Festival saw exciting new additions to the programme. Alongside a theatre and outdoor programme presenting the best in inclusive arts from around the world, audiences were able to engage with the festival online for the first time, through HijinxMobile. New audiences were also attracted to our new satellite events, with events in Llanelli and Bangor expanding the Cardiff edition. The introduction of Hijinx Unity Film Festival was another new strand for 2022, bringing the best inclusive film to audiences in Cardiff, Bangor and Llanelli.

Artistically, 2022-23 was a busy and dynamic year. Beyond Unity, The Crash Test came to life online and in the Weston Studio at Wales Millennium Centre, building on our digital innovations developed during the pandemic. It brought together a team of skilled artists and production staff to create a new kind of performance, one which toured Germany. Grumpy Unicorns also performed in Germany and were hugely popular on the festival circuit. In Film we premiered two new short films, Stones and Dust, and Glitch – both developed during and in between various lock downs.

Our links to the screen sector were strengthened during the year following a successful application to Creative Wales to roll out Refocus, our specialist communications training for the screen sector. The wider Hijinx training programme continued to build back, with delivery online and in person.

Across the company we continue to be ambitious, both for our output and the potential of our actors and participants. We have seen these ambitions become reality as more of our Academy Actors secure great roles on screen and stage – including lead roles in touring theatre productions – a reflection of an industry that is slowly realising the untapped potential of our artists. In support of this we have seen growth to the staff team, to ensure that we can effectively support and build our work, as well as welcoming new members of the freelancer community to Hijinx.

We have been fortunate to receive support from several public and private funders over the last year, including several new funders. We are grateful for their contributions to our work. Without them, we would not be able to have the impact that we do.

We remain focussed and committed to working with colleagues across the sector to reduce systemic barriers to inclusion. We were encouraged to receive funding from the Welsh Government's Anti-Racist Wales Cultural, Heritage and Sport Fund to develop NAWA – Neurodiversity and Anti-Racism in Welsh Arts, in partnership with Learning Disability Wales and Disability Arts Cymru. This project runs to December 2024, and seeks to address barriers faced by learning disabled people from global majority communities in engaging with the arts.

Hijinx trustees remain instrumental in supporting the company with skills and expertise, providing additional time and oversight. During 2022/23, we welcomed experienced Finance Director Richard Marsh to the board as treasurer, and new trustee Allison Powell, a parent of one of our Hijinx Actors who brings with her a wealth of experience as an advisory teacher, specialising in supporting schools and post-16 educational providers who are including young people with Down syndrome. We were sad to say farewell to Mike Clark, who stood down as a trustee in September 2022 after over 16 years' service.

HIJINX THEATRE

CHAIRMAN'S STATEMENT

FOR THE YEAR ENDED 31 MARCH 2023

As we have returned to a more normal way of working, we are hugely grateful to the staff, participants and wider Hijinx family, all of whom have shown extraordinary commitment, resilience and passion during the past year. We are especially indebted to our freelance family, who are essential to the creativity, ambition and dynamism of the company. The Trustees remain hugely grateful for all their work and send them a heartfelt thank you to them wherever they are based in Wales.

The coming year is an important one for Hijinx, where we can set out our ambitions for the next chapter for the company in the Arts Council Wales Investment Review and continue to build on our strong foundations. There are exciting plans in place for the creation of new productions and international collaborations, as well as ensuring that we continue to support and nurture the incredible talent of the Hijinx Actors and participants.

James Downes
Chair of Trustees

HIJINX THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2023

The trustees present their annual report and financial statements for the year ended 31 March 2023.

The financial statements have been prepared in accordance with the accounting policies set out in the notes to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)".

Objectives and activities

Hijinx's purpose as set out in the objects contained in the company's memorandum of association is:

- to advance education for the public benefit by the promotion of the arts, but not exclusively the art of drama.

Our Vision
A world where the arts and society are fully inclusive for people with learning disabilities and/or autism.

Our Mission
Pioneer, produce, and promote professional and participatory opportunities in the arts and creative industries for learning disabled and/or autistic people.

Our Aims:

- To increase representation of Learning Disabled and/or Autistic people on stage and screen.
- To provide, champion and facilitate professional employment for Learning Disabled and/or Autistic creative professionals.
- To transform the sector to work more inclusively.
- To build confidence, happiness and independence.
- To increase access to performance arts for audiences and communities in Wales.

Ensuring our work delivers our aims
We review our aims, objectives and activities each year looking at what we achieved and the outcomes of our work in the previous 12 months. The review helps us ensure our aims, objectives and activities remained focused on our stated purposes.

Strategic Priorities
Hijinx take a creative approach to tackle the complex social problem of integrating learning disability into society and into the workplace. Our ambition is for it to be commonplace to see actors with learning disabilities on our stages and screens. To this end we train learning disabled adults to become professional performers and to make theatre productions with them that highlight their skills.

The heart of our work is always our learning disabled and/or autistic artists (LD/A), who constantly challenge perceptions of what theatre and film can be and how they should be made.

Hijinx are pioneers in this field and advocate and practically demonstrate the value of inclusive practice.

Our Work
Hijinx is divided into five houses (departments) each the home of a key area of operations.

Theatre – Creates exhilarating, subversive theatre from large to small scale for both indoor and outdoor performance. Our theatre has a local, national, and international reach. Artists with learning disabilities and/or autism are involved every step of the way in the making and performing of their stories.

Academies – The only professional performance training course in Wales for learning disabled and/or autistic actors.

Pawb – Community is at the heart of everything we do, Pawb create performing arts opportunities for anyone who wants to act, regardless of ability or experience in communities across Wales.

Film – Takes the same approach as we do with theatre: our actors are at the centre, their voices integral, to create a viewing experience that's completely different.

Jobs – Our specialist communications training helps organisations demonstrate their commitment to inclusivity and diversity. Hijinx Actors is a unique casting platform for professionally trained actors with learning disabilities and/or autism.

Core – Our management team, enabling the organisation to pioneer, produce and promote opportunities in the arts and creative industries for people with learning disabilities and/or autism.

Each house is managed by a Head of House who is responsible for the participants wellbeing and safeguarding, the engagement of freelance staff, the operations, and the budget. They report to the board every 8 weeks. The houses are supported by the core team, consisting of CEO, Artistic Director, Finance, Fundraising, and Marketing.

Achievements and performance

Hijinx Academies

Hijinx Academies provide the only professional drama training for learning disabled actors in Wales.

Hijinx Academy actors have a range of learning disabilities and/or Autism and are selected because they have the potential and the ambition to become professional performers.

There are currently five Academies: two based in Cardiff and one in Colwyn Bay (North Wales), Aberystwyth (Mid Wales) and Carmarthen (West Wales). Other than Mid Wales all the Academies are at capacity.

Academy students develop skills in physical theatre, clowning, acting for screen and television, playback and role play techniques, contact improvisation, choral singing, script delivery, audition techniques, movement, devising and dance. In addition, the students undertake specialist courses and residencies.

Return to the Room

The impact of Covid on the Academies and Pawb groups has been substantial with all work moving online at the point of lockdown in March 2020. During 2021/22 we re-started face-to-face activity for all groups in a phased way. Following detailed working with local authorities to develop appropriate individual and activity risk assessments alongside detailed Covid protocols, we welcomed actors back to face-to-face activity. Following Unity Festival in summer 2022, all groups returned to full their full programmes in September 2022.

Academy projects

- Spring and summer 2022 were focused on developing work for Unity Festival. Each Academy was involved in creating work for their local festival, with Hijinx Actors performing in Bangor, Cardiff and Llanelli.
- Professional Development module delivered – aiming to equip Hijinx Actors with the non-performance, employability skills that will help them succeed as professional freelance actors. All groups received the training during the year and it is now being reviewed to support the development of the next stage.
- Sessions to develop material for industry showcase events took place with the digital industry showcase to take place Autumn 2022 (see casting).

A continuing focus in 2022/23 was expanding the pool of freelancers within each hub to expand provision across the Academy groups; we are delighted to have welcomed several new tutors and facilitators to our sessions and the Actors have enjoyed the range of skills and experiences that they have brought with them.

Hijinx Theatre
Hijinx's theatre productions are recognised as world class in both quality and inclusion. The last year has seen how adaptable and robust the production team are – continuing to deliver work at home in Wales and across the globe, using technology to reach new audiences.

Meet Fred
Created in 2016, has now been performed 280 times, in 151 venues, in 131 different cities, in 19 countries, across 3 continents (Europe, North America and Asia), translated into 12 languages and seen by over 28,000 people.

During 2022-23 Meet Fred was back on the road, completing a tour of France, which had been secured via the Chainon networks, but rescheduled due to the pandemic. Alongside two performances were given in the UK, in Barry Memo and Beverley Puppetry Festival, 17 performances were given to 2,271 audience members during the year.

Grumpy Unicorns
Grumpy Unicorns took to the festival circuit in 2022-23, with 3,659 people seeing the Unicorns in action during 39 shows across events including: Escena Mobile (Spain), Green Man (Wales), Mittenmang (Germany), Boulevart (Germany), Eisteddfod (Wales), Big Splash (Wales).

Featuring George Orange, long-time friend of Hijinx but first-time performer in one of our productions, alongside Ellen Groves (Co-Director) and two Cardiff-based Hijinx Actors (Jonathan and Fiona).

the_crash.test
An ambitious hybrid production that featured an in-person and online cast of 10 (5 Hijinx artists), plus an audience that accessed the show either online or in person. The production opened at Wales Millennium Centre and toured to the Mittenmang Festival in Germany. It returned to WMC as part of our Unity festival. Our intention was for the production to tour to Pontio in Bangor and Y Ffwrnes in Llanelli, but unfortunately these dates had to be cancelled due to Covid-19 within the production crew. The production was a critical success receiving 4 stars from Buzz magazine and Get the Chance. The project was funded by Esmee Fairburn Foundation and Colwinston Trust.

Meta Vs Life
R&D took place on this new hybrid production. In total 8 sessions were held online with 8 artists, which led to one week in person and a sharing of work in progress. The project will be co-directed by Matthew Blake (Punchdrunk, Secret Cinema) and Hijinx AD Ben Pettitt-Wade. The R&D which was funded by the Genesis Foundation is set to be developed into a full production at Cardiff's Royal and Morgan Arcade in February 2024 (with funding from Arts Council Wales, Arts & Business Cymru and FOR Cardiff)

Truth
R&D started on a new outdoor production to be made in collaboration with Ramshacklicious, directed by Flick Fernando. Artistic Director of Ramshacklicious, Jack Stoddart, ran sessions within Acadamies in Cardiff, and we invited Nicole Kerberger, a leading specialist in Buffon Clown, to run a week's residency towards development for the show.

Housemates R&D
Sessions took place on our Academies led by Artistic Director, Ben Pettitt-Wade to explore ideas and themes linked to the closure of Ely Hospital in Cardiff. This was followed by two weeks of R&D with a selection of our artists to develop the script in collaboration with writer Tim Green, Sherman Theatre's Artistic Director Joe Murphy, and Ben Pettitt-Wade. The R&D stage was funded by Arts Council Wales, and a Create application was made by Sherman Theatre to fund the full production for Autumn 2023.

L'Oiseau Mouche
A British Council Cymru funded exchange. Initially the proposal for this project had been to explore the potential for a French Language version of Meet Fred, however, after initial discussions with OM and Chainon Network presenters, it became clear that French partners were unsure if this would be attractive to bookers due to the very British humour in the show.

We decided to pivot and instead hosted 3 days of workshops for artists from OM in Cardiff and ran 3 days of workshops at their base in Roubaix, France. The workshops were very successful, and we have hope this will lead to a collaborative production in 2023/24.

HijinxMobile Exchange
A British Council funded exchange project with Danza Mobile in Seville. The project included working together to create HijinxMobile.com, an online platform to stream performance from both our organisations festivals, and a physical exchange which incorporated a week of workshops with 4 of our artists and 4 of their artists in Cardiff and Seville.

Unity Festival
In July we presented the 10th edition of our international festival after a 5-year hiatus. It was also the first since Covid and Brexit. This presented various challenges, including travel cancellations, recruitment of staff, freight becoming held up at customs, and cancellations of some shows due to Covid-19 within the team and visiting artists. However, we were overall pleased with the event and experience for our audiences – 99% of whom rated the Festival as either excellent or very good. The Festival was presented across three locations, Cardiff, Bangor, and Llanelli, with venue partners Wales Millennium Centre, Y Ffwrnes and Pontio. The Festival reached a total of 7,996 people through 73 live theatre, dance, and music performances: plus 263 online via Hijinx Mobile. It generated over £300,000 of economic impact within Wales. The Festival was funded predominately by Arts Council Wales Lottery Grant and Event Wales.

Summer 2022 saw the inaugural Unity Film Festival – with screenings and talks taking place in three venues across Wales: Cardiff, Bangor, and Llanelli. A packed programme of short and feature films from across the world - Australia, Mongolia, USA, and Japan - were selected to be exhibited alongside Hijinx's own short films, including the premieres of Glitch and Stones and Dust. The Cardiff Festival included the UK premiere of Theo and the Metamorphosis, and a screening of the now Oscar winner An Irish Goodbye. The film festival was supported by Film Hub Wales, Ffilm Cymru, Arts & Business Cymru, as well as through the wider partnership with Bad Wolf.

Feedback from audience and artists included:

"It is hugely encouraging for those involved to see their work programmed for an event like Unity by an organisation as well-respected as Hijinx."
"The best thing I've seen for a long time"
"Impressive – demonstrates disability isn't a barrier to art"

Hijinx Films

Refocus
In January 2023, Creative Wales confirmed funding for the role out of Refocus, our experiential role play communications training for the screen sector. Funding will see up to 240 members of the sector receive a full days training providing them with the skills and confidence to communicate effectively with learning disabled and neurodivergent people at each stage of production. This is the next phase of Refocus, following initial support form Clwstwr, and is receiving universally positive feedback from participants so far. Funding is secured until March 2024.

So far, Refocus has delivered training to industry professionals from S4C, Rondo, Ffilm Cymru, TAC, and Boom Cymru.

Academy training
2022-23 saw further delivery of Film training for the Hijinx Academies (supported by the Rayne Foundation). Sessions focused on continuity, as well as recapping previous training with the academy actors. Having dedicated time allocated to the development of skills both in front of and behind the camera, continues to be hugely valuable for actors' work, especially for those securing employment on external productions.

Short Films

Glitch – Completed in 2022, Glitch was premiered at Unity Film at Chapter, Cardiff in June 2022. Starring three Hijinx Actors Tommy Rhys Powell, Adam C Webb and Rebecca King, following development sessions with eight Hijinx actors who worked on the story, tone, and style.

Stones & Dust – with filming postponed from October 2020 to October 2021, Stones and Dust was shot in North Wales, featuring Hijinx actor Andrew Tadd, Rhian Blythe & Llion Williams. The project was expanded through support from A&B Cymru, to provide 3 post-production work experience days for Hijinx artists. The film was premiered at Unity Film Festival in 2022.

The Matthew Purnell Show and The Audition – these two films are still available for festivals and have screened at Hijinx Unity Festival and promoted to several other festivals.

Feature Film Project - being normal
Building on the Audition, being normal is a project between Hijinx, director Dylan Wyn Richards, production company Triongl and support from Raindog Films. Bad Wolf (see below) are partners on the project. During 2022, we secured development funding from Ffilm Cymru to move the project forward into the next stage.

Bad Wolf Partnership
The relationship between Hijinx Film and Bad Wolf continues to build, with a partnership agreement for a third year commencing in early 2023. The partnership is designed for both partners to mutually support each other through social media posts, marketing and publicity of projects/programmes, and for Bad Wolf to provide financial and practical support to Hijinx film projects. During this period, they have supported Glitch and Stones & Dust, and have committed funds towards Unity Film Festival 2022 and being normal.

Public Health Wales Hapus Project
This project saw Hijinx create three short films through which three Hijinx Actors were supported to create their own short film, giving their own take on happiness and wellbeing, what it means to them and where they find it.

Hijinx Jobs
Jobs House focuses on finding work for our actors, both internally through our training and externally in the wider creative sector (Casting).

Training
2022 – 23 saw a steady return to demand for in-person training through existing relationships, alongside projects with new clients and focus areas.

2022-23 Total Training Figures:

- Sessions delivered: 49
- Training reached: 2,201 participants
- Actors employed: 102
- Income generated: £41,800

Highlights included continued partnerships with:

Cardiff and Bangor Universities Schools of Medicine
Actors worked regularly as simulated patients, helping Year 4 students to improve their awareness of and abilities to communicate effectively with patients with learning disabilities and/or autism. We also provided 11 actors across two days in Cardiff; and 2 actors in Bangor to take part in the Year 4 end of year exams. The partnership reached a total of 1,590 students.

Cardiff School of Pharmacy
Delivered learning disability inclusion communications skills training to all four-year groups (566 students).

Learning Disability Wales
Delivered two short conference sessions for 160 staff as part of their annual conference entitled 'where do we go from here?' exploring post-pandemic life for people with learning disabilities.

New projects included:
- Learning Disability Strategy review film for Cardiff and Vale University Health Board: designed to help raise awareness of issues surrounding learning disability provisions across the region.
- Training film for Creu Cymru, designed to help arts members to improve their provisions for learning disabled and/or autistic audience members.
- Learning disability inclusion training for Wales Millennium Centre front of house staff. Co-delivered with Touch Trust for 8 staff employees.
- Session at the Mental Health and Learning Disability Nursing Conference for 150 employees at Aneurin Bevan UHB.
- Became an accredited CPD training provider through CPD UK.

Casting
In Casting, the gathering pace has continued, now with a slightly narrower focus on those actors who are ready and willing to work.

2022-23 Total Casting Figures:
- 110 casting submissions made (for 36 actors)
- 19 auditions
- 31 paid external acting jobs for 20 actors
- Over £23,840 of income for Hijinx Actors, with approx. £3,000 commission for Hijinx.

Job Secured
The highest profile of these jobs were:

- Faye Wiggan from our North Academy starring in Village Idiot with Theatre Royal Stratford East.
- Wiliam Young, also from our North Academy, who played Lennie in Of Mice and Men at Birmingham Rep, a role for which he was nominated in the 'best performance in a play category' at the UK Theatre Awards.
- Laura Tilley and Stuart Campbell secured a photo shoot for Wales and West Utilities.

Online Showcase
This year's Online Showcase had a smaller audience than the previous year (292 views vs 342) but had a much more vocal response with many direct requests coming off the back of it, showing the benefit of this activity in building links with casting directors and the wider industry. Feedback included:

"Massive well done to everyone involved today! So much amazing talent and I can't wait to work with you in the future!"
Francesca Bradley, Casting Director (films include 'The Maze Runner", 'Logan' and 'Infinite')

"Huge congratulations on presenting a wonderful showcase with so much talent."
Joanne Moss, Casting Director for ITV Studios

Professional Development
The first dedicated Professional Development Module ran during the year for 49 actors in 4 out of the 5 Academies. There were some great successes as part of this module and plans are developing to repeating the programme following some evaluation. The Module was funded by Moondance Foundation, Noel Coward Foundation, D'Oyly Carte Charitable Trust, and Tabhair Charitable Trust.

Spotlight
15 actors are now listed on Spotlight, enabling them to access 8 times as many roles including those only available via the platform. Over the next few years, we hope to register all Academy actors on the platform.

Hijinx Pawb
In line with the process for Academies, Pawb has returned to in-person activity fully in September 2022.

Drama Foundations
With support from the National Lottery Community Fund our Drama Foundations groups in Cardiff built back up from the pandemic, with new members joining and the groups hosting sharings for friends and families to showcase the work they have been undertaking. Following a period of no group in North Wales, taster sessions took place to offer the chance of potential members to try our activities. Work is now underway to secure an appropriate venue for new groups to open in 2023-24.

North Young People's Theatre
The group had a busy year, working at full strength on several projects, including a very well-received performance at Unity Festival in Bangor, and project with Music Theatre Wales. The group also contributed to 12 Days of Pawb, creating content for the festive programme of work.

Telemachus
Telemachus also created content for 12 Days of PAWB, as well as a pre-show performance for Doctor Dolittle's Wild Adventure at Wales Millennium Centre. Telemachus also took part in the project with Music Theatre Wales.

Odyssey
Our community adult group returned to the Weston Studio for Christmas 2022, with the first full scale production since the pandemic, Doctor Dolittle's Wild Adventure. The shows were very well sold and included a collaboration with USW Creative and Therapeutic Arts Students, who created a month-long exhibition in the WMC foyer. A pre-show performance from Telemachus set the scene for the performance brilliantly, travelling through the front of house area into the venue.

Vaguely Artistic
Over the course of 2022-23 the pace picked up for Hijinx's House band, including a festive collaboration with House of Deviant, Wales' first and only learning disabled drag troupe. The release of the band's second Christmas single *Hymn to the Lights* and the launch of the long-awaited debut Album *Vaguely Accomplished* – supported by Ty Cerdd.

The band played their first gig in over 3 years in the Weston Studio to a sell-out audience.

Pawb Connect
Funding from the National Lottery Community Fund in 2022 also enabled us to implement an advisory panel of representatives from each PAWB group who advise, feedback and input into PAWB projects, elevating their voices in the direction and delivery of PAWB and ultimately creating better engagement for those it serves.

The 12 Days of PAWB
The festival developed for its third year, highlighting both in person and digital work. We continued to build on fundraising (increasing donations from £256 in 2021 to £975 in 2022) and how we represent the groups through a simpler and more tailored programme, with focus on the new music from Vaguely Autistic.

Coaching
Coaching for Creatives launched mid-January offering coaching for creative professionals at an affordable rate. Our in-house coach is Jon, Head of Participation. Jon is a qualified Transformational Coach. All Coaching income will go directly into supporting Hijinx PAWB, our community projects for learning disabled and/or autistic people across Wales.

International Strategy
Through our touring and creative exchange projects our commitment to international working has continued, building back from the interruption of the pandemic. The return of Hijinx Unity Festival was a critical moment in this, as the first event of its kind since Brexit.

Digital ambitions and collaborations have continued to flourish, helping to deliver on our key areas of international strategic focus:

- Touring (physically and digitally)
- Creative collaborations
- Good practice and legacy work

International digital collaborations have continued during the year through HijinxMobile working with Danza Mobile in Spain, thanks to the support of the British Council.

Alongside, in-person collaborations have also developed, with visits to Spain and France, as well as touring and the Festival. Opportunities to shared experience creatively and organisational have proven particularly beneficial as charities emerge from the pandemic and assess the next steps.

Equality & Diversity
We know that actions speak louder than words, so we are taking steps to change how we work and ensure that we are removing systemic barriers to our organisation and the wider arts community.

Neurodiversity and Anti-Racism in Welsh Arts (NAWA)
Hijinx, Disability Arts Cymru and Learning Disability Wales are working together to identify the issues faced by learning disabled and neurodivergent people who are from communities that experience racism, when accessing or engaging in the arts.

Supported by funding from Arts Council of Wales' Sharing Together Fund, we curated three online events in summer 2022 which aimed to develop:

- A shared understanding of the barriers to arts engagement.
- A network of organisations and individuals from across these communities.
- A foundation on which to base future activities, recommendations and adaptations that need to be implemented.
- A more inclusive arts sector of learning disabled and neurodivergent people across Wales.

We have now secured funding from Welsh Government's Anti-Racist Wales Culture, Heritage and Sport Fund to realise the ambitions and actions identified through these conversations, which identified the challenges and barriers faced by communities and shifts that are required to created real change, equity and inclusion. In early 2023, a paid advisory panel was formed to support this work, which is now focused on identifying barriers and the changes needed to support communities to:

- Be creative through participatory experiences.
- Attend and access more cultural and arts provision as an audience member.
- Have access to professional pathways to careers in the arts.

The project is currently funded to continue until December 2024.

Recognition
Hijinx won the Committee Award at the Cardiff and Vale Parents Federation Promoting Inclusion award 2022, as well as The Sir Bryn Terfel Foundation award for Promoting the Arts in Social Care at the Wales Care Awards. Hijinx were also recognised as finalists in the WalesOnline Diversity Awards (2022), Cardiff Life Awards in the Arts and Charity categories (2022), and for their work with several business partners at the Arts & Business Cymru Awards (2023) including Bad Wolf who were winners of the Diversity category.

Public Benefit
Hijinx Theatre is committed to working in the community by taking professional theatre performances to venues and public spaces and by delivering participatory projects and workshops.

The performances, both in the UK and abroad, help to change the public perception of disability. Our inclusive productions send very important messages about the valued role of people with disabilities in society.

The employment of actors with learning disabilities and/or autism in Hijinx's theatre, films and training activities, provides role models for society, raising aspirations and demonstrating to the wider sector the value of inclusive working.

Financial review

During the year the charity's income was £903,158 with expenditure amounting to £1,328,144.

The operating deficit for the year was £424,986 of which £217,065 related to unrestricted funds.

Reserves
The free reserves, effectively net assets less restricted funds, designated funds, and fixed assets, at the year-end remained unchanged at £230,355.

Reserves Policy
The trustees consider the ideal level of reserves as at 31 March 2023 would be £250,000, which is sufficient to manage a minimum of three months operational costs for Hijinx Theatre. Actual free unrestricted reserves at 31 March 2023 were £230,355 representing 92% of the ideal level. The Trustees have the medium-term ambition of achieving a surplus of £10,000 from each year of operation to be added to the reserves and this target is reviewed on an annual basis.

Treasurer's Report
After a small deficit of £30,849 last year, the charity incurred a much larger deficit this year, indicative of the challenging times post-pandemic together with increased levels of activity. With funding unlikely to increase significantly in the 2023/2024 financial year, another deficit is expected in this period. Given the previous creation of reserves and in light of confirmation from ACW that the annual grant will increase significantly from April 2025, these short-term deficits are manageable for the charity.

The restricted fund allocation will see £42,252 carried over into the next financial year, some 45% of which relates to a multi-year grant for Residencies.

Future resilience is at the forefront of the charity as Hijinx navigates the post-pandemic return to normal. £380,977 of designated funds have been set aside by the trustees which will be spent in the next 2 financial years.

Free unrestricted reserves represent 92% of the optimal level. This level of unrestricted reserves is still sufficient to continue future activities and react to any unplanned activities or new challenges that may arise.

Plans for future periods

The ongoing economic challenges of the post-Covid, post-Brexit world and cost-of-living crisis continue to impact Hijinx and the wider arts sector, but we remain robust and resilient in the face of these challenges. Hijinx continue to occupy a unique place in the arts landscape of Wales, and we are making significant steps to reduce inequity and break down barriers. 2022-23 was a planned year of investment in key administrative and support functions needed following the significant growth of the organisation over the past 8 years, and our future plans and budgets reflect a continuation of this to build the foundations on which continued creativity and ambition can thrive.

Multi-year grants that began in 2022-23 and will see continued investment into the future include funding from Welsh Government's Creative Wales Skills Fund for Refocus, and from Welsh Government's Anti-racist Wales Culture, Heritage and Sport Fund for NAWA. 2022-23 was also the second of three years of funding from the Rayne Foundation to support Film activity. The delayed Arts Council of Wales investment review has been rescheduled for 2023, with the funding coming into effect in April 2024. We are happy to have been offered a significant uplift as a result of the investment review, but for the immediate future we will see a small reduction in our revenue funding for 2023-24.

As the world returns to normal post-pandemic, 2022-23 saw a marked increase in our earned income from production fees and box office, as well as an increase in corporate training income – a trend that we plan to build on and further develop going forward. Detailed financial planning has been undertaken for the 2023-24 financial year, and is continually reviewed, ensuring the charity is able to plan and function in a range of situations. It is the trustees' belief that this planning will mean the organisation remains viable for the coming years. Whilst we were not able to add to our reserves in March 2023, we are comfortable that in a difficult economic climate we have been able to protect our free reserves to give the charity protection going forward. We continue to engage with a wide range of funders whose priorities align with our own, and on a project level this has been fruitful. Unity Festival provided a fantastic opportunity to build relationships with several new sponsors, which we hope to see develop in the future. Future fundraising endeavours will focus on securing larger multi-year grants to provide a strong and resilient foundation for growth across our activity.

The trustees remain confident that by taking a cautious financial approach combined with a bold artistic vision, Hijinx will be able to keep pace with the swiftly changing world around it. Hijinx's agile and responsive culture continues to enable it to maximise opportunities as they present themselves, whilst taking a strategic and long-term view.

Structure, governance and management

Governing Document

The charity is governed by its Memorandum and Articles of Association, incorporated in September 1987 as a company limited by guarantee and not having a share capital as defined by the Companies Act 1985. Hijinx became a registered charity on 25 November 1999. The Memorandum and Articles were updated in September 2014 in line with Charity Commission recommendations.

Membership is open to anyone, subject to approval by the Board of Trustees. Every trustee is a member of the company. All members agree to contribute a sum not exceeding £10 in the event of the Company being wound up.

Role, Recruitment, Appointment, Induction and Training of Trustees

The charity Trustees are appointed at the Annual General Meeting and can stand for election annually. Appointments are made by recommendation and/or advertising to ensure an appropriate balance of skills and a diversity of representation to fulfil the needs of the company – sometimes supported by the Board Bank scheme run by Arts & Business Cymru.

An induction process includes a meeting with the Chair, senior staff, and attendance to at least one board meeting prior to joining. The board meet 4 times a year in addition to the AGM. The trustees approve the business and strategic planning, all operational policies and scrutinise quarterly income and expenditure management accounts.

None of the trustees receive remuneration or other benefits from their work with the charity. Any connection between a trustee or a senior manager of the charity with a production company, contracted actor, performer or exhibitor is disclosed to the full board of trustees in the same way as any contractual relationship with a related party. In the current year no such related party transactions were reported.

Risk Management

The trustees identify and review the risks to which the charity is exposed and ensure appropriate controls are in place to provide reasonable assurance against fraud and error. The trustees have a risk management strategy which comprises of an annual review of the principal risks and uncertainties the charity faces, the review of policies, systems, and procedures to mitigate those risks and the implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.

It is acknowledged that the ability to achieve the fundraising target and the issues associated with working with vulnerable adults are the major risks to the company. These risks are managed by having robust policies and procedures in place and regular training for staff working with learning disabled actors.

In this financial year we had £10 million employer liability and £5 million public liability.

Fundraising continues to be a vital strand of our income, and we continue to work to increase our potential to receive grant funding to support our work. We have been fortunate to receive several grants during the year to enable our continued work and development. After hosting an Arts & Business Creative Intern in 2020-21, we took the decision to create a full-time development role to support the fundraising capacity of the charity. This has proved invaluable and enabled Hijinx to implement the fundraising strategy by further expanding work with trusts and foundations, developing individual giving and building capacity to general sponsorship. As can be seen in this report, our fundraised income remains steady and diverse.

The Trustees regularly review the charity's risk register and put in place measures to control risks and protect the charity.

Staff

Whilst the trustees are responsible for strategy, policy and supervision, the staff report, recommend, undertake, and execute the activity. A Chief Executive is appointed by the trustees to manage the day-to-day operations of the charity. To facilitate effective operations, the Chief Executive has delegated authority, within terms of delegation approved by the trustees, for operational matters including finance, employment and artistic performance related activity.

During 2022-23 the staff comprised 10 full time posts: Chief Executive, Artistic Director, Senior Producer, Assistant Producer, Academy Director, Finance Manager, Head of Film, Production Manager, Head of Business Development (job share), Development Officer, Administrator, Marketing Officer and South Coordinator, and 5 part time posts: Head of Pawb, Marketing Manager (vacant), Associate Producer, North Co-ordinator (vacant), Associate Artist, Pawb Team Assistant (Kickstart).

More than 40 freelance creatives and production staff were engaged to support the actors and to work on projects and productions.

During the year the following staff changes took place:

- Olivia Harris joined as Head of Business Development Casting (Maternity Cover)
- Emily Poole was appointed as South Hub Coordinator on a continuing basis
- Steve Bennett-Holesworth joined as Administrator
- Beau Broome joined as Creative Apprentice

The following members of staff left the company:

- Sophia Karpaty left as South Hub Co-ordinator
- Finlay Garrett left as Team Assistant (Pawb)

Staff undertook Safeguarding Adults Level 2 and First Aid at Work training, and additionally individual members of staff received the following training:

- Safeguarding Level 3 Adult Services
- Fundraising
- Creating Contracts for Employees and Freelancers (ITC)
- Contracts and Negotiations (ITC)
- Carbon Literacy (Creu Cymru & Cynnal Cymru)
- Creating Consciously: Inclusivity & Neurodiversity in Theatre, hosted by Musical Theatre Network and Mercury Musical Developments
- Access to Work Grants for Disabled Employees – Guide for Arts Organisations
- Arts Marketing Association Shared Ambition
- Outdoor Arts UK Conference
- Welfare Benefits Training (The Benefits Training Company)
- First Steps to LGBTQ+ Inclusion (Stonewall Cymru)
- Universal Credit Training (The Benefits Training Company)
- Unconscious Bias (The Other Box)
- Activating Allyship (The Other Box)
- ILM Level 2 Award in Leadership and Team Skills

Hijinx also took part in the Pilotlight programme, as part of the Weston Charity Awards.

Freelancers
Hijinx continue to be supported and inspired by an incredible pool of creative freelancers, without whom our work would simply not be possible. Throughout the year, Hijinx have endeavoured to support freelancers as much as possible, acknowledging the significant challenges that many have experienced during the pandemic. They are vital to our output and we will continue to ensure that we do all that we can to support them, through training, connections and access to our wider staff support mechanisms.

Volunteers
There are 263 Hijinx volunteers on our database, and we partnered with University of South Wales, Cardiff Metropolitan University, Royal Welsh College of Music and Drama, Coleg Menai, and University of Wales Trinity St David to provide volunteering and placement opportunities to students. 38 volunteers and placement students are regularly involved in production, workshop and administrative support. We wish to thank them for their loyal support and service.

Premises
Hijinx is accommodated at the Wales Millennium Centre, Bute Place, Cardiff Bay. The space comprises of an open plan office, back office/store-room and shared kitchen and toilets. The office was renovated in 2022 to respond to the changing needs of the organisation and to facilitate a hybrid model of working for the team.

Technical equipment is stored at a rented storage unit in Wentloog, Cardiff.

Hijinx maintains a touring van and a minibus.

Stakeholders & Partnerships
Hijinx are an Arts Council of Wales Revenue Funded Organisation and received £164,714 in 2022/23 which included a £4,953 Cost of Living Award.

Public Sector
Hijinx were also beneficiaries of an additional £63,737 of Arts Council of Wales funds to present Unity Festival 2022 as well as £20,000 from Welsh Government's Major Events Funding programme. The organisation also benefitted from grants from Cardiff University (Clwstwr) - £29,050 to continue to develop products to improve inclusion in the screen sector; British Council £25,495 to support the development of Hijinx Mobile in collaboration with Danza Mobile in Spain; Ty Cerdd - £500 to support a composer for the_crash.test; and £10,000 National Lottery Community Fund's Awards for All programme towards Drama Foundations return to room and development of PAWB Connect. Funding was also received for multi-year projects including £9,374 (of a total £74,846.10 multi-year grant) from Welsh Government's Creative Wales Skills Fund towards initial roll-out of Refocus in 2023-24; and £5,451 (of a total £129,662 multi-year grant) from Welsh Government's Anti-racist Wales Culture, Heritage and Sport Fund which is supporting work with Learning Disability Wales and Disability Arts Cymru in 2023-25 to identify the challenges and barriers faced by neurodivergent people from global majority communities.

Local Authority social services provide funding packages for each student attending an Academy or Drama Foundation. The funding is drawn down via social enterprise organisations Vision 21 (South Wales), Co-options (North Wales) and ArtsCare GofalCelf (West and Mid Wales). We work closely with them to meet outcomes and developmental targets for each of the individuals trained.

Private Sector
Hijinx were recipients of funding from Simon Gibson Charitable Trust, Rayne Foundation, Colwinston Foundation, Esmee Fairbairn, Mencap Cymru, Ffilm Cymru, Film Hub Wales, Bad Wolf, FOLK ltd, Castell Howell, Garfield Weston Foundation and Genesis Foundation. Grants supported creative productions, organisational running costs and overheads, and Unity Festival 2022.

Arts & Business Cymru continued to support our work with corporate partners.

Wider Network - Art Sector Partners
In 2022/23 Hijinx collaborated with the following venues: Wales Millennium Centre, Chapter Arts Centre, Sherman Theatre, Pontio, Ffwrnes, Yr Egin (S4C), Talent Shack, and Barry Memo. Artistic and organisational collaborations took place with Ty Cerdd, Aubergine Café, Severn Screen, Bad Wolf, Danza Mobile (Spain), Compagnie L'Oiseau Mouche (France), Ramshacklicious, Morgan Quarter, Disability Arts Cymru, Mencap Cymru, Senedd (Welsh Government), Orchard, Learning Disability Wales, TAPE Community Film, National Youth Theatre of Wales, Biggerhouse Films, Cardiff Animation Festival, Triongl and Raindog.

Membership
Hijinx is affiliated to and has Ethical Manager Status with the Independent Theatre Council. We are a member of the Arts Marketing Association, IETM, Outdoor Arts UK, Disability Arts Cymru, TYA Cymru, BAFTA and Arts & Business Cymru.

Charity name	Hijinx Theatre
Charity number	1078358
Company number	02161783
Registered office	Wales Millenium Centre Bute Place Cardiff Bay CF10 5AL
Trustees	Debra Bowen Rees Michael Clark - resigned 15/9/22 James Downes Delyth Isaac Menna Carys Chmielewski Richard Thorne Nia Morgan Edward Talfan Davies Selma Dimitrijevic Tom Curteis Rachel Adams Richard Marsh - appointed 9/3/23 Alison Powell - appointed 9/3/23
Secretary	Sarah Horner
Key management personnel	Sarah Horner - Chief Executive Jacqui Onions - Finance Manager Ben Pettitt-Wade - Artistic Director
Auditor	Azets Audit Services Ty Derw Lime Tree Court Cardiff Gate Business Park Cardiff Gate CF23 8AB

The trustees' report was approved by the Board of Trustees.

J Downes
Trustee
Dated: 02/11/2023

HIJINX THEATRE

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2023

The trustees, who are also the directors of Hijinx Theatre for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent;

- state whether applicable UK Accounting Standards 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 adequate accounting records that 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.

The trustees are responsible for the maintenance and integrity of the charity and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

HIJINX THEATRE

INDEPENDENT AUDITOR'S REPORT

TO THE TRUSTEES OF HIJINX THEATRE

Opinion

We have audited the financial statements of Hijinx Theatre (the 'charity') for the year ended 31 March 2023 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial statements* section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 require us to report to you if, in our opinion:

- the information given in the financial statements is inconsistent in any material respect with the trustees' report; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- we have not received all the information and explanations we require for our audit.

INDEPENDENT AUDITOR'S REPORT (CONTINUED)

TO THE TRUSTEES OF HIJINX THEATRE

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the charity for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities is available on the Financial Reporting Council's website at: https://www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above and on the Financial Reporting Council's website, to detect material misstatements in respect of irregularities, including fraud.

We obtain and update our understanding of the entity, its activities, its control environment, and likely future developments, including in relation to the legal and regulatory framework applicable and how the entity is complying with that framework. Based on this understanding, we identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. This includes consideration of the risk of acts by the entity that were contrary to applicable laws and regulations, including fraud.

In response to the risk of irregularities and non-compliance with laws and regulations, including fraud, we designed procedures which included:

- Enquiry of management and those charged with governance around actual and potential litigation and claims as well as actual, suspected and alleged fraud;
- Reviewing minutes of meetings of those charged with governance;
- Assessing the extent of compliance with the laws and regulations considered to have a direct material effect on the financial statements or the operations of the entity through enquiry and inspection;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations;
- Performing audit work over the risk of management bias and override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for indicators of potential bias.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

INDEPENDENT AUDITOR'S REPORT (CONTINUED)

TO THE TRUSTEES OF HIJINX THEATRE

Use of our report

This report is made solely to the charity's trustees, as a body, in accordance with part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditor's 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 trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Azets Audit Servic

Azets Audit Services

5-12-2023

Chartered Accountants
Statutory Auditor

Ty Derw, Lime Tree Court
Cardiff Gate Business Park
Cardiff
United Kingdom
CF23 8AB

Azets Audit Services is eligible for appointment as auditor of the charity by virtue of its eligibility for appointment as auditor of a company under section 1212 of the Companies Act 2006.

HIJINX THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
Income from:							
Donations and legacies	3	480	1,082	1,562	44,380	468	44,848
Charitable activities	4	629,972	267,449	897,421	544,726	266,109	810,835
Other trading activities	5	2,857	-	2,857	18	-	18
Investments	6	1,318	-	1,318	112	-	112
Total income		634,627	268,531	903,158	589,236	266,577	855,813
Expenditure on:							
Charitable activities	7	852,715	475,429	1,328,144	618,803	267,859	886,662
Net outgoing resources before transfers		(218,088)	(206,898)	(424,986)	(29,567)	(1,282)	(30,849)
Gross transfers between funds		1,023	(1,023)	-	-	-	-
Net expenditure for the year/ Net movement in funds		(217,065)	(207,921)	(424,986)	(29,567)	(1,282)	(30,849)
Fund balances at 1 April 2022		828,397	250,173	1,078,570	857,964	251,455	1,109,419
Fund balances at 31 March 2023		611,332	42,252	653,584	828,397	250,173	1,078,570

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

HIJINX THEATRE

BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	£	2022 £	£
Fixed assets					
Tangible assets	**12**		11,669		6,369
Current assets					
Stocks		254		218	
Debtors	**13**	133,344		124,058	
Cash at bank and in hand		573,102		1,009,711	
		706,700		1,133,987	
Creditors: amounts falling due within one year	**14**	(64,785)		(61,786)	
Net current assets			641,915		1,072,201
Total assets less current liabilities			653,584		1,078,570
Income funds					
Restricted funds	**16**		42,252		250,173
Unrestricted funds					
Designated funds	**17**	380,977		598,042	
General unrestricted funds		230,355		230,355	
			611,332		828,397
			653,584		1,078,570

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2023, although an audit has been carried out under section 144 of the Charities Act 2011.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

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

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

The financial statements were approved by the Trustees on 02/11/2023

J Downes
Trustee

Company registration number 02161783

HIJINX THEATRE

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	2023 £	2023 £	2022 £	2022 £
Cash flows from operating activities					
Cash absorbed by operations	**21**		(426,260)		(25,706)
Investing activities					
Purchase of tangible fixed assets		(11,669)		-	
Investment income received		1,318		112	
Net cash (used in)/generated from investing activities			(10,351)		112
Net cash used in financing activities			-		-
Net decrease in cash and cash equivalents			(436,611)		(25,594)
Cash and cash equivalents at beginning of year			1,009,711		1,035,305
Cash and cash equivalents at end of year			573,102		1,009,711

1 Accounting policies

Charity information

Hijinx Theatre is a private company limited by guarantee incorporated in England and Wales. The registered office is Wales Millennium Centre, Bute Place, Cardiff Bay, CF10 5AL.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the financial statements.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Grants are only included in the SoFA when the general income recognition criteria are met.

In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services, as entitlement to the grant only occurs when the performance related conditions are met.

Capital grants are released to the Statement of Financial Activities in the year of receipt. Fixed assets relating to capital grants are capitalised, and depreciation charged is offset against the grant income, in a restricted fund.

1 Accounting policies **(Continued)**

Income from charitable activities is recognised in the period to which it relates. Any amounts received in advance are deferred.

Investment income is recognised at the time the investment income is 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.

1.5 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.

Expenditure on charitable activities includes all costs relating to the furtherance of the society's objectives as stated in the trustees report. This also includes all costs relating to compliance with constitutional and statutory requirements.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.

Where costs cannot be directly attributed to particular departments they have been allocated on a basis consistent with the use of the resources.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Furniture and equipment	25% straight line
Motor vehicles	25% straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

Individual assets costing £250 or more are capitalised.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

1 Accounting policies **(Continued)**

1.9 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.10 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Derecognition of financial assets

Financial assets are derecognised only when the contractual rights to the cash flows from the asset expire or are settled, or when the charity transfers the financial asset and substantially all the risks and rewards of ownership to another entity, or if some significant risks and rewards of ownership are retained but control of the asset has transferred to another party that is able to sell the asset in its entirety to an unrelated third party.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1 Accounting policies **(Continued)**

1.11 Employee benefits

The costs of short-term employee benefits are recognised as a liability and an expense, unless those costs are required to be recognised as part of the cost of stock or fixed assets.

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.12 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1.13 Leases

Rentals payable under operating leases, are charged as an expense on a straight line basis over the term of the relevant lease.

1.14 Taxation

As a registered charity, Hijinx Theatre is entitled to the exemption from taxation in respect of income and capital gains received with sections 478-489 of the Corporation Tax Act 2010 and section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects purposes only.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and legacies

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2023	2023	2023	2022	2022	2022
	£	£	£	£	£	£
Donations and gifts	480	1,082	1,562	44,380	468	44,848

4 Charitable activities

	2023 £	2022 £
Promotion of drama and the arts	440,539	325,107
Membership income	4,090	1,940
Theatre tax credit	-	1,216
Grants	449,821	482,261
Other income	2,971	311
	897,421	810,835
Analysis by fund		
Unrestricted funds	629,972	544,726
Restricted funds	267,449	266,109
	897,421	810,835
Grants		
Arts & Business Cymru	4,170	7,435
Arts Council of Wales	228,451	230,660
BBC Children in Need	-	2,365
British Council	25,495	66,250
Esmee Fairbairn Foundation	55,000	110,000
Garfield Weston Foundation	5,000	6,500
The Simon Gibson Charitable Trust	3,000	3,000
Ty Cerdd	500	1,838
C3SC Third Sector Council	-	4,970
Cardiff University	29,050	21,346
D'Oyly Carte	-	3,500
Moondance	-	19,297
Tabhair	-	3,000
Noel Coward Foundation	-	2,100
Chapter	5,030	-
Colwinston Charitable Trust	10,000	-
Event Wales - Unity Festival grant	20,000	-
Ffilm Cymru Wales	7,800	-
Genesis Foundation	10,000	-
Mencap Cymru	1,500	-
National Lottery Community fund	10,000	-
The Rayne Foundation	20,000	-
Welsh Government - Anti-racist Wales Culture	5,451	-
Welsh Government - Creative skills	9,374	-
	449,821	482,261

5 Other trading activities

	Unrestricted funds 2023 £	Unrestricted funds 2022 £
Sale of merchandise	2,857	18

6 Investments

	Unrestricted funds 2023 £	Unrestricted funds 2022 £
Interest receivable	1,318	112

7 Charitable activities

	2023 £	2022 £
Staff costs	800,607	613,017
Depreciation and impairment	6,369	11,334
Production costs	130,702	52,374
Premises costs	73,012	50,737
Administration	95,142	44,662
Training	3,222	5,202
Travel and subsistence	111,985	42,139
	1,221,039	819,465
Share of support costs (see note 8)	98,765	61,287
Share of governance costs (see note 8)	8,340	5,910
	1,328,144	886,662
Analysis by fund		
Unrestricted funds	852,715	618,803
Restricted funds	475,429	267,859
	1,328,144	886,662

8 Support costs

	Support costs	Governance costs	2023	Support costs	Governance costs	2022	Basis of allocation
	£	£	£	£	£	£	
Staff costs	28,752	-	28,752	26,903	-	26,903	Direct
Premises costs	18,232	-	18,232	12,684	-	12,684	Direct
Travel and subsistence	27,996	-	27,996	10,535	-	10,535	Direct
Administration	23,785	-	23,785	11,165	-	11,165	Direct
Audit fees	-	8,340	8,340	-	5,410	5,410	Governance
Accountancy	-	-	-	-	500	500	Governance
	98,765	8,340	107,105	61,287	5,910	67,197	
Analysed between							
Charitable activities	98,765	8,340	107,105	61,287	5,910	67,197	

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the current or prior year.

None of the trustees were reimbursed for expenses during the current or prior year.

10 Employees

The average monthly number of employees during the year was:

	2023 Number	2022 Number
	18	14

Employment costs	2023 £	2022 £
Wages and salaries	442,799	346,367
Casual labour costs	342,594	259,625
Social security costs	34,714	26,578
Other pension costs	9,252	7,350
	829,359	639,920

Key management personnel
The key management personnel of the charity who are noted in the trustees report received benefits (consisting of gross salary, employers national insurance contributions and employers pension contributions) totalling £143,655 (2022: £134,513).

There were no employees whose annual remuneration was more than £60,000.

11 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 Taxationof Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

12 Tangible fixed assets

	Furniture and equipment	Motor vehicles	Total
	£	£	£
Cost			
At 1 April 2022	1,040	44,290	45,330
Additions	11,669	-	11,669
At 31 March 2023	12,709	44,290	56,999
Depreciation and impairment			
At 1 April 2022	803	38,158	38,961
Depreciation charged in the year	237	6,132	6,369
At 31 March 2023	1,040	44,290	45,330
Carrying amount			
At 31 March 2023	11,669	-	11,669
At 31 March 2022	237	6,132	6,369

13 Debtors

	2023	2022
Amounts falling due within one year:	£	£
Trade debtors	119,843	111,950
Other debtors	-	64
Prepayments and accrued income	13,501	12,044
	133,344	124,058

14 Creditors: amounts falling due within one year

	2023	2022
	£	£
Other taxation and social security	8,943	8,404
Trade creditors	47,628	46,934
Other creditors	1,974	1,948
Accruals and deferred income	6,240	4,500
	64,785	61,786

15 Retirement benefit schemes

Defined contribution schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £9,252 (2022: £7,350). Amounts outstanding at the current and prior year end totalled £nil.

16 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds				Movement in funds				
	Balance at 1 April 2021	Incoming resources	Resources expended	Transfers	Balance at 1 April 2022	Incoming resources	Resources expended	Transfers	Balance at 31 March 2023
	£	£	£	£	£	£	£	£	£
General	15,327	200	(984)	-	14,543	13,551	(11,065)	144	17,173
Academies General	-	75	(75)	-	-	-	-	-	-
Odyssey	-	91	(91)	-	-	50	(50)	-	-
Pawb Projects	2,013	5,338	(7,351)	-	-	1,500	(1,500)	-	-
Youth Theatres	4,464	2,365	(6,829)	-	-	-	-	-	-
Theatre General	-	-	-	-	-	5,625	(5,625)	-	-
Productions	35,855	71,782	(72,988)	-	34,649	24,000	(57,304)	-	1,345
Jobs General	25,605	-	(25,605)	-	-	-	-	-	-
Jobs Projects	9,320	27,832	(14,042)	-	23,110	870	(22,534)	-	1,446
Film Projects	17,254	23,846	(81,531)	44,587	4,156	57,454	(70,199)	9,304	715
Street Theatre	589	923	(998)	-	514	-	(514)	-	-
Pawb General	-	2,685	(2,685)	-	-	15,249	(12,749)	-	2,500
Unity Festival	-	108,358	(10,885)	-	97,473	130,232	(227,705)	-	-
Film General	114,855	-	(31,574)	(44,587)	38,694	20,000	(48,223)	(10,471)	-
Academies Projects	8,061	4,970	(12,221)	-	810	-	(810)	-	-
Residencies	18,112	18,112	-	-	36,224	-	(17,151)	-	19,073
	251,455	266,577	(267,859)	-	250,173	268,531	(475,429)	(1,023)	42,252

16 Restricted funds **(Continued)**

General - income received for NAWA project focusing on intersection of race, learning disability and arts engagement.

Academies General - income received for the salaries of the academy director and business development manager.

Odyssey - income received for inclusive community theatre group for adults with and without learning disabilities and/or autism.

Pawb Projects - income received for inclusive band, Vaguely Artistic.

Youth Theatres- income received for youth theatre group for young people with learning disabilities and/or autism in North Wales.

Productions- income received for 'the_crash.test' and 'Meta vs Life'.

Jobs General- income received for jobs house salaries.

Jobs Projects-income received for project with Cardiff School of Pharmacy.

Film Projects- income received for the docudrama project, Refocus and Unity Film Festival.

Theatre General – income received towards apprentice's salary.

Pawb General - income received for Pawb running costs and activities.

Unity Festival - income received for Hijinx Unity Festival.

Film General - income received for film strand of work.

Residencies - income received to run a Residencies programme.

Street Theatre- income received for 'Rock Cliché'.

Academies Projects - income received for Cardiff-based and online activity.

17 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

		Movement in funds				Movement in funds			
	Balance at 1 April 2021	Incoming resources	Resources expended	Transfers	Balance at 1 April 2022	Incoming resources	Resources expended	Transfers	Balance at 31 March 2023
	£	£	£	£	£	£	£	£	£
General	141,870	267,871	(229,206)	(62,989)	117,546	232,377	(174,152)	(131,813)	43,958
Academies General	123,020	51	(50,729)	136,608	94,930	-	(76,371)	32,023	50,582
Residencies	7,500	-	-	-	7,500	-	-	-	7,500
Pawb General	17,612	101	(23,378)	95,098	89,433	348	(59,256)	30,462	60,987
Odyssey	43,101	4,931	(24,470)	(7,692)	15,870	2,308	(20,722)	9,915	7,371
Youth Theatres	24,752	680	(2,865)	(10,505)	12,062	1,800	(13,512)	9,551	9,901
Theatre General	52,370	551	(62,839)	90,007	80,089	132	(73,908)	77,256	83,569
Street Theatre	9,000	4,902	(15,828)	1,926	-	21,129	(16,377)	5,248	10,000
Productions	24,657	23,120	(76,456)	41,756	13,077	81,006	(100,518)	7,885	1,450
Unity Festival	22,500	66,982	(64,619)	25,137	28,145	2,547	(34,371)	4,159	480
Jobs General	1,000	250	(5,257)	39,007	90,373	-	(52,118)	15,084	53,339
Jobs Projects	2,132	29,299	(11,669)	(2,418)	5,866	62,779	(48,475)	3,021	23,191
Film General	1,000	-	-	(1,000)	10,360	-	-	(5,360)	5,000
Film Projects	22,500	3,000	(3,000)	-	-	7,848	(6,800)	(1,048)	-
Pawb Projects	-	36,390	(4,792)	582	5,115	27,615	(33,870)	3,120	1,980
Fixed Asset Fund	-	-	-	17,703	6,371	-	-	5,298	11,669
Academies Projects	-	178,848	(15,300)	(40,528)	21,305	194,738	(142,265)	(63,778)	10,000
	493,014	616,976	(590,408)	322,692	598,042	634,627	(852,715)	1,023	380,977

17 Designated funds **(Continued)**

General - funds designated for core designated to running costs and salaries in 2024-25.

Academies General - funds designated for running costs and salaries 2023-2025.

Residencies - income designated as match funding for the Residencies grant.

Pawb General - funds designated for running costs and salaries 2023-2025.

Odyssey - funds designated for inclusive community theatre group for adults with and without learning disabilities and/or autism.

Youth Theatres- funds designated for youth theatre groups for young people with learning disabilities and/or autism.

Theatre General - funds designated for running costs and salaries.

Street Theatre - funds designated for project with Ramshacklicious.

Productions - funds designated to project with l'Oiseau Mouche.

Unity Festival - funds designated for the Unity Digital Platform.

Jobs General - funds designated for running costs and salaries 2023-2025.

Jobs Projects - funds designated to Training and Casting projects.

Film General - funds designated for running costs.

Film Projects - funds designated for Mercury Theatre project, Casting costs, and match funding for the Professional Development grants.

Pawb Projects - funds designated to Vaguely Artistic and Music Theatre Wales projects.

Fixed Asset Fund - fund has been designated to ring fence the unrestricted net book value of the charity's fixed assets.

Academies Projects - funds designated for Street Theatre development.

18 Analysis of net assets between funds

	Unrestricted funds 2023 £	Designated funds 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds 2022 £	Designated funds 2022 £	Restricted funds 2022 £	Total 2022 £
Fund balances at 31 March 2023 are represented by:								
Tangible assets	-	11,669	-	11,669	-	6,369	-	6,369
Current assets/(liabilities)	230,355	369,308	42,252	641,915	230,355	591,673	250,173	1,072,201
	230,355	380,977	42,252	653,584	230,355	598,042	250,173	1,078,570

19 Operating lease commitments

At the reporting end date the charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2023	2022
	£	£
Within one year	36	576
Between two and five years	-	36
	36	612

20 Related party transactions

There were no disclosable related party transactions during the year (2022 - none).

21 Cash generated from operations	2023	2022
	£	£
Deficit for the year	(424,986)	(30,849)
Adjustments for:		
Investment income recognised in statement of financial activities	(1,318)	(112)
Depreciation and impairment of tangible fixed assets	6,369	11,334
Movements in working capital:		
(Increase) in stocks	(36)	-
(Increase) in debtors	(9,286)	(21,914)
Increase in creditors	2,997	15,835
Cash absorbed by operations	(426,260)	(25,706)

22 Analysis of changes in net funds

The charity had no debt during the year.

HIJINX THEATRE

England & Wales - Charity number 1078358

Accounts

Charity registration number 1078358

Company registration number 02161783 (England and Wales)

HIJINX THEATRE

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

HIJINX THEATRE

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HIJINX THEATRE

CHAIRMAN'S STATEMENT

FOR THE YEAR ENDED 31 MARCH 2022

Chair's Report

2021/22 presented Hijinx with yet another unchartered and challenging landscape to navigate. Following from the initial shock of the pandemic and subsequent lockdowns, by March 2021 we were established in our ability to flex and respond to the swiftly changing world, planning, re-planning, and adjusting again as the world around us altered beyond comprehension.

The impact of this sustained state of flux continued to be felt significantly across all our activities, but as in the first year of the pandemic, the culture, commitment, and creativity of the organisation ensured that we continued to support and develop in the face of uncertainty, and critically, made sure that we didn't leave anyone behind at each stage.

For our team, freelancers, actors, participants and their families and caregivers, it has continued to be difficult and at times worrying, but throughout, we have sought to care for and nurture the whole Hijinx family and are proud of how we gently and carefully resumed face to face activity as the year went on.

Our actors and participants have shown remarkable resilience, embracing changing schedules and locations, and balancing online and in the room working with determination and excitement. This would not have been possible without a staff, freelance and volunteer team who have provided stable and caring environments, which recognise that everyone has been impacted in different ways over the last couple of years.

Artistically, we have seen a real harnessing of the innovations explored in the early stages of the pandemic. Having pivoted, almost overnight, to embrace the potential creative spaces available through digital platforms, we have assimilated and developed this learning, raising ambitions to develop truly innovative models of production, and sharing that learning through ground-breaking collaborative projects.

Across the company ambitions remain high for our output and the potential of our actors and participants, we have seen North Academy Actor Justin Melluish star in a BBC/S4C drama, and his colleagues from other Academies secure great roles on screen and stage. We have made new films, developed new training courses, and created a whole new training programme for the screen sector, all of which raise our profile and show to the world what Hijinx Actors can achieve.

The publication of our Social Impact report in autumn 2021 really demonstrated the significance of Hijinx's work and the change we create both directly in the lives of our actors, participants, and their families, but in society and the creative industries more broadly. The headline figure of almost £5 of social impact for every £1 invested in Hijinx, is an essential tool for us to show just how essential our work is and makes us all very proud indeed.

We have been fortunate to receive support from several public and private funders over the last year, including several new funders, who we are grateful to for their contributions to our work, and without whom we would not be able to have the impact that we do.

Through the pandemic, Hijinx have worked closely with colleagues across the sector to reduce systemic barriers to inclusion and have continued that internally, reviewing our recruitment policies and working with partners to open conversations around barriers to arts engagement for learning disabled and autistic people from global majority communities. We continue to reflect and importantly take action to ensure that Hijinx plays its part in reducing all barriers, and in changing how we work to make sure that we are working against exclusion wherever it exists.

Hijinx trustees remain instrumental in supporting the company with skills and expertise, providing additional time and oversight through what has been another difficult year. During 2021/22, we welcomed new trustee Menna Chmielewski to the board, who brings with her a wealth of experience as a solicitor specialising in Employment Law. We were sad to say farewell to Rhiannon Hughes, who stood down as a trustee in November 2021 after over 6 years' service.

HIJINX THEATRE

CHAIRMAN'S STATEMENT

FOR THE YEAR ENDED 31 MARCH 2022

Through the continuing turbulent landscape, the staff, participants and wider Hijinx family have shown extraordinary commitment, resilience, and passion. The careful and diligent approach to returning to pre-Covid ways of working, has enabled Hijinx to be able to nurture and support whilst continuing to be boldly and unapologetically creative. The Trustees remain hugely grateful for all their work and send them a heartfelt thank you to them wherever they are based in Wales.

We look ahead to the coming year, with excitement, and anticipation and, in all honesty some nervousness. The world continues to ebb and change at an astonishing rate, but I remain confident that the extraordinary group of people that are the Hijinx family, will continue to display the tenacity and dynamism that they have shown is at the heart of this organisation.

James Downes
Chair of Trustees

HIJINX THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

The trustees present their annual report and financial statements for the year ended 31 March 2022.

The financial statements have been prepared in accordance with the accounting policies set out in the notes to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)".

Objectives and activities

Hijinx's purpose as set out in the objects contained in the company's memorandum of association is:

- to advance education for the public benefit by the promotion of the arts, but not exclusively the art of drama.

Our Vision
A world where the arts and society are fully inclusive for people with learning disabilities and/or autism

Our Mission
Pioneer, produce and promote opportunities in the arts and creative industries for people with learning disabilities and/or autism

Our Aims:
- To provide pathways for talented learning disabled and/or autistic people to become professional performers.
- To make theatre and film that is both high in quality and high in impact where actors work side by side as equal partners and drive change across the industry.
- To source acting jobs for Hijinx actors
- To encourage and support learning disabled people in Wales of all ages and all abilities to participate in the arts

Ensuring our work delivers our aims
We review our aims, objectives, and activities each year. This review looks at what we achieved and the outcomes of our work in the previous 12 months. The review looks at the success of each key activity and the benefits they have brought to those groups of people we are set up to help. The review also helps us ensure our aims, objectives and activities remained focused on our stated purposes.

Strategic Priorities
Hijinx take a creative approach to tackle the complex social problem of integrating learning disability into society and into the workplace. Our ambition is for it to be commonplace to see actors with learning disabilities on our stages and screens. To this end we train learning disabled adults to become professional performers and to make theatre productions with them that highlight their skills.

The heart of our work is always our learning disabled and/or autistic artists (LD/A), who constantly challenge perceptions of what theatre and film can be and how they should be made.

Hijinx are pioneers in this field and advocate and practically demonstrate the value of inclusive practice.

Our Work
Hijinx is divided into five houses (departments) each the home of a key area of operations.

Theatre – Creates exhilarating, subversive theatre from large to small scale for both indoor and outdoor performance. Our theatre has a local, national, and international reach. Artists with learning disabilities and/or autism are involved every step of the way in the making and performing of their stories.

Academies - The only professional performance training course in Wales for learning disabled and/or autistic actors.

Pawb - Community is at the heart of everything we do, Pawb create performing arts opportunities for anyone who wants to act, regardless of ability or experience in communities across Wales.

Film - Takes the same approach as we do with theatre: our actors are at the centre, their voices integral, to create a viewing experience that's completely different.

Jobs - Our specialist communications training helps organisations demonstrate their commitment to inclusivity and diversity. Hijinx Actors is a unique casting platform for professionally trained actors with learning disabilities and/or autism.

Core – Our management team, enabling the organisation to pioneer, produce and promote opportunities in the arts and creative industries for people with learning disabilities and/or autism.

Each house is managed by a Head of House who is responsible for the participants wellbeing and safeguarding, the engagement of freelance staff, the operations, and the budget. They report to the board every 8 weeks. The houses are supported by the core team, consisting of CEO, Artistic Director, Finance, Fundraising and Marketing.

Public Benefit

Hijinx Theatre is committed to working in the community by taking professional theatre performances to venues and public spaces and by delivering participatory projects and workshops.

The performances, both in the UK and abroad, help to change the public perception of disability. Our inclusive productions send very important messages about the valued role of people with disabilities in society.

The employment of actors with learning disabilities and/or autism in Hijinx's theatre, films and training activities, provides role models for society, raising aspirations and demonstrating to the wider sector the value of inclusive working.

Achievements and performance

Hijinx Academies

Hijinx Academies provide the only professional drama training for learning disabled actors in Wales.

Hijinx Academy actors have a range of learning disabilities and/or Autism and are selected because they have the potential and the ambition to become professional performers.

There are currently five Academies: two based in Cardiff and one in Colwyn Bay (North Wales), Aberystwyth (Mid Wales) and Carmarthen (West Wales). Other than Mid Wales all the Academies are at capacity.

Academy students develop skills in physical theatre, clowning, acting for screen and television, playback and role play techniques, contact improvisation, choral singing, script delivery, audition techniques, movement, devising and dance. In addition, the students undertake specialist courses and residencies.

Return to the Room The impact of Covid on the Academies has been substantial with all work moving online at the point of lockdown in March 2020. During 2021/22 we re-started face-to-face activity for all groups in a phased way. Following detailed working with local authorities to develop appropriate individual and activity risk assessments alongside detailed Covid protocols, we began to welcome actors back to face-to face activity:

- A small number of Academy members in the South returned to face-to-face activities in spring of 2021, using a larger space in Chapter Arts Centre for this initial phase.
- In June 2021, West Academy returned to one day of provision a week, with the group split into half to avoid large numbers in spaces.

- In July, South Academies returned in three separate groups across spaces in Chapter for half a day's provision.
- North Academy secured TAPE as a space for their in-person half day sessions.
- South, Mid and North continued to have online provision as well as half a day back in person.
- Mid Academy returned to a full day provision in winter 2021.
- Plans were put in place to stop online provision when we could offer in person activity, summer of 2022.

Academy projects

- Film module returned for Mid, North & West Academies in February 2022. With plans in place for South Academy later in the year.
- Professional Development module started – aiming to equip Hijinx Actors with the non-performance, employability skills that will help them succeed as professional freelance actors. North start their sessions in March 2022 with plans for South, Mid and West to happen later in the year.
- Sessions to develop material for industry showcase events took place for West and South Academies in early 2022, culminating in sharing events for friends and family at end of March 2022. Plans are in place for North to follow suit and the digital industry showcase to take place Autumn 2022.

A key focus in 2021/22 was expanding the pool of freelancers within each hub to expand provision across the Academy groups, we are delighted to have welcomed several new tutors and facilitators to our sessions and the Actors have enjoyed the range of skills and experiences that they have brought with them.

Hijinx Theatre

Hijinx's theatre productions are recognised as world class in both quality and inclusion. The last year has seen how adaptable and robust the production team are – continuing to deliver work at home in Wales and across the globe, using technology to reach new audiences.

Meet Fred – created in 2016, has now been performed 252 times, in 138 venues, in 131 different cities, in 19 countries, across 3 continents (Europe, North America and Asia), translated into 12 languages and seen by over 25,000 people.

This year we toured to Russia for the first time, albeit digitally! Meet Fred was streamed for 5 nights at the Obraztsov Puppet Theatre Festival in Moscow and was very well received. The festival organisers have expressed great enthusiasm in hosting Hijinx in-person, either with Meet Fred or a future (puppetry-based) production.

The cast regrouped in October, with a couple of changes to the line-up. We now see Nick Halliwell as Head & Voice, Llyr Williams as Back & Right Arm, and welcome Jennie Rawling on Fred's feet. We rehearsed Ffion Gwyther into the role of Martin/Marta as an understudy, the first time we've had an understudy in a Hijinx production. Finally, associate artist Richard Newnham stepped down from the role of Jack Johnson (after originating the role and touring ever since), so West based Hijinx Actor Iwan Jones succeeded him. The company is as strong as ever, and all performing beyond expectation both on and off the stage, a beacon that represents the very best of Hijinx wherever it tours.

The new cast debuted at the Riverfront (Newport) in October, before a week in Southern France. Touring to Sweden in November was cancelled due to travel restrictions, and a further 6 weeks in France was rescheduled due to a spike in Coronavirus cases in the UK leading to travel restrictions that would void our insurance. During this year we managed 15 performances, playing to a promising average audience of 160.

Eye See Ai – Following a successful application to the British Council Arts Digital Collaboration Fund, we were able to build on our existing relationship with Mat Tran Ensemble (Vietnam) while collaborating with new partners in the region. An exciting cultural exchange as participants are given the opportunity to explore Hanoi and Cardiff using Augmented Reality in 6 new short digital performances. The project features Hijinx actors from across Wales, as well as puppeteers from Mat Tran Ensemble and performers from ToHe Fun, who are based in Hanoi. We collaborated with partners via Zoom, including running 2x workshops via video call for all participants.

Following sessions in a green screen studio to capture the performances, technical partners Viet Interactive are now building the app that will house the AR technology. It's been an incredibly valuable experience, navigating how to work both internationally and digitally, while exploring these new technologies together.

National Youth Theatre Wales – This year's NYTW company worked toward a season called 'Maniffest', celebrating the lowering of the voting age in Wales to 16. The normal NYTW residency model was adapted for Covid restrictions, and Hijinx were invited to lead in a hybrid setting – workshopping and devising via Zoom for 6 weeks before meeting in-person at Yr Egin (Carmarthen) for 4 days to assemble the work into a sharing for both IRL and online audiences. It was the first project that brought the Theatre House team out of lockdown (April/May), alongside four Hijinx actors from our West Academy (Bethany, Ashford, Zach, Gareth) and four drama school-bound young actors from NYTW. The company explored their own politics, what matters most to them, and imagined a Wales where they had ultimate power. It was a winning partnership and both organizations are keen to work together again.

Edinburgh Festival Fringe - We were honoured to be selected by Summerhall to present Metamorphosis as part of their debut 'digital' programme. Many of our comrades uploaded filmed versions of their work, for viewing on demand – but as the success of Hijinx's work is often found in its unpredictable, live, and interactive nature, we performed live-online. It was an interesting format, and one worth exploring, but did not yield quite the same festival experience. It's certainly more economical presenting this way, but we were naïve to expect it to be any easier. If repeated, we would either present work that is hybrid or at the very least send up a promo team.

Grumpy Unicorns – Our newest street theatre offering, spearheaded by Ellen Groves, finally got to move through R&D, production and start touring this year. We were one day into our R&D last year when the lockdown was announced, so it was brilliant to welcome professional clown Holly Stoppit back to continue that process and then quickly assemble the walkabout act ahead of that year's Green Man festival. Little did we know that would be cancelled, but at least we were ready and able to visit Alles Mus Raus! (Kaiserslutern) when invited in September – our first international performance after the second lockdown eased. The production welcomes George Orange, long-time friend of Hijinx but first-time performer in one of our productions, alongside Ellen and two Cardiff-based Hijinx Actors (Jonathan and Fiona).

Meta 2.0 (the_crash.test) – A natural progression, from our completely online production of Metamorphosis and our tiptoeing into hybrid work with Maniffest, was to explore a truly hybrid production. A show that features cast members both IRL and virtually and welcomes audiences in the same way. There was a strong sense of community among independent theatre companies in Wales, many of whom had made a pivot toward presenting digitally. After many conversations, we invited those who had the most strikingly new perspectives to join us as we assembled our largest production team to date.

Your Voice – We were encouraged by Senedd Cymru to submit an idea for their project "Your Voice" which would produce several short films from artists in Wales, exploring what Wales means to them for presentation as one long feature event, to mark the opening of the 6th Senedd Assembly. North Wales tutor, Sarah Mumford, had been researching and developing an idea during lockdown that included some students from the North Academy and it had strikingly similar themes. She was commissioned to bring back together the artists from the multiple disciplines she had explored

A challenging project due to time constraints and resources, it produced a beautiful 10-minute film, broadcast on BBC Wales and temporarily available to watch on the Senedd website & BBC iPlayer.

Hijinx Films

2021-22 saw the final full year of our Morrisons Foundation funding (now extended to December 2022). Throughout the 3.5 years it has enabled us to do a huge amount of very varied work around the screen industries, with our actors at the centre as always, and 2021-22 was no exception. This was even with the lingering effects of the Covid-19 pandemic.

Academy training - Following the Covid-19-enforced hiatus, we managed to continue the film training for our actors across Wales, beginning in September 2021 with North Academy, then Mid and West. The focus this time was the idea of continuity, while refreshing the actors on shot types and composition, and the basics of the scene-filming process. Our work here shows the benefit of yearly refreshing as the actors had forgotten a fair amount during Covid but picked it back up very quickly.

Short Films

Glitch – with Covid postponing our intended 2nd fictional short film (Stones and Dust), instead we developed this new, Covid-friendlier, short film. Here we transferred our theatre-making approach as closely as possible to film. The shoot involved three Hijinx actors in separate rooms, making things a lot safer from a Covid viewpoint. The film was finally completed in mid-2022, due to additional Covid challenges and is currently being submitted to festivals worldwide.

Stones & Dust – postponed from October 2020 to October 2021, this arduous shoot in North Wales has produced a very effective film, featuring Hijinx actor Andrew Tadd in an inclusive cast of three.

The Matthew Purnell Show and The Audition – these two films are still available for festivals, and have screened at Hijinx Online, Unity Festival, Three Films Festival, Wicked Wales Youth International Film Festival, at festivals in Peru and Mexico through the British Council, and at Alphabetti Theatre's AWARE festival.

Feature Film Project - being normal - Building on the Audition, being normal is a project between Hijinx, director Dylan Wyn Richards, production company Triongl and support from Raindog Films. Bad Wolf (see below) are partners on the project. By the end of 2021-22 financial year, the project has applied for development funding from Ffilm Cymru. It will mix fiction and documentary, using loose story frameworks to develop the script through improvisations and significant input from Hijinx actors.

Other film projects

We supported TAPE Community Music and Film on the development and production of their short film Containing Safety, which features Hijinx actor Tom Spencer in one of the four roles, alongside snooker legend Dennis Taylor. The project is potentially leading to further collaboration.

Cardiff Animation Festival / Biggerhouse - This year has seen us continue our relationship with CAF and Biggerhouse, joint-leading workshops on inclusive practice with the latter for the former and developing a new project as a Biggerhouse/Hijinx co-production.

Clwstwr

During 2021/22 Hijinx secured second phase funding from Clwstwr (Cardiff University) towards the creation of a suite of products and services to help the screen industries work inclusively. Several organisations have assisted us in the development of these products, including S4C, Boom, Severn Screen, Bad Wolf, Screen Alliance Wales, and Rondo Media. The products will begin rolling out in autumn 2022, with the intention that this becomes an additional, and significant, source of income for the company while providing further employment for our actors through role play/forum theatre and representation at industry conferences and festivals.

Unity Film Festival

In 2022, as the main Unity Festival returns, we have decided to add a Film Festival strand. This is to help showcase inclusive shorts and features from around the world to Wales-based audiences and provide a platform both for our own films and our actors. It will also be a place where we can promote our Clwstwr project to the industry.

Bad Wolf partnership

For both calendar years of 2021 and 2022 we have entered into partnership with Bad Wolf. This is to mutually support each other through social media posts, marketing, and publicity of projects/programmes, and for Bad Wolf to provide financial and practical support to Hijinx film projects. During this period, they have supported Glitch and Stones & Dust, and have committed funds towards Unity Film Festival 2022 and being normal.

Hijinx Jobs
Jobs House, focuses on finding work for our actors, both internally through our training and externally in the wider creative sector (Casting).

Training - 2021 – 22 saw a gradual but steady return to demand for in-person training, alongside a continued appetite for our online offer.

Whilst Covid continued to have an impact on training budgets, and thus our income stream, we were able to maintain, and in some cases, grow our partnerships with some clients, whilst also striking up new relationships with others, and continue to develop our actors' skills.

Some of the highlights were:

Cardiff University School of Medicine – we continued to provide actors for their comms skills teaching sessions – all three of which were able to return to in-person sessions (April 21, November & February 22).
We also saw a return to our actors being involved in the Year 4 ISCE exams, which also took place in-person, at Cardiff City Football club, within strict Covid protocols. We provided 11 actors across two days of exams in May, plus an additional 2 actors for a day of resits in July.

This work led to a new partnership with:

Bangor University – where one of our North Academy actors took part in a teaching session in February 2022.

Tower Hamlets – following the success of our initial training partnership we were commissioned to deliver an additional 2 online training sessions to GP staff (February 2022).

Leading to a new collaboration with:

North East London Training Hubs – an online training project supported by Arts & Business CultureStep investment. We delivered 6 online introductory sessions to over 300 staff members between January – March 2022.

Our partnership with Tower Hamlets, also led indirectly to a new partnership with:

Merton Training Hub (also known as Lambeth Clinical Care group) - where we were invited to deliver an online training session to their staff members in July. Following the success of this session we were invited back in October to deliver the same session.

Cardiff School of Pharmacy – again, with the support of Arts & Business Cymru CultureStep funding, we were able to build upon our previous partnerships and extend our training offer to work with all 4 year-groups. We developed a series of bespoke in-person training sessions to Years 1, 2 & 4, and held a series of research conversations with Hijinx Actors which provided the basis for 'how to communicate' resource guides, that were developed by the Year 3 students. Altogether, this project reached over 500 students.

FOR Cardiff - in January 2022 we delivered an online 'how to communicate effectively' training session to their business member's staff teams, as part of their wellbeing week.

Casting - In Casting, the gathering pace experienced during the pandemic, has continued.

2021-22 Total Casting Figures:

- 284 casting submissions made (for 38 actors)
- 63 actors requested for auditions
- 33 paid external acting jobs for 13 actors
- Over £16,000 of income for Hijinx Actors, with approx. £2,500 commission for Hijinx

The highest profile of these jobs this year were secure by Justin Melluish from North Academy starring in Craith/Hidden for BBC/S4C; Lindsay Foster from South Academy 1 who featured in an episode of Casualty and Tommy Powell of South Academy 1 who was selected as part of the Separate Doors ensemble.

Funding was secured to allow a Professional Development Module to be rolled out across the Academies in 22-23 and to allow for Hijinx Actors to be enrolled on the casting platform Spotlight. A negotiation was held with Spotlight to allow for our actors' requirements to be accommodated on the platform, and a great relationship was formed.

The first Hijinx Showcase was held digitally and was a great success. In the region of 60 industry professionals watched live online with many more viewing the recording thereafter.

Hijinx Pawb

Our community groups continued to show remarkable flexibility and resilience over the last year, with those who were able to access online provision embracing the activities provided. Those who could not access online, were supported via phone on a regular basis.

In line with the process for Academies, Pawb has returned to in person activity during 2021/22, but with the addition of the new purely digital course, Pathways. Although all groups returned to the room, some still worked in sub-groups to ensure the safety of all. All groups returned to in person activity with Covid guidance including physical distancing and masks.

Drama Foundations - Through the process of beginning to return to activity as we once knew it, we began to realise the impact of the pandemic on our Drama Foundations participants. In PAWB, we have seen the smallest return rate to provision here and are in the process of re-building the confidence for those who are returning, and the group size up with the additional space. The decision was made to pause the North Drama Foundation and create a relaunch once we are far enough past Covid to support a full group again.

North Young People's Theatre - We re-named the North Youth theatre to North Young People's Theatre, placing the drive and ownership with the young adults who make up the membership. The group collaborated digitally with NoFit State, and developed strong relationships digitally, which carried them back to beginning to transition into the in-person activity.

Telemachus returned with strength of numbers, but divided into two smaller groups, with shorter sessions. Both groups worked on the same brief, creating a short film for the 12 Days of PAWB, a creative representation of the pre-show performances for Pinocchio and the Northern Lights.

Odyssey – our community adult group, returned to the Weston Studio with a long-awaited production of Pinocchio and the Northern Lights (December 2021), which was a hybrid production with half the group represented through filmed characters, engaging with the live action performers. This was a sell-out run and included a collaboration with USW Creative and Therapeutic Arts Students, who created a month-long exhibition in the WMC foyer.

Vaguely Artistic – Hijinx's House band, played their first gig in over 3 years in the Weston Studio, to a sell-out audience.

The 12 Days of PAWB festival (curated for the first time in 2020), developed for its second year, highlighting both in person and digital work. We experimented with fundraising and how we represent the group through a simpler and more tailored programme.

Coaching - Head of Participation completed his coaching qualification and began exploring the practicalities of using coaching with Hijinx's freelancer workforce, and other arts professionals.

Hijinx Unity Festival

The postponed 2021 edition of Unity Festival took place in summer 2022, with an expanded and ambitious programme. Financial support was secured from Events Wales at Welsh Government, and Arts Council of Wales, full details will appear in next year's Annual Report when evaluation has been completed.

International Strategy

Inevitably, Covid has had a significant impact on Hijinx's international working. Touring briefly recommenced in October 2021, with performances in Pornichet, Haute-Goulaine and Machecoul. This was shortly followed by a second wave & lockdown that re-tightened travel restrictions, meaning we weren't back on the road again till March 2022, with performances in Hazebrouck, Luce, Pont-Chateau, Vern-sur-Seiche, Lillebonne, Rouen, Pont Audemer, Villard-Bonnot, Annecy and Chamonix.

Digital ambitions and collaborations have continued to flourish helping to deliver on our key areas of international strategic focus:

- Touring (physically and digitally)
- Creative collaborations
- Good practice and legacy work

International collaborations have continued digitally during the year with collaborations in Vietnam and Spain. The return of Unity Festival 2022 saw an exiting return to international partnerships with an ambitious and dynamic programme live and online.

Equality & Diversity

We know that actions speak louder than words, so we are taking steps to change how we work and ensure that we are removing systemic barriers to our organisation and the wider arts community.

- **Our pledge to Zero Racism** - Diversity and Inclusion are core values at Hijinx, and we will continue to live and work by them. We are proud to have signed a pledge to Zero Racism with Race Council Cymru.
- **1% Promise** - We promise to allocate 1% of our annual budget to actions that build diversity within the organisation, making it an active part of our business decisions. These funds will be used to pay for diversity interventions that directly focus on ethnicity and disability.
- **Training -** We believe it is important to build understanding and awareness so that our staff and trustees are empowered to be more inclusive. We are working with The Other Box, a brilliant, diverse-led, training organisation, to identify and challenge our unconscious bias through their Allyship in the Workplace and Know Your Bias training.
- **Conversations -** Working with Learning Disability Wales and Disability Arts Cymru, and funded by Arts Council of Wales' Sharing Together fund, curated a series of sessions to discuss the barriers faced by those at the intersection of learning disabled/neurodivergent and minoritized or racialised communities.
- **How we recruit** - As part of our commitment to driving change and developing a more diverse workforce we have completed a detailed recruitment review and instigated several new processes to increase accessibility to applicants, including longer application windows, varied formats for application packs, anonymised shortlisting and providing interview questions in advance.

Publication of Social Impact report

In Autumn 2021 we published our Social Impact Report. This is the first time that we have evaluated our work in this way. Conducted by Abigail Tweed - Milestone Tweed & Mark Richardson Social Impact Consulting, Hijinx's Social Impact Report captures the personal life changing stories of the people Hijinx work with and demonstrates the huge social economic value of the arts. The research shows the performing arts are a vehicle for health and wellbeing and increase happiness in people's lives.

In 2019-20 Hijinx generated over £4.5 million in social value. That means that for every £1 invested in Hijinx, £4.84 of social value was generated. This is equal to, on average, 73,770 weekly shops in the UK.

Some of the key findings included:

- 9 out of 10 Hijinx actors felt more confident since joining Hijinx
- 72% of actors experienced an increase in their independence because of joining Hijinx.
- 73% of Hijinx actors say they have more friends thanks to Hijinx.
- 72% of Hijinx actors keep in touch with their Hijinx friends between sessions.
- 73% of Hijinx actors and participants say they felt much happier since being with Hijinx.

As well as the report demonstrating how arts engagement improves happiness and wellbeing, Hijinx has reported significant change within the sector:

- 90% of the creative people are more inclusive and have changed the way that they have worked since working with Hijinx.
- Hijinx generated £119,000 in value of skills and opportunities, which is equivalent to 5,958 theatre tickets.

Strategic Marketing Review
During Autumn 2021 Hijinx undertook a strategic marketing review with Glew Marketing. The resulting strategy has provided the charity with focus for future marketing decisions and informed forthcoming recruitment for a new marketing team for the organisation.

Property Consultancy Support
Through Lloyds Bank Foundation, Hijinx received support to work with The Ethical Property Foundation, who completed a review of the charity's space and property needs to inform future strategic decision making.

Recognition
Hijinx won the Penderyn Distillery Prize at the Arts & Business Cymru Celebration of the Arts Awards 2021, were a finalist in the Arts Award at the Cardiff Life Awards 2021 and won a Weston Charity Award in summer 2021.

Financial review

During the year the charity's income was £855,813 with expenditure amounting to £886,662.
The operating deficit for the year was £30,849 of which £29,567 related to unrestricted funds.

Reserves
The free reserves, effectively net assets less restricted funds, designated funds, and fixed assets, at the year-end were £227,571. The reserves were not increased at the end of the year due to a lack of surplus.

Reserves policy
The trustees consider the ideal level of reserves as at 31 March 2022 would be £250,000, which is sufficient to manage a minimum of three months operational costs for Hijinx Theatre. Actual free unrestricted reserves at 31 March 2022 were £227,571 representing 92% of the ideal level. The Trustees have the ambition of achieving a surplus of £10,000 from each year of operation to be added to the reserve and plan to have the intended full reserve within 2 years. This target is to be reviewed on an annual basis.

Treasurer's Report
This was the first year in many that saw a deficit for the charity, indicative of the hugely challenging times during the pandemic, within this context a deficit of (£30,849) is in line with expectations and is manageable for the charity.

The restricted fund allocation will see £250,173 carried over into the next financial year, the majority of which is the balance of the three-year Morrisons Foundation grant that was paid in its entirety in 2019, as well as some funds carried forward relating to Unity Festival and productions/residencies taking place in 2022.

Future resilience is at the forefront of the charity as Hijinx navigates the pandemic. £600,826 of designated funds have been set aside by the trustees which will be spent in the next 3 financial years. The decision has been granted in 2021/22 to transfer these funds into the designated allocated.

Free unrestricted reserves represent 92% of the optimal level. This level of unrestricted reserves still meets levels to continue future activities and react to any unplanned activities that may arise, as well as the challenges of Covid-19.

Future Developments

There is no doubt that the continuing economic challenges facing the world post-Covid, not least the cost-of-living crisis, means that no arts organisation of any scale can feel fully secure, but we remain in robust shape and continue to be resilient to the challenges. Hijinx continue to occupy a unique place in the arts landscape of Wales and we are making significant steps to reduce inequity and break down barriers. The organisation has grown significantly in the last 7 years and where we had planned for a period of stabilisation, the challenges presented by Covid-19 and its longer-term impact, have caused a re-focusing of plans and budgets to ensure that the charity can continue to work well into the future. As we emerge from the pandemic, we continue to build the infrastructure that supports our vital work, to ensure that our beneficiaries, staff, freelancers, and volunteers are supported and cared for. Investment in key administrative and support functions will provide the foundations on which continued creativity and ambition can thrive.

Additional support for the 2021-22 financial year includes funding from British Council to work on a new mobile platform for digital theatre presentation, support from the Esmée Fairbairn Foundation to support the development of a new hybrid theatre model, and a second phase R&D grant from Cardiff University (Clwstwr) to continue to develop products to improve inclusion in the screen sector.

The Arts Council of Wales investment review, which had been due to take place in 2020, has now been further postponed, coming into effect in Spring 2024. It is anticipated that current levels of funding should be maintained until that time, at which point a new agreement will come into force. Hijinx will be putting ambitious plans forward in the hope of an equitable settlement for an organisation of its value and importance to the Welsh cultural economy.

The inability to tour work and generate income from that work (as well as providing employment opportunities) continues to represent a reduction in earned income, amplified by the loss of corporate training work. In both areas of the company new digital alternatives are being developed to ensure continuing engagement. As the world opens up, we are seeing renewed interest in touring, particularly for street theatre performances at festivals, and were excited to develop our first truly hybrid production in spring 2021. We are developing plans for new theatre productions for 2022/23.

Detailed financial planning has been undertaken, and is continually reviewed, for the 2022-23 financial year, ensuring the charity is able to plan and function in a range of situations. It is the trustees' belief that this planning, combined with the cash-protecting financial approach we took in 2021-22, will mean the organisation remains viable for the coming years. Whilst we were not able to add to our reserves in March 2022, we are comfortable that throughout the pandemic we have been able to protect our free reserves, to give the charity protection going forward. Continued successes in fundraising indicate that there is still an appetite among funders to support our work, especially seeing several new funders come on board during the year.

The trustees remain confident that by taking a cautious financial approach combined with a bold artistic vision, Hijinx will be able to keep pace with the swiftly changing world around it. The innovations and new ways of working established during the pandemic have opened new doors for the company, and its agile and responsive culture continues to enable it to maximise opportunities as they present themselves, whilst taking a strategic and long-term view.

Structure, governance and management

Governing Document

The charity is governed by its Memorandum and Articles and Association, incorporated in September 1987 as a company limited by guarantee and not having a share capital as defined by the Companies Act 1985. Hijinx became a registered charity on 25 November 1999. The Memorandum and Articles were updated in September 2014 in line with Charity Commission recommendations.

Membership is open to anyone, subject to approval by the Board of Trustees. Every trustee is a member of the company. All members agree to contribute a sum not exceeding £10 in the event of the Company being wound up.

Role, Recruitment, Appointment, Induction and Training of Trustees

The charity Trustees are appointed at the Annual General Meeting and can stand for election annually. Appointments are made by recommendation and/or advertising to ensure an appropriate balance of skills and a diversity of representation to fulfil the needs of the company- sometimes supported by the Board Bank scheme run by Arts & Business Cymru.

An induction process includes a meeting with the Chair, senior staff and attendance to at least one board meeting prior to joining. The board meet 6 times a year in addition to the AGM. The trustees approve the business and strategic planning, all operational policies and scrutinise quarterly income and expenditure management accounts.

The trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards.

The trustees are responsible for keeping proper accounting records that 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 responsible for safeguarding the assets of the charity and the group and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.
None of the trustees receive remuneration or other benefits from their work with the charity. Any connection between a trustee or a senior manager of the charity with a production company, contracted actor, performer or exhibitor is disclosed to the full board of trustees in the same way as any contractual relationship with a related party. In the current year no such related party transactions were reported.

Risk Management

The trustees identify and review the risks to which the charity is exposed and ensure appropriate controls are in place to provide reasonable assurance against fraud and error. The trustees have a risk management strategy which comprises of an annual review of the principal risks and uncertainties the charity faces, the review of policies, systems, and procedures to mitigate those risks and the implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.

It is acknowledged that the ability to achieve the fundraising target and the issues associated with working with vulnerable adults are the major risks to the company. These risks are managed by having robust policies and procedures in place and regular training for staff working with learning disabled actors.

In this financial year we had £10 million employer liability and £5 million public liability.

Whilst Hijinx has been able to protect itself financially from significant impacts of Covid-19, the pandemic will continue to impact both the work and financial security of the charity for some time. Whilst almost all activities are now resuming at full strength, there remains a difficult landscape for generating income through training and touring, alongside a challenging fundraising context, the charity will continue to take a cautious approach.

Fundraising continues to be a vital strand of our income, and we continue to work to increase our potential to receive grant funding to support our work. We have been fortunate to receive several grants during the year to enable our continued work and development. After hosting an Arts & Business Creative Intern in 2020-21,

we took the decision to create a full-time development role to support the fundraising capacity of the charity. This has proved invaluable, and enabled Hijinx to implement the fundraising strategy by further expanding work with trusts and foundations, developing individual giving, and building capacity to general sponsorship. As can be seen in this report, our fundraised income remains steady and diverse.

Significant work has been undertaken to assess the ongoing risks associated with Covid. Detailed risk assessments are carried out for all activities and reviewed regularly, in consultation with local authorities and Public Health Wales. As actors and participants began their return to the room, Covid Protocols were put in place, alongside agreements for all taking part, to ensure understanding and compliance with the safety measures in place. Given the nature of our work, we are being particularly careful in how we plan our activities and the precautions in place. Hijinx's Production Manager has undertaken Covid Safety training, which enables him to act as a resource for the rest of the company and provide effective briefings for the team. The CEO and Artistic Director review all activity before it commences, and weekly meetings take place to review the evolving situation. We remain vigilant and cautious in our approach.

The Trustees regularly review the charity's risk register and put in place measures to control risks and protect the charity.

Staff

Whilst the trustees are responsible for strategy, policy and supervision, the staff report, recommend, undertake, and execute the activity. A Chief Executive is appointed by the trustees to manage the day-to-day operations of the charity. To facilitate effective operations, the Chief Executive has delegated authority, within terms of delegation approved by the trustees, for operational matters including finance, employment, and artistic performance related activity.

During 2021-22 the staff comprised 10 full time posts: Chief Executive, Artistic Director, Senior Producer, Assistant Producer, Academy Director, Finance Manager, Head of Film, Production Manager, Head of Business Development (job share), Development Officer, South Coordinator and 5 part time posts: Head of Pawb, Marketing Manager (vacant), Associate Producer, North Co-ordinator (vacant), Associate Artist, Team Assistant Pawb (Kickstart).

More than 40 freelance creatives and production staff were engaged to support the actors and to work on projects and productions.

During the year the following staff changes took place:

- Greta Bettinson was appointed Development Officer
- Sophia Karpaty was appointed Academy Director (maternity cover)
- Emily Poole was appointed South Hub Coordinator
- Finlay Garrett joined us on a placement as part of the Kickstart scheme
- Bron Davies was appointed Assistant Producer

The following members of staff left the company:

- Carys Mol left as Assistant Producer

Staff and trustees undertook Know Your Bias Training with The Other Box, and additionally individual members of staff undertook the following training:

- Managing the Return to the Office & Flexible Working course with A&B Cymru
- The Spread & Scale – Billions Institute with Dragon's Heart Institute
- Creating Contract with ITC

Hijinx also took part in the Pilotlight programme, as part of the Weston Charity Awards.

Freelancers

Hijinx continues to be supported and inspired by an incredible pool of creative freelancers, without whom our work would simply not be possible. Throughout the year, Hijinx have endeavoured to support freelancers as much as possible, acknowledging the significant challenges that many have experienced during the pandemic. They are vital to our output, and we will continue to ensure that we do all that we can to support them, through training, connections, and access to our wider staff support mechanisms.

Volunteers

There are 267 Hijinx volunteers on our database, and we partnered with University of South Wales, Cardiff Metropolitan University, Royal Welsh College of Music and Drama, Coleg Menai, and Aberystwyth University to provide volunteering and placement opportunities to students. 44 volunteers and placement students are regularly involved in production, workshop, and administrative support. We wish to thank them for their loyal support and service

Premises

Hijinx is accommodated at the Wales Millennium Centre, Bute Place, Cardiff Bay. The space comprises of an open plan office, a small meeting room, shared kitchen and toilets, and a costume and prop store.

Technical equipment is stored at a rented storage unit in Wentloog, Cardiff.

Hijinx maintains a touring van and a minibus.

Stakeholders & Partnerships

Hijinx are an Arts Council of Wales Revenue Funded Organisation and received £157,400 in 2021/22.

Public Sector

Hijinx were also beneficiaries of an additional £115,885 of Arts Council of Wales funds to present Unity Festival 2022. The organisation also benefitted from grants from Cardiff University (Clwstwr) - £21,346 to continue to develop products to improve inclusion in the screen sector; British Council £56,250 to support the development of Hijinx Mobile in collaboration with Danza Mobile in Spain and £10,000 for the creation of a French version of Meet Fred; Ty Cerdd - £1,500 to support a composer for the crash test, and £338 for inclusive band Vaguely Artistic.

Local Authority social services provide funding packages for each student attending an Academy or Drama Foundation. The funding is drawn down via social enterprise organisations Vision 21 (South Wales), Co-options (North Wales) and ArtsCare GofalCelf (West and Mid Wales). We work closely with them to meet outcomes and developmental targets for each of the individuals trained.

Private Sector

Hijinx were recipients of funding from Children in Need, C3SC – Third Sector Fund, Simon Gibson Charitable Trust, Esmée Fairbairn Foundation, Garfield Weston Foundation, D'Oyly Carte, Moondance Foundation, The Tabhair Trust, Noel Coward Foundation. Grants supported creative productions, activity to return to in the room training, and the development of a professional development module for the Academies.

Arts & Business Cymru continued to support our work with corporate partners.

Wider Network - Art Sector Partners

In 2021/22 Hijinx collaborated with the following venues: Wales Millennium Centre, Chapter Arts Centre, Sherman Theatre, Pontio, Ffwrnes, Yr Egin (S4C), Summerhall (Edinburgh Festival Fringe), Talent Shack, and Riverfront. Artistic and organisational collaborations took place with Ty Cerdd, Aubergine Café, Severn Screen, Bad Wolf, Mat Tran Ensemble (Vietnam) Tohé (Vietnam), Danza Mobile (Spain), Disability Arts Cymru, Mencap Cymru, Senedd (Welsh Government), Orchard, Learning Disability Wales, TAPE Community Film, National Youth Theatre of Wales, Biggerhouse Films, Cardiff Animation Festival, Triongl and Raindog.

Membership

Hijinx is affiliated to and has Ethical Manager Status with the Independent Theatre Council. We are a member of the Arts Marketing Association, IETM, Outdoor Arts UK, Disability Arts Cymru, BAFTA and Arts & Business Cymru.

Charity name	Hijinx Theatre
Charity number	1078358
Company number	02161783
Registered office	Wales Millenium Centre Bute Place Cardiff Bay CF10 5AL
Trustees	Debra Bowen Rees Michael Clark James Downes Rhiannon Hughes - resigned 30/11/21 Delyth Isaac Menna Carys Chmielewski - appointed 29/7/21 Richard Thorne Nia Morgan Edward Talfan Davies Selma Dimitrijevic Tom Curteis Rachel Adams Ali-Asgar Saigar - resigned 25/7/22
Secretary	Sarah Horner
Key management personnel	Sarah Horner - Chief Executive Jacqui Onions - Finance Administrator Ben Pettitt-Wade - Artistic Director
Auditor	Azets Audit Services Ty Derw Lime Tree Court Cardiff Gate Business Park Cardiff Gate CF23 8AB

The trustees' report was approved by the Board of Trustees.

.....
J Downes
Trustee
Dated: 15/09/2022

HIJINX THEATRE

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2022

The trustees, who are also the directors of Hijinx Theatre for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent;

- state whether applicable UK Accounting Standards 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 adequate accounting records that 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.

The trustees are responsible for the maintenance and integrity of the charity and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

HIJINX THEATRE

INDEPENDENT AUDITOR'S REPORT
TO THE TRUSTEES OF HIJINX THEATRE

Opinion
We have audited the financial statements of Hijinx Theatre (the 'charity') for the year ended 31 March 2022 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:
- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion
We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial statements* section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern
In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information
The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

INDEPENDENT AUDITOR'S REPORT (CONTINUED)

TO THE TRUSTEES OF HIJINX THEATRE

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 require us to report to you if, in our opinion:

- the information given in the financial statements is inconsistent in any material respect with the trustees' report; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the charity for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

A further description of our responsibilities is available on the Financial Reporting Council's website at: https://www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

INDEPENDENT AUDITOR'S REPORT (CONTINUED)
TO THE TRUSTEES OF HIJINX THEATRE

Extent to which the audit was considered capable of detecting irregularities, including fraud
Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above and on the Financial Reporting Council's website, to detect material misstatements in respect of irregularities, including fraud.

We obtain and update our understanding of the entity, its activities, its control environment, and likely future developments, including in relation to the legal and regulatory framework applicable and how the entity is complying with that framework. Based on this understanding, we identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. This includes consideration of the risk of acts by the entity that were contrary to applicable laws and regulations, including fraud.

In response to the risk of irregularities and non-compliance with laws and regulations, including fraud, we designed procedures which included:

- Enquiry of management and those charged with governance around actual and potential litigation and claims as well as actual, suspected and alleged fraud;
- Reviewing minutes of meetings of those charged with governance;
- Assessing the extent of compliance with the laws and regulations considered to have a direct material effect on the financial statements or the operations of the entity through enquiry and inspection;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations;
- Performing audit work over the risk of management bias and override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for indicators of potential bias.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

Use of our report
This report is made solely to the charity's trustees, as a body, in accordance with part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditors' 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 trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Azet Audit Services

13-10-22

Azets Audit Services

Chartered Accountants
Statutory Auditor

Ty Derw
Lime Tree Court
Cardiff Gate Business Park
Cardiff
United Kingdom
CF23 8AB

Azets Audit Services is eligible for appointment as auditor of the charity by virtue of its eligibility for appointment as auditor of a company under section 1212 of the Companies Act 2006.

HIJINX THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Income and endowments from:							
Donations and legacies	3	44,380	468	44,848	17,547	1,271	18,818
Charitable activities	4	544,726	266,109	810,835	582,179	221,795	803,974
Other trading activities	5	18	-	18	312	-	312
Investments	6	112	-	112	312	-	312
Other income	7	-	-	-	370	-	370
Total income		589,236	266,577	855,813	600,720	223,066	823,786
Expenditure on:							
Charitable activities	8	618,803	267,859	886,662	378,726	215,384	594,110
Gross transfers between funds		-	-	-	(2,734)	2,734	-
Net (expenditure)/income for the year/ Net movement in funds		(29,567)	(1,282)	(30,849)	219,260	10,416	229,676
Fund balances at 1 April 2021		857,964	251,455	1,109,419	638,704	241,039	879,743
Fund balances at 31 March 2022		828,397	250,173	1,078,570	857,964	251,455	1,109,419

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

HIJINX THEATRE

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Fixed assets					
Tangible assets	**12**		6,369		17,703
Current assets					
Stocks		218		218	
Debtors	**13**	124,058		102,144	
Cash at bank and in hand		1,009,711		1,035,305	
		1,133,987		1,137,667	
Creditors: amounts falling due within one year	**14**	(61,786)		(45,951)	
Net current assets			1,072,201		1,091,716
Total assets less current liabilities			1,078,570		1,109,419
Income funds					
Restricted funds	**16**		250,173		251,455
Unrestricted funds					
Designated funds	**17**	598,042		627,609	
General unrestricted funds		230,355		230,355	
			828,397		857,964
			1,078,570		1,109,419

HIJINX THEATRE

BALANCE SHEET (CONTINUED)

AS AT 31 MARCH 2022

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2022, although an audit has been carried out under section 144 of the Charities Act 2011.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

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

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

The financial statements were approved by the Trustees on 15-9-2022

.....
J Downes
Trustee

Company registration number 02161783

HIJINX THEATRE

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Cash flows from operating activities					
Cash (absorbed by)/generated from operations	**21**		(25,706)		343,697
Investing activities					
Proceeds on disposal of tangible fixed assets		-		370	
Investment income received		112		312	
Net cash generated from investing activities			112		682
Net cash used in financing activities			-		-
Net (decrease)/increase in cash and cash equivalents			(25,594)		344,379
Cash and cash equivalents at beginning of year			1,035,305		690,926
Cash and cash equivalents at end of year			1,009,711		1,035,305

1 Accounting policies

Charity information

Hijinx Theatre is a private company limited by guarantee incorporated in England and Wales. The registered office is Wales Millennium Centre, Bute Place, Cardiff Bay, CF10 5AL.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the financial statements.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Grants are only included in the SoFA when the general income recognition criteria are met.

In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services, as entitlement to the grant only occurs when the performance related conditions are met.

Capital grants are released to the Statement of Financial Activities in the year of receipt. Fixed assets relating to capital grants are capitalised, and depreciation charged is offset against the grant income, in a restricted fund.

1 Accounting policies **(Continued)**

Income from charitable activities is recognised in the period to which it relates. Any amounts received in advance are deferred.

Investment income is recognised at the time the investment income is 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.

1.5 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.

Expenditure on charitable activities includes all costs relating to the furtherance of the society's objectives as stated in the trustees report. This also includes all costs relating to compliance with constitutional and statutory requirements.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.

Where costs cannot be directly attributed to particular departments they have been allocated on a basis consistent with the use of the resources.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Furniture and equipment	25% straight line
Motor vehicles	25% straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

Individual assets costing £250 or more are capitalised.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1 Accounting policies **(Continued)**

1.8 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

1.9 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.10 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Derecognition of financial assets

Financial assets are derecognised only when the contractual rights to the cash flows from the asset expire or are settled, or when the charity transfers the financial asset and substantially all the risks and rewards of ownership to another entity, or if some significant risks and rewards of ownership are retained but control of the asset has transferred to another party that is able to sell the asset in its entirety to an unrelated third party.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

1 Accounting policies **(Continued)**

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.11 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.12 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1.13 Leases

Rentals payable under operating leases, are charged as an expense on a straight line basis over the term of the relevant lease.

1.14 Taxation

As a registered charity, Hijinx Theatre is entitled to the exemption from taxation in respect of income and capital gains received with sections 478-489 of the Corporation Tax Act 2010 and section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects purposes only.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and legacies

	Unrestricted funds	**Restricted funds**	**Total**	Unrestricted funds	Restricted funds	Total
	2022	**2022**	**2022**	2021	2021	2021
	£	**£**	**£**	£	£	£
Donations and gifts	44,380	468	44,848	17,547	1,271	18,818

4 Charitable activities

	2022 £	2021 £
Promotion of drama and the arts	325,107	299,972
Membership income	1,940	70
Theatre tax credit	1,216	7,152
Grants	482,261	494,909
Other income	311	1,871
	810,835	803,974
Analysis by fund		
Unrestricted funds	544,726	582,179
Restricted funds	266,109	221,795
	810,835	803,974
Grants		
Arts & Business Cymru	7,435	4,430
Arts Council of Wales	230,660	238,294
BBC Children in Need	2,365	12,439
British Council	66,250	54,619
Esmee Fairbairn Foundation	110,000	75,000
Garfield Weston Foundation	6,500	-
Lloyds Bank Foundation	-	25,000
The Simon Gibson Charitable Trust	3,000	3,000
The Rayne Foundation	-	5,000
Ty Cerdd	1,838	1,763
C3SC Third Sector Council	4,970	4,000
Cardiff University	21,346	7,920
D'Oyly Carte	3,500	-
Moondance	19,297	-
Tabhair	3,000	-
Noel Coward Foundation	2,100	-
Community Foundation Wales	-	12,835
The Julia & Hans Rausing Trust	-	50,609
	482,261	494,909

5 Other trading activities

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
Sale of merchandise	18	312

6 Investments

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
Interest receivable	112	312

7 Other income

	Total	Unrestricted funds
	2022	2021
	£	£
Net gain on disposal of tangible fixed assets	-	370

8 Charitable activities

	2022 £	2021 £
Staff costs	613,017	419,012
Depreciation and impairment	11,334	11,333
Production costs	52,374	37,811
Premises costs	50,737	23,390
Administration	44,662	41,519
Training	5,202	4,804
Travel and subsistence	42,139	7,459
	819,465	545,328
Share of support costs (see note 9)	61,287	44,282
Share of governance costs (see note 9)	5,910	4,500
	886,662	594,110
Analysis by fund		
Unrestricted funds	618,803	378,726
Restricted funds	267,859	215,384
	886,662	594,110

9 Support costs

	Support costs	Governance costs	2022	Support costs	Governance costs	2021	Basis of allocation
	£	£	£	£	£	£	
Staff costs	26,903	-	26,903	26,188	-	26,188	Direct
Premises costs	12,684	-	12,684	5,848	-	5,848	Direct
Travel and subsistence	10,535	-	10,535	1,865	-	1,865	Direct
Administration	11,165	-	11,165	10,381	-	10,381	Direct
Audit fees	-	5,410	5,410	-	4,000	4,000	Governance
Accountancy	-	500	500	-	500	500	Governance
	61,287	5,910	67,197	44,282	4,500	48,782	
Analysed between							
Charitable activities	61,287	5,910	67,197	44,282	4,500	48,782	

10 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the current or prior year.

None of the trustees were reimbursed for expenses during the current or prior year.

11 Employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
	14	13

Employment costs	2022 £	2021 £
Wages and salaries	605,992	414,530
Social security costs	26,578	24,300
Other pension costs	7,350	6,370
	639,920	445,200

Key management personnel
The key management personnel of the charity who are noted in the trustees report received benefits (consisting of gross salary, employers national insurance contributions and employers pension contributions) totalling £134,513 (2021: £130,939).

There were no employees whose annual remuneration was more than £60,000.

12 Tangible fixed assets

	Furniture and equipment	Motor vehicles	Total
	£	£	£
Cost			
At 1 April 2021	1,040	44,290	45,330
At 31 March 2022	1,040	44,290	45,330
Depreciation and impairment			
At 1 April 2021	542	27,085	27,627
Depreciation charged in the year	261	11,073	11,334
At 31 March 2022	803	38,158	38,961
Carrying amount			
At 31 March 2022	237	6,132	6,369
At 31 March 2021	498	17,205	17,703

13 Debtors

Amounts falling due within one year:	2022 £	2021 £
Trade debtors	111,950	95,156
Other debtors	64	64
Prepayments and accrued income	12,044	6,924
	124,058	102,144

14 Creditors: amounts falling due within one year

	2022 £	2021 £
Other taxation and social security	8,404	7,230
Trade creditors	46,934	34,136
Other creditors	1,948	85
Accruals and deferred income	4,500	4,500
	61,786	45,951

15 Retirement benefit schemes

Defined contribution schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £7,350 (2021: £6,370). Amounts outstanding at the current and prior year end totalled £nil.

16 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds				Movement in funds				
	Balance at 1 April 2020	Incoming resources	Resources expended	Transfers	Balance at 1 April 2021	Incoming resources	Resources expended	Transfers	Balance at 31 March 2022
	£	£	£	£	£	£	£	£	£
General	3,699	12,904	(1,276)	-	15,327	200	(984)	-	14,543
Academies General	-	-	-	-	-	75	(75)	-	-
Odyssey	-	1,553	(1,553)	-	-	91	(91)	-	-
Pawb Projects	-	8,463	(6,472)	22	2,013	5,338	(7,351)	-	-
Youth Theatres	2,190	12,439	(10,165)	-	4,464	2,365	(6,829)	-	-
Theatre General	-	49,878	(49,878)	-	-	-	-	-	-
Productions	3,039	56,175	(26,758)	3,399	35,855	71,782	(72,988)	-	34,649
Jobs General	25,000	25,000	(24,395)	-	25,605	-	(25,605)	-	-
Jobs Projects	16,097	2,980	(9,757)	-	9,320	27,832	(14,042)	-	23,110
Film Projects	21,100	12,920	(32,343)	15,577	17,254	23,846	(81,531)	44,587	4,156
Street Theatre	750	589	-	(750)	589	923	(998)	-	514
Pawb General	-	218	(218)	-	-	2,685	(2,685)	-	-
Unity Festival	-	-	-	-	-	108,358	(10,885)	-	97,473
Film General	169,164	-	(38,732)	(15,577)	114,855	-	(31,574)	(44,587)	38,694
Academies Projects	-	21,835	(13,837)	63	8,061	4,970	(12,221)	-	810
Residencies	-	18,112	-	-	18,112	18,112	-	-	36,224
	241,039	223,066	(215,384)	2,734	251,455	266,577	(267,859)	-	250,173

16 Restricted funds **(Continued)**

General - income received for international development and a project focusing on intersection of race, learning disability and arts engagement.

Academies General - income received for the salaries of the academy director and business development manager.

Odyssey- income received for inclusive community theatre group for adults with and without learning disabilities and/or autism.

Pawb Projects - income received for inclusive band, Vaguely Artistic.

Youth Theatres- income received for youth theatre group for young people with learning disabilities and/or autism in North Wales.

Theatre General- income received for the fresh street event and for travel costs at 'One Small Step'.

Productions- income received for 'Eye See Ai', 'the_crash.test' and a French version of Meet Fred

Jobs General- income received for jobs house salaries.

Jobs Projects-income received for NEL project and a Professional Development training module.

Film Projects- income received for the docudrama project, and short film 'Stones & Dust'.

Street Theatre- income received for 'Rock Cliché'.

Pawb General - income received for Pawb running costs and activities.

Unity Festival- income received for Hijinx Unity Festival - Mission Control.

Film General- income received for film strand of work.

Academies Projects - income received for Cardiff-based and online activity.

Residencies-income received to run a Residencies programme.

17 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

		Movement in funds				Movement in funds			
	Balance at 1 April 2020	Incoming resources	Resources expended	Transfers	Balance at 1 April 2021	Incoming resources	Resources expended	Transfers	Balance at 31 March 2022
	£	£	£	£	£	£	£	£	£
General	131,916	309,043	(195,369)	(103,720)	141,870	267,871	(229,206)	(62,989)	117,546
Academies General	60,311	-	(33,819)	(17,492)	9,000	51	(50,729)	136,608	94,930
Residencies	7,500	-	-	-	7,500	-	-	-	7,500
Pawb General	47,937	105	(16,346)	(14,084)	17,612	101	(23,378)	95,098	89,433
Odyssey	27,441	278	(8,649)	24,031	43,101	4,931	(24,470)	(7,692)	15,870
Youth Theatres	474	-	(323)	24,601	24,752	680	(2,865)	(10,505)	12,062
Theatre General	85,000	100	(50,707)	17,977	52,370	551	(62,839)	90,007	80,089
Street Theatre	8,638	710	-	(348)	9,000	4,902	(15,828)	1,926	-
Productions	5,000	35,587	(31,094)	15,164	24,657	23,120	(76,456)	41,756	13,077
Unity Festival	22,500	66,982	(64,619)	25,137	50,000	-	-	(21,855)	28,145
Jobs General	1,000	250	(5,257)	39,007	35,000	151	(7,325)	62,547	90,373
Jobs Projects	2,132	29,299	(11,669)	(2,418)	17,344	58,291	(23,899)	(45,870)	5,866
Film General	1,000	-	-	(1,000)	-	51	(51)	10,360	10,360
Film Projects	22,500	3,000	(3,000)	-	22,500	-	-	(22,500)	-
Pawb Projects	-	36,390	(4,792)	582	32,180	35,560	(25,029)	(37,596)	5,115
Fixed Asset Fund	-	-	-	17,703	17,703	-	-	(11,332)	6,371
Academies Projects	-	178,848	(15,300)	(40,528)	123,020	195,849	(76,815)	(220,749)	21,305
	423,349	660,592	(440,944)	(15,388)	627,609	592,109	(618,890)	(2,786)	598,042

17 Designated funds **(Continued)**

General - funds designated for core costs, a Marketing Manager and Officer, and salaries 2022-2024.

Academies General - funds designated for running costs, a North Coordinator, and salaries 2022-2024.

Residencies - income designated as match funding for the Residencies grant.

Pawb General - funds designated for running costs, a North Coordinator, and salaries 2022-2024.

Odyssey - funds designated for inclusive community theatre group for adults with and without learning disabilities and/or autism.

Youth Theatres- funds designated for youth theatre groups for young people with learning disabilities and/or autism.

Theatre General - funds designated for running costs.

Street Theatre - funds designated for 'Grumpy Unicorns'.

Productions - funds designated for 'Eye See Ai', 'the_crash.test', and 'Meta vs Life'.

Unity Festival - funds designated for Unity Festival 2022 and the Unity Digital Platform.

Jobs General - funds designated for running costs, facilitator training, a Jobs Administrator (2023-24), and salaries 2022-2024.

Jobs Projects - funds designated for Mercury Theatre project, Casting costs, and match funding for the Professional Development grants.

Film General - funds designated for running costs.

Film Projects - funds designated for film activity in 2023..

Pawb Projects - funds designated to Vaguely Artistic and Coaching.

Fixed Asset Fund - fund has been designated to ring fence the unrestricted net book value of the charity's fixed assets.

Academies Projects - funds designated for Street Theatre development, Academy Mid, and a Showcase.

18 Analysis of net assets between funds

	Unrestricted funds 2022	Designated funds 2022	Restricted funds 2022	Total 2022	Unrestricted funds 2021	Designated funds 2021	Restricted funds 2021	Total 2021
	£	£	£	£	£	£	£	£
Fund balances at 31 March 2022 are represented by:								
Tangible assets	-	6,369	-	6,369	-	17,703	-	17,703
Current assets/(liabilities)	227,571	594,457	250,173	1,072,201	230,355	609,906	251,455	1,091,716
	227,571	600,826	250,173	1,078,570	230,355	627,609	251,455	1,109,419

19 Operating lease commitments

At the reporting end date the charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2022	2021
	£	£
Within one year	576	576
Between two and five years	36	576
	612	1,152

20 Related party transactions

There were no disclosable related party transactions during the year (2021 - none).

21 Cash generated from operations	2022	2021
	£	£
(Deficit)/surpus for the year	(30,849)	229,676
Adjustments for:		
Investment income recognised in statement of financial activities	(112)	(312)
Gain on disposal of tangible fixed assets	-	(370)
Depreciation and impairment of tangible fixed assets	11,334	11,333
Movements in working capital:		
(Increase)/decrease in stocks	-	36
(Increase)/decrease in debtors	(21,914)	198,037
Increase/(decrease) in creditors	15,835	(94,703)
Cash (absorbed by)/generated from operations	(25,706)	343,697

22 Analysis of changes in net funds

The charity had no debt during the year.

Charity registration number 1078358

Company registration number 02161783 (England and Wales)

HIJINX THEATRE

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

HIJINX THEATRE

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HIJINX THEATRE

CHAIRMAN'S STATEMENT

FOR THE YEAR ENDED 31 MARCH 2022

Chair's Report

2021/22 presented Hijinx with yet another unchartered and challenging landscape to navigate. Following from the initial shock of the pandemic and subsequent lockdowns, by March 2021 we were established in our ability to flex and respond to the swiftly changing world, planning, re-planning, and adjusting again as the world around us altered beyond comprehension.

The impact of this sustained state of flux continued to be felt significantly across all our activities, but as in the first year of the pandemic, the culture, commitment, and creativity of the organisation ensured that we continued to support and develop in the face of uncertainty, and critically, made sure that we didn't leave anyone behind at each stage.

For our team, freelancers, actors, participants and their families and caregivers, it has continued to be difficult and at times worrying, but throughout, we have sought to care for and nurture the whole Hijinx family and are proud of how we gently and carefully resumed face to face activity as the year went on.

Our actors and participants have shown remarkable resilience, embracing changing schedules and locations, and balancing online and in the room working with determination and excitement. This would not have been possible without a staff, freelance and volunteer team who have provided stable and caring environments, which recognise that everyone has been impacted in different ways over the last couple of years.

Artistically, we have seen a real harnessing of the innovations explored in the early stages of the pandemic. Having pivoted, almost overnight, to embrace the potential creative spaces available through digital platforms, we have assimilated and developed this learning, raising ambitions to develop truly innovative models of production, and sharing that learning through ground-breaking collaborative projects.

Across the company ambitions remain high for our output and the potential of our actors and participants, we have seen North Academy Actor Justin Melluish star in a BBC/S4C drama, and his colleagues from other Academies secure great roles on screen and stage. We have made new films, developed new training courses, and created a whole new training programme for the screen sector, all of which raise our profile and show to the world what Hijinx Actors can achieve.

The publication of our Social Impact report in autumn 2021 really demonstrated the significance of Hijinx's work and the change we create both directly in the lives of our actors, participants, and their families, but in society and the creative industries more broadly. The headline figure of almost £5 of social impact for every £1 invested in Hijinx, is an essential tool for us to show just how essential our work is and makes us all very proud indeed.

We have been fortunate to receive support from several public and private funders over the last year, including several new funders, who we are grateful to for their contributions to our work, and without whom we would not be able to have the impact that we do.

Through the pandemic, Hijinx have worked closely with colleagues across the sector to reduce systemic barriers to inclusion and have continued that internally, reviewing our recruitment policies and working with partners to open conversations around barriers to arts engagement for learning disabled and autistic people from global majority communities. We continue to reflect and importantly take action to ensure that Hijinx plays its part in reducing all barriers, and in changing how we work to make sure that we are working against exclusion wherever it exists.

Hijinx trustees remain instrumental in supporting the company with skills and expertise, providing additional time and oversight through what has been another difficult year. During 2021/22, we welcomed new trustee Menna Chmielewski to the board, who brings with her a wealth of experience as a solicitor specialising in Employment Law. We were sad to say farewell to Rhiannon Hughes, who stood down as a trustee in November 2021 after over 6 years' service.

HIJINX THEATRE

CHAIRMAN'S STATEMENT

FOR THE YEAR ENDED 31 MARCH 2022

Through the continuing turbulent landscape, the staff, participants and wider Hijinx family have shown extraordinary commitment, resilience, and passion. The careful and diligent approach to returning to pre-Covid ways of working, has enabled Hijinx to be able to nurture and support whilst continuing to be boldly and unapologetically creative. The Trustees remain hugely grateful for all their work and send them a heartfelt thank you to them wherever they are based in Wales.

We look ahead to the coming year, with excitement, and anticipation and, in all honesty some nervousness. The world continues to ebb and change at an astonishing rate, but I remain confident that the extraordinary group of people that are the Hijinx family, will continue to display the tenacity and dynamism that they have shown is at the heart of this organisation.

James Downes
Chair of Trustees

HIJINX THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

The trustees present their annual report and financial statements for the year ended 31 March 2022.

The financial statements have been prepared in accordance with the accounting policies set out in the notes to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)".

Objectives and activities

Hijinx's purpose as set out in the objects contained in the company's memorandum of association is:

- to advance education for the public benefit by the promotion of the arts, but not exclusively the art of drama.

Our Vision
A world where the arts and society are fully inclusive for people with learning disabilities and/or autism

Our Mission
Pioneer, produce and promote opportunities in the arts and creative industries for people with learning disabilities and/or autism

Our Aims:
- To provide pathways for talented learning disabled and/or autistic people to become professional performers.
- To make theatre and film that is both high in quality and high in impact where actors work side by side as equal partners and drive change across the industry.
- To source acting jobs for Hijinx actors
- To encourage and support learning disabled people in Wales of all ages and all abilities to participate in the arts

Ensuring our work delivers our aims
We review our aims, objectives, and activities each year. This review looks at what we achieved and the outcomes of our work in the previous 12 months. The review looks at the success of each key activity and the benefits they have brought to those groups of people we are set up to help. The review also helps us ensure our aims, objectives and activities remained focused on our stated purposes.

Strategic Priorities
Hijinx take a creative approach to tackle the complex social problem of integrating learning disability into society and into the workplace. Our ambition is for it to be commonplace to see actors with learning disabilities on our stages and screens. To this end we train learning disabled adults to become professional performers and to make theatre productions with them that highlight their skills.

The heart of our work is always our learning disabled and/or autistic artists (LD/A), who constantly challenge perceptions of what theatre and film can be and how they should be made.

Hijinx are pioneers in this field and advocate and practically demonstrate the value of inclusive practice.

Our Work
Hijinx is divided into five houses (departments) each the home of a key area of operations.

Theatre – Creates exhilarating, subversive theatre from large to small scale for both indoor and outdoor performance. Our theatre has a local, national, and international reach. Artists with learning disabilities and/or autism are involved every step of the way in the making and performing of their stories.

Academies - The only professional performance training course in Wales for learning disabled and/or autistic actors.

Pawb - Community is at the heart of everything we do, Pawb create performing arts opportunities for anyone who wants to act, regardless of ability or experience in communities across Wales.

Film - Takes the same approach as we do with theatre: our actors are at the centre, their voices integral, to create a viewing experience that's completely different.

Jobs - Our specialist communications training helps organisations demonstrate their commitment to inclusivity and diversity. Hijinx Actors is a unique casting platform for professionally trained actors with learning disabilities and/or autism.

Core – Our management team, enabling the organisation to pioneer, produce and promote opportunities in the arts and creative industries for people with learning disabilities and/or autism.

Each house is managed by a Head of House who is responsible for the participants wellbeing and safeguarding, the engagement of freelance staff, the operations, and the budget. They report to the board every 8 weeks. The houses are supported by the core team, consisting of CEO, Artistic Director, Finance, Fundraising and Marketing.

Public Benefit

Hijinx Theatre is committed to working in the community by taking professional theatre performances to venues and public spaces and by delivering participatory projects and workshops.

The performances, both in the UK and abroad, help to change the public perception of disability. Our inclusive productions send very important messages about the valued role of people with disabilities in society.

The employment of actors with learning disabilities and/or autism in Hijinx's theatre, films and training activities, provides role models for society, raising aspirations and demonstrating to the wider sector the value of inclusive working.

Achievements and performance

Hijinx Academies

Hijinx Academies provide the only professional drama training for learning disabled actors in Wales.

Hijinx Academy actors have a range of learning disabilities and/or Autism and are selected because they have the potential and the ambition to become professional performers.

There are currently five Academies: two based in Cardiff and one in Colwyn Bay (North Wales), Aberystwyth (Mid Wales) and Carmarthen (West Wales). Other than Mid Wales all the Academies are at capacity.

Academy students develop skills in physical theatre, clowning, acting for screen and television, playback and role play techniques, contact improvisation, choral singing, script delivery, audition techniques, movement, devising and dance. In addition, the students undertake specialist courses and residencies.

Return to the Room The impact of Covid on the Academies has been substantial with all work moving online at the point of lockdown in March 2020. During 2021/22 we re-started face-to-face activity for all groups in a phased way. Following detailed working with local authorities to develop appropriate individual and activity risk assessments alongside detailed Covid protocols, we began to welcome actors back to face-to face activity:

- A small number of Academy members in the South returned to face-to-face activities in spring of 2021, using a larger space in Chapter Arts Centre for this initial phase.
- In June 2021, West Academy returned to one day of provision a week, with the group split into half to avoid large numbers in spaces.

- In July, South Academies returned in three separate groups across spaces in Chapter for half a day's provision.
- North Academy secured TAPE as a space for their in-person half day sessions.
- South, Mid and North continued to have online provision as well as half a day back in person.
- Mid Academy returned to a full day provision in winter 2021.
- Plans were put in place to stop online provision when we could offer in person activity, summer of 2022.

Academy projects

- Film module returned for Mid, North & West Academies in February 2022. With plans in place for South Academy later in the year.
- Professional Development module started – aiming to equip Hijinx Actors with the non-performance, employability skills that will help them succeed as professional freelance actors. North start their sessions in March 2022 with plans for South, Mid and West to happen later in the year.
- Sessions to develop material for industry showcase events took place for West and South Academies in early 2022, culminating in sharing events for friends and family at end of March 2022. Plans are in place for North to follow suit and the digital industry showcase to take place Autumn 2022.

A key focus in 2021/22 was expanding the pool of freelancers within each hub to expand provision across the Academy groups, we are delighted to have welcomed several new tutors and facilitators to our sessions and the Actors have enjoyed the range of skills and experiences that they have brought with them.

Hijinx Theatre

Hijinx's theatre productions are recognised as world class in both quality and inclusion. The last year has seen how adaptable and robust the production team are – continuing to deliver work at home in Wales and across the globe, using technology to reach new audiences.

Meet Fred – created in 2016, has now been performed 252 times, in 138 venues, in 131 different cities, in 19 countries, across 3 continents (Europe, North America and Asia), translated into 12 languages and seen by over 25,000 people.

This year we toured to Russia for the first time, albeit digitally! Meet Fred was streamed for 5 nights at the Obraztsov Puppet Theatre Festival in Moscow and was very well received. The festival organisers have expressed great enthusiasm in hosting Hijinx in-person, either with Meet Fred or a future (puppetry-based) production.

The cast regrouped in October, with a couple of changes to the line-up. We now see Nick Halliwell as Head & Voice, Llyr Williams as Back & Right Arm, and welcome Jennie Rawling on Fred's feet. We rehearsed Ffion Gwyther into the role of Martin/Marta as an understudy, the first time we've had an understudy in a Hijinx production. Finally, associate artist Richard Newnham stepped down from the role of Jack Johnson (after originating the role and touring ever since), so West based Hijinx Actor Iwan Jones succeeded him. The company is as strong as ever, and all performing beyond expectation both on and off the stage, a beacon that represents the very best of Hijinx wherever it tours.

The new cast debuted at the Riverfront (Newport) in October, before a week in Southern France. Touring to Sweden in November was cancelled due to travel restrictions, and a further 6 weeks in France was rescheduled due to a spike in Coronavirus cases in the UK leading to travel restrictions that would void our insurance. During this year we managed 15 performances, playing to a promising average audience of 160.

Eye See Ai – Following a successful application to the British Council Arts Digital Collaboration Fund, we were able to build on our existing relationship with Mat Tran Ensemble (Vietnam) while collaborating with new partners in the region. An exciting cultural exchange as participants are given the opportunity to explore Hanoi and Cardiff using Augmented Reality in 6 new short digital performances. The project features Hijinx actors from across Wales, as well as puppeteers from Mat Tran Ensemble and performers from ToHe Fun, who are based in Hanoi. We collaborated with partners via Zoom, including running 2x workshops via video call for all participants.

Following sessions in a green screen studio to capture the performances, technical partners Viet Interactive are now building the app that will house the AR technology. It's been an incredibly valuable experience, navigating how to work both internationally and digitally, while exploring these new technologies together.

National Youth Theatre Wales – This year's NYTW company worked toward a season called 'Maniffest', celebrating the lowering of the voting age in Wales to 16. The normal NYTW residency model was adapted for Covid restrictions, and Hijinx were invited to lead in a hybrid setting – workshopping and devising via Zoom for 6 weeks before meeting in-person at Yr Egin (Carmarthen) for 4 days to assemble the work into a sharing for both IRL and online audiences. It was the first project that brought the Theatre House team out of lockdown (April/May), alongside four Hijinx actors from our West Academy (Bethany, Ashford, Zach, Gareth) and four drama school-bound young actors from NYTW. The company explored their own politics, what matters most to them, and imagined a Wales where they had ultimate power. It was a winning partnership and both organizations are keen to work together again.

Edinburgh Festival Fringe - We were honoured to be selected by Summerhall to present Metamorphosis as part of their debut 'digital' programme. Many of our comrades uploaded filmed versions of their work, for viewing on demand – but as the success of Hijinx's work is often found in its unpredictable, live, and interactive nature, we performed live-online. It was an interesting format, and one worth exploring, but did not yield quite the same festival experience. It's certainly more economical presenting this way, but we were naïve to expect it to be any easier. If repeated, we would either present work that is hybrid or at the very least send up a promo team.

Grumpy Unicorns – Our newest street theatre offering, spearheaded by Ellen Groves, finally got to move through R&D, production and start touring this year. We were one day into our R&D last year when the lockdown was announced, so it was brilliant to welcome professional clown Holly Stoppit back to continue that process and then quickly assemble the walkabout act ahead of that year's Green Man festival. Little did we know that would be cancelled, but at least we were ready and able to visit Alles Mus Raus! (Kaiserslutern) when invited in September – our first international performance after the second lockdown eased. The production welcomes George Orange, long-time friend of Hijinx but first-time performer in one of our productions, alongside Ellen and two Cardiff-based Hijinx Actors (Jonathan and Fiona).

Meta 2.0 (the_crash.test) – A natural progression, from our completely online production of Metamorphosis and our tiptoeing into hybrid work with Maniffest, was to explore a truly hybrid production. A show that features cast members both IRL and virtually and welcomes audiences in the same way. There was a strong sense of community among independent theatre companies in Wales, many of whom had made a pivot toward presenting digitally. After many conversations, we invited those who had the most strikingly new perspectives to join us as we assembled our largest production team to date.

Your Voice – We were encouraged by Senedd Cymru to submit an idea for their project "Your Voice" which would produce several short films from artists in Wales, exploring what Wales means to them for presentation as one long feature event, to mark the opening of the 6th Senedd Assembly. North Wales tutor, Sarah Mumford, had been researching and developing an idea during lockdown that included some students from the North Academy and it had strikingly similar themes. She was commissioned to bring back together the artists from the multiple disciplines she had explored

A challenging project due to time constraints and resources, it produced a beautiful 10-minute film, broadcast on BBC Wales and temporarily available to watch on the Senedd website & BBC iPlayer.

Hijinx Films

2021-22 saw the final full year of our Morrisons Foundation funding (now extended to December 2022). Throughout the 3.5 years it has enabled us to do a huge amount of very varied work around the screen industries, with our actors at the centre as always, and 2021-22 was no exception. This was even with the lingering effects of the Covid-19 pandemic.

Academy training - Following the Covid-19-enforced hiatus, we managed to continue the film training for our actors across Wales, beginning in September 2021 with North Academy, then Mid and West. The focus this time was the idea of continuity, while refreshing the actors on shot types and composition, and the basics of the scene-filming process. Our work here shows the benefit of yearly refreshing as the actors had forgotten a fair amount during Covid but picked it back up very quickly.

Short Films

Glitch – with Covid postponing our intended 2nd fictional short film (Stones and Dust), instead we developed this new, Covid-friendlier, short film. Here we transferred our theatre-making approach as closely as possible to film. The shoot involved three Hijinx actors in separate rooms, making things a lot safer from a Covid viewpoint. The film was finally completed in mid-2022, due to additional Covid challenges and is currently being submitted to festivals worldwide.

Stones & Dust – postponed from October 2020 to October 2021, this arduous shoot in North Wales has produced a very effective film, featuring Hijinx actor Andrew Tadd in an inclusive cast of three.

The Matthew Purnell Show and The Audition – these two films are still available for festivals, and have screened at Hijinx Online, Unity Festival, Three Films Festival, Wicked Wales Youth International Film Festival, at festivals in Peru and Mexico through the British Council, and at Alphabetti Theatre's AWARE festival.

Feature Film Project - being normal - Building on the Audition, being normal is a project between Hijinx, director Dylan Wyn Richards, production company Triongl and support from Raindog Films. Bad Wolf (see below) are partners on the project. By the end of 2021-22 financial year, the project has applied for development funding from Ffilm Cymru. It will mix fiction and documentary, using loose story frameworks to develop the script through improvisations and significant input from Hijinx actors.

Other film projects

We supported TAPE Community Music and Film on the development and production of their short film Containing Safety, which features Hijinx actor Tom Spencer in one of the four roles, alongside snooker legend Dennis Taylor. The project is potentially leading to further collaboration.

Cardiff Animation Festival / Biggerhouse - This year has seen us continue our relationship with CAF and Biggerhouse, joint-leading workshops on inclusive practice with the latter for the former and developing a new project as a Biggerhouse/Hijinx co-production.

Clwstwr

During 2021/22 Hijinx secured second phase funding from Clwstwr (Cardiff University) towards the creation of a suite of products and services to help the screen industries work inclusively. Several organisations have assisted us in the development of these products, including S4C, Boom, Severn Screen, Bad Wolf, Screen Alliance Wales, and Rondo Media. The products will begin rolling out in autumn 2022, with the intention that this becomes an additional, and significant, source of income for the company while providing further employment for our actors through role play/forum theatre and representation at industry conferences and festivals.

Unity Film Festival

In 2022, as the main Unity Festival returns, we have decided to add a Film Festival strand. This is to help showcase inclusive shorts and features from around the world to Wales-based audiences and provide a platform both for our own films and our actors. It will also be a place where we can promote our Clwstwr project to the industry.

Bad Wolf partnership

For both calendar years of 2021 and 2022 we have entered into partnership with Bad Wolf. This is to mutually support each other through social media posts, marketing, and publicity of projects/programmes, and for Bad Wolf to provide financial and practical support to Hijinx film projects. During this period, they have supported Glitch and Stones & Dust, and have committed funds towards Unity Film Festival 2022 and being normal.

Hijinx Jobs
Jobs House, focuses on finding work for our actors, both internally through our training and externally in the wider creative sector (Casting).

Training - 2021 – 22 saw a gradual but steady return to demand for in-person training, alongside a continued appetite for our online offer.

Whilst Covid continued to have an impact on training budgets, and thus our income stream, we were able to maintain, and in some cases, grow our partnerships with some clients, whilst also striking up new relationships with others, and continue to develop our actors' skills.

Some of the highlights were:

Cardiff University School of Medicine – we continued to provide actors for their comms skills teaching sessions – all three of which were able to return to in-person sessions (April 21, November & February 22).
We also saw a return to our actors being involved in the Year 4 ISCE exams, which also took place in-person, at Cardiff City Football club, within strict Covid protocols. We provided 11 actors across two days of exams in May, plus an additional 2 actors for a day of resits in July.

This work led to a new partnership with:

Bangor University – where one of our North Academy actors took part in a teaching session in February 2022.

Tower Hamlets – following the success of our initial training partnership we were commissioned to deliver an additional 2 online training sessions to GP staff (February 2022).

Leading to a new collaboration with:

North East London Training Hubs – an online training project supported by Arts & Business CultureStep investment. We delivered 6 online introductory sessions to over 300 staff members between January – March 2022.

Our partnership with Tower Hamlets, also led indirectly to a new partnership with:

Merton Training Hub (also known as Lambeth Clinical Care group) - where we were invited to deliver an online training session to their staff members in July. Following the success of this session we were invited back in October to deliver the same session.

Cardiff School of Pharmacy – again, with the support of Arts & Business Cymru CultureStep funding, we were able to build upon our previous partnerships and extend our training offer to work with all 4 year-groups. We developed a series of bespoke in-person training sessions to Years 1, 2 & 4, and held a series of research conversations with Hijinx Actors which provided the basis for 'how to communicate' resource guides, that were developed by the Year 3 students. Altogether, this project reached over 500 students.

FOR Cardiff - in January 2022 we delivered an online 'how to communicate effectively' training session to their business member's staff teams, as part of their wellbeing week.

Casting - In Casting, the gathering pace experienced during the pandemic, has continued.

2021-22 Total Casting Figures:

- 284 casting submissions made (for 38 actors)
- 63 actors requested for auditions
- 33 paid external acting jobs for 13 actors
- Over £16,000 of income for Hijinx Actors, with approx. £2,500 commission for Hijinx

The highest profile of these jobs this year were secure by Justin Melluish from North Academy starring in Craith/Hidden for BBC/S4C; Lindsay Foster from South Academy 1 who featured in an episode of Casualty and Tommy Powell of South Academy 1 who was selected as part of the Separate Doors ensemble.

Funding was secured to allow a Professional Development Module to be rolled out across the Academies in 22-23 and to allow for Hijinx Actors to be enrolled on the casting platform Spotlight. A negotiation was held with Spotlight to allow for our actors' requirements to be accommodated on the platform, and a great relationship was formed.

The first Hijinx Showcase was held digitally and was a great success. In the region of 60 industry professionals watched live online with many more viewing the recording thereafter.

Hijinx Pawb

Our community groups continued to show remarkable flexibility and resilience over the last year, with those who were able to access online provision embracing the activities provided. Those who could not access online, were supported via phone on a regular basis.

In line with the process for Academies, Pawb has returned to in person activity during 2021/22, but with the addition of the new purely digital course, Pathways. Although all groups returned to the room, some still worked in sub-groups to ensure the safety of all. All groups returned to in person activity with Covid guidance including physical distancing and masks.

Drama Foundations - Through the process of beginning to return to activity as we once knew it, we began to realise the impact of the pandemic on our Drama Foundations participants. In PAWB, we have seen the smallest return rate to provision here and are in the process of re-building the confidence for those who are returning, and the group size up with the additional space. The decision was made to pause the North Drama Foundation and create a relaunch once we are far enough past Covid to support a full group again.

North Young People's Theatre - We re-named the North Youth theatre to North Young People's Theatre, placing the drive and ownership with the young adults who make up the membership. The group collaborated digitally with NoFit State, and developed strong relationships digitally, which carried them back to beginning to transition into the in-person activity.

Telemachus returned with strength of numbers, but divided into two smaller groups, with shorter sessions. Both groups worked on the same brief, creating a short film for the 12 Days of PAWB, a creative representation of the pre-show performances for Pinocchio and the Northern Lights.

Odyssey – our community adult group, returned to the Weston Studio with a long-awaited production of Pinocchio and the Northern Lights (December 2021), which was a hybrid production with half the group represented through filmed characters, engaging with the live action performers. This was a sell-out run and included a collaboration with USW Creative and Therapeutic Arts Students, who created a month-long exhibition in the WMC foyer.

Vaguely Artistic – Hijinx's House band, played their first gig in over 3 years in the Weston Studio, to a sell-out audience.

The 12 Days of PAWB festival (curated for the first time in 2020), developed for its second year, highlighting both in person and digital work. We experimented with fundraising and how we represent the group through a simpler and more tailored programme.

Coaching - Head of Participation completed his coaching qualification and began exploring the practicalities of using coaching with Hijinx's freelancer workforce, and other arts professionals.

Hijinx Unity Festival

The postponed 2021 edition of Unity Festival took place in summer 2022, with an expanded and ambitious programme. Financial support was secured from Events Wales at Welsh Government, and Arts Council of Wales, full details will appear in next year's Annual Report when evaluation has been completed.

International Strategy

Inevitably, Covid has had a significant impact on Hijinx's international working. Touring briefly recommenced in October 2021, with performances in Pornichet, Haute-Goulaine and Machecoul. This was shortly followed by a second wave & lockdown that re-tightened travel restrictions, meaning we weren't back on the road again till March 2022, with performances in Hazebrouck, Luce, Pont-Chateau, Vern-sur-Seiche, Lillebonne, Rouen, Pont Audemer, Villard-Bonnot, Annecy and Chamonix.

Digital ambitions and collaborations have continued to flourish helping to deliver on our key areas of international strategic focus:

- Touring (physically and digitally)
- Creative collaborations
- Good practice and legacy work

International collaborations have continued digitally during the year with collaborations in Vietnam and Spain. The return of Unity Festival 2022 saw an exiting return to international partnerships with an ambitious and dynamic programme live and online.

Equality & Diversity

We know that actions speak louder than words, so we are taking steps to change how we work and ensure that we are removing systemic barriers to our organisation and the wider arts community.

- **Our pledge to Zero Racism** - Diversity and Inclusion are core values at Hijinx, and we will continue to live and work by them. We are proud to have signed a pledge to Zero Racism with Race Council Cymru.
- **1% Promise** - We promise to allocate 1% of our annual budget to actions that build diversity within the organisation, making it an active part of our business decisions. These funds will be used to pay for diversity interventions that directly focus on ethnicity and disability.
- **Training -** We believe it is important to build understanding and awareness so that our staff and trustees are empowered to be more inclusive. We are working with The Other Box, a brilliant, diverse-led, training organisation, to identify and challenge our unconscious bias through their Allyship in the Workplace and Know Your Bias training.
- **Conversations -** Working with Learning Disability Wales and Disability Arts Cymru, and funded by Arts Council of Wales' Sharing Together fund, curated a series of sessions to discuss the barriers faced by those at the intersection of learning disabled/neurodivergent and minoritized or racialised communities.
- **How we recruit** - As part of our commitment to driving change and developing a more diverse workforce we have completed a detailed recruitment review and instigated several new processes to increase accessibility to applicants, including longer application windows, varied formats for application packs, anonymised shortlisting and providing interview questions in advance.

Publication of Social Impact report

In Autumn 2021 we published our Social Impact Report. This is the first time that we have evaluated our work in this way. Conducted by Abigail Tweed - Milestone Tweed & Mark Richardson Social Impact Consulting, Hijinx's Social Impact Report captures the personal life changing stories of the people Hijinx work with and demonstrates the huge social economic value of the arts. The research shows the performing arts are a vehicle for health and wellbeing and increase happiness in people's lives.

In 2019-20 Hijinx generated over £4.5 million in social value. That means that for every £1 invested in Hijinx, £4.84 of social value was generated. This is equal to, on average, 73,770 weekly shops in the UK.

Some of the key findings included:

- 9 out of 10 Hijinx actors felt more confident since joining Hijinx
- 72% of actors experienced an increase in their independence because of joining Hijinx.
- 73% of Hijinx actors say they have more friends thanks to Hijinx.
- 72% of Hijinx actors keep in touch with their Hijinx friends between sessions.
- 73% of Hijinx actors and participants say they felt much happier since being with Hijinx.

As well as the report demonstrating how arts engagement improves happiness and wellbeing, Hijinx has reported significant change within the sector:

- 90% of the creative people are more inclusive and have changed the way that they have worked since working with Hijinx.
- Hijinx generated £119,000 in value of skills and opportunities, which is equivalent to 5,958 theatre tickets.

Strategic Marketing Review
During Autumn 2021 Hijinx undertook a strategic marketing review with Glew Marketing. The resulting strategy has provided the charity with focus for future marketing decisions and informed forthcoming recruitment for a new marketing team for the organisation.

Property Consultancy Support
Through Lloyds Bank Foundation, Hijinx received support to work with The Ethical Property Foundation, who completed a review of the charity's space and property needs to inform future strategic decision making.

Recognition
Hijinx won the Penderyn Distillery Prize at the Arts & Business Cymru Celebration of the Arts Awards 2021, were a finalist in the Arts Award at the Cardiff Life Awards 2021 and won a Weston Charity Award in summer 2021.

Financial review

During the year the charity's income was £855,813 with expenditure amounting to £886,662.
The operating deficit for the year was £30,849 of which £29,567 related to unrestricted funds.

Reserves
The free reserves, effectively net assets less restricted funds, designated funds, and fixed assets, at the year-end were £227,571. The reserves were not increased at the end of the year due to a lack of surplus.

Reserves policy
The trustees consider the ideal level of reserves as at 31 March 2022 would be £250,000, which is sufficient to manage a minimum of three months operational costs for Hijinx Theatre. Actual free unrestricted reserves at 31 March 2022 were £227,571 representing 92% of the ideal level. The Trustees have the ambition of achieving a surplus of £10,000 from each year of operation to be added to the reserve and plan to have the intended full reserve within 2 years. This target is to be reviewed on an annual basis.

Treasurer's Report
This was the first year in many that saw a deficit for the charity, indicative of the hugely challenging times during the pandemic, within this context a deficit of (£30,849) is in line with expectations and is manageable for the charity.

The restricted fund allocation will see £250,173 carried over into the next financial year, the majority of which is the balance of the three-year Morrisons Foundation grant that was paid in its entirety in 2019, as well as some funds carried forward relating to Unity Festival and productions/residencies taking place in 2022.

Future resilience is at the forefront of the charity as Hijinx navigates the pandemic. £600,826 of designated funds have been set aside by the trustees which will be spent in the next 3 financial years. The decision has been granted in 2021/22 to transfer these funds into the designated allocated.

Free unrestricted reserves represent 92% of the optimal level. This level of unrestricted reserves still meets levels to continue future activities and react to any unplanned activities that may arise, as well as the challenges of Covid-19.

Future Developments

There is no doubt that the continuing economic challenges facing the world post-Covid, not least the cost-of-living crisis, means that no arts organisation of any scale can feel fully secure, but we remain in robust shape and continue to be resilient to the challenges. Hijinx continue to occupy a unique place in the arts landscape of Wales and we are making significant steps to reduce inequity and break down barriers. The organisation has grown significantly in the last 7 years and where we had planned for a period of stabilisation, the challenges presented by Covid-19 and its longer-term impact, have caused a re-focusing of plans and budgets to ensure that the charity can continue to work well into the future. As we emerge from the pandemic, we continue to build the infrastructure that supports our vital work, to ensure that our beneficiaries, staff, freelancers, and volunteers are supported and cared for. Investment in key administrative and support functions will provide the foundations on which continued creativity and ambition can thrive.

Additional support for the 2021-22 financial year includes funding from British Council to work on a new mobile platform for digital theatre presentation, support from the Esmée Fairbairn Foundation to support the development of a new hybrid theatre model, and a second phase R&D grant from Cardiff University (Clwstwr) to continue to develop products to improve inclusion in the screen sector.

The Arts Council of Wales investment review, which had been due to take place in 2020, has now been further postponed, coming into effect in Spring 2024. It is anticipated that current levels of funding should be maintained until that time, at which point a new agreement will come into force. Hijinx will be putting ambitious plans forward in the hope of an equitable settlement for an organisation of its value and importance to the Welsh cultural economy.

The inability to tour work and generate income from that work (as well as providing employment opportunities) continues to represent a reduction in earned income, amplified by the loss of corporate training work. In both areas of the company new digital alternatives are being developed to ensure continuing engagement. As the world opens up, we are seeing renewed interest in touring, particularly for street theatre performances at festivals, and were excited to develop our first truly hybrid production in spring 2021. We are developing plans for new theatre productions for 2022/23.

Detailed financial planning has been undertaken, and is continually reviewed, for the 2022-23 financial year, ensuring the charity is able to plan and function in a range of situations. It is the trustees' belief that this planning, combined with the cash-protecting financial approach we took in 2021-22, will mean the organisation remains viable for the coming years. Whilst we were not able to add to our reserves in March 2022, we are comfortable that throughout the pandemic we have been able to protect our free reserves, to give the charity protection going forward. Continued successes in fundraising indicate that there is still an appetite among funders to support our work, especially seeing several new funders come on board during the year.

The trustees remain confident that by taking a cautious financial approach combined with a bold artistic vision, Hijinx will be able to keep pace with the swiftly changing world around it. The innovations and new ways of working established during the pandemic have opened new doors for the company, and its agile and responsive culture continues to enable it to maximise opportunities as they present themselves, whilst taking a strategic and long-term view.

Structure, governance and management

Governing Document

The charity is governed by its Memorandum and Articles and Association, incorporated in September 1987 as a company limited by guarantee and not having a share capital as defined by the Companies Act 1985. Hijinx became a registered charity on 25 November 1999. The Memorandum and Articles were updated in September 2014 in line with Charity Commission recommendations.

Membership is open to anyone, subject to approval by the Board of Trustees. Every trustee is a member of the company. All members agree to contribute a sum not exceeding £10 in the event of the Company being wound up.

Role, Recruitment, Appointment, Induction and Training of Trustees

The charity Trustees are appointed at the Annual General Meeting and can stand for election annually. Appointments are made by recommendation and/or advertising to ensure an appropriate balance of skills and a diversity of representation to fulfil the needs of the company- sometimes supported by the Board Bank scheme run by Arts & Business Cymru.

An induction process includes a meeting with the Chair, senior staff and attendance to at least one board meeting prior to joining. The board meet 6 times a year in addition to the AGM. The trustees approve the business and strategic planning, all operational policies and scrutinise quarterly income and expenditure management accounts.

The trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards.

The trustees are responsible for keeping proper accounting records that 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 responsible for safeguarding the assets of the charity and the group and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.
None of the trustees receive remuneration or other benefits from their work with the charity. Any connection between a trustee or a senior manager of the charity with a production company, contracted actor, performer or exhibitor is disclosed to the full board of trustees in the same way as any contractual relationship with a related party. In the current year no such related party transactions were reported.

Risk Management

The trustees identify and review the risks to which the charity is exposed and ensure appropriate controls are in place to provide reasonable assurance against fraud and error. The trustees have a risk management strategy which comprises of an annual review of the principal risks and uncertainties the charity faces, the review of policies, systems, and procedures to mitigate those risks and the implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.

It is acknowledged that the ability to achieve the fundraising target and the issues associated with working with vulnerable adults are the major risks to the company. These risks are managed by having robust policies and procedures in place and regular training for staff working with learning disabled actors.

In this financial year we had £10 million employer liability and £5 million public liability.

Whilst Hijinx has been able to protect itself financially from significant impacts of Covid-19, the pandemic will continue to impact both the work and financial security of the charity for some time. Whilst almost all activities are now resuming at full strength, there remains a difficult landscape for generating income through training and touring, alongside a challenging fundraising context, the charity will continue to take a cautious approach.

Fundraising continues to be a vital strand of our income, and we continue to work to increase our potential to receive grant funding to support our work. We have been fortunate to receive several grants during the year to enable our continued work and development. After hosting an Arts & Business Creative Intern in 2020-21,

we took the decision to create a full-time development role to support the fundraising capacity of the charity. This has proved invaluable, and enabled Hijinx to implement the fundraising strategy by further expanding work with trusts and foundations, developing individual giving, and building capacity to general sponsorship. As can be seen in this report, our fundraised income remains steady and diverse.

Significant work has been undertaken to assess the ongoing risks associated with Covid. Detailed risk assessments are carried out for all activities and reviewed regularly, in consultation with local authorities and Public Health Wales. As actors and participants began their return to the room, Covid Protocols were put in place, alongside agreements for all taking part, to ensure understanding and compliance with the safety measures in place. Given the nature of our work, we are being particularly careful in how we plan our activities and the precautions in place. Hijinx's Production Manager has undertaken Covid Safety training, which enables him to act as a resource for the rest of the company and provide effective briefings for the team. The CEO and Artistic Director review all activity before it commences, and weekly meetings take place to review the evolving situation. We remain vigilant and cautious in our approach.

The Trustees regularly review the charity's risk register and put in place measures to control risks and protect the charity.

Staff

Whilst the trustees are responsible for strategy, policy and supervision, the staff report, recommend, undertake, and execute the activity. A Chief Executive is appointed by the trustees to manage the day-to-day operations of the charity. To facilitate effective operations, the Chief Executive has delegated authority, within terms of delegation approved by the trustees, for operational matters including finance, employment, and artistic performance related activity.

During 2021-22 the staff comprised 10 full time posts: Chief Executive, Artistic Director, Senior Producer, Assistant Producer, Academy Director, Finance Manager, Head of Film, Production Manager, Head of Business Development (job share), Development Officer, South Coordinator and 5 part time posts: Head of Pawb, Marketing Manager (vacant), Associate Producer, North Co-ordinator (vacant), Associate Artist, Team Assistant Pawb (Kickstart).

More than 40 freelance creatives and production staff were engaged to support the actors and to work on projects and productions.

During the year the following staff changes took place:

- Greta Bettinson was appointed Development Officer
- Sophia Karpaty was appointed Academy Director (maternity cover)
- Emily Poole was appointed South Hub Coordinator
- Finlay Garrett joined us on a placement as part of the Kickstart scheme
- Bron Davies was appointed Assistant Producer

The following members of staff left the company:

- Carys Mol left as Assistant Producer

Staff and trustees undertook Know Your Bias Training with The Other Box, and additionally individual members of staff undertook the following training:

- Managing the Return to the Office & Flexible Working course with A&B Cymru
- The Spread & Scale – Billions Institute with Dragon's Heart Institute
- Creating Contract with ITC

Hijinx also took part in the Pilotlight programme, as part of the Weston Charity Awards.

Freelancers

Hijinx continues to be supported and inspired by an incredible pool of creative freelancers, without whom our work would simply not be possible. Throughout the year, Hijinx have endeavoured to support freelancers as much as possible, acknowledging the significant challenges that many have experienced during the pandemic. They are vital to our output, and we will continue to ensure that we do all that we can to support them, through training, connections, and access to our wider staff support mechanisms.

Volunteers

There are 267 Hijinx volunteers on our database, and we partnered with University of South Wales, Cardiff Metropolitan University, Royal Welsh College of Music and Drama, Coleg Menai, and Aberystwyth University to provide volunteering and placement opportunities to students. 44 volunteers and placement students are regularly involved in production, workshop, and administrative support. We wish to thank them for their loyal support and service

Premises

Hijinx is accommodated at the Wales Millennium Centre, Bute Place, Cardiff Bay. The space comprises of an open plan office, a small meeting room, shared kitchen and toilets, and a costume and prop store.

Technical equipment is stored at a rented storage unit in Wentloog, Cardiff.

Hijinx maintains a touring van and a minibus.

Stakeholders & Partnerships

Hijinx are an Arts Council of Wales Revenue Funded Organisation and received £157,400 in 2021/22.

Public Sector

Hijinx were also beneficiaries of an additional £115,885 of Arts Council of Wales funds to present Unity Festival 2022. The organisation also benefitted from grants from Cardiff University (Clwstwr) - £21,346 to continue to develop products to improve inclusion in the screen sector; British Council £56,250 to support the development of Hijinx Mobile in collaboration with Danza Mobile in Spain and £10,000 for the creation of a French version of Meet Fred; Ty Cerdd - £1,500 to support a composer for the crash test, and £338 for inclusive band Vaguely Artistic.

Local Authority social services provide funding packages for each student attending an Academy or Drama Foundation. The funding is drawn down via social enterprise organisations Vision 21 (South Wales), Co-options (North Wales) and ArtsCare GofalCelf (West and Mid Wales). We work closely with them to meet outcomes and developmental targets for each of the individuals trained.

Private Sector

Hijinx were recipients of funding from Children in Need, C3SC – Third Sector Fund, Simon Gibson Charitable Trust, Esmée Fairbairn Foundation, Garfield Weston Foundation, D'Oyly Carte, Moondance Foundation, The Tabhair Trust, Noel Coward Foundation. Grants supported creative productions, activity to return to in the room training, and the development of a professional development module for the Academies.

Arts & Business Cymru continued to support our work with corporate partners.

Wider Network - Art Sector Partners

In 2021/22 Hijinx collaborated with the following venues: Wales Millennium Centre, Chapter Arts Centre, Sherman Theatre, Pontio, Ffwrnes, Yr Egin (S4C), Summerhall (Edinburgh Festival Fringe), Talent Shack, and Riverfront. Artistic and organisational collaborations took place with Ty Cerdd, Aubergine Café, Severn Screen, Bad Wolf, Mat Tran Ensemble (Vietnam) Tohé (Vietnam), Danza Mobile (Spain), Disability Arts Cymru, Mencap Cymru, Senedd (Welsh Government), Orchard, Learning Disability Wales, TAPE Community Film, National Youth Theatre of Wales, Biggerhouse Films, Cardiff Animation Festival, Triongl and Raindog.

Membership

Hijinx is affiliated to and has Ethical Manager Status with the Independent Theatre Council. We are a member of the Arts Marketing Association, IETM, Outdoor Arts UK, Disability Arts Cymru, BAFTA and Arts & Business Cymru.

Charity name	Hijinx Theatre
Charity number	1078358
Company number	02161783
Registered office	Wales Millenium Centre Bute Place Cardiff Bay CF10 5AL
Trustees	Debra Bowen Rees Michael Clark James Downes Rhiannon Hughes - resigned 30/11/21 Delyth Isaac Menna Carys Chmielewski - appointed 29/7/21 Richard Thorne Nia Morgan Edward Talfan Davies Selma Dimitrijevic Tom Curteis Rachel Adams Ali-Asgar Saigar - resigned 25/7/22
Secretary	Sarah Horner
Key management personnel	Sarah Horner - Chief Executive Jacqui Onions - Finance Administrator Ben Pettitt-Wade - Artistic Director
Auditor	Azets Audit Services Ty Derw Lime Tree Court Cardiff Gate Business Park Cardiff Gate CF23 8AB

The trustees' report was approved by the Board of Trustees.

.....
J Downes
Trustee
Dated: 15/09/2022

HIJINX THEATRE

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2022

The trustees, who are also the directors of Hijinx Theatre for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent;

- state whether applicable UK Accounting Standards 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 adequate accounting records that 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.

The trustees are responsible for the maintenance and integrity of the charity and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

HIJINX THEATRE

INDEPENDENT AUDITOR'S REPORT
TO THE TRUSTEES OF HIJINX THEATRE

Opinion
We have audited the financial statements of Hijinx Theatre (the 'charity') for the year ended 31 March 2022 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:
- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion
We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial statements* section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern
In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information
The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

INDEPENDENT AUDITOR'S REPORT (CONTINUED)

TO THE TRUSTEES OF HIJINX THEATRE

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 require us to report to you if, in our opinion:

- the information given in the financial statements is inconsistent in any material respect with the trustees' report; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the charity for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

A further description of our responsibilities is available on the Financial Reporting Council's website at: https://www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

INDEPENDENT AUDITOR'S REPORT (CONTINUED)
TO THE TRUSTEES OF HIJINX THEATRE

Extent to which the audit was considered capable of detecting irregularities, including fraud
Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above and on the Financial Reporting Council's website, to detect material misstatements in respect of irregularities, including fraud.

We obtain and update our understanding of the entity, its activities, its control environment, and likely future developments, including in relation to the legal and regulatory framework applicable and how the entity is complying with that framework. Based on this understanding, we identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. This includes consideration of the risk of acts by the entity that were contrary to applicable laws and regulations, including fraud.

In response to the risk of irregularities and non-compliance with laws and regulations, including fraud, we designed procedures which included:

- Enquiry of management and those charged with governance around actual and potential litigation and claims as well as actual, suspected and alleged fraud;
- Reviewing minutes of meetings of those charged with governance;
- Assessing the extent of compliance with the laws and regulations considered to have a direct material effect on the financial statements or the operations of the entity through enquiry and inspection;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations;
- Performing audit work over the risk of management bias and override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for indicators of potential bias.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

Use of our report
This report is made solely to the charity's trustees, as a body, in accordance with part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditors' 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 trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Azet Audit Services

13-10-22

Azets Audit Services

Chartered Accountants
Statutory Auditor

Ty Derw
Lime Tree Court
Cardiff Gate Business Park
Cardiff
United Kingdom
CF23 8AB

Azets Audit Services is eligible for appointment as auditor of the charity by virtue of its eligibility for appointment as auditor of a company under section 1212 of the Companies Act 2006.

HIJINX THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Income and endowments from:							
Donations and legacies	3	44,380	468	44,848	17,547	1,271	18,818
Charitable activities	4	544,726	266,109	810,835	582,179	221,795	803,974
Other trading activities	5	18	-	18	312	-	312
Investments	6	112	-	112	312	-	312
Other income	7	-	-	-	370	-	370
Total income		589,236	266,577	855,813	600,720	223,066	823,786
Expenditure on:							
Charitable activities	8	618,803	267,859	886,662	378,726	215,384	594,110
Gross transfers between funds		-	-	-	(2,734)	2,734	-
Net (expenditure)/income for the year/ Net movement in funds		(29,567)	(1,282)	(30,849)	219,260	10,416	229,676
Fund balances at 1 April 2021		857,964	251,455	1,109,419	638,704	241,039	879,743
Fund balances at 31 March 2022		828,397	250,173	1,078,570	857,964	251,455	1,109,419

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

HIJINX THEATRE

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Fixed assets					
Tangible assets	**12**		6,369		17,703
Current assets					
Stocks		218		218	
Debtors	**13**	124,058		102,144	
Cash at bank and in hand		1,009,711		1,035,305	
		1,133,987		1,137,667	
Creditors: amounts falling due within one year	**14**	(61,786)		(45,951)	
Net current assets			1,072,201		1,091,716
Total assets less current liabilities			1,078,570		1,109,419
Income funds					
Restricted funds	**16**		250,173		251,455
Unrestricted funds					
Designated funds	**17**	598,042		627,609	
General unrestricted funds		230,355		230,355	
			828,397		857,964
			1,078,570		1,109,419

HIJINX THEATRE

BALANCE SHEET (CONTINUED)

AS AT 31 MARCH 2022

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2022, although an audit has been carried out under section 144 of the Charities Act 2011.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

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

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

The financial statements were approved by the Trustees on 15-9-2022

.....
J Downes
Trustee

Company registration number 02161783

HIJINX THEATRE

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Cash flows from operating activities					
Cash (absorbed by)/generated from operations	**21**		(25,706)		343,697
Investing activities					
Proceeds on disposal of tangible fixed assets		-		370	
Investment income received		112		312	
Net cash generated from investing activities			112		682
Net cash used in financing activities			-		-
Net (decrease)/increase in cash and cash equivalents			(25,594)		344,379
Cash and cash equivalents at beginning of year			1,035,305		690,926
Cash and cash equivalents at end of year			1,009,711		1,035,305

1 Accounting policies

Charity information

Hijinx Theatre is a private company limited by guarantee incorporated in England and Wales. The registered office is Wales Millennium Centre, Bute Place, Cardiff Bay, CF10 5AL.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the financial statements.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Grants are only included in the SoFA when the general income recognition criteria are met.

In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services, as entitlement to the grant only occurs when the performance related conditions are met.

Capital grants are released to the Statement of Financial Activities in the year of receipt. Fixed assets relating to capital grants are capitalised, and depreciation charged is offset against the grant income, in a restricted fund.

1 Accounting policies **(Continued)**

Income from charitable activities is recognised in the period to which it relates. Any amounts received in advance are deferred.

Investment income is recognised at the time the investment income is 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.

1.5 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.

Expenditure on charitable activities includes all costs relating to the furtherance of the society's objectives as stated in the trustees report. This also includes all costs relating to compliance with constitutional and statutory requirements.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.

Where costs cannot be directly attributed to particular departments they have been allocated on a basis consistent with the use of the resources.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Furniture and equipment	25% straight line
Motor vehicles	25% straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

Individual assets costing £250 or more are capitalised.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1 Accounting policies **(Continued)**

1.8 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

1.9 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.10 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Derecognition of financial assets

Financial assets are derecognised only when the contractual rights to the cash flows from the asset expire or are settled, or when the charity transfers the financial asset and substantially all the risks and rewards of ownership to another entity, or if some significant risks and rewards of ownership are retained but control of the asset has transferred to another party that is able to sell the asset in its entirety to an unrelated third party.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

1 Accounting policies **(Continued)**

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.11 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.12 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1.13 Leases

Rentals payable under operating leases, are charged as an expense on a straight line basis over the term of the relevant lease.

1.14 Taxation

As a registered charity, Hijinx Theatre is entitled to the exemption from taxation in respect of income and capital gains received with sections 478-489 of the Corporation Tax Act 2010 and section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects purposes only.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and legacies

	Unrestricted funds	**Restricted funds**	**Total**	Unrestricted funds	Restricted funds	Total
	2022	**2022**	**2022**	2021	2021	2021
	£	**£**	**£**	£	£	£
Donations and gifts	44,380	468	44,848	17,547	1,271	18,818

4 Charitable activities

	2022 £	2021 £
Promotion of drama and the arts	325,107	299,972
Membership income	1,940	70
Theatre tax credit	1,216	7,152
Grants	482,261	494,909
Other income	311	1,871
	810,835	803,974
Analysis by fund		
Unrestricted funds	544,726	582,179
Restricted funds	266,109	221,795
	810,835	803,974
Grants		
Arts & Business Cymru	7,435	4,430
Arts Council of Wales	230,660	238,294
BBC Children in Need	2,365	12,439
British Council	66,250	54,619
Esmee Fairbairn Foundation	110,000	75,000
Garfield Weston Foundation	6,500	-
Lloyds Bank Foundation	-	25,000
The Simon Gibson Charitable Trust	3,000	3,000
The Rayne Foundation	-	5,000
Ty Cerdd	1,838	1,763
C3SC Third Sector Council	4,970	4,000
Cardiff University	21,346	7,920
D'Oyly Carte	3,500	-
Moondance	19,297	-
Tabhair	3,000	-
Noel Coward Foundation	2,100	-
Community Foundation Wales	-	12,835
The Julia & Hans Rausing Trust	-	50,609
	482,261	494,909

5 Other trading activities

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
Sale of merchandise	18	312

6 Investments

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
Interest receivable	112	312

7 Other income

	Total	Unrestricted funds
	2022	2021
	£	£
Net gain on disposal of tangible fixed assets	-	370

8 Charitable activities

	2022 £	2021 £
Staff costs	613,017	419,012
Depreciation and impairment	11,334	11,333
Production costs	52,374	37,811
Premises costs	50,737	23,390
Administration	44,662	41,519
Training	5,202	4,804
Travel and subsistence	42,139	7,459
	819,465	545,328
Share of support costs (see note 9)	61,287	44,282
Share of governance costs (see note 9)	5,910	4,500
	886,662	594,110
Analysis by fund		
Unrestricted funds	618,803	378,726
Restricted funds	267,859	215,384
	886,662	594,110

9 Support costs

	Support costs	Governance costs	2022	Support costs	Governance costs	2021	Basis of allocation
	£	£	£	£	£	£	
Staff costs	26,903	-	26,903	26,188	-	26,188	Direct
Premises costs	12,684	-	12,684	5,848	-	5,848	Direct
Travel and subsistence	10,535	-	10,535	1,865	-	1,865	Direct
Administration	11,165	-	11,165	10,381	-	10,381	Direct
Audit fees	-	5,410	5,410	-	4,000	4,000	Governance
Accountancy	-	500	500	-	500	500	Governance
	61,287	5,910	67,197	44,282	4,500	48,782	
Analysed between							
Charitable activities	61,287	5,910	67,197	44,282	4,500	48,782	

10 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the current or prior year.

None of the trustees were reimbursed for expenses during the current or prior year.

11 Employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
	14	13

Employment costs	2022 £	2021 £
Wages and salaries	605,992	414,530
Social security costs	26,578	24,300
Other pension costs	7,350	6,370
	639,920	445,200

Key management personnel
The key management personnel of the charity who are noted in the trustees report received benefits (consisting of gross salary, employers national insurance contributions and employers pension contributions) totalling £134,513 (2021: £130,939).

There were no employees whose annual remuneration was more than £60,000.

12 Tangible fixed assets

	Furniture and equipment	Motor vehicles	Total
	£	£	£
Cost			
At 1 April 2021	1,040	44,290	45,330
At 31 March 2022	1,040	44,290	45,330
Depreciation and impairment			
At 1 April 2021	542	27,085	27,627
Depreciation charged in the year	261	11,073	11,334
At 31 March 2022	803	38,158	38,961
Carrying amount			
At 31 March 2022	237	6,132	6,369
At 31 March 2021	498	17,205	17,703

13 Debtors

Amounts falling due within one year:	2022 £	2021 £
Trade debtors	111,950	95,156
Other debtors	64	64
Prepayments and accrued income	12,044	6,924
	124,058	102,144

14 Creditors: amounts falling due within one year

	2022 £	2021 £
Other taxation and social security	8,404	7,230
Trade creditors	46,934	34,136
Other creditors	1,948	85
Accruals and deferred income	4,500	4,500
	61,786	45,951

15 Retirement benefit schemes

Defined contribution schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £7,350 (2021: £6,370). Amounts outstanding at the current and prior year end totalled £nil.

16 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds				Movement in funds				
	Balance at 1 April 2020	Incoming resources	Resources expended	Transfers	Balance at 1 April 2021	Incoming resources	Resources expended	Transfers	Balance at 31 March 2022
	£	£	£	£	£	£	£	£	£
General	3,699	12,904	(1,276)	-	15,327	200	(984)	-	14,543
Academies General	-	-	-	-	-	75	(75)	-	-
Odyssey	-	1,553	(1,553)	-	-	91	(91)	-	-
Pawb Projects	-	8,463	(6,472)	22	2,013	5,338	(7,351)	-	-
Youth Theatres	2,190	12,439	(10,165)	-	4,464	2,365	(6,829)	-	-
Theatre General	-	49,878	(49,878)	-	-	-	-	-	-
Productions	3,039	56,175	(26,758)	3,399	35,855	71,782	(72,988)	-	34,649
Jobs General	25,000	25,000	(24,395)	-	25,605	-	(25,605)	-	-
Jobs Projects	16,097	2,980	(9,757)	-	9,320	27,832	(14,042)	-	23,110
Film Projects	21,100	12,920	(32,343)	15,577	17,254	23,846	(81,531)	44,587	4,156
Street Theatre	750	589	-	(750)	589	923	(998)	-	514
Pawb General	-	218	(218)	-	-	2,685	(2,685)	-	-
Unity Festival	-	-	-	-	-	108,358	(10,885)	-	97,473
Film General	169,164	-	(38,732)	(15,577)	114,855	-	(31,574)	(44,587)	38,694
Academies Projects	-	21,835	(13,837)	63	8,061	4,970	(12,221)	-	810
Residencies	-	18,112	-	-	18,112	18,112	-	-	36,224
	241,039	223,066	(215,384)	2,734	251,455	266,577	(267,859)	-	250,173

16 Restricted funds **(Continued)**

General - income received for international development and a project focusing on intersection of race, learning disability and arts engagement.

Academies General - income received for the salaries of the academy director and business development manager.

Odyssey- income received for inclusive community theatre group for adults with and without learning disabilities and/or autism.

Pawb Projects - income received for inclusive band, Vaguely Artistic.

Youth Theatres- income received for youth theatre group for young people with learning disabilities and/or autism in North Wales.

Theatre General- income received for the fresh street event and for travel costs at 'One Small Step'.

Productions- income received for 'Eye See Ai', 'the_crash.test' and a French version of Meet Fred

Jobs General- income received for jobs house salaries.

Jobs Projects-income received for NEL project and a Professional Development training module.

Film Projects- income received for the docudrama project, and short film 'Stones & Dust'.

Street Theatre- income received for 'Rock Cliché'.

Pawb General - income received for Pawb running costs and activities.

Unity Festival- income received for Hijinx Unity Festival - Mission Control.

Film General- income received for film strand of work.

Academies Projects - income received for Cardiff-based and online activity.

Residencies-income received to run a Residencies programme.

17 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

		Movement in funds				Movement in funds			
	Balance at 1 April 2020	Incoming resources	Resources expended	Transfers	Balance at 1 April 2021	Incoming resources	Resources expended	Transfers	Balance at 31 March 2022
	£	£	£	£	£	£	£	£	£
General	131,916	309,043	(195,369)	(103,720)	141,870	267,871	(229,206)	(62,989)	117,546
Academies General	60,311	-	(33,819)	(17,492)	9,000	51	(50,729)	136,608	94,930
Residencies	7,500	-	-	-	7,500	-	-	-	7,500
Pawb General	47,937	105	(16,346)	(14,084)	17,612	101	(23,378)	95,098	89,433
Odyssey	27,441	278	(8,649)	24,031	43,101	4,931	(24,470)	(7,692)	15,870
Youth Theatres	474	-	(323)	24,601	24,752	680	(2,865)	(10,505)	12,062
Theatre General	85,000	100	(50,707)	17,977	52,370	551	(62,839)	90,007	80,089
Street Theatre	8,638	710	-	(348)	9,000	4,902	(15,828)	1,926	-
Productions	5,000	35,587	(31,094)	15,164	24,657	23,120	(76,456)	41,756	13,077
Unity Festival	22,500	66,982	(64,619)	25,137	50,000	-	-	(21,855)	28,145
Jobs General	1,000	250	(5,257)	39,007	35,000	151	(7,325)	62,547	90,373
Jobs Projects	2,132	29,299	(11,669)	(2,418)	17,344	58,291	(23,899)	(45,870)	5,866
Film General	1,000	-	-	(1,000)	-	51	(51)	10,360	10,360
Film Projects	22,500	3,000	(3,000)	-	22,500	-	-	(22,500)	-
Pawb Projects	-	36,390	(4,792)	582	32,180	35,560	(25,029)	(37,596)	5,115
Fixed Asset Fund	-	-	-	17,703	17,703	-	-	(11,332)	6,371
Academies Projects	-	178,848	(15,300)	(40,528)	123,020	195,849	(76,815)	(220,749)	21,305
	423,349	660,592	(440,944)	(15,388)	627,609	592,109	(618,890)	(2,786)	598,042

17 Designated funds **(Continued)**

General - funds designated for core costs, a Marketing Manager and Officer, and salaries 2022-2024.

Academies General - funds designated for running costs, a North Coordinator, and salaries 2022-2024.

Residencies - income designated as match funding for the Residencies grant.

Pawb General - funds designated for running costs, a North Coordinator, and salaries 2022-2024.

Odyssey - funds designated for inclusive community theatre group for adults with and without learning disabilities and/or autism.

Youth Theatres- funds designated for youth theatre groups for young people with learning disabilities and/or autism.

Theatre General - funds designated for running costs.

Street Theatre - funds designated for 'Grumpy Unicorns'.

Productions - funds designated for 'Eye See Ai', 'the_crash.test', and 'Meta vs Life'.

Unity Festival - funds designated for Unity Festival 2022 and the Unity Digital Platform.

Jobs General - funds designated for running costs, facilitator training, a Jobs Administrator (2023-24), and salaries 2022-2024.

Jobs Projects - funds designated for Mercury Theatre project, Casting costs, and match funding for the Professional Development grants.

Film General - funds designated for running costs.

Film Projects - funds designated for film activity in 2023..

Pawb Projects - funds designated to Vaguely Artistic and Coaching.

Fixed Asset Fund - fund has been designated to ring fence the unrestricted net book value of the charity's fixed assets.

Academies Projects - funds designated for Street Theatre development, Academy Mid, and a Showcase.

18 Analysis of net assets between funds

	Unrestricted funds 2022	Designated funds 2022	Restricted funds 2022	Total 2022	Unrestricted funds 2021	Designated funds 2021	Restricted funds 2021	Total 2021
	£	£	£	£	£	£	£	£
Fund balances at 31 March 2022 are represented by:								
Tangible assets	-	6,369	-	6,369	-	17,703	-	17,703
Current assets/(liabilities)	227,571	594,457	250,173	1,072,201	230,355	609,906	251,455	1,091,716
	227,571	600,826	250,173	1,078,570	230,355	627,609	251,455	1,109,419

19 Operating lease commitments

At the reporting end date the charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2022	2021
	£	£
Within one year	576	576
Between two and five years	36	576
	612	1,152

20 Related party transactions

There were no disclosable related party transactions during the year (2021 - none).

21 Cash generated from operations	2022	2021
	£	£
(Deficit)/surpus for the year	(30,849)	229,676
Adjustments for:		
Investment income recognised in statement of financial activities	(112)	(312)
Gain on disposal of tangible fixed assets	-	(370)
Depreciation and impairment of tangible fixed assets	11,334	11,333
Movements in working capital:		
(Increase)/decrease in stocks	-	36
(Increase)/decrease in debtors	(21,914)	198,037
Increase/(decrease) in creditors	15,835	(94,703)
Cash (absorbed by)/generated from operations	(25,706)	343,697

22 Analysis of changes in net funds

The charity had no debt during the year.

Hijinx Theatre

Audit Findings Report – Year Ended 31st March 2022

Presented to those charged with governance ISA (UK) 260 and 265

Dated 2nd September 2022

Restriction on circulation;
This report is prepared by Broomfield & Alexander solely in connection with, and for use in accordance with, the terms of reference for this particular assignment.
This report is provided on the basis that it is intended for use solely by the person(s) or company to whom it is addressed, and that it will not be quoted or referred to, distributed or disclosed (in whole or in part), to any other party without

Hijinx Theatre
Audit Findings Report – Year Ended 31st March 2022

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The matters raised in this and other reports that will flow from the systems review are only those which have come to our attention arising from or relevant to our work that we believe need to be brought to your attention. They are not a comprehensive record of all the matters arising, and in particular we cannot be held responsible for reporting all risks in your business or all internal control weaknesses. This report has been prepared solely for your use and should not be quoted in whole or in part without our prior written consent. No responsibility to any third party is accepted as the report has not been prepared for, and is not intended for, any other purpose.

1 Audit Status

We have now substantially completed our audit of the financial statements of Hijinx Theatre for the year ended 31st March 2022.

The following matters remain outstanding: -

- Updated Trustees Report – ***Charity to forward***
- Letter of representation- ***Azets to forward***
- Trustees approval of the financial statements-
- Post balance sheet review.

Information needed before audit report can be signed and accounts filed:

- Up to date management accounts- ***Charity to forward***
- Post year end board minutes- ***Charity to forward***
- Up to date cash at bank balances- ***Charity to forward***

This report includes the issues arising from our audit of the financial statements and those issues which we are formally required to report to you under International Standard of Auditing (UK) 260 – "Communication of audit matters with those charged with governance", and ISA 265 "Communicating deficiencies in Internal Controls".

Although limited audit work is carried out on internal control procedures, the size of your finance function is such that the level of supervisory control and division of duties in existence is limited. In these circumstances, we cannot give assurance that our audit work has either been designed to, or has identified all control weaknesses that exist, or that the risk of fraud within your organisation has been minimised.

2 Audit/Accounting Issues – Prior year

No	Issues	Management Response
1	**VAT Registration** During the audit it was noted that on review of the board minutes it was noted that the charity had been discussing the need to register for VAT. Can the trustees confirm if there have been any developments with the above?	The charity is not currently working over the threshold for VAT. There was a single transaction that had put us over in the previous year, but HMRC agreement to an exception to needing to register. This is monitored closely and is a consideration in future business planning. **2022 Update** The charity remains within the limits for VAT

3 Audit/Accounting Issues – Current Year

We have completed the audit of the charity's accounts in line with approved Auditing Standards. We anticipate issuing an unqualified audit report subject to the satisfactory resolution of the matters outlined below.

No	Issues	Management Response
1	**2022/23 Budget** During the audit it was noted the charity are predicting an overall deficit of £196,068 of which £80k relates to core. We understand the charity are looking to utilise designated funds against the deficit. Can the trustees provide an update on performance to date?	The 2022/23 budget was discussed in detail and the strategic use of designated funds to support activity during the year approved at the board meeting held on 24 March 2022.

4 ISA 265 - Control Issues/Recommendations

The nature and extent of our audit procedures varies according to our assessment of the charity's accounting and internal control systems and may cover any aspect of the business operations that we consider appropriate.

Our audit is not designed to identify all significant weaknesses in the charity's systems but, if any such weaknesses come to our attention during the course of the audit that we think should be brought to your attention, we shall report them to you.

The following matters were identified during the prior year's audit.

No	Description of Weakness	Risk Arising	Recommendation	Management Response
1	**Authorisation of BACS Payments** During the audit it was noted that BACS payments are currently not dual authorised.	Risk of fraudulent transactions.	It is recommended that a segregation of duties is put in place so that bank payments are authorised by at least 2 personnel.	We are in the process of identifying new business banking provision for the organisation and dual authorisation facility for transactions will be a key criterion in selecting a new provider. **2021 Update** No further developments to note, the charity is currently in the process of selecting a new banking provider.

				2022 Update We now have the ability to set up dual authorisation on the bank account now that we are with Virgin Money, we will have this set up by the end of the current financial year.
2	**Training Contracts** During the audit it was noted that out of a sample of 5 training contracts selected for testing 2 did not have contracts in place with only verbal agreements being in place regarding the service offered.	Lack of audit trail could result in incorrect amounts being invoices or received.	Contracts / written evidence such as an email should be in place for all training provided.	We are in the process of establishing contracts for all training contracts with social enterprise partners. **2021 Update** Out of a sample of 5 contracts selected for testing, 1 did not have a contract in place as the original agreement was made verbally. **2022 Update** The contracts in place for Vision 21 are out of date and require updating. Due to the challenges of the pandemic

				this has not yet been completed. The contract with Vision 21 will be confirmed first with others in the current financial year.

There were no further control issues identified during the 2022 audit.

5 Other Matters

5.1Post balance sheet events

Are the trustees aware of any post balance sheet events?

5.2Related party transactions

Other than those already disclosed in the in the financial statements are the trustees aware of any other material related party transactions. Please note the 'immediate family' terminology has been replaced with 'persons closely associated' and includes spouses, dependent children or a relative who has lived in the same house for more than a year.

5.3Contingent liabilities

Are the trustees aware of any contingent liabilities at the year end?

1.1International Standard on Auditing (ISA 570) – (Revised September 2019) Going Concern

The revised ISA came into effect for periods beginning on or after 15th December 2019.

The revised standard increases the work which auditors are required to undertake when auditing the going concern status of an entity. It is the trustee's responsibility to determine if the organisation is a going concern and our responsibility to review the assessment. Increased testing is required to be performed on the charity's assessment of the going concern basis of accounting. Documents such as up to date financials, board minutes, budgets and cashflow forecasts are required to be provided to evidence the trustee's assessment of going concern.

1.2 International Standards on Auditing (ISA 540) – (Revised December 2018) Auditing Accounting Estimates and Related Disclosures

The revised ISA came into effect for periods beginning on or after 15th December 2019.

The updated objective requires audit procedures to address whether both the accounting estimates and related disclosures are reasonable (rather than simply adequate) in the context of the financial reporting framework.

Enhanced documentation will be required, particularly around:

- understanding the entity;
- the link between audit risks and audit procedures;
- the response if management procedures are inadequate;
- indicators of possible management bias and implications for the audit; and
- significant judgements made when assessing whether or not estimates and disclosures are reasonable.

1.3 Threats to independence and objectivity

At the planning stage any issues were communicated to the trustees who were satisfied that adequate safeguards are in place. Nothing has come to our attention to alter this view.

1.4 Section 393 Accounts to give true and fair view

The trustees of a charity must not approve accounts unless they are satisfied that they give a true and fair view of the assets, liabilities, financial position and profit or loss –

(a) In the case of the charity's individual accounts, of the charity;

(b) In the case of the charity's group accounts, of the undertakings included in the consolidation as a whole, so far as concerns members of the charity.

1.5Section 501 of the Companies Act 2006

In connection with representations and supply of information to us generally, we draw your attention to Section 501 of the Companies Act 2006 under which it is an offence for anyone to recklessly or knowingly supply information to the auditors that is false or misleading or to fail to provide information requested promptly.

1.6Fraud

It is the trustee's responsibility to implement a framework of internal control that actively prevents and detects fraudulent activity. Our responsibility as auditor is to consider fraud risk to the entity and to conduct audit procedures work that would give us a reasonable expectation of detection of any material fraud only. To this end we have considered key controls in place within the organisation that contribute towards the prevention and detection of fraud and conducted any other work that we consider necessary to provide us with assurance that the financial statements are free of material fraud.

Our work as auditor is not intended to identify any instance of fraud of a non-material nature and should not be relied upon for this purpose. In the event that the trustees wish to obtain enhanced assurance with regard to the effectiveness of internal control in preventing and detecting fraud we would be happy to provide additional services. Within our firm we have individuals with specific counter-fraud expertise gained within a variety of industry sectors. We can offer specific counter-fraud reviews and consultancy in addition to tailored counter fraud assessment tools.

Note: Trustees have a statutory duty to report fraud to the Charity Commission.

1.7 Materiality

The materiality applied to our work was £20,000 and was calculated by reference to a range of indicators including the charity's income, expenditure and gross assets. Our reporting threshold, under which errors are not reported to the Board was £1,000.

1.8 Updates

Revive, Refocus, Rebuild – The Journey back to better guide

Azets have produced a guide each quarter focussing on advice to enable your charity to 'Revive, Refocus, Rebuild' as a result of the pandemic. To date two issues have been produced covering a wide range of topics from tips for effective board meetings, VAT, fundraising, fraud, Gift Aid and trustee inductions.

The links below will allow you to view the digital publications:

Issue 1: https://www.azets.co.uk/media/zkxbwt4i/revive_refocus_rebuild_-_issue_1_-_digital_final.pdf

Issue 2: https://www.azets.co.uk/media/tjdbz3ou/final-version-back_to_better_issue_2.pdf

Fraud

The charity sector is inherently susceptible to fraud due to its operations, such as the use of cash/cheques (decreasingly common in non-charity organisations), ability for fraudsters to embed themselves in charities through volunteering, the ability to prey on individuals' good nature and a lack of sophistication of controls, to name but a few.

Fraud within the sector has continued to hit the headlines during the 2021/22 financial year. The links below will provide great insight and tips on how you can protect your charity's assets and mitigate against the risk of fraud occurring:

https://www.actionfraud.police.uk/charities

https://www.gov.uk/guidance/protect-your-charity-from-fraud

https://www.fraudadvisorypanel.org/charity-fraud/resources/

Charity Governance Code (Updated)

As noted in our prior year Audit Findings Report the Charity Governance Code was updated in 2020. The code refined two of the seven principles: the Equality, Diversity and Inclusion Principle and the Integrity Principle.

For all charities – big or small – equality, diversity and inclusion (EDI) matter for two main reasons:

1. Great EDI practice sits at the heart of good governance.
   To effectively deliver their public benefit, boards must focus on achieving equality of outcomes carrying out their charitable purpose. To make better and more informed decisions, boards must be diverse. That includes, where appropriate, reflecting and highlighting the voices of the community that the charity seeks to serve. And for these decisions to be robust, all trustees must have the power to fully participate. Societal power imbalances must be prevented from playing out in the boardroom.

2. EDI has the power to create social justice – in boardrooms, organisations, across the charity sector as a whole and ultimately throughout society.

The revised code can be found on the link below:

https://www.charitygovernancecode.org/en

Safeguarding

The Charity Commission updated their guidance and safeguarding for charities and trustees in November 2021. The guidance informs charities and trustees of their responsibilities to keep everyone who comes into contact with your charity safe from harm: this includes volunteers, staff and beneficiaries.

The guidance recommends if you haven't reviewed your policy in over a year, you should do so as a priority.

The revised guidance can be found on the link below:
https://www.gov.uk/guidance/safeguarding-for-charities-and-trustees

6 Reconciliation of management accounts results to the financial statements

We have set out below a reconciliation of the results disclosed in the draft financial statements to the management accounts/ trial balance prepared by the client, as approved and authorised by the trustees during the audit.

	£	
Deficit per Xero trial balance		(80,126)
Correct bank		(2,869)
Understatement of trade debtors		52,146
Deficit per financial statements		**(30,849)**
Deficit is split between:		
Unrestricted deficit	(29,567)	
Restricted deficit	(1,282)	
Deficit per financial statements		**(30,849)**

7 Schedule of unadjusted differences

The responsibility for the prevention and detection of fraud or error is that of the trustees. The objective of our audit is to express an opinion on the financial statements.

We plan our audit so that we have a reasonable expectation of detecting material misstatements in the financial statements or accounting records (including those resulting from fraud or error) but our examination should not be relied upon to disclose all such material misstatements or frauds or errors.

	£	
Understatement of accruals		(3,338)
Understatement of accrued income		4,546
Impact on deficit	**1,208**	



Hijinx Theatre
Audit Findings Report – Year Ended 31st March 2022

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HIJINX THEATRE

England & Wales - Charity number 1078358

Accounts

Charity Registration No. 1078358

Company Registration No. 02161783 (England and Wales)

HIJINX THEATRE

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

HIJINX THEATRE

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HIJINX THEATRE

CHAIRMAN'S STATEMENT

FOR THE YEAR ENDED 31 MARCH 2021

Chair's Report

The annual report reflects on a unique time for Hijinx, the arts, and the world. The impact of Covid-19 has been felt significantly across all our activities but amongst the challenge, creativity has flourished, innovation embraced, and teamwork thrived; we have achieved things that we would never have thought possible a year ago.

For our team, freelancers, actors, participants and their families and caregivers, it was a scary prospect, but we are so proud of what we have achieved, through moving online and nurturing our community.

We have proved how quickly we can pivot, learn, and adapt – whilst remaining true to our vision and mission.
At the core of this work have been our Academy, Drama Foundations, Young People's Theatres and Odyssey, all of whom have taken to online working in a resilient and admirable fashion. The importance of our online sessions for each of the groups cannot be under-played. For participants who could get online, our online sessions became their only regular external contact, an essential way to remain connected to their friends. As a result, we are continuing to support 150+ learning disabled members of our community, ensuring they are safe, connected and included. The fact that these online spaces have flourished to provide far more than the chance to keep in touch, rather being vibrant creative and learning spaces, is testament to the hard work and dedication to the whole Hijinx family.

Artistically, Hijinx has shown yet again how responsive and relevant its creative output can be. Pivoting almost overnight to embrace the potential creative spaces available through digital platforms. Within weeks of lockdown, we presented our first online festival, showcasing past performances, sharing new work, including the world premiere of The Matthew Purnell Show, featuring a cast of 31 learning-disabled and/or autistic actors from across Wales, and opening up the company and our processes through a series of online workshops and Q&As.

This was swiftly followed by the creation of our first-ever online theatre piece *Metamorphosis* which has gone on to win awards for its innovation, and creativity. Whilst touring was not possible, our new digital productions have enabled us to continue to forge strong links with international partners, sharing our quickly acquired learning about the digital space with others across the globe. The ability to build safe, creative, fun, and supportive online communities has been an inspiring and enduring theme of Hijinx in lockdown.

In Film, we also adapted, unable to go ahead with projects as planned, we developed a new short-film, created through Zoom-based workshops and filmed in a Covid-secure manner. Alongside, thanks to funding from Clwstwr, we have begun a research and development journey, to look at developing services to help the screen sector work in an authentically inclusive way. This project has the potential to foster real change in the screen sector.

For Jobs house, 2020-21 saw a radical overhaul as we transitioned to online delivery. Substantial training programmes have been delivered for the health sector, as well as for transport providers and universities. The development of a hybrid model of training delivery will allow us to maximise opportunities both for organisations and for our Hijinx Actors, for whom our role play training remains a valuable source of employment.

Excitingly, despite the challenges of Covid, our casting department has thrived during the year, benefitting from the focus of dedicated personnel. We eagerly await the new season of Hidden/Craith on BBC Wales and S4C starring Justin Melluish, a Hijinx North Academy Actor, who has worked hard on this project throughout lockdown.

Through the pandemic, Hijinx have worked closely with colleagues across the sector to reduce systemic barriers to inclusion. Working with sector friends and partners on the We Shall Not Be Removed campaign helped to elevate the voices of disabled people, and we stand firmly behind the Seven Inclusive Principles for Recovery. We know, however, that actions speak louder than words, so we are taking steps to change how we work and ensure that we are removing systemic barriers to our organisation and the wider arts community. These include training and development, alongside actions to change elements of how we work, and where we spend our money.

HIJINX THEATRE

CHAIRMAN'S STATEMENT

FOR THE YEAR ENDED 31 MARCH 2021

At Hijinx we see daily the impact that our work has, but we are delighted to see this shown clearly in our, soon to be published, Social Impact Report, which concluded that for every £1 invested in Hijinx we generated £4.48 of social value. The findings in this report clearly demonstrate the life enhancing impact Hijinx has on the lives of our actors and their parents and communities by building confidence and independence and increasing happiness. The report also shows how we create significant value in wider society by changing the perceptions of people who work with us, attend our performances, or experience our training courses.

We have been fortunate to receive support from several public and private funders over the last year, whose support has been vital in enabling us to stay active for our actors and participants at a time when other income sources were not available.

As we begin to plan for the next phase, the impact of Brexit on European touring is also still to be determined. Preparations are underway as far as possible to mitigate the impact of changes to touring and artist exchange. This will continue to be an important area of scrutiny and planning in the year ahead and we are confident that our realistic and conscientious approach to planning, without stifling ambition, will stand us in good stead for the months and years ahead.

Hijinx trustees have been instrumental in supporting the company with skills and expertise throughout the year, providing additional time and oversight through what has been a challenging time. During 2020/21, we welcomed a new treasurer to the board, Ali Saigar, who brings with him a wealth of financial expertise and experience. We were sad to say farewell to John Prior Morris, who stood down as a trustee in January 2021 after over 8 years' service.

Through all the challenges of last year and the current turbulent environment, the staff, participants and wider Hijinx family have shown extraordinary commitment, resilience, and passion. By remaining creative during lockdown, we have developed new ways of making digital work and are already exploring how that can be monetised and used to build audiences and engagement. Taking this learning and developing further has the potential to create a new approach to theatre-making, one which complements our existing output, but can respond and adapt to changing situations. The Trustees remain hugely grateful for all their work and send them a heartfelt thank you to them wherever they are based in Wales.

We don't anticipate that the coming months and years will be easy, but we are confident that the Hijinx family has the creativity, bravery, and motivation to thrive and adapt to whatever is thrown at us. As one of our actors said during lockdown...

"That's Hijinx for you, we adapt"

James Downes
Chair of Trustees

HIJINX THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2021

The trustees present their report and financial statements for the year ended 31 March 2021.

The financial statements have been prepared in accordance with the accounting policies set out in the notes to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)".

Objectives and activities

Hijinx's purpose as set out in the objects contained in the company's memorandum of association is:

- to advance education for the public benefit by the promotion of the arts, but not exclusively the art of drama.

Our Vision
A world where the arts and society are fully inclusive for people with learning disabilities and/or autism

Our Mission
Pioneer, produce and promote opportunities in the arts and creative industries for people with learning disabilities and /or autism

Our Aims:
- To provide pathways for talented learning disabled and/or autistic people to become professional performers.
- To make theatre and film that is both high in quality and high in impact where actors work side by side as equal partners and drive change across the industry.
- To source acting jobs for Hijinx actors
- To encourage and support learning disabled people in Wales of all ages and all abilities to participate in the arts

Ensuring our work delivers our aims
We review our aims, objectives and activities each year. This review looks at what we achieved and the outcomes of our work in the previous 12 months. The review looks at the success of each key activity and the benefits they have brought to those groups of people we are set up to help. The review also helps us ensure our aim, objectives and activities remained focused on our stated purposes.

Strategic Priorities
Hijinx take a creative approach to tackle the complex social problem of integrating learning disability into society and into the workplace. Our ambition is for it to be commonplace to see actors with learning disabilities on our stages and screens. To this end we train learning disabled adults to become professional performers and to make theatre productions with them that highlight their skills.

The heart of our work is always our learning disabled and/or autistic artists (LD/A), who constantly challenge perceptions of what theatre and film can be and how they should be made.

Hijinx are pioneers in this field and advocate and practically demonstrate the value of inclusive practice.

Our Work
Hijinx is divided into five houses (departments) each the home of a key area of operations.

Theatre – Creates exhilarating, subversive theatre from large to small scale for both indoor and outdoor performance. Our theatre has a local, national and international reach. Artists with learning disabilities and/or autism are involved every step of the way in the making and performing of their stories.

Academies - The only professional performance training course in Wales for learning disabled and/or autistic actors.

Pawb - Community is at the heart of everything we do, Pawb create performing arts opportunities for anyone who wants to act, regardless of ability or experience in communities across Wales.

Film - Takes the same as we do with theatre: our actors are at the centre, their voices integral, to create a viewing experience that's completely different.

Jobs - Our specialist communications training helps organisations demonstrate their commitment to inclusivity and diversity. Hijinx Actors is a unique casting platform for professionally trained actors with learning disabilities and/or autism

Core – Our management team, enabling the organisation to pioneer, produce and promote opportunities in the arts and creative industries for people with learning disabilities and /or autism

Each house is managed by a Head of House who is responsible for the participants wellbeing and safeguarding, the engagement of freelance staff, the operations and the budget. They report to the board every 8 weeks. The houses are supported by the core team, consisting of CEO, Artistic Director, Finance, Fundraising and Marketing.

Public Benefit
The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

Hijinx Theatre is committed to working in the community by taking professional theatre performances to venues and public spaces and by delivering participatory projects and workshops.

The performances, both in the UK and abroad, help to change the public perception of disability. Our inclusive productions send very important messages about the valued role of people with disabilities in society.

The employment of actors with learning disabilities and/or autism in Hijinx's theatre, films and training activities, provide role models for society, raising aspirations and demonstrating to the wider sector the value of inclusive working.

Achievements and performance

Hijinx Academies
Hijinx Academies provide the only professional drama training for learning disabled actors in Wales.

Hijinx Academy actors have a range of learning disabilities and/or Autism and are selected because they have the potential and the ambition to become professional performers.

There are currently five Academies: two based in Cardiff and one in Prestatyn (North Wales), Aberystwyth (Mid Wales) and Carmarthen (West Wales). Other than Mid Wales all the Academies are at capacity.

Academy students develop skills in physical theatre, clowning, acting for screen and television, playback and role play techniques, contact improvisation, choral singing, script delivery, audition techniques, movement, devising and dance. In addition, the students undertake specialist courses and residencies.

The impact of Covid on the Academies has been substantial with all work moving online at the point of lockdown in March 2020. We have successfully supported our actors to access our online provision, helping families to access digital services and increasing their skills. Overall, 86% of Academy actors are regularly connecting with online sessions. To date over 350 online sessions have been delivered, supporting 150+ participants across Wales to access digital activities.

Over the period, online Academy sessions have included devising, movement, acting for camera, clowning, voice, partaking in a PHD research study and recording to be a part of 'Hamster Dash' an online performance with Welsh theatre and dance collective Kitsch n Sync.

We were very concerned about the impact closing our sessions could have on the people we support as Covid has only worsened the levels of social isolation and loneliness that people with a learning disability already face. Most of our participants were shielding, some for almost a year. For those who do have technology to get online, our online sessions have become their only regular external contact, an essential way to remain connected to their friends. For those unable to get online, we provide weekly text/phone calls to maintain contact. As a result, we have continued to support 150+ learning disabled members of our community, ensuring they are safe and connected.

Our participant survey in autumn 2020 reported that participants' families felt that their son/daughter's confidence, communication, social interaction, and concentration had decreased during lockdown, highlighting the importance of being able to engage with participants, staying connected, and adapting and developing our work so that we can continue to support our participants and level the playing field for neurodivergent people in the arts.

Online sessions have continued throughout lockdowns, and in December we were able to briefly pilot some in the room sessions in Cardiff, halted again by lockdown 3. Significant time and resource have been dedicated across the organisation to the planning, risk assessing and preparation to return to the room in all locations. So far, we have re-opened to small groups in Cardiff, West, and recently North Wales, with hopes to expand provision soon. To date over 350 online sessions have been delivered, supporting 150+ participants across Wales to access digital activities.

"The continuing engagement with Hijinx has been vital for her wellbeing… without Hijinx the lockdown would have been very difficult for her to get through" (Parent)

"I was fearful that our daughter would go back to being completely socially isolated again due to the current lockdown, but she is really enjoying the group chat and it's the highlight of her week" (Parent)

"[Hijinx] has helped me in lockdown to feel less lonely… If I hadn't had Hijinx lockdown would have felt different in a bad way" (Hijinx Actor)

Hijinx Theatre

Our theatre productions are recognised as world class in both quality and inclusion. The impact of the pandemic on our theatre work has been significant, with cancelled performances in Europe and Asia. Despite the challenges, however, we have been able to respond to the challenges of lockdowns and limitations in our typically innovative and creative way – creating new work, forging new partnerships, and creating employment and opportunities for our actors and wider Hijinx family.

Theatre House was one of our main concerns as Covid hit, both in terms of the income we generate through European touring, and our ability to make work. Through support from grants that helped to cover core overheads (JH Rausing Trust) and theatre overheads (ACW Cultural Recovery Grant) we were able to keep the theatre team in post, and they successfully secured funding to create new work.

Meet Fred - Following a successful visit to the Festival du Chainon Manquant (Missing Link Festival) in France a tour booking of over 80 performances for Meet Fred was scheduled to take place between November 2020 and April 2021 – due to Covid this has since been postponed and will hopefully take place in 2021-22, at a reduced level.

Into the Light - At the point of lock down we were in talks with the Theatre and Dance team at British Council to take Into The Light to South Korea in November 2020, following Fred's success with the same promoter. This has now been paused due to Covid.

Metamorphosis - our critically acclaimed online digital performance piece, was commissioned for Green Man Festival in August 2020. Devised and performed on Zoom, Metamorphosis features a cast of 12, including 6 Hijinx actors. The production has 'performed' at festivals in Germany and India, where it was awarded for 'the most innovative use of technology' at the international Good The@tre Festival 2020; artistic director Ben Pettitt-Wade received the award for 'best director' and four Hijinx actors were nominated for their performances. Metamorphosis has since completed a successful run as part of the Edinburgh Festival Fringe in August 2021.

Hijinx Online - In response to the limitations of lockdown, the Hijinx Online Festival took place across Facebook, Vimeo, YouTube and the Hijinx website from 24 April - 22 May 2020.

The festival featured:

- 3 full-length recordings of past theatre shows (with newly written closed captions)
- the online world premiere of The Matthew Purnell Show, with after-party
- a re-release of all 5 episodes of comedic mini-series Flatmates
- 5 live-streamed Q&As (with live BSL interpretation)
- Hijinx's first ever public online workshop

Eye See Ai - is supported by the British Council Digital Collaboration Fund, which supports UK and overseas cultural partnerships to develop digitally innovative ways of collaborating. We have been working with three partners in Vietnam (Mat Tran Ensemble, Tohe Fun & Viet Interactive) to develop AR films, projecting inclusive casts from both Vietnam and Wales into each other's environments. Project end: Autumn 2021.

Are You OK? - Hong Kong Arts Festival invited Hijinx to be their 'Artist in Residence' for the 2021 No Limits. Using our experience from creating Metamorphosis on Zoom, we devised a new 'live-on-Zoom Theatre Experience' with an inclusive cast featuring 4 Hijinx Actors alongside 21 diverse participants from Hong Kong. A final interactive performance created and presented on Zoom was shared as part of the festival's online offering in March 2021.

Maniffest with National Youth Theatre of Wales - A collaboration between the two companies brought NYTW members and Hijinx Academy members together to devise a script under the direction of Ben Pettit-Wade (Hijinx AD) using the MANIFFEST banner as a provocation. Initial sessions were held online, building to an in the room/online sharing in May 2021.

Meta 2.0 (Hybrid Theatre Model) – following a successful £60k grant application to the Esmée Fairbairn Foundation, we are planning 'Meta 2.0' - this project will develop our new digital production skills acquired during Metamorphosis, and combine with in-the-room theatre to make a 'hybrid' touring production where both cast and audience members join us from cyber and physical spaces. Venue partners for this project include Pontio (Bangor), Carmarthenshire Theatres (Y Ffwrnes) and Wales Millennium Centre. Work to commence Autumn 2021.

Street Theatre
In March 2020 the company were gearing up to create two new Street Theatre shows, **Grumpy Unicorns** (a walkabout piece by Ellen Groves) and **Planet-X Radio** (a caravan-based spin-off show from Mission Control). Grumpy Unicorns was one day into R&D when the country went into lockdown in March, and Planet-X Radio was due to be made in North Wales the following month.

As of March 2020, confirmed Street Theatre bookings had been made for Galway, Seville, Machynlleth Comedy Festival, the Green Man Festival, and the Eisteddfod. All bookings and discussions were put on hold indefinitely due to Covid-19.

R&D has since recommenced for Grumpy Unicorns ahead of performances in Germany in September 2021.

Hijinx Films

2020-21 saw our new Film strand, supported by £235,000 over 3 years from the Morrisons Foundation, continue to develop, despite the substantial impact of Covid-19 on plans and delivery. The aim of Film House is to increase the representation of people with learning disabilities in film and television.

Covid-19 has disrupted many of our projects across the company, but we have adapted and diversified as far as possible.

Training - Unsurprisingly, Covid-19 has had a huge impact on our usual Academy training, the second phase of film training for all our actors is still on hold. However, weekly tutors have still been able to keep some film-related work going, for example with Alex Harries continuing sessions on acting for camera. In addition, film educator Tom Barrance ran a film training course with our North Academy actors. This project was partly funded by Ffilm Cymru.

The Matthew Purnell Show - Our first fictional short film, The Matthew Purnell Show, had over 1,200 viewers for its premiere and Q&A at our Hijinx Online festival in late May. It also screened as part of our online Christmas programme '12 Days of Pawb'.

The Audition & Being Normal - The feature, Being Normal, has benefited from some early-stage development on Zoom, with director Dylan Wyn Richards meeting all our actors from across Wales to learn about their lives, experiences and takes on the world (like the approach used in The Audition). The pandemic has held up progress beyond this stage. We are continuing to seek funding for the project's development and are in detailed conversation with Ffilm Cymru, in the hope that this can gather momentum when it is possible to work in the room.

Different Voices 3 - After screening at Encounters, Inclusion Festival and Wicked Wales Youth International Film Festival in 2019, the 3 micro shorts made by 3 of our actors with Biggerhouse were invited to screen at the first ever Three Films Festival. This was an online festival bringing together 3 of the best films from each film festival held in Wales.

Stones & Dust - Short Film - This was due to be our 2nd fiction short film, shooting in November 2020 on location in North Wales. Five weeks before the shoot we had to postpone, thanks to Covid-19 and the government announcement that people with Down Syndrome would now be considered clinically extremely vulnerable and should shield. The plan now is to film in October 2021.

Glitch – Short Film – Supported by Bad Wolf, Glitch is a short film, created during lockdown as a Covid-safe project. The final film, features three actors, filmed separately. Currently in post-production, Glitch will run at around 10 minutes and with its very high production values it will be far more festival-friendly and easier to programme.

Inclusive Film Research & Development Project – supported by Clwstwr – we successfully applied to Clwstwr for a grant to research and develop ways of making the creation of screen work more inclusive. The aim of the initial phase was to build an understanding of current ways of working, and to develop early ideas of products or services that would help producers, directors, writers and commissioners to embed inclusive practice more deeply in their work; with the potential of creating an additional income strand for Hijinx. The first phase of the project was completed successfully, and we are developing the second phase of R&D.

Containing Safety - Short Film - A new short film project with Tape Community Film and Music in North Wales. Centring on a game of snooker between two support workers (one played by Hijinx actor Tom Spencer) while they ignore the person they are supposed to be assisting, the film features a sizable cameo from former world snooker champion Dennis Taylor. This is a Tape production with Hijinx providing in-kind support through the involvement of Hijinx's Head of Film Dan McGowan.

Hijinx Jobs

In Jobs House, which focuses on finding work for our actors, we have adapted and developed our training model to deliver online. Whilst income has still taken a real hit in 2020-21, being able to create new Zoom-friendly training has seen us able to work with clients in Spring 2021, which we hope will be a springboard for future digital delivery. Highlights include:

Cardiff University School of Medicine – Teaching Sessions: Hijinx provided actors for simulated patient training with Year 2 students (March 2021).

Learning Disability Wales Conference 2020 (in collaboration with Flintshire County Council and Tape Community Film): Working remotely allowed us to create a film, which premiered at the 2020 LDW conference. (November 2020).

Drive Supported Living – Recruitment and promotional Film: We were commissioned to create a film to help promote the work of, and recruit new staff to, the role of Support Worker. (Filmed in September 2020 / Launched in December 2020).

Cardiff and Vale University Health Board Film Screening: Virtual screening and webinar to launch a series of online training films designed to help train health and social care staff to effectively communicate with, appropriately care for, and support people with learning disabilities and/or autism. (January 2021).

NHS Tower Hamlets Clinical Commissioning Group – Delivery of six virtual training sessions adapted from our in-person training (Spring 2021).

Traveline – Virtual Communications Training for call centre team members: (March 2021).

Cardiff School of Pharmacy & Pharmaceutical Sciences - March 2021: A series of online training sessions, working with two different year groups (years 2 & 4) designed to improve and refine the students' ability to communicate effectively with vulnerable patients.

In Casting, the pandemic, has coincided with the casting element of Jobs House really gathering pace.

The biggest story is the success of one of our actors, Justin Melluish, landing one of the lead roles in series 3 of the acclaimed bilingual police drama series Hidden/Craith for BBC/S4C. After a long, fully inclusive casting process with the producers Severn Screen, Justin was cast. The process of casting Justin, and the quality of the production itself, could be a real watershed moment in inclusivity for learning disabled and/or autistic actors.
Beyond Hidden/Craith, we have had increasing requests for auditions, self-tapes and castings from the wider sector. Jobs included, South Academy actor Tom Powell, who has been cast as one of Separate Doors' integrated national ensemble of actors. Tom also worked with Sherman Cymru on an audio play *Housemates* and featured in an Anti-Hate Crime campaign for Welsh Government. Sian Walker from our North Academy provided voiceovers for a Public Health Wales campaign and Adam Webb from South Academy took part in a rehearsed readings for Aubergine Café.

2020-21 Total Casting Figures:

- 319 casting submissions made
- an average of 26.5 per month
- 123 actors requested for auditions
- an average of 10 per month
- 11 acting jobs landed (TV, theatre, audio plays, voice overs)

Hijinx Pawb

Our community groups continued to show remarkable flexibility and resilience over the last year, with those who were able to access online provision embracing the activities provided. Those who could not access online, were supported via phone on a regular basis.

Highlights from the year included:

12 Days of PAWB - In December 2020 Hijinx brought together participants from PAWB, its pan-Wales community and training programme, to create, perform and engage online in the 12 Days of PAWB, a festive celebration of creativity, including the release of a charity single.

It featured performances, sharings and workshops as well as the launch of our in-house band's (Vaguely Artistic) Christmas single. Highlights included short performances from Drama Foundations participants based on the ghost of Christmas Past from Charles Dicken's A Christmas Carol, and the delight of the Christmas Postal workers. Hijinx Youth Theatre in north Wales worked with composer Daniel Soley and Nofit State to create individual Silent Short Films, while participants from Hijinx's South Wales Youth Theatre created pieces inspired by their favourite Christmas songs.

Alongside, Hijinx collaborated with illustration students from University of South Wales and Cardiff Metropolitan University who exhibited work, inspired by Pawb, online and in the window panels of Wales Millennium Centre during December.

Work is now underway for the 2021 celebrations, which will include Odyssey's return to Wales Millennium Centre for their Christmas show.

Vaguely Artistic - Cardiff & Vale Health Charity provided full sponsorship to write and produce a Christmas Single, 'A Vaguely Different Christmas'. This was further supported by Arts & Business Cymru CultureStep, enabling us to invite more participants to be a part of the project. The single is now available through all major digital streaming and music purchase platforms. An application is going to Ty Cerdd to create an EP of 5 tracks, with composer Tom Elstob. Additional funding will be sought to record and produce the EP.

Pathways – working with Academy House, our new Pathway's course opened up the Hijinx experience online for new participants in weekly sessions. Allowing us to reach more people through the power of Zoom.

Tutor's Playground – we also made space to connect and play with our freelance family, including a series of playground sessions to explore and share ideas.

Hijinx Unity Festival

The 2021 edition of Unity Festival has now been postponed and is due to take place in summer 2022. Covid and the as yet untested challenges of Brexit are likely to have a significant influence on the festival. Financial support is confirmed from Major Events Unity at Welsh Government, and applications to Arts Council of Wales will be made in autumn 2021.

International Strategy

Inevitably, Covid has had a significant impact on Hijinx's international working. Performances in Belgium in March 2020 were cancelled, and this pattern has continued in parallel with the continuing crisis, including large scale tour in France scheduled for autumn 2020 – spring 2021.

Despite this, international collaborations and connections have continued to flourish with virtual performances in Hong Kong, Germany and India, and significant collaborative projects with partners in Hong Kong and Vietnam.

Alongside project work, there has been an emphasis placed on building connections, particularly in exploring potential avenues for digital and hybrid theatre development. Members of the team have attended several conferences and international meetings to develop relationships and explore new possibilities, including joining the ISPA Virtual Congress, meeting of the European Arts & Disability Cluster (facilitated by British Council), assorted IETM sessions, Include Art Conference (Greece).

We continue to re-evaluate our approach to international working, looking at the potential of our three key strategic international area of focus:

- Touring (physically and digitally)
- Creative collaborations
- Good practice and legacy work

Equality & Diversity
We know that actions speak louder than words, so we are taking steps to change how we work and ensure that we are removing systemic barriers to our organisation and the wider arts community.

- **Our pledge to Zero Racism** - Diversity and Inclusion are core values at Hijinx, and we will continue to live and work by them. We are proud to have signed a pledge to Zero Racism with Race Council Cymru.
- **1% Promise** - We promise to allocate 1% of our annual budget to actions that build diversity within the organisation, making it an active part of our business decisions. These funds will be used to pay for diversity interventions that directly focus on ethnicity and disability.
- **Training** - We believe it is important to build understanding and awareness so that our staff and trustees are empowered to be more inclusive. We are working with The Other Box, a brilliant, diverse-led, training organisation, to identify and challenge our unconscious bias through their Allyship in the Workplace and Know Your Bias training.
- **Conversations** - Working with Learning Disability Wales and Disability Arts Cymru, and funded by Arts Council of Wales' Sharing Together fund, we are starting a very important conversation to discuss the barriers faced by those at the intersection of learning disabled/neurodivergent and minoritized or racialised communities.
- **How we recruit** - As part of our commitment to driving change and developing a more diverse workforce we are undertaking a comprehensive review of how we recruit staff roles.

Recognition
Hijinx won Best Director and Best Innovative Use of Technology for Metamorphosis at the International Good The@tre Festival Awards 2020. Legal and General Investment Management, in partnership with Hijinx, have been awarded the 2020 Arts, Business and Employees award from Arts & Business Cymru for their communication training programme for managers of vulnerable employees. And at the Cardiff Life Awards 2020 Hijinx were Highly Commended in the Event category for Mission Control in partnership with National Theatre Wales.

Financial review

During the year the charity's income was £823,786 with expenditure amounting to £594,110.

The operating surplus for the year was £229,676 of which £221,994 (before transfers of £2,734) related to unrestricted funds.

This is the eighth consecutive year of an operating surplus, resulting in the steady growth in the reserves position.

Reserves
The free reserves, effectively net assets less restricted funds, designated funds, and fixed assets, at the year-end were £230,355. An increase in our free reserves was only possible under the financial challenges that Covid-19 presented thanks to a private donation.

Reserves policy
The trustees consider the ideal level of reserves as at 31 March 2021 would be £250,000, which is sufficient to manage a minimum of three months operational costs for Hijinx Theatre. Actual free unrestricted reserves at 31 March 2021 were £230,355 representing 92% of the ideal level.

The Trustees have the ambition of achieving a surplus of £10,000 from each year of operation to be added to the reserve and we plan to have the intended full reserve within 2 years. This target is to be reviewed on an annual basis.

Treasurer's Report
Another strong financial position with a net surplus of £229,676 for 2020/21. The restricted fund allocation will see £251,455 carried over into the next financial year, the majority of which is the balance of the three-year Morrisons Foundation grant that was paid in its entirety in 2019, as well as some funds carried forward, with the agreement of funders, due to Covid-19 disrupting projects.

Future resilience is at the forefront of the charity as Hijinx navigates the pandemic. £627,609 of designated funds have been set aside by the trustees which will be spent in the next 3 financial years. The decision has been granted in 2021/22 to transfer these funds into the designated allocated.

Given the challenges of Covid and the uncertainties that will be with us for some time, designated funds have been allocated for additional costs due to Covid-19, including running activity both online and face-to-face, in addition to those allocated to staffing and specific project costs.

Free unrestricted reserves represent 92% of the optimal level. This level of unrestricted reserves still meets levels to continue future activities and react to any unplanned activities that may arise, as well as the challenges of Covid-19.

Future Developments

No arts organisations of any scale are secure in the current climate, but we are as robust and as confident as we could possibly be. It is acknowledged that Hijinx have a unique place in the arts landscape of Wales and that we are making significant steps to reduce inequity and break down barriers. The organisation has grown significantly in the last 7 years and where we had planned for a period of stabilisation, the challenges presented by Covid-19 and its longer-term impact, have caused a re-focusing of plans and budgets to ensure that the charity can continue to work well into the future.

Additional support for the 2020-21 financial year includes funding from British Council to work on our augmented reality project with artists in Wales and Vietnam, support from the Esmée Fairbairn Foundation to support the development of a new hybrid theatre model and a grand from the Moondance Foundation to support community activities. We have also received funding from Bad Wolf to support our film work.

The Arts Council of Wales investment review, which had been due to take place in 2020, has now been postponed, coming into effect in Spring 2023. It is anticipated that current levels of funding should be maintained until that time, at which point a new agreement will come into force.

The inability to tour work and generate income from that work (as well as providing employment opportunities) continues to represent a reduction in earned income, amplified by the loss of corporate training work. In both areas of the company new digital alternatives are being developed to ensure continuing engagement, whilst these are being well-received, they are unlikely to be able to deliver equivalent levels of income in the short term. We will continue to develop national and international partnerships to create work and income for the organisation over the coming 12 months.

Detailed financial planning has been undertaken, and is continually reviewed, to anticipate varying scenarios for the 2021-22 & 2022-23 financial years, ensuring the charity is able to plan and function in a range of situations. It is the trustee's belief that this planning, combined with a cash-protecting financial approach in 2021-22 will mean the organisation remains viable for the coming years. The increase to the reserves at March 2021, thanks to a private donation, provides additional security for the charity, and successes in fundraising, indicate that there is still an appetite among funders to support this work through the pandemic and beyond.

The trustees remain confident that by taking a cautious financial approach combined with a bold artistic vision, Hijinx will be able to keep pace with the swiftly changing world around it. Throughout lockdown new ideas and opportunities have been harnessed, and the financial position protected as far as possible, whilst ensuring the best support and service for our beneficiaries.

Structure, governance and management

Governing Document
The charity is governed by its Memorandum and Articles and Association, incorporated in September 1987 as a company limited by guarantee and not having a share capital as defined by the Companies Act 1985. Hijinx became a registered charity on 25 November 1999. The Memorandum and Articles were updated in September 2014 in line with Charity Commission recommendations.

Membership is open to anyone, subject to approval by the Board of Trustees. Every trustee is a member of the company. All members agree to contribute a sum not exceeding £1 in the event of the Company being wound up.

Role, Recruitment, Appointment, Induction And Training Of Trustees
The charity Trustees are appointed at the Annual General Meeting and can stand for election annually. Appointments are made by recommendation and/or advertising to ensure an appropriate balance of skills and a diversity of representation to fulfil the needs of the company- sometimes supported by the Board Bank scheme run by Arts & Business Cymru.

An induction process includes a meeting with the Chair, senior staff and attendance to at least one board meeting prior to joining. The board meet 6 times a year in addition to the AGM. The trustees approve the business and strategic planning, all operational policies and scrutinise quarterly income and expenditure management accounts.

The trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards.

The trustees are responsible for keeping proper accounting records that 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 responsible for safeguarding the assets of the charity and the group and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

None of the trustees receive remuneration or other benefits from their work with the charity. Any connection between a trustee or a senior manager of the charity with a production company, contracted actor, performer or exhibitor is disclosed to the full board of trustees in the same way as any contractual relationship with a related party. In the current year no such related party transactions were reported.

Risk Management
The trustees identify and review the risks to which the charity is exposed and ensure appropriate controls are in place to provide reasonable assurance against fraud and error. The trustees have a risk management strategy which comprises of an annual review of the principal risks and uncertainties the charity faces, the review of policies, systems and procedures to mitigate those risks and the implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.

It is acknowledged that the ability to achieve the fundraising target and the issues associated with working with vulnerable adults are the major risks to the company. These risks are managed by having robust policies and procedures in place and regular training for staff working with learning disabled actors.

In this financial year we had £10 million employer liability and £5 million public liability.

Whilst Hijinx has been able to protect itself financially from significant impacts of Covid-19, the pandemic will continue to represent a major risk to both the work and financial security of the charity for some time. With activities adapted or in some cases cancelled, and a challenging landscape for generating income through training and touring, the charity will continue to take a cautious approach.

Fundraising continues to be a vital strand of our income, and we continue to work to increase our potential to receive grant funding to support our work. We have been fortunate to receive several grants during the year to enable our continued work and development. We were fortunate to be selected host an Arts & Business Creative Intern, providing additional fundraising resource for the charity on a part-time basis for 10 months from November 2020. This enabled the creation of a detailed Fundraising Strategy that led the trustees to endorse a decision to recruit a full-time fundraising officer for the charity. This additional resource will enable Hijinx to further expand work with trusts and foundations, develop an individual giving scheme, and build its capacity to general sponsorship. We hope that this investment will generate significant returns, building the resilience of the charity moving forward.

Significant work has been undertaken to assess the ongoing risks associated with Covid. Detailed risk assessments are carried out for all activities and reviewed regularly, in consultation with local authorities and Public Health Wales. As actors and participants began their return to the room, Covid Protocols were put in place, alongside agreements for all taking part, to ensure understanding and compliance with the safety measures in place. Given the nature of our work, we are being particularly careful in how we plan our activities and the precautions in place. Hijinx's Production Manager has undertaken Covid Safety training, which enables him to act as a resource for the rest of the company and provide effective briefings for the team. The CEO and Artistic Director review all activity before it commences, and weekly meetings take place to review the evolving situation.

Local authorities have indicated that they will continue to honour service provision contracts for the time being but are unable to currently commit on a long-term basis. The Hijinx trustees and management have worked together to identify ways to mitigate this risk as much as reasonably practicable given the ongoing uncertainties.

The Trustees regularly review the charity's risk register and put in place measures to control risks and protect the charity.

Staff

Whilst the trustees are responsible for strategy, policy and supervision, the staff report, recommend, undertake and execute the activity. A Chief Executive is appointed by the trustees to manage the day to day operations of the charity. To facilitate effective operations, the Chief Executive has delegated authority, within terms of delegation approved by the trustees, for operational matters including finance, employment and artistic performance related activity.

During 2020-21 the staff comprised 9 full time posts: Chief Executive, Artistic Director, Senior Producer, Assistant Producer, Head of Academies, Finance Administrator, Head of Film, Production Manager, Head of Business Development (job share), South Coordinator and 6 part time posts: Head of Pawb, Marketing Manager (vacant), Associate Producer, North Co-ordinator (vacant), Associate Artist and Business Development Assistant (vacant).

More than forty freelance creatives and production staff were engaged to support the actors and to work on projects and productions.

There were no Staff changes during the year.

All staff and trustees undertook Allyship in the Workplace Training with The Other Box, and additionally individual members of staff undertook the following training:

- ScreenSkills Coronavirus basic awareness on production training
- Bectu / First Option - Managing COVID-19 Risks on Production

- Lloyds Bank Foundation / School of Social Entrepreneurs – Resilience and Recovery Programme
- Makaton
- Mental Health First Aid
- Finance – Reserves Policy Training / Financial Storytelling
- NSPCC Safeguarding, managing safer online communities

Volunteers - There are 258 Hijinx volunteers on our database, and we partnered with University of South Wales, Cardiff Metropolitan University, Royal Welsh College of Music and Drama, and Aberystwyth University to provide volunteering and placement opportunities to students. 28 volunteers and placement students are regularly involved in production, workshop and administrative support. We wish to thank them for their loyal support and service.

Premises
Hijinx is accommodated at the Wales Millennium Centre, Bute Place, Cardiff Bay. The space comprises of an open plan office, a small meeting room, shared kitchen and toilets, and a costume and prop store.

Technical equipment is stored at Cardiff Airport and an additional storage space at Papermill Business Park. Hijinx maintains a touring van and a minibus.

Stakeholders & Partnerships
Hijinx are an Arts Council of Wales Revenue Funded Organisation and received £157,400 in 2020/21.

Public Sector
Hijinx were also beneficiaries of an additional Arts Council of Wales funds - £18,112 for Residencies, £49,878 of COVID-19: Support for Arts Organisation, and £1,800 for the Learning Disabled, Neurodivergent and Race Network and Wales Arts International Funds - £10,000 for International Strategy, and £1,104 of International Connect funding. The organisation also benefitted from grants from Clwstwr - to R&D inclusive film processes of £7,920, British Council - £1,600 support for Metamorphosis, and £53,019 to support Eye See Ai, Ty Cerdd - £500 to support a Composer for the Odyssey Christmas Show, £250 to support a composer for Metamorphosis, and £1,013 to support Vaguely Artistic.

Private Sector
Hijinx were recipients of funding from Children in Need, C3SC – Third Sector Fund, Community Foundations Wales, Rayne Foundation, Simon Gibson Charitable Trust, Esmée Fairbairn Foundation, Lloyds Bank Foundation and The Julia and Hans Rausing Trust. All of them enabled us to maintain staff posts and activity under Covid-19 restrictions and produce high quality professional productions.

Arts & Business Cymru continued to support our work with corporate partners.

Local Authority social services provide funding packages for each student attending an Academy or Drama Foundation. The funding is drawn down via social enterprise organisations Vision 21 (South Wales,) Co-options (North Wales) and ArtsCare GofalCelf (West and Mid Wales). We work closely with them to meet outcomes and developmental targets for each of the individuals trained.

Wider Network - Art Sector Partners
In 2019/20 Hijinx collaborated with the following venues: Wales Millennium Centre, Chapter Arts Centre, Sherman Theatre, Pontio. Artistic and organisational collaborations took place with Ty Cerdd, Aubergine Café, Severn Screen, Bad Wolf, No Limits Hong Kong Arts Festival, Mat Tran Ensemble (Vietnam) Tohé (Vietnam), Good Theatre Festival (India).

Membership
Hijinx is affiliated to and has Ethical Manager Status with the Independent Theatre Council. We are a member of the Arts Marketing Association, IETM, Outdoor Arts UK, Disability Arts Cymru, Small Charities Coalition, BAFTA and Arts & Business Cymru.

Charity name	Hijinx Theatre
Charity number	1078358
Company number	02161783
Registered office	Wales Millenium Centre Bute Place Cardiff Bay CF10 5AL
Trustees	Debra Bowen Rees Michael Clark James Downes Rhiannon Hughes Delyth Isaac John Prior-Morris - resigned 28/1/21 Richard Thorne Nia Morgan Edward Talfan Davies Selma Dimitrijevic Tom Curteis Rachel Adams Ali-Asgar Saigar - appointed 25/3/21
Secretary	Sarah Horner - Appointed 14 October 2019
Key management personnel	Sarah Horner - Chief Executive Jacqui Onions - Finance Administrator Ben Pettitt-Wade - Artistic Director
Auditor	Azets Audit Services Ty Derw Lime Tree Court Cardiff Gate Business Park Cardiff Gate CF23 8AB

The trustees' report was approved by the Board of Trustees.

.....

J Downes

Trustee

Dated: 30/09/2021

HIJINX THEATRE

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2021

The trustees, who are also the directors of Hijinx Theatre for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent; 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 adequate accounting records that 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.

The trustees are responsible for the maintenance and integrity of the charity and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

HIJINX THEATRE

INDEPENDENT AUDITOR'S REPORT

TO THE TRUSTEES OF HIJINX THEATRE

Opinion

We have audited the financial statements of Hijinx Theatre (the 'charity') for the year ended 31 March 2021 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

INDEPENDENT AUDITOR'S REPORT (CONTINUED)

TO THE TRUSTEES OF HIJINX THEATRE

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 require us to report to you if, in our opinion:

- the information given in the financial statements is inconsistent in any material respect with the trustees' report; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the charity for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities is available on the Financial Reporting Council's website at: https://www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

INDEPENDENT AUDITOR'S REPORT (CONTINUED)

TO THE TRUSTEES OF HIJINX THEATRE

Extent to which the audit was considered capable of detecting irregularities, including fraud
Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above and on the Financial Reporting Council's website, to detect material misstatements in respect of irregularities, including fraud.

We obtain and update our understanding of the entity, its activities, its control environment, and likely future developments, including in relation to the legal and regulatory framework applicable and how the entity is complying with that framework. Based on this understanding, we identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. This includes consideration of the risk of acts by the entity that were contrary to applicable laws and regulations, including fraud.

In response to the risk of irregularities and non-compliance with laws and regulations, including fraud, we designed procedures which included:

- Enquiry of management and those charged with governance around actual and potential litigation and claims as well as actual, suspected and alleged fraud;
- Reviewing minutes of meetings of those charged with governance;
- Assessing the extent of compliance with the laws and regulations considered to have a direct material effect on the financial statements or the operations of the entity through enquiry and inspection;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations;
- Performing audit work over the risk of management bias and override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for indicators of potential bias.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

Use of our report
This report is made solely to the charity's trustees, as a body, in accordance with part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditors' 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 trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Azets Audit Services

4-10-2021

Azets Audit Services

Chartered Accountants
Statutory Auditor

Ty Derw
Lime Tree Court
Cardiff Gate Business Park
Cardiff
United Kingdom
CF23 8AB

Azets Audit Services is eligible for appointment as auditor of the charity by virtue of its eligibility for appointment as auditor of a company under of section 1212 of the Companies Act 2006.

HIJINX THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2021

	Notes	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
Income and endowments from:							
Donations and legacies	3	17,547	1,271	18,818	-	12,642	12,642
Charitable activities	4	582,179	221,795	803,974	737,163	450,208	1,187,371
Other trading activities	5	312	-	312	907	-	907
Investments	6	312	-	312	1,105	-	1,105
Other income	7	370	-	370	-	-	-
Total income		600,720	223,066	823,786	739,175	462,850	1,202,025
Expenditure on:							
Charitable activities	8	378,726	215,384	594,110	612,572	322,192	934,764
Other	10	-	-	-	1,134	-	1,134
Total resources expended		378,726	215,384	594,110	613,706	322,192	935,898
Net incoming resources before transfers		221,994	7,682	229,676	125,469	140,658	266,127
Gross transfers between funds		(2,734)	2,734	-	6,042	(6,042)	-
Net income for the year/ Net movement in funds		219,260	10,416	229,676	131,511	134,616	266,127
Fund balances at 1 April 2020		638,704	241,039	879,743	507,193	106,423	613,616
Fund balances at 31 March 2021		857,964	251,455	1,109,419	638,704	241,039	879,743

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

HIJINX THEATRE

BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Fixed assets					
Tangible assets	**13**		17,703		29,037
Current assets					
Stocks		218		254	
Debtors	**14**	102,144		300,181	
Cash at bank and in hand		1,035,305		690,926	
		1,137,667		991,361	
Creditors: amounts falling due within one year	**15**	(45,951)		(140,655)	
Net current assets			1,091,716		850,706
Total assets less current liabilities			1,109,419		879,743
Income funds					
Restricted funds	**17**		251,455		241,039
Unrestricted funds					
Designated funds	**18**	627,609		423,349	
General unrestricted funds		230,355		215,355	
			857,964		638,704
			1,109,419		879,743

HIJINX THEATRE

BALANCE SHEET (CONTINUED)

AS AT 31 MARCH 2021

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2021, although an audit has been carried out under section 144 of the Charities Act 2011.

The directors acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, 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 company.

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

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

The financial statements were approved by the Trustees on 30/09/2021

.....
J Downes
Trustee

Company Registration No. 02161783

HIJINX THEATRE

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Cash flows from operating activities					
Cash generated from operations	**22**		343,697		207,812
Investing activities					
Proceeds on disposal of tangible fixed assets		370		-	
Investment income received		312		1,105	
Net cash generated from investing activities			682		1,105
Net cash used in financing activities			-		-
Net increase in cash and cash equivalents			344,379		208,917
Cash and cash equivalents at beginning of year			690,926		482,009
Cash and cash equivalents at end of year			1,035,305		690,926

1 Accounting policies

Charity information

Hijinx Theatre is a private company limited by guarantee incorporated in England and Wales. The registered office is Wales Millennium Centre, Bute Place, Cardiff Bay, CF10 5AL.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the financial statements.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Grants are only included in the SoFA when the general income recognition criteria are met.

In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services, as entitlement to the grant only occurs when the performance related conditions are met.

Capital grants are released to the Statement of Financial Activities in the year of receipt. Fixed assets relating to capital grants are capitalised, and depreciation charged is offset against the grant income, in a restricted fund.

1 Accounting policies **(Continued)**

Income from charitable activities is recognised in the period to which it relates. Any amounts received in advance are deferred.

Investment income is recognised at the time the investment income is 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.

1.5 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.

Expenditure on charitable activities includes all costs relating to the furtherance of the society's objectives as stated in the trustees report. This also includes all costs relating to compliance with constitutional and statutory requirements.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.

Where costs cannot be directly attributed to particular departments they have been allocated on a basis consistent with the use of the resources.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Furniture and equipment	25% straight line
Motor vehicles	25% straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

Individual assets costing £250 or more are capitalised.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1 Accounting policies **(Continued)**

1.8 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

1.9 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.10 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Derecognition of financial assets

Financial assets are derecognised only when the contractual rights to the cash flows from the asset expire or are settled, or when the charity transfers the financial asset and substantially all the risks and rewards of ownership to another entity, or if some significant risks and rewards of ownership are retained but control of the asset has transferred to another party that is able to sell the asset in its entirety to an unrelated third party.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

1 Accounting policies **(Continued)**

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.11 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.12 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1.13 Leases

Rentals payable under operating leases, are charged as an expense on a straight line basis over the term of the relevant lease.

1.14 Taxation

As a registered charity, Hijinx Theatre is entitled to the exemption from taxation in respect of income and capital gains received with sections 478-489 of the Corporation Tax Act 2010 and section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects purposes only.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and legacies

	Unrestricted funds	Restricted funds	Total	Restricted funds
	2021	2021	2021	2020
	£	£	£	£
Donations and gifts	17,547	1,271	18,818	12,642

4 Charitable activities

	2021 £	2020 £
Promotion of drama and the arts	299,972	530,542
Membership income	70	2,160
Theatre tax credit	7,152	5,292
Grants	494,909	648,382
Other income	1,871	995
	803,974	1,187,371
Analysis by fund		
Unrestricted funds	582,179	737,163
Restricted funds	221,795	450,208
	803,974	1,187,371
Grants		
Articulture	-	3,180
Arts & Business Cymru	4,430	6,750
Arts Council of Wales	238,294	260,968
BBC Children in Need	12,439	8,973
British Council	54,619	-
DM Thomas Foundation for Young People	-	2,500
Esmee Fairbairn Foundation	75,000	50,000
Arts Council England	-	131
Ffilm Cymru	-	280
Lloyds Bank Foundation	25,000	25,000
Welsh Government - Major Events Unit	-	25,000
Morrison Foundation	-	235,000
OutdoorArtsUK	-	100
The Simon Gibson Charitable Trust	3,000	3,000
The Rayne Foundation	5,000	25,000
Ty Cerdd	1,763	2,500
C3SC Third Sector Council	4,000	-
Cardiff University	7,920	-
Community Foundation Wales	12,835	-
The Julia & Hans Rausing Trust	50,609	-
	494,909	648,382

5 Other trading activities

	Unrestricted funds	Unrestricted funds
	2021	2020
	£	£
Sale of merchandise	312	907

6 Investments

	Unrestricted funds	Unrestricted funds
	2021	2020
	£	£
Interest receivable	312	1,105

7 Other income

	Unrestricted funds	Total
	2021	2020
	£	£
Net gain on disposal of tangible fixed assets	370	-

8 Charitable activities

	2021 £	2020 £
Staff costs	419,012	563,372
Depreciation and impairment	11,333	13,994
Production costs	37,811	128,572
Premises costs	23,390	69,599
Administration	41,519	18,941
Training	4,804	2,661
Travel and subsistence	7,459	73,489
	545,328	870,628
Share of support costs (see note 9)	44,282	59,636
Share of governance costs (see note 9)	4,500	4,500
	594,110	934,764
Analysis by fund		
Unrestricted funds	378,726	612,572
Restricted funds	215,384	322,192
	594,110	934,764

9 Support costs

	Support costs	Governance costs	2021	Support costs	Governance costs	2020	Basis of allocation
	£	£	£	£	£	£	
Staff costs	26,188	-	26,188	19,129	-	19,129	Direct
Premises costs	5,848	-	5,848	17,400	-	17,400	Direct
Travel and subsistence	1,865	-	1,865	18,372	-	18,372	Direct
Administration	10,381	-	10,381	4,735	-	4,735	Direct
Audit fees	-	4,000	4,000	-	4,000	4,000	Governance
Accountancy	-	500	500	-	500	500	Governance
	44,282	4,500	48,782	59,636	4,500	64,136	
Analysed between							
Charitable activities	44,282	4,500	48,782	59,636	4,500	64,136	

10 Other

	Total	Unrestricted funds
	£	
	2021	2020
Net loss on disposal of tangible fixed assets	-	1,134
	-	1,134

11 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the current or prior year.

None of the trustees were reimbursed for expenses during the current or prior year.

12 Employees

The average monthly number of employees during the year was:

	2021 Number	2020 Number
	13	15

Employment costs	2021 £	2020 £
Wages and salaries	414,530	551,765
Social security costs	24,300	23,987
Other pension costs	6,370	6,749
	445,200	582,501

There were no employees whose annual remuneration was £60,000 or more.

Key management personnel
The key management personnel of the charity who are noted in the trustees report received benefits (consisting of gross salary, employers national insurance contributions and employers pension contributions) totalling £130,939 (2020: £121,622).

13 Tangible fixed assets

	Furniture and equipment	Motor vehicles	Total
	£	£	£
Cost			
At 1 April 2020	1,040	72,631	73,671
Disposals	-	(28,341)	(28,341)
At 31 March 2021	1,040	44,290	45,330
Depreciation and impairment			
At 1 April 2020	281	44,353	44,634
Depreciation charged in the year	261	11,073	11,334
Eliminated in respect of disposals	-	(28,341)	(28,341)
At 31 March 2021	542	27,085	27,627
Carrying amount			
At 31 March 2021	498	17,205	17,703
At 31 March 2020	759	28,278	29,037

14 Debtors

	2021	2020
Amounts falling due within one year:	£	£
Trade debtors	95,156	267,070
Other debtors	64	25,000
Prepayments and accrued income	6,924	8,111
	102,144	300,181

15 Creditors: amounts falling due within one year

	2021	2020
	£	£
Other taxation and social security	7,230	7,212
Trade creditors	34,136	127,853
Other creditors	85	1,090
Accruals and deferred income	4,500	4,500
	45,951	140,655

16 Retirement benefit schemes

Defined contribution schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £6,370 (2020: £6,749). Amounts outstanding at the current and prior year end totalled £nil.

17 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds				Movement in funds				
	Balance at 1 April 2019	Incoming resources	Resources expended	Transfers	Balance at 1 April 2020	Incoming resources	Resources expended	Transfers	Balance at 31 March 2021
	£	£	£	£	£	£	£	£	£
General	8,073	-	(4,374)	-	3,699	12,904	(1,276)	-	15,327
Academies General	-	-	(15,000)	15,000	-	-	-	-	-
Odyssey	4,200	9,366	(13,566)	-	-	1,553	(1,553)	-	-
Pawb Projects	-	-	-	-	-	8,463	(6,472)	22	2,013
Youth Theatres	3,991	11,553	(13,354)	-	2,190	12,439	(10,165)	-	4,464
Theatre General	8,542	280	(2,780)	(6,042)	-	49,878	(49,878)	-	-
Productions	13,612	10,349	(20,922)	-	3,039	56,175	(26,758)	3,399	35,855
Jobs General	61,810	25,000	(25,000)	(36,810)	25,000	25,000	(24,395)	-	25,605
Jobs Projects	-	26,750	(32,463)	21,810	16,097	2,980	(9,757)	-	9,320
Film Projects	6,195	28,515	(40,855)	27,245	21,100	12,920	(32,343)	15,577	17,254
Street Theatre	-	4,104	(3,354)	-	750	589	-	(750)	589
Pawb General	-	1,933	(1,933)	-	-	218	(218)	-	-
Unity Festival	-	110,000	(110,000)	-	-	-	-	-	-
Film General	-	235,000	(38,591)	(27,245)	169,164	-	(38,732)	(15,577)	114,855
Academies Projects	-	-	-	-	-	21,835	(13,837)	63	8,061
Residencies	-	-	-	-	-	18,112	-	-	18,112
	106,423	462,850	(322,192)	(6,042)	241,039	223,066	(215,384)	2,734	251,455

17 Restricted funds **(Continued)**

General - income received for international development and a project focusing on intersection of race, learning disability and arts engagement.

Academies General - income received for the salaries of the academy director and business development manager.

Odyssey- income received for inclusive community theatre group for adults with and without learning disabilities and/or autism.

Pawb Projects - income received for inclusive band, Vaguely Artistic.

Youth Theatres- income received for youth theatre group for young people with learning disabilities and/or autism in North Wales.

Theatre General- income received for the fresh street event and for travel costs at 'One Small Step'.

Productions- income received for 'Eye See Ai' and 'The Flop'.

Jobs General- income received for jobs house salaries.

Jobs Projects-income received for Cardiff School of Pharmacy project and incentivising companies to cast inclusively.

Film Projects- income received for the docudrama project, film training, short film 'Stones & Dust', and to purchase film equipment and professional training to support a learning-disabled actor to win a BAFTA.

Street Theatre- income received for 'Rock Cliché'.

Pawb General - income received for Pawb running costs and activities.

Unity Festival- income received for Hijinx Unity Festival - Mission Control.

Film General- income received for a film programme aimed at disabled people.

Academies Projects - income received for Pathway course, and running a hybrid of sessions working face-to-face and online.

Residencies-income received to run a Residencies programme.

18 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

		Movement in funds				Movement in funds			
	Balance at 1 April 2019	Incoming resources	Resources expended	Transfers	Balance at 1 April 2020	Incoming resources	Resources expended	Transfers	Balance at 31 March 2021
	£	£	£	£	£	£	£	£	£
General	142,000	211,065	(176,434)	(44,715)	131,916	309,043	(195,369)	(103,720)	141,870
Academies General	1,000	225,100	(136,448)	(29,341)	60,311	-	(33,819)	(17,492)	9,000
Residencies	7,500	-	-	-	7,500	-	-	-	7,500
Pawb General	1,000	173	(17,582)	64,346	47,937	105	(16,346)	(14,084)	17,612
Odyssey	32,578	5,645	(10,782)	-	27,441	278	(8,649)	24,031	43,101
Youth Theatres	471	800	(797)	-	474	-	(323)	24,601	24,752
Theatre General	36,000	586	(104,600)	153,014	85,000	100	(50,707)	17,977	52,370
Street Theatre	10,000	7,696	(8,457)	(601)	8,638	710	-	(348)	9,000
Productions	45,000	108,030	(45,001)	(103,029)	5,000	35,587	(31,094)	15,164	24,657
Unity Festival	40,000	76,263	(69,594)	(24,169)	22,500	66,982	(64,619)	25,137	50,000
Jobs General	1,000	64	(4,239)	4,175	1,000	250	(5,257)	39,007	35,000
Jobs Projects	1,000	55,784	(15,436)	(39,216)	2,132	29,299	(11,669)	(2,418)	17,344
Film General	1,000	108	(108)	-	1,000	-	-	(1,000)	-
Film Projects	22,500	457	(457)	-	22,500	3,000	(3,000)	-	22,500
Pawb Projects	-	47,769	(37,305)	(10,464)	-	36,390	(4,792)	582	32,180
Fixed Asset Fund	-	-	-	-	-	-	-	17,703	17,703
Academies Projects	-	-	-	-	-	178,848	(15,300)	(40,528)	123,020
	341,049	739,540	(627,240)	(30,000)	423,349	660,592	(440,944)	(15,388)	627,609

18 Designated funds **(Continued)**

General - funds designated for core costs, office adaptations, a Fundraiser role in 2022-23, and additional project staffing.

Academies General - funds designated for a North Coordinator role.

Residencies - income designated as match funding for the Residencies grant.

Pawb General - funds designated for a North Coordinator role, and general running costs.

Odyssey - funds designated for inclusive community theatre group for adults with and without learning disabilities and/or autism for two years.

Youth Theatres- funds designated for youth theatre groups for young people with learning disabilities and/or autism for two years.

Theatre General - funds designated for general running costs, and to set up The Company.

Street Theatre - funds designated for 'Grumpy Unicorns'.

Productions - funds designated for projects with HKAF and National Youth Theatre Wales, and a new production.

Unity Festival - funds designated for Unity Festival 2022.

Jobs General - funds designated for Jobs House salaries when the restricted funding ends.

Jobs Projects - funds designated for Nova Theatre and WHSSC projects, and a Professional Development module.

Film General - fund has been designated for remote working equipment.

Film Projects - funds designated for film activity in 2023..

Pawb Projects - funds designated for underwriting the Drama Foundation courses.

Fixed Asset Fund - fund has been designated to ring fence the unrestricted net book value of the charity's fixed assets.

Academies Projects - funds designated for Street Theatre development, and underwriting the Academies and Pathway courses.

19 Analysis of net assets between funds

	Unrestricted funds 2021	Designated funds 2021	Restricted funds 2021	Total 2021	Unrestricted funds 2020	Designated funds 2020	Restricted funds 2020	Total 2020
	£	£	£	£	£	£	£	£
Fund balances at 31 March 2021 are represented by:								
Tangible assets	-	17,703	-	17,703	-	29,037	-	29,037
Current assets/(liabilities)	230,355	609,906	251,455	1,091,716	215,355	394,312	241,039	850,706
	230,355	627,609	251,455	1,109,419	215,355	423,349	241,039	879,743

20 Operating lease commitments

At the reporting end date the charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2021	2020
	£	£
Within one year	576	576
Between two and five years	576	1,152
	1,152	1,728

21 Related party transactions

There were no disclosable related party transactions during the year (2020 - none).

22 Cash generated from operations

	2021	2020
	£	£
Surplus for the year	229,676	266,127
Adjustments for:		
Investment income recognised in statement of financial activities	(312)	(1,105)
(Gain)/loss on disposal of tangible fixed assets	(370)	1,134
Depreciation and impairment of tangible fixed assets	11,333	13,994
Movements in working capital:		
Decrease in stocks	36	160
Decrease/(increase) in debtors	198,037	(156,635)
(Decrease)/increase in creditors	(94,703)	84,137
Cash generated from operations	343,697	207,812

23 Analysis of changes in net funds

The charity had no debt during the year.

Charity Registration No. 1078358

Company Registration No. 02161783 (England and Wales)

HIJINX THEATRE

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

HIJINX THEATRE

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HIJINX THEATRE

CHAIRMAN'S STATEMENT

FOR THE YEAR ENDED 31 MARCH 2021

Chair's Report

The annual report reflects on a unique time for Hijinx, the arts, and the world. The impact of Covid-19 has been felt significantly across all our activities but amongst the challenge, creativity has flourished, innovation embraced, and teamwork thrived; we have achieved things that we would never have thought possible a year ago.

For our team, freelancers, actors, participants and their families and caregivers, it was a scary prospect, but we are so proud of what we have achieved, through moving online and nurturing our community.

We have proved how quickly we can pivot, learn, and adapt – whilst remaining true to our vision and mission.
At the core of this work have been our Academy, Drama Foundations, Young People's Theatres and Odyssey, all of whom have taken to online working in a resilient and admirable fashion. The importance of our online sessions for each of the groups cannot be under-played. For participants who could get online, our online sessions became their only regular external contact, an essential way to remain connected to their friends. As a result, we are continuing to support 150+ learning disabled members of our community, ensuring they are safe, connected and included. The fact that these online spaces have flourished to provide far more than the chance to keep in touch, rather being vibrant creative and learning spaces, is testament to the hard work and dedication to the whole Hijinx family.

Artistically, Hijinx has shown yet again how responsive and relevant its creative output can be. Pivoting almost overnight to embrace the potential creative spaces available through digital platforms. Within weeks of lockdown, we presented our first online festival, showcasing past performances, sharing new work, including the world premiere of The Matthew Purnell Show, featuring a cast of 31 learning-disabled and/or autistic actors from across Wales, and opening up the company and our processes through a series of online workshops and Q&As.

This was swiftly followed by the creation of our first-ever online theatre piece *Metamorphosis* which has gone on to win awards for its innovation, and creativity. Whilst touring was not possible, our new digital productions have enabled us to continue to forge strong links with international partners, sharing our quickly acquired learning about the digital space with others across the globe. The ability to build safe, creative, fun, and supportive online communities has been an inspiring and enduring theme of Hijinx in lockdown.

In Film, we also adapted, unable to go ahead with projects as planned, we developed a new short-film, created through Zoom-based workshops and filmed in a Covid-secure manner. Alongside, thanks to funding from Clwstwr, we have begun a research and development journey, to look at developing services to help the screen sector work in an authentically inclusive way. This project has the potential to foster real change in the screen sector.

For Jobs house, 2020-21 saw a radical overhaul as we transitioned to online delivery. Substantial training programmes have been delivered for the health sector, as well as for transport providers and universities. The development of a hybrid model of training delivery will allow us to maximise opportunities both for organisations and for our Hijinx Actors, for whom our role play training remains a valuable source of employment.

Excitingly, despite the challenges of Covid, our casting department has thrived during the year, benefitting from the focus of dedicated personnel. We eagerly await the new season of Hidden/Craith on BBC Wales and S4C starring Justin Melluish, a Hijinx North Academy Actor, who has worked hard on this project throughout lockdown.

Through the pandemic, Hijinx have worked closely with colleagues across the sector to reduce systemic barriers to inclusion. Working with sector friends and partners on the We Shall Not Be Removed campaign helped to elevate the voices of disabled people, and we stand firmly behind the Seven Inclusive Principles for Recovery. We know, however, that actions speak louder than words, so we are taking steps to change how we work and ensure that we are removing systemic barriers to our organisation and the wider arts community. These include training and development, alongside actions to change elements of how we work, and where we spend our money.

HIJINX THEATRE

CHAIRMAN'S STATEMENT

FOR THE YEAR ENDED 31 MARCH 2021

At Hijinx we see daily the impact that our work has, but we are delighted to see this shown clearly in our, soon to be published, Social Impact Report, which concluded that for every £1 invested in Hijinx we generated £4.48 of social value. The findings in this report clearly demonstrate the life enhancing impact Hijinx has on the lives of our actors and their parents and communities by building confidence and independence and increasing happiness. The report also shows how we create significant value in wider society by changing the perceptions of people who work with us, attend our performances, or experience our training courses.

We have been fortunate to receive support from several public and private funders over the last year, whose support has been vital in enabling us to stay active for our actors and participants at a time when other income sources were not available.

As we begin to plan for the next phase, the impact of Brexit on European touring is also still to be determined. Preparations are underway as far as possible to mitigate the impact of changes to touring and artist exchange. This will continue to be an important area of scrutiny and planning in the year ahead and we are confident that our realistic and conscientious approach to planning, without stifling ambition, will stand us in good stead for the months and years ahead.

Hijinx trustees have been instrumental in supporting the company with skills and expertise throughout the year, providing additional time and oversight through what has been a challenging time. During 2020/21, we welcomed a new treasurer to the board, Ali Saigar, who brings with him a wealth of financial expertise and experience. We were sad to say farewell to John Prior Morris, who stood down as a trustee in January 2021 after over 8 years' service.

Through all the challenges of last year and the current turbulent environment, the staff, participants and wider Hijinx family have shown extraordinary commitment, resilience, and passion. By remaining creative during lockdown, we have developed new ways of making digital work and are already exploring how that can be monetised and used to build audiences and engagement. Taking this learning and developing further has the potential to create a new approach to theatre-making, one which complements our existing output, but can respond and adapt to changing situations. The Trustees remain hugely grateful for all their work and send them a heartfelt thank you to them wherever they are based in Wales.

We don't anticipate that the coming months and years will be easy, but we are confident that the Hijinx family has the creativity, bravery, and motivation to thrive and adapt to whatever is thrown at us. As one of our actors said during lockdown...

"That's Hijinx for you, we adapt"

James Downes
Chair of Trustees

HIJINX THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2021

The trustees present their report and financial statements for the year ended 31 March 2021.

The financial statements have been prepared in accordance with the accounting policies set out in the notes to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)".

Objectives and activities

Hijinx's purpose as set out in the objects contained in the company's memorandum of association is:

- to advance education for the public benefit by the promotion of the arts, but not exclusively the art of drama.

Our Vision
A world where the arts and society are fully inclusive for people with learning disabilities and/or autism

Our Mission
Pioneer, produce and promote opportunities in the arts and creative industries for people with learning disabilities and /or autism

Our Aims:
- To provide pathways for talented learning disabled and/or autistic people to become professional performers.
- To make theatre and film that is both high in quality and high in impact where actors work side by side as equal partners and drive change across the industry.
- To source acting jobs for Hijinx actors
- To encourage and support learning disabled people in Wales of all ages and all abilities to participate in the arts

Ensuring our work delivers our aims
We review our aims, objectives and activities each year. This review looks at what we achieved and the outcomes of our work in the previous 12 months. The review looks at the success of each key activity and the benefits they have brought to those groups of people we are set up to help. The review also helps us ensure our aim, objectives and activities remained focused on our stated purposes.

Strategic Priorities
Hijinx take a creative approach to tackle the complex social problem of integrating learning disability into society and into the workplace. Our ambition is for it to be commonplace to see actors with learning disabilities on our stages and screens. To this end we train learning disabled adults to become professional performers and to make theatre productions with them that highlight their skills.

The heart of our work is always our learning disabled and/or autistic artists (LD/A), who constantly challenge perceptions of what theatre and film can be and how they should be made.

Hijinx are pioneers in this field and advocate and practically demonstrate the value of inclusive practice.

Our Work
Hijinx is divided into five houses (departments) each the home of a key area of operations.

Theatre – Creates exhilarating, subversive theatre from large to small scale for both indoor and outdoor performance. Our theatre has a local, national and international reach. Artists with learning disabilities and/or autism are involved every step of the way in the making and performing of their stories.

Academies - The only professional performance training course in Wales for learning disabled and/or autistic actors.

Pawb - Community is at the heart of everything we do, Pawb create performing arts opportunities for anyone who wants to act, regardless of ability or experience in communities across Wales.

Film - Takes the same as we do with theatre: our actors are at the centre, their voices integral, to create a viewing experience that's completely different.

Jobs - Our specialist communications training helps organisations demonstrate their commitment to inclusivity and diversity. Hijinx Actors is a unique casting platform for professionally trained actors with learning disabilities and/or autism

Core – Our management team, enabling the organisation to pioneer, produce and promote opportunities in the arts and creative industries for people with learning disabilities and /or autism

Each house is managed by a Head of House who is responsible for the participants wellbeing and safeguarding, the engagement of freelance staff, the operations and the budget. They report to the board every 8 weeks. The houses are supported by the core team, consisting of CEO, Artistic Director, Finance, Fundraising and Marketing.

Public Benefit
The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

Hijinx Theatre is committed to working in the community by taking professional theatre performances to venues and public spaces and by delivering participatory projects and workshops.

The performances, both in the UK and abroad, help to change the public perception of disability. Our inclusive productions send very important messages about the valued role of people with disabilities in society.

The employment of actors with learning disabilities and/or autism in Hijinx's theatre, films and training activities, provide role models for society, raising aspirations and demonstrating to the wider sector the value of inclusive working.

Achievements and performance

Hijinx Academies
Hijinx Academies provide the only professional drama training for learning disabled actors in Wales.

Hijinx Academy actors have a range of learning disabilities and/or Autism and are selected because they have the potential and the ambition to become professional performers.

There are currently five Academies: two based in Cardiff and one in Prestatyn (North Wales), Aberystwyth (Mid Wales) and Carmarthen (West Wales). Other than Mid Wales all the Academies are at capacity.

Academy students develop skills in physical theatre, clowning, acting for screen and television, playback and role play techniques, contact improvisation, choral singing, script delivery, audition techniques, movement, devising and dance. In addition, the students undertake specialist courses and residencies.

The impact of Covid on the Academies has been substantial with all work moving online at the point of lockdown in March 2020. We have successfully supported our actors to access our online provision, helping families to access digital services and increasing their skills. Overall, 86% of Academy actors are regularly connecting with online sessions. To date over 350 online sessions have been delivered, supporting 150+ participants across Wales to access digital activities.

Over the period, online Academy sessions have included devising, movement, acting for camera, clowning, voice, partaking in a PHD research study and recording to be a part of 'Hamster Dash' an online performance with Welsh theatre and dance collective Kitsch n Sync.

We were very concerned about the impact closing our sessions could have on the people we support as Covid has only worsened the levels of social isolation and loneliness that people with a learning disability already face. Most of our participants were shielding, some for almost a year. For those who do have technology to get online, our online sessions have become their only regular external contact, an essential way to remain connected to their friends. For those unable to get online, we provide weekly text/phone calls to maintain contact. As a result, we have continued to support 150+ learning disabled members of our community, ensuring they are safe and connected.

Our participant survey in autumn 2020 reported that participants' families felt that their son/daughter's confidence, communication, social interaction, and concentration had decreased during lockdown, highlighting the importance of being able to engage with participants, staying connected, and adapting and developing our work so that we can continue to support our participants and level the playing field for neurodivergent people in the arts.

Online sessions have continued throughout lockdowns, and in December we were able to briefly pilot some in the room sessions in Cardiff, halted again by lockdown 3. Significant time and resource have been dedicated across the organisation to the planning, risk assessing and preparation to return to the room in all locations. So far, we have re-opened to small groups in Cardiff, West, and recently North Wales, with hopes to expand provision soon. To date over 350 online sessions have been delivered, supporting 150+ participants across Wales to access digital activities.

"The continuing engagement with Hijinx has been vital for her wellbeing… without Hijinx the lockdown would have been very difficult for her to get through" (Parent)

"I was fearful that our daughter would go back to being completely socially isolated again due to the current lockdown, but she is really enjoying the group chat and it's the highlight of her week" (Parent)

"[Hijinx] has helped me in lockdown to feel less lonely… If I hadn't had Hijinx lockdown would have felt different in a bad way" (Hijinx Actor)

Hijinx Theatre

Our theatre productions are recognised as world class in both quality and inclusion. The impact of the pandemic on our theatre work has been significant, with cancelled performances in Europe and Asia. Despite the challenges, however, we have been able to respond to the challenges of lockdowns and limitations in our typically innovative and creative way – creating new work, forging new partnerships, and creating employment and opportunities for our actors and wider Hijinx family.

Theatre House was one of our main concerns as Covid hit, both in terms of the income we generate through European touring, and our ability to make work. Through support from grants that helped to cover core overheads (JH Rausing Trust) and theatre overheads (ACW Cultural Recovery Grant) we were able to keep the theatre team in post, and they successfully secured funding to create new work.

Meet Fred - Following a successful visit to the Festival du Chainon Manquant (Missing Link Festival) in France a tour booking of over 80 performances for Meet Fred was scheduled to take place between November 2020 and April 2021 – due to Covid this has since been postponed and will hopefully take place in 2021-22, at a reduced level.

Into the Light - At the point of lock down we were in talks with the Theatre and Dance team at British Council to take Into The Light to South Korea in November 2020, following Fred's success with the same promoter. This has now been paused due to Covid.

Metamorphosis - our critically acclaimed online digital performance piece, was commissioned for Green Man Festival in August 2020. Devised and performed on Zoom, Metamorphosis features a cast of 12, including 6 Hijinx actors. The production has 'performed' at festivals in Germany and India, where it was awarded for 'the most innovative use of technology' at the international Good The@tre Festival 2020; artistic director Ben Pettitt-Wade received the award for 'best director' and four Hijinx actors were nominated for their performances. Metamorphosis has since completed a successful run as part of the Edinburgh Festival Fringe in August 2021.

Hijinx Online - In response to the limitations of lockdown, the Hijinx Online Festival took place across Facebook, Vimeo, YouTube and the Hijinx website from 24 April - 22 May 2020.

The festival featured:

- 3 full-length recordings of past theatre shows (with newly written closed captions)
- the online world premiere of The Matthew Purnell Show, with after-party
- a re-release of all 5 episodes of comedic mini-series Flatmates
- 5 live-streamed Q&As (with live BSL interpretation)
- Hijinx's first ever public online workshop

Eye See Ai - is supported by the British Council Digital Collaboration Fund, which supports UK and overseas cultural partnerships to develop digitally innovative ways of collaborating. We have been working with three partners in Vietnam (Mat Tran Ensemble, Tohe Fun & Viet Interactive) to develop AR films, projecting inclusive casts from both Vietnam and Wales into each other's environments. Project end: Autumn 2021.

Are You OK? - Hong Kong Arts Festival invited Hijinx to be their 'Artist in Residence' for the 2021 No Limits. Using our experience from creating Metamorphosis on Zoom, we devised a new 'live-on-Zoom Theatre Experience' with an inclusive cast featuring 4 Hijinx Actors alongside 21 diverse participants from Hong Kong. A final interactive performance created and presented on Zoom was shared as part of the festival's online offering in March 2021.

Maniffest with National Youth Theatre of Wales - A collaboration between the two companies brought NYTW members and Hijinx Academy members together to devise a script under the direction of Ben Pettit-Wade (Hijinx AD) using the MANIFFEST banner as a provocation. Initial sessions were held online, building to an in the room/online sharing in May 2021.

Meta 2.0 (Hybrid Theatre Model) – following a successful £60k grant application to the Esmée Fairbairn Foundation, we are planning 'Meta 2.0' - this project will develop our new digital production skills acquired during Metamorphosis, and combine with in-the-room theatre to make a 'hybrid' touring production where both cast and audience members join us from cyber and physical spaces. Venue partners for this project include Pontio (Bangor), Carmarthenshire Theatres (Y Ffwrnes) and Wales Millennium Centre. Work to commence Autumn 2021.

Street Theatre
In March 2020 the company were gearing up to create two new Street Theatre shows, **Grumpy Unicorns** (a walkabout piece by Ellen Groves) and **Planet-X Radio** (a caravan-based spin-off show from Mission Control). Grumpy Unicorns was one day into R&D when the country went into lockdown in March, and Planet-X Radio was due to be made in North Wales the following month.

As of March 2020, confirmed Street Theatre bookings had been made for Galway, Seville, Machynlleth Comedy Festival, the Green Man Festival, and the Eisteddfod. All bookings and discussions were put on hold indefinitely due to Covid-19.

R&D has since recommenced for Grumpy Unicorns ahead of performances in Germany in September 2021.

Hijinx Films

2020-21 saw our new Film strand, supported by £235,000 over 3 years from the Morrisons Foundation, continue to develop, despite the substantial impact of Covid-19 on plans and delivery. The aim of Film House is to increase the representation of people with learning disabilities in film and television.

Covid-19 has disrupted many of our projects across the company, but we have adapted and diversified as far as possible.

Training - Unsurprisingly, Covid-19 has had a huge impact on our usual Academy training, the second phase of film training for all our actors is still on hold. However, weekly tutors have still been able to keep some film-related work going, for example with Alex Harries continuing sessions on acting for camera. In addition, film educator Tom Barrance ran a film training course with our North Academy actors. This project was partly funded by Ffilm Cymru.

The Matthew Purnell Show - Our first fictional short film, The Matthew Purnell Show, had over 1,200 viewers for its premiere and Q&A at our Hijinx Online festival in late May. It also screened as part of our online Christmas programme '12 Days of Pawb'.

The Audition & Being Normal - The feature, Being Normal, has benefited from some early-stage development on Zoom, with director Dylan Wyn Richards meeting all our actors from across Wales to learn about their lives, experiences and takes on the world (like the approach used in The Audition). The pandemic has held up progress beyond this stage. We are continuing to seek funding for the project's development and are in detailed conversation with Ffilm Cymru, in the hope that this can gather momentum when it is possible to work in the room.

Different Voices 3 - After screening at Encounters, Inclusion Festival and Wicked Wales Youth International Film Festival in 2019, the 3 micro shorts made by 3 of our actors with Biggerhouse were invited to screen at the first ever Three Films Festival. This was an online festival bringing together 3 of the best films from each film festival held in Wales.

Stones & Dust - Short Film - This was due to be our 2nd fiction short film, shooting in November 2020 on location in North Wales. Five weeks before the shoot we had to postpone, thanks to Covid-19 and the government announcement that people with Down Syndrome would now be considered clinically extremely vulnerable and should shield. The plan now is to film in October 2021.

Glitch – Short Film – Supported by Bad Wolf, Glitch is a short film, created during lockdown as a Covid-safe project. The final film, features three actors, filmed separately. Currently in post-production, Glitch will run at around 10 minutes and with its very high production values it will be far more festival-friendly and easier to programme.

Inclusive Film Research & Development Project – supported by Clwstwr – we successfully applied to Clwstwr for a grant to research and develop ways of making the creation of screen work more inclusive. The aim of the initial phase was to build an understanding of current ways of working, and to develop early ideas of products or services that would help producers, directors, writers and commissioners to embed inclusive practice more deeply in their work; with the potential of creating an additional income strand for Hijinx. The first phase of the project was completed successfully, and we are developing the second phase of R&D.

Containing Safety - Short Film - A new short film project with Tape Community Film and Music in North Wales. Centring on a game of snooker between two support workers (one played by Hijinx actor Tom Spencer) while they ignore the person they are supposed to be assisting, the film features a sizable cameo from former world snooker champion Dennis Taylor. This is a Tape production with Hijinx providing in-kind support through the involvement of Hijinx's Head of Film Dan McGowan.

Hijinx Jobs

In Jobs House, which focuses on finding work for our actors, we have adapted and developed our training model to deliver online. Whilst income has still taken a real hit in 2020-21, being able to create new Zoom-friendly training has seen us able to work with clients in Spring 2021, which we hope will be a springboard for future digital delivery. Highlights include:

Cardiff University School of Medicine – Teaching Sessions: Hijinx provided actors for simulated patient training with Year 2 students (March 2021).

Learning Disability Wales Conference 2020 (in collaboration with Flintshire County Council and Tape Community Film): Working remotely allowed us to create a film, which premiered at the 2020 LDW conference. (November 2020).

Drive Supported Living – Recruitment and promotional Film: We were commissioned to create a film to help promote the work of, and recruit new staff to, the role of Support Worker. (Filmed in September 2020 / Launched in December 2020).

Cardiff and Vale University Health Board Film Screening: Virtual screening and webinar to launch a series of online training films designed to help train health and social care staff to effectively communicate with, appropriately care for, and support people with learning disabilities and/or autism. (January 2021).

NHS Tower Hamlets Clinical Commissioning Group – Delivery of six virtual training sessions adapted from our in-person training (Spring 2021).

Traveline – Virtual Communications Training for call centre team members: (March 2021).

Cardiff School of Pharmacy & Pharmaceutical Sciences - March 2021: A series of online training sessions, working with two different year groups (years 2 & 4) designed to improve and refine the students' ability to communicate effectively with vulnerable patients.

In Casting, the pandemic, has coincided with the casting element of Jobs House really gathering pace.

The biggest story is the success of one of our actors, Justin Melluish, landing one of the lead roles in series 3 of the acclaimed bilingual police drama series Hidden/Craith for BBC/S4C. After a long, fully inclusive casting process with the producers Severn Screen, Justin was cast. The process of casting Justin, and the quality of the production itself, could be a real watershed moment in inclusivity for learning disabled and/or autistic actors.
Beyond Hidden/Craith, we have had increasing requests for auditions, self-tapes and castings from the wider sector. Jobs included, South Academy actor Tom Powell, who has been cast as one of Separate Doors' integrated national ensemble of actors. Tom also worked with Sherman Cymru on an audio play *Housemates* and featured in an Anti-Hate Crime campaign for Welsh Government. Sian Walker from our North Academy provided voiceovers for a Public Health Wales campaign and Adam Webb from South Academy took part in a rehearsed readings for Aubergine Café.

2020-21 Total Casting Figures:

- 319 casting submissions made
- an average of 26.5 per month
- 123 actors requested for auditions
- an average of 10 per month
- 11 acting jobs landed (TV, theatre, audio plays, voice overs)

Hijinx Pawb

Our community groups continued to show remarkable flexibility and resilience over the last year, with those who were able to access online provision embracing the activities provided. Those who could not access online, were supported via phone on a regular basis.

Highlights from the year included:

12 Days of PAWB - In December 2020 Hijinx brought together participants from PAWB, its pan-Wales community and training programme, to create, perform and engage online in the 12 Days of PAWB, a festive celebration of creativity, including the release of a charity single.

It featured performances, sharings and workshops as well as the launch of our in-house band's (Vaguely Artistic) Christmas single. Highlights included short performances from Drama Foundations participants based on the ghost of Christmas Past from Charles Dicken's A Christmas Carol, and the delight of the Christmas Postal workers. Hijinx Youth Theatre in north Wales worked with composer Daniel Soley and Nofit State to create individual Silent Short Films, while participants from Hijinx's South Wales Youth Theatre created pieces inspired by their favourite Christmas songs.

Alongside, Hijinx collaborated with illustration students from University of South Wales and Cardiff Metropolitan University who exhibited work, inspired by Pawb, online and in the window panels of Wales Millennium Centre during December.

Work is now underway for the 2021 celebrations, which will include Odyssey's return to Wales Millennium Centre for their Christmas show.

Vaguely Artistic - Cardiff & Vale Health Charity provided full sponsorship to write and produce a Christmas Single, 'A Vaguely Different Christmas'. This was further supported by Arts & Business Cymru CultureStep, enabling us to invite more participants to be a part of the project. The single is now available through all major digital streaming and music purchase platforms. An application is going to Ty Cerdd to create an EP of 5 tracks, with composer Tom Elstob. Additional funding will be sought to record and produce the EP.

Pathways – working with Academy House, our new Pathway's course opened up the Hijinx experience online for new participants in weekly sessions. Allowing us to reach more people through the power of Zoom.

Tutor's Playground – we also made space to connect and play with our freelance family, including a series of playground sessions to explore and share ideas.

Hijinx Unity Festival

The 2021 edition of Unity Festival has now been postponed and is due to take place in summer 2022. Covid and the as yet untested challenges of Brexit are likely to have a significant influence on the festival. Financial support is confirmed from Major Events Unity at Welsh Government, and applications to Arts Council of Wales will be made in autumn 2021.

International Strategy

Inevitably, Covid has had a significant impact on Hijinx's international working. Performances in Belgium in March 2020 were cancelled, and this pattern has continued in parallel with the continuing crisis, including large scale tour in France scheduled for autumn 2020 – spring 2021.

Despite this, international collaborations and connections have continued to flourish with virtual performances in Hong Kong, Germany and India, and significant collaborative projects with partners in Hong Kong and Vietnam.

Alongside project work, there has been an emphasis placed on building connections, particularly in exploring potential avenues for digital and hybrid theatre development. Members of the team have attended several conferences and international meetings to develop relationships and explore new possibilities, including joining the ISPA Virtual Congress, meeting of the European Arts & Disability Cluster (facilitated by British Council), assorted IETM sessions, Include Art Conference (Greece).

We continue to re-evaluate our approach to international working, looking at the potential of our three key strategic international area of focus:

- Touring (physically and digitally)
- Creative collaborations
- Good practice and legacy work

Equality & Diversity
We know that actions speak louder than words, so we are taking steps to change how we work and ensure that we are removing systemic barriers to our organisation and the wider arts community.

- **Our pledge to Zero Racism** - Diversity and Inclusion are core values at Hijinx, and we will continue to live and work by them. We are proud to have signed a pledge to Zero Racism with Race Council Cymru.
- **1% Promise** - We promise to allocate 1% of our annual budget to actions that build diversity within the organisation, making it an active part of our business decisions. These funds will be used to pay for diversity interventions that directly focus on ethnicity and disability.
- **Training** - We believe it is important to build understanding and awareness so that our staff and trustees are empowered to be more inclusive. We are working with The Other Box, a brilliant, diverse-led, training organisation, to identify and challenge our unconscious bias through their Allyship in the Workplace and Know Your Bias training.
- **Conversations** - Working with Learning Disability Wales and Disability Arts Cymru, and funded by Arts Council of Wales' Sharing Together fund, we are starting a very important conversation to discuss the barriers faced by those at the intersection of learning disabled/neurodivergent and minoritized or racialised communities.
- **How we recruit** - As part of our commitment to driving change and developing a more diverse workforce we are undertaking a comprehensive review of how we recruit staff roles.

Recognition
Hijinx won Best Director and Best Innovative Use of Technology for Metamorphosis at the International Good The@tre Festival Awards 2020. Legal and General Investment Management, in partnership with Hijinx, have been awarded the 2020 Arts, Business and Employees award from Arts & Business Cymru for their communication training programme for managers of vulnerable employees. And at the Cardiff Life Awards 2020 Hijinx were Highly Commended in the Event category for Mission Control in partnership with National Theatre Wales.

Financial review

During the year the charity's income was £823,786 with expenditure amounting to £594,110.

The operating surplus for the year was £229,676 of which £221,994 (before transfers of £2,734) related to unrestricted funds.

This is the eighth consecutive year of an operating surplus, resulting in the steady growth in the reserves position.

Reserves
The free reserves, effectively net assets less restricted funds, designated funds, and fixed assets, at the year-end were £230,355. An increase in our free reserves was only possible under the financial challenges that Covid-19 presented thanks to a private donation.

Reserves policy
The trustees consider the ideal level of reserves as at 31 March 2021 would be £250,000, which is sufficient to manage a minimum of three months operational costs for Hijinx Theatre. Actual free unrestricted reserves at 31 March 2021 were £230,355 representing 92% of the ideal level.

The Trustees have the ambition of achieving a surplus of £10,000 from each year of operation to be added to the reserve and we plan to have the intended full reserve within 2 years. This target is to be reviewed on an annual basis.

Treasurer's Report
Another strong financial position with a net surplus of £229,676 for 2020/21. The restricted fund allocation will see £251,455 carried over into the next financial year, the majority of which is the balance of the three-year Morrisons Foundation grant that was paid in its entirety in 2019, as well as some funds carried forward, with the agreement of funders, due to Covid-19 disrupting projects.

Future resilience is at the forefront of the charity as Hijinx navigates the pandemic. £627,609 of designated funds have been set aside by the trustees which will be spent in the next 3 financial years. The decision has been granted in 2021/22 to transfer these funds into the designated allocated.

Given the challenges of Covid and the uncertainties that will be with us for some time, designated funds have been allocated for additional costs due to Covid-19, including running activity both online and face-to-face, in addition to those allocated to staffing and specific project costs.

Free unrestricted reserves represent 92% of the optimal level. This level of unrestricted reserves still meets levels to continue future activities and react to any unplanned activities that may arise, as well as the challenges of Covid-19.

Future Developments

No arts organisations of any scale are secure in the current climate, but we are as robust and as confident as we could possibly be. It is acknowledged that Hijinx have a unique place in the arts landscape of Wales and that we are making significant steps to reduce inequity and break down barriers. The organisation has grown significantly in the last 7 years and where we had planned for a period of stabilisation, the challenges presented by Covid-19 and its longer-term impact, have caused a re-focusing of plans and budgets to ensure that the charity can continue to work well into the future.

Additional support for the 2020-21 financial year includes funding from British Council to work on our augmented reality project with artists in Wales and Vietnam, support from the Esmée Fairbairn Foundation to support the development of a new hybrid theatre model and a grand from the Moondance Foundation to support community activities. We have also received funding from Bad Wolf to support our film work.

The Arts Council of Wales investment review, which had been due to take place in 2020, has now been postponed, coming into effect in Spring 2023. It is anticipated that current levels of funding should be maintained until that time, at which point a new agreement will come into force.

The inability to tour work and generate income from that work (as well as providing employment opportunities) continues to represent a reduction in earned income, amplified by the loss of corporate training work. In both areas of the company new digital alternatives are being developed to ensure continuing engagement, whilst these are being well-received, they are unlikely to be able to deliver equivalent levels of income in the short term. We will continue to develop national and international partnerships to create work and income for the organisation over the coming 12 months.

Detailed financial planning has been undertaken, and is continually reviewed, to anticipate varying scenarios for the 2021-22 & 2022-23 financial years, ensuring the charity is able to plan and function in a range of situations. It is the trustee's belief that this planning, combined with a cash-protecting financial approach in 2021-22 will mean the organisation remains viable for the coming years. The increase to the reserves at March 2021, thanks to a private donation, provides additional security for the charity, and successes in fundraising, indicate that there is still an appetite among funders to support this work through the pandemic and beyond.

The trustees remain confident that by taking a cautious financial approach combined with a bold artistic vision, Hijinx will be able to keep pace with the swiftly changing world around it. Throughout lockdown new ideas and opportunities have been harnessed, and the financial position protected as far as possible, whilst ensuring the best support and service for our beneficiaries.

Structure, governance and management

Governing Document
The charity is governed by its Memorandum and Articles and Association, incorporated in September 1987 as a company limited by guarantee and not having a share capital as defined by the Companies Act 1985. Hijinx became a registered charity on 25 November 1999. The Memorandum and Articles were updated in September 2014 in line with Charity Commission recommendations.

Membership is open to anyone, subject to approval by the Board of Trustees. Every trustee is a member of the company. All members agree to contribute a sum not exceeding £1 in the event of the Company being wound up.

Role, Recruitment, Appointment, Induction And Training Of Trustees
The charity Trustees are appointed at the Annual General Meeting and can stand for election annually. Appointments are made by recommendation and/or advertising to ensure an appropriate balance of skills and a diversity of representation to fulfil the needs of the company- sometimes supported by the Board Bank scheme run by Arts & Business Cymru.

An induction process includes a meeting with the Chair, senior staff and attendance to at least one board meeting prior to joining. The board meet 6 times a year in addition to the AGM. The trustees approve the business and strategic planning, all operational policies and scrutinise quarterly income and expenditure management accounts.

The trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards.

The trustees are responsible for keeping proper accounting records that 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 responsible for safeguarding the assets of the charity and the group and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

None of the trustees receive remuneration or other benefits from their work with the charity. Any connection between a trustee or a senior manager of the charity with a production company, contracted actor, performer or exhibitor is disclosed to the full board of trustees in the same way as any contractual relationship with a related party. In the current year no such related party transactions were reported.

Risk Management
The trustees identify and review the risks to which the charity is exposed and ensure appropriate controls are in place to provide reasonable assurance against fraud and error. The trustees have a risk management strategy which comprises of an annual review of the principal risks and uncertainties the charity faces, the review of policies, systems and procedures to mitigate those risks and the implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.

It is acknowledged that the ability to achieve the fundraising target and the issues associated with working with vulnerable adults are the major risks to the company. These risks are managed by having robust policies and procedures in place and regular training for staff working with learning disabled actors.

In this financial year we had £10 million employer liability and £5 million public liability.

Whilst Hijinx has been able to protect itself financially from significant impacts of Covid-19, the pandemic will continue to represent a major risk to both the work and financial security of the charity for some time. With activities adapted or in some cases cancelled, and a challenging landscape for generating income through training and touring, the charity will continue to take a cautious approach.

Fundraising continues to be a vital strand of our income, and we continue to work to increase our potential to receive grant funding to support our work. We have been fortunate to receive several grants during the year to enable our continued work and development. We were fortunate to be selected host an Arts & Business Creative Intern, providing additional fundraising resource for the charity on a part-time basis for 10 months from November 2020. This enabled the creation of a detailed Fundraising Strategy that led the trustees to endorse a decision to recruit a full-time fundraising officer for the charity. This additional resource will enable Hijinx to further expand work with trusts and foundations, develop an individual giving scheme, and build its capacity to general sponsorship. We hope that this investment will generate significant returns, building the resilience of the charity moving forward.

Significant work has been undertaken to assess the ongoing risks associated with Covid. Detailed risk assessments are carried out for all activities and reviewed regularly, in consultation with local authorities and Public Health Wales. As actors and participants began their return to the room, Covid Protocols were put in place, alongside agreements for all taking part, to ensure understanding and compliance with the safety measures in place. Given the nature of our work, we are being particularly careful in how we plan our activities and the precautions in place. Hijinx's Production Manager has undertaken Covid Safety training, which enables him to act as a resource for the rest of the company and provide effective briefings for the team. The CEO and Artistic Director review all activity before it commences, and weekly meetings take place to review the evolving situation.

Local authorities have indicated that they will continue to honour service provision contracts for the time being but are unable to currently commit on a long-term basis. The Hijinx trustees and management have worked together to identify ways to mitigate this risk as much as reasonably practicable given the ongoing uncertainties.

The Trustees regularly review the charity's risk register and put in place measures to control risks and protect the charity.

Staff

Whilst the trustees are responsible for strategy, policy and supervision, the staff report, recommend, undertake and execute the activity. A Chief Executive is appointed by the trustees to manage the day to day operations of the charity. To facilitate effective operations, the Chief Executive has delegated authority, within terms of delegation approved by the trustees, for operational matters including finance, employment and artistic performance related activity.

During 2020-21 the staff comprised 9 full time posts: Chief Executive, Artistic Director, Senior Producer, Assistant Producer, Head of Academies, Finance Administrator, Head of Film, Production Manager, Head of Business Development (job share), South Coordinator and 6 part time posts: Head of Pawb, Marketing Manager (vacant), Associate Producer, North Co-ordinator (vacant), Associate Artist and Business Development Assistant (vacant).

More than forty freelance creatives and production staff were engaged to support the actors and to work on projects and productions.

There were no Staff changes during the year.

All staff and trustees undertook Allyship in the Workplace Training with The Other Box, and additionally individual members of staff undertook the following training:

- ScreenSkills Coronavirus basic awareness on production training
- Bectu / First Option - Managing COVID-19 Risks on Production

- Lloyds Bank Foundation / School of Social Entrepreneurs – Resilience and Recovery Programme
- Makaton
- Mental Health First Aid
- Finance – Reserves Policy Training / Financial Storytelling
- NSPCC Safeguarding, managing safer online communities

Volunteers - There are 258 Hijinx volunteers on our database, and we partnered with University of South Wales, Cardiff Metropolitan University, Royal Welsh College of Music and Drama, and Aberystwyth University to provide volunteering and placement opportunities to students. 28 volunteers and placement students are regularly involved in production, workshop and administrative support. We wish to thank them for their loyal support and service.

Premises
Hijinx is accommodated at the Wales Millennium Centre, Bute Place, Cardiff Bay. The space comprises of an open plan office, a small meeting room, shared kitchen and toilets, and a costume and prop store.

Technical equipment is stored at Cardiff Airport and an additional storage space at Papermill Business Park. Hijinx maintains a touring van and a minibus.

Stakeholders & Partnerships
Hijinx are an Arts Council of Wales Revenue Funded Organisation and received £157,400 in 2020/21.

Public Sector
Hijinx were also beneficiaries of an additional Arts Council of Wales funds - £18,112 for Residencies, £49,878 of COVID-19: Support for Arts Organisation, and £1,800 for the Learning Disabled, Neurodivergent and Race Network and Wales Arts International Funds - £10,000 for International Strategy, and £1,104 of International Connect funding. The organisation also benefitted from grants from Clwstwr - to R&D inclusive film processes of £7,920, British Council - £1,600 support for Metamorphosis, and £53,019 to support Eye See Ai, Ty Cerdd - £500 to support a Composer for the Odyssey Christmas Show, £250 to support a composer for Metamorphosis, and £1,013 to support Vaguely Artistic.

Private Sector
Hijinx were recipients of funding from Children in Need, C3SC – Third Sector Fund, Community Foundations Wales, Rayne Foundation, Simon Gibson Charitable Trust, Esmée Fairbairn Foundation, Lloyds Bank Foundation and The Julia and Hans Rausing Trust. All of them enabled us to maintain staff posts and activity under Covid-19 restrictions and produce high quality professional productions.

Arts & Business Cymru continued to support our work with corporate partners.

Local Authority social services provide funding packages for each student attending an Academy or Drama Foundation. The funding is drawn down via social enterprise organisations Vision 21 (South Wales,) Co-options (North Wales) and ArtsCare GofalCelf (West and Mid Wales). We work closely with them to meet outcomes and developmental targets for each of the individuals trained.

Wider Network - Art Sector Partners
In 2019/20 Hijinx collaborated with the following venues: Wales Millennium Centre, Chapter Arts Centre, Sherman Theatre, Pontio. Artistic and organisational collaborations took place with Ty Cerdd, Aubergine Café, Severn Screen, Bad Wolf, No Limits Hong Kong Arts Festival, Mat Tran Ensemble (Vietnam) Tohé (Vietnam), Good Theatre Festival (India).

Membership
Hijinx is affiliated to and has Ethical Manager Status with the Independent Theatre Council. We are a member of the Arts Marketing Association, IETM, Outdoor Arts UK, Disability Arts Cymru, Small Charities Coalition, BAFTA and Arts & Business Cymru.

Charity name	Hijinx Theatre
Charity number	1078358
Company number	02161783
Registered office	Wales Millenium Centre Bute Place Cardiff Bay CF10 5AL
Trustees	Debra Bowen Rees Michael Clark James Downes Rhiannon Hughes Delyth Isaac John Prior-Morris - resigned 28/1/21 Richard Thorne Nia Morgan Edward Talfan Davies Selma Dimitrijevic Tom Curteis Rachel Adams Ali-Asgar Saigar - appointed 25/3/21
Secretary	Sarah Horner - Appointed 14 October 2019
Key management personnel	Sarah Horner - Chief Executive Jacqui Onions - Finance Administrator Ben Pettitt-Wade - Artistic Director
Auditor	Azets Audit Services Ty Derw Lime Tree Court Cardiff Gate Business Park Cardiff Gate CF23 8AB

The trustees' report was approved by the Board of Trustees.

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J Downes

Trustee

Dated: 30/09/2021

HIJINX THEATRE

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2021

The trustees, who are also the directors of Hijinx Theatre for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent; 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 adequate accounting records that 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.

The trustees are responsible for the maintenance and integrity of the charity and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

HIJINX THEATRE

INDEPENDENT AUDITOR'S REPORT

TO THE TRUSTEES OF HIJINX THEATRE

Opinion

We have audited the financial statements of Hijinx Theatre (the 'charity') for the year ended 31 March 2021 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

INDEPENDENT AUDITOR'S REPORT (CONTINUED)

TO THE TRUSTEES OF HIJINX THEATRE

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 require us to report to you if, in our opinion:

- the information given in the financial statements is inconsistent in any material respect with the trustees' report; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the charity for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities is available on the Financial Reporting Council's website at: https://www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

INDEPENDENT AUDITOR'S REPORT (CONTINUED)

TO THE TRUSTEES OF HIJINX THEATRE

Extent to which the audit was considered capable of detecting irregularities, including fraud
Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above and on the Financial Reporting Council's website, to detect material misstatements in respect of irregularities, including fraud.

We obtain and update our understanding of the entity, its activities, its control environment, and likely future developments, including in relation to the legal and regulatory framework applicable and how the entity is complying with that framework. Based on this understanding, we identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. This includes consideration of the risk of acts by the entity that were contrary to applicable laws and regulations, including fraud.

In response to the risk of irregularities and non-compliance with laws and regulations, including fraud, we designed procedures which included:

- Enquiry of management and those charged with governance around actual and potential litigation and claims as well as actual, suspected and alleged fraud;
- Reviewing minutes of meetings of those charged with governance;
- Assessing the extent of compliance with the laws and regulations considered to have a direct material effect on the financial statements or the operations of the entity through enquiry and inspection;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations;
- Performing audit work over the risk of management bias and override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for indicators of potential bias.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

Use of our report
This report is made solely to the charity's trustees, as a body, in accordance with part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditors' 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 trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Azets Audit Services

4-10-2021

Azets Audit Services

Chartered Accountants
Statutory Auditor

Ty Derw
Lime Tree Court
Cardiff Gate Business Park
Cardiff
United Kingdom
CF23 8AB

Azets Audit Services is eligible for appointment as auditor of the charity by virtue of its eligibility for appointment as auditor of a company under of section 1212 of the Companies Act 2006.

HIJINX THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2021

	Notes	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
Income and endowments from:							
Donations and legacies	3	17,547	1,271	18,818	-	12,642	12,642
Charitable activities	4	582,179	221,795	803,974	737,163	450,208	1,187,371
Other trading activities	5	312	-	312	907	-	907
Investments	6	312	-	312	1,105	-	1,105
Other income	7	370	-	370	-	-	-
Total income		600,720	223,066	823,786	739,175	462,850	1,202,025
Expenditure on:							
Charitable activities	8	378,726	215,384	594,110	612,572	322,192	934,764
Other	10	-	-	-	1,134	-	1,134
Total resources expended		378,726	215,384	594,110	613,706	322,192	935,898
Net incoming resources before transfers		221,994	7,682	229,676	125,469	140,658	266,127
Gross transfers between funds		(2,734)	2,734	-	6,042	(6,042)	-
Net income for the year/ Net movement in funds		219,260	10,416	229,676	131,511	134,616	266,127
Fund balances at 1 April 2020		638,704	241,039	879,743	507,193	106,423	613,616
Fund balances at 31 March 2021		857,964	251,455	1,109,419	638,704	241,039	879,743

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

HIJINX THEATRE

BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Fixed assets					
Tangible assets	**13**		17,703		29,037
Current assets					
Stocks		218		254	
Debtors	**14**	102,144		300,181	
Cash at bank and in hand		1,035,305		690,926	
		1,137,667		991,361	
Creditors: amounts falling due within one year	**15**	(45,951)		(140,655)	
Net current assets			1,091,716		850,706
Total assets less current liabilities			1,109,419		879,743
Income funds					
Restricted funds	**17**		251,455		241,039
Unrestricted funds					
Designated funds	**18**	627,609		423,349	
General unrestricted funds		230,355		215,355	
			857,964		638,704
			1,109,419		879,743

HIJINX THEATRE

BALANCE SHEET (CONTINUED)

AS AT 31 MARCH 2021

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2021, although an audit has been carried out under section 144 of the Charities Act 2011.

The directors acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, 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 company.

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

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

The financial statements were approved by the Trustees on 30/09/2021

.....
J Downes
Trustee

Company Registration No. 02161783

HIJINX THEATRE

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Cash flows from operating activities					
Cash generated from operations	**22**		343,697		207,812
Investing activities					
Proceeds on disposal of tangible fixed assets		370		-	
Investment income received		312		1,105	
Net cash generated from investing activities			682		1,105
Net cash used in financing activities			-		-
Net increase in cash and cash equivalents			344,379		208,917
Cash and cash equivalents at beginning of year			690,926		482,009
Cash and cash equivalents at end of year			1,035,305		690,926

1 Accounting policies

Charity information

Hijinx Theatre is a private company limited by guarantee incorporated in England and Wales. The registered office is Wales Millennium Centre, Bute Place, Cardiff Bay, CF10 5AL.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the financial statements.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Grants are only included in the SoFA when the general income recognition criteria are met.

In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services, as entitlement to the grant only occurs when the performance related conditions are met.

Capital grants are released to the Statement of Financial Activities in the year of receipt. Fixed assets relating to capital grants are capitalised, and depreciation charged is offset against the grant income, in a restricted fund.

1 Accounting policies **(Continued)**

Income from charitable activities is recognised in the period to which it relates. Any amounts received in advance are deferred.

Investment income is recognised at the time the investment income is 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.

1.5 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.

Expenditure on charitable activities includes all costs relating to the furtherance of the society's objectives as stated in the trustees report. This also includes all costs relating to compliance with constitutional and statutory requirements.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.

Where costs cannot be directly attributed to particular departments they have been allocated on a basis consistent with the use of the resources.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Furniture and equipment	25% straight line
Motor vehicles	25% straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

Individual assets costing £250 or more are capitalised.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1 Accounting policies **(Continued)**

1.8 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

1.9 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.10 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Derecognition of financial assets

Financial assets are derecognised only when the contractual rights to the cash flows from the asset expire or are settled, or when the charity transfers the financial asset and substantially all the risks and rewards of ownership to another entity, or if some significant risks and rewards of ownership are retained but control of the asset has transferred to another party that is able to sell the asset in its entirety to an unrelated third party.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

1 Accounting policies **(Continued)**

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.11 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.12 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1.13 Leases

Rentals payable under operating leases, are charged as an expense on a straight line basis over the term of the relevant lease.

1.14 Taxation

As a registered charity, Hijinx Theatre is entitled to the exemption from taxation in respect of income and capital gains received with sections 478-489 of the Corporation Tax Act 2010 and section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects purposes only.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and legacies

	Unrestricted funds	Restricted funds	Total	Restricted funds
	2021	2021	2021	2020
	£	£	£	£
Donations and gifts	17,547	1,271	18,818	12,642

4 Charitable activities

	2021 £	2020 £
Promotion of drama and the arts	299,972	530,542
Membership income	70	2,160
Theatre tax credit	7,152	5,292
Grants	494,909	648,382
Other income	1,871	995
	803,974	1,187,371
Analysis by fund		
Unrestricted funds	582,179	737,163
Restricted funds	221,795	450,208
	803,974	1,187,371
Grants		
Articulture	-	3,180
Arts & Business Cymru	4,430	6,750
Arts Council of Wales	238,294	260,968
BBC Children in Need	12,439	8,973
British Council	54,619	-
DM Thomas Foundation for Young People	-	2,500
Esmee Fairbairn Foundation	75,000	50,000
Arts Council England	-	131
Ffilm Cymru	-	280
Lloyds Bank Foundation	25,000	25,000
Welsh Government - Major Events Unit	-	25,000
Morrison Foundation	-	235,000
OutdoorArtsUK	-	100
The Simon Gibson Charitable Trust	3,000	3,000
The Rayne Foundation	5,000	25,000
Ty Cerdd	1,763	2,500
C3SC Third Sector Council	4,000	-
Cardiff University	7,920	-
Community Foundation Wales	12,835	-
The Julia & Hans Rausing Trust	50,609	-
	494,909	648,382

5 Other trading activities

	Unrestricted funds	Unrestricted funds
	2021	2020
	£	£
Sale of merchandise	312	907

6 Investments

	Unrestricted funds	Unrestricted funds
	2021	2020
	£	£
Interest receivable	312	1,105

7 Other income

	Unrestricted funds	Total
	2021	2020
	£	£
Net gain on disposal of tangible fixed assets	370	-

8 Charitable activities

	2021 £	2020 £
Staff costs	419,012	563,372
Depreciation and impairment	11,333	13,994
Production costs	37,811	128,572
Premises costs	23,390	69,599
Administration	41,519	18,941
Training	4,804	2,661
Travel and subsistence	7,459	73,489
	545,328	870,628
Share of support costs (see note 9)	44,282	59,636
Share of governance costs (see note 9)	4,500	4,500
	594,110	934,764
Analysis by fund		
Unrestricted funds	378,726	612,572
Restricted funds	215,384	322,192
	594,110	934,764

9 Support costs

	Support costs	Governance costs	2021	Support costs	Governance costs	2020	Basis of allocation
	£	£	£	£	£	£	
Staff costs	26,188	-	26,188	19,129	-	19,129	Direct
Premises costs	5,848	-	5,848	17,400	-	17,400	Direct
Travel and subsistence	1,865	-	1,865	18,372	-	18,372	Direct
Administration	10,381	-	10,381	4,735	-	4,735	Direct
Audit fees	-	4,000	4,000	-	4,000	4,000	Governance
Accountancy	-	500	500	-	500	500	Governance
	44,282	4,500	48,782	59,636	4,500	64,136	
Analysed between							
Charitable activities	44,282	4,500	48,782	59,636	4,500	64,136	

10 Other

	Total	Unrestricted funds
	£	
	2021	2020
Net loss on disposal of tangible fixed assets	-	1,134
	-	1,134

11 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the current or prior year.

None of the trustees were reimbursed for expenses during the current or prior year.

12 Employees

The average monthly number of employees during the year was:

	2021 Number	2020 Number
	13	15

Employment costs	2021 £	2020 £
Wages and salaries	414,530	551,765
Social security costs	24,300	23,987
Other pension costs	6,370	6,749
	445,200	582,501

There were no employees whose annual remuneration was £60,000 or more.

Key management personnel
The key management personnel of the charity who are noted in the trustees report received benefits (consisting of gross salary, employers national insurance contributions and employers pension contributions) totalling £130,939 (2020: £121,622).

13 Tangible fixed assets

	Furniture and equipment	Motor vehicles	Total
	£	£	£
Cost			
At 1 April 2020	1,040	72,631	73,671
Disposals	-	(28,341)	(28,341)
At 31 March 2021	1,040	44,290	45,330
Depreciation and impairment			
At 1 April 2020	281	44,353	44,634
Depreciation charged in the year	261	11,073	11,334
Eliminated in respect of disposals	-	(28,341)	(28,341)
At 31 March 2021	542	27,085	27,627
Carrying amount			
At 31 March 2021	498	17,205	17,703
At 31 March 2020	759	28,278	29,037

14 Debtors

	2021	2020
Amounts falling due within one year:	£	£
Trade debtors	95,156	267,070
Other debtors	64	25,000
Prepayments and accrued income	6,924	8,111
	102,144	300,181

15 Creditors: amounts falling due within one year

	2021	2020
	£	£
Other taxation and social security	7,230	7,212
Trade creditors	34,136	127,853
Other creditors	85	1,090
Accruals and deferred income	4,500	4,500
	45,951	140,655

16 Retirement benefit schemes

Defined contribution schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £6,370 (2020: £6,749). Amounts outstanding at the current and prior year end totalled £nil.

17 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds				Movement in funds				
	Balance at 1 April 2019	Incoming resources	Resources expended	Transfers	Balance at 1 April 2020	Incoming resources	Resources expended	Transfers	Balance at 31 March 2021
	£	£	£	£	£	£	£	£	£
General	8,073	-	(4,374)	-	3,699	12,904	(1,276)	-	15,327
Academies General	-	-	(15,000)	15,000	-	-	-	-	-
Odyssey	4,200	9,366	(13,566)	-	-	1,553	(1,553)	-	-
Pawb Projects	-	-	-	-	-	8,463	(6,472)	22	2,013
Youth Theatres	3,991	11,553	(13,354)	-	2,190	12,439	(10,165)	-	4,464
Theatre General	8,542	280	(2,780)	(6,042)	-	49,878	(49,878)	-	-
Productions	13,612	10,349	(20,922)	-	3,039	56,175	(26,758)	3,399	35,855
Jobs General	61,810	25,000	(25,000)	(36,810)	25,000	25,000	(24,395)	-	25,605
Jobs Projects	-	26,750	(32,463)	21,810	16,097	2,980	(9,757)	-	9,320
Film Projects	6,195	28,515	(40,855)	27,245	21,100	12,920	(32,343)	15,577	17,254
Street Theatre	-	4,104	(3,354)	-	750	589	-	(750)	589
Pawb General	-	1,933	(1,933)	-	-	218	(218)	-	-
Unity Festival	-	110,000	(110,000)	-	-	-	-	-	-
Film General	-	235,000	(38,591)	(27,245)	169,164	-	(38,732)	(15,577)	114,855
Academies Projects	-	-	-	-	-	21,835	(13,837)	63	8,061
Residencies	-	-	-	-	-	18,112	-	-	18,112
	106,423	462,850	(322,192)	(6,042)	241,039	223,066	(215,384)	2,734	251,455

17 Restricted funds **(Continued)**

General - income received for international development and a project focusing on intersection of race, learning disability and arts engagement.

Academies General - income received for the salaries of the academy director and business development manager.

Odyssey- income received for inclusive community theatre group for adults with and without learning disabilities and/or autism.

Pawb Projects - income received for inclusive band, Vaguely Artistic.

Youth Theatres- income received for youth theatre group for young people with learning disabilities and/or autism in North Wales.

Theatre General- income received for the fresh street event and for travel costs at 'One Small Step'.

Productions- income received for 'Eye See Ai' and 'The Flop'.

Jobs General- income received for jobs house salaries.

Jobs Projects-income received for Cardiff School of Pharmacy project and incentivising companies to cast inclusively.

Film Projects- income received for the docudrama project, film training, short film 'Stones & Dust', and to purchase film equipment and professional training to support a learning-disabled actor to win a BAFTA.

Street Theatre- income received for 'Rock Cliché'.

Pawb General - income received for Pawb running costs and activities.

Unity Festival- income received for Hijinx Unity Festival - Mission Control.

Film General- income received for a film programme aimed at disabled people.

Academies Projects - income received for Pathway course, and running a hybrid of sessions working face-to-face and online.

Residencies-income received to run a Residencies programme.

18 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

		Movement in funds				Movement in funds			
	Balance at 1 April 2019	Incoming resources	Resources expended	Transfers	Balance at 1 April 2020	Incoming resources	Resources expended	Transfers	Balance at 31 March 2021
	£	£	£	£	£	£	£	£	£
General	142,000	211,065	(176,434)	(44,715)	131,916	309,043	(195,369)	(103,720)	141,870
Academies General	1,000	225,100	(136,448)	(29,341)	60,311	-	(33,819)	(17,492)	9,000
Residencies	7,500	-	-	-	7,500	-	-	-	7,500
Pawb General	1,000	173	(17,582)	64,346	47,937	105	(16,346)	(14,084)	17,612
Odyssey	32,578	5,645	(10,782)	-	27,441	278	(8,649)	24,031	43,101
Youth Theatres	471	800	(797)	-	474	-	(323)	24,601	24,752
Theatre General	36,000	586	(104,600)	153,014	85,000	100	(50,707)	17,977	52,370
Street Theatre	10,000	7,696	(8,457)	(601)	8,638	710	-	(348)	9,000
Productions	45,000	108,030	(45,001)	(103,029)	5,000	35,587	(31,094)	15,164	24,657
Unity Festival	40,000	76,263	(69,594)	(24,169)	22,500	66,982	(64,619)	25,137	50,000
Jobs General	1,000	64	(4,239)	4,175	1,000	250	(5,257)	39,007	35,000
Jobs Projects	1,000	55,784	(15,436)	(39,216)	2,132	29,299	(11,669)	(2,418)	17,344
Film General	1,000	108	(108)	-	1,000	-	-	(1,000)	-
Film Projects	22,500	457	(457)	-	22,500	3,000	(3,000)	-	22,500
Pawb Projects	-	47,769	(37,305)	(10,464)	-	36,390	(4,792)	582	32,180
Fixed Asset Fund	-	-	-	-	-	-	-	17,703	17,703
Academies Projects	-	-	-	-	-	178,848	(15,300)	(40,528)	123,020
	341,049	739,540	(627,240)	(30,000)	423,349	660,592	(440,944)	(15,388)	627,609

18 Designated funds **(Continued)**

General - funds designated for core costs, office adaptations, a Fundraiser role in 2022-23, and additional project staffing.

Academies General - funds designated for a North Coordinator role.

Residencies - income designated as match funding for the Residencies grant.

Pawb General - funds designated for a North Coordinator role, and general running costs.

Odyssey - funds designated for inclusive community theatre group for adults with and without learning disabilities and/or autism for two years.

Youth Theatres- funds designated for youth theatre groups for young people with learning disabilities and/or autism for two years.

Theatre General - funds designated for general running costs, and to set up The Company.

Street Theatre - funds designated for 'Grumpy Unicorns'.

Productions - funds designated for projects with HKAF and National Youth Theatre Wales, and a new production.

Unity Festival - funds designated for Unity Festival 2022.

Jobs General - funds designated for Jobs House salaries when the restricted funding ends.

Jobs Projects - funds designated for Nova Theatre and WHSSC projects, and a Professional Development module.

Film General - fund has been designated for remote working equipment.

Film Projects - funds designated for film activity in 2023..

Pawb Projects - funds designated for underwriting the Drama Foundation courses.

Fixed Asset Fund - fund has been designated to ring fence the unrestricted net book value of the charity's fixed assets.

Academies Projects - funds designated for Street Theatre development, and underwriting the Academies and Pathway courses.

19 Analysis of net assets between funds

	Unrestricted funds 2021	Designated funds 2021	Restricted funds 2021	Total 2021	Unrestricted funds 2020	Designated funds 2020	Restricted funds 2020	Total 2020
	£	£	£	£	£	£	£	£
Fund balances at 31 March 2021 are represented by:								
Tangible assets	-	17,703	-	17,703	-	29,037	-	29,037
Current assets/(liabilities)	230,355	609,906	251,455	1,091,716	215,355	394,312	241,039	850,706
	230,355	627,609	251,455	1,109,419	215,355	423,349	241,039	879,743

20 Operating lease commitments

At the reporting end date the charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2021	2020
	£	£
Within one year	576	576
Between two and five years	576	1,152
	1,152	1,728

21 Related party transactions

There were no disclosable related party transactions during the year (2020 - none).

22 Cash generated from operations

	2021	2020
	£	£
Surplus for the year	229,676	266,127
Adjustments for:		
Investment income recognised in statement of financial activities	(312)	(1,105)
(Gain)/loss on disposal of tangible fixed assets	(370)	1,134
Depreciation and impairment of tangible fixed assets	11,333	13,994
Movements in working capital:		
Decrease in stocks	36	160
Decrease/(increase) in debtors	198,037	(156,635)
(Decrease)/increase in creditors	(94,703)	84,137
Cash generated from operations	343,697	207,812

23 Analysis of changes in net funds

The charity had no debt during the year.

Hijinx Theatre

Audit Findings Report – Year Ended 31st March 2021

Presented to those charged with governance ISA (UK) 260 and 265

Dated 22nd July 2021 & 30th September 2021

Restriction on circulation;
This report is prepared by Broomfield & Alexander solely in connection with, and for use in accordance with, the terms of reference for this particular assignment.
This report is provided on the basis that it is intended for use solely by the person(s) or company to whom it is addressed, and that it will not be quoted or referred to, distributed or disclosed (in whole or in part), to any other party without

Hijinx Theatre
Audit Findings Report – Year Ended 31st March 2021

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The matters raised in this and other reports that will flow from the systems review are only those which have come to our attention arising from or relevant to our work that we believe need to be brought to your attention. They are not a comprehensive record of all the matters arising, and in particular we cannot be held responsible for reporting all risks in your business or all internal control weaknesses. This report has been prepared solely for your use and should not be quoted in whole or in part without our prior written consent. No responsibility to any third party is accepted as the report has not been prepared for, and is not intended for, any other purpose.

1 Audit Status

We have now substantially completed our audit of the financial statements of Hijinx Theatre for the year ended 31st March 2021.

The following matters remain outstanding: -

- Updated Trustees Report – ***now received***
- Letter of representation- ***forwarded***
- Trustees approval of the financial statements- ***30th September 2021***
- Post balance sheet review.

Information needed before audit report can be signed and accounts filed:

- Up to date management accounts- ***Charity to forward***
- Post year end board minutes- ***Charity to forward***
- Up to date cash at bank balances- ***Charity to forward***

This report includes the issues arising from our audit of the financial statements and those issues which we are formally required to report to you under International Standard of Auditing (UK) 260 – "Communication of audit matters with those charged with governance", and ISA 265 "Communicating deficiencies in Internal Controls".

Although limited audit work is carried out on internal control procedures, the size of your finance function is such that the level of supervisory control and division of duties in existence is limited. In these circumstances, we cannot give assurance that our audit work has either been designed to, or has identified all control weaknesses that exist, or that the risk of fraud within your organisation has been minimised.

2 Audit/Accounting Issues – Prior year

No	Issues	Management Response
1	**Covid-19** The current situation regarding Covid-19 could have significant impact on the charity. The Trustees Report will need to make specific references to the issue, we have provided the relevant detail in the form of a checklist detailing what needs to be included. As auditors we are required to understand the impact Covid-19 will have on the charity not just in respect of the immediate situation but the ongoing knock on effect for the 12 months following the signing of the audit report. Going concern assumes that the charity will still be able to operate post COVID-19. Can the trustees explain the plans they have in place if the lockdown is extended for the foreseeable future? Can the trustees also confirm whether the budget is reasonable given what is currently known about COVID-19?	We continue to budget for a range of scenarios, as detailed in our Business Plan. All scenarios are manageable within the tolerance of our current reserves (before additions from 19/20 surplus). The charity has successfully pivoted its delivery during lockdown to continue to deliver against our purpose. Additional funding has been secured to support work during lockdown and to cover lost income. We anticipate that the 20/21 financial year will close without impacting our reserves position. The nature of many of our longer-term grants give us some resilience against challenges of Covid. Reduced costs during lockdown have helped protect our cash position. We believe the budget is reasonable given what is currently known about COVID-19. **2021 Update** The charity generated an overall surplus of £229,672 for the year ended 31 March 2021. The charity were successful in obtaining additional funding to support them during the Covid-19 pandemic and were able to offer their services

		virtually throughout 2020/21.
2	**Cash at Bank and Interest** The organisation currently holds over the government repayment scheme limit with NatWest. Best practice would recommend the charity depositing its funds with different banking institutions to reduce its risk of exposure. We recommend the trustees review and minute their consideration of the risks and any steps taken to mitigate them. Bank interest received during 2019/20 was £1,105. As at the 31 March 2020 the balance of cash and bank was just over £690k. Trustees should be aware that one of their responsibilities is to review the investment policy for reserves on a regular basis to ensure risk and return is balanced. (NB Bank interest maybe offset by reduced bank charges). To be discussed.	The trustees are due to review the reserves policy and to decide upon an investment policy to both balance risk and maximise return. This will be done in tandem with changing our main charity bank account and identifying steps to manage the risk of the level of balances in relation to the government repayment scheme. **2021 Update** The charity continue to hold over the government repayment scheme limit with NatWest. From reviewing the board minutes it was noted that are looking to set up a new bank account with Virgin Money. Can the trustees confirm if there has been any further developments with the above? We are in the process of opening a new bank account with Virgin. A refreshed reserves policy has been developed and will be added to the annual report and accounts
3	**Trade Debtors** During the audit it was noted that there are a significant number of trade debtor balances outstanding.	We believe that the trade debtor balances identified are all recoverable, so no provision is required currently. **2021 Update**

	Out of the sample selected totalling £225,078, £149,608 had been received at the date of the audit, leaving an outstanding balance of £75,470. Can the trustees confirm the recoverability of the balances remaining in the debtor's ledger and if a provision is required?	Audit work in 2021 regarding trade debtor recoverability did not highlight any issues. The charity have been able to recover the majority of their outstanding debt during 2020/21.
4	**Financial Statements** As part of the new client process Azets reviewed the financial statements for compliance with the SORP and have made changes to classifications of income and expenditure in the 2019 accounts to ensure compliance and to provide a more transparent view of the charity's operations to readers of the financial statements. This is detailed in the 'consistency of presentation' note placed within the accounting policies section of the financial statements. Azets have also used a 20% support costs allocation for the following expenditure categories: Administration	Yes, trustees agree with the changes made in the financial statements in relation to the support costs allocation. **2021 Update** No further issues to note, point actioned in 2021.

	Premises Travel and subsistence Wages (being Jacqui, Sarah and Ben) The above has been done to ensure costs have been split correctly between 'direct' – being costs spent on the charity's objects and activities and 'support' – being costs spent on the back office and admin functions of the charity. We have also added in any omitted disclosures as per our review and revised any incorrect disclosures to ensure compliance with the SORP. Do the trustees concur with the changes made in the financial statements?	

3 Audit/Accounting Issues – Current Year

We have completed the audit of the charity's accounts in line with approved Auditing Standards. We anticipate issuing an unqualified audit report subject to the satisfactory resolution of the matters outlined below.

No	Issues	Management Response
1	**COVID-19 and Trustees Report** Trustees should be aware that it will be important to provide users of the accounts with information regarding how the pandemic has affected the organisation. When preparing their trustees' annual report, charity trustees may wish to consider: • In reporting the main achievements of the charity explaining how the virus control measures affected the charity's activities • Taking the opportunity to explain any financial uncertainties regarding the charity's financial sustainability and consideration of going concern and the steps being taken to address these uncertainties	Contained within trustees report.

	• Explaining how the contribution of volunteers, where appropriate, assisted the charity in its work in managing in the changed circumstances • The impact on the charity's ability to fundraise and how the trustees managed this situation • How the outbreak of the virus has affected staff, volunteers and beneficiaries and the implications for the charity's operations and activities for the coming year • How the financial and operational effects of the virus and the control measures relating to the virus affected the principal risks and uncertainties facing the charity during the reporting period • Give consideration whether there are any implications for any existing or potential defined benefit pension liability and investments the charity holds • Consider any impact on the charity's reserves policy, level of reserves and any change to designated funds set aside for future commitments	

	• Consider the likely impact of the virus control measures and potential duration of the control measures on the future aims and activities of the charity • The impact of the virus related control measures on any wider network of which the charity is a part and how this affects the charity's operations To be discussed.	
2	**Designated Funds** For the year ended 31st March 2021 Azets has designated the unrestricted net book value of the charity's fixed assets to ensure the charity's free reserves are easily identifiable in the Balance Sheet and the Analysis of Net Assets Between Funds note. Do the trustees concur with the above?	Yes
3	**VAT Registration** During the audit it was noted that on review of the board minutes it was noted that the charity had been discussing the need to register for VAT.	The charity is not currently working over the threshold for VAT. There was a single transaction that had put us over in the previous year, but HMRC agreement to an exception to needing to register. This is monitored closely and is a consideration in future business planning.

	Can the trustees confirm if there have been any developments with the above?	

4 ISA 265 - Control Issues/Recommendations

The nature and extent of our audit procedures varies according to our assessment of the charity's accounting and internal control systems and may cover any aspect of the business operations that we consider appropriate.

Our audit is not designed to identify all significant weaknesses in the charity's systems but, if any such weaknesses come to our attention during the course of the audit that we think should be brought to your attention, we shall report them to you.

The following matters were identified during the prior year's audit.

No	Description of Weakness	Risk Arising	Recommendation	Management Response
1	**Authorisation of BACS Payments** During the audit it was noted that BACS payments are currently not dual authorised.	Risk of fraudulent transactions.	It is recommended that a segregation of duties is put in place so that bank payments are authorised by at least 2 personnel.	We are in the process of identifying new business banking provision for the organisation and dual authorisation facility for transactions will be a key criterion in selecting a new provider. **2021 Update** No further developments to note, the charity is currently in the process of selecting a new banking provider.

2	**Training Contracts** During the audit it was noted that out of a sample of 5 training contracts selected for testing 2 did not have contracts in place with only verbal agreements being in place regarding the service offered.	Lack of audit trail could result in incorrect amounts being invoices or received.	Contracts / written evidence such as an email should be in place for all training provided.	We are in the process of establishing contracts for all training contracts with social enterprise partners. **2021 Update** Out of a sample of 5 contracts selected for testing, 1 did not have a contract in place as the original agreement was made verbally.

There were no further control issues identified during the 2021 audit.

5 Other Matters

5.1Post balance sheet events

Are the trustees aware of any post balance sheet events?

5.2Related party transactions

Other than those already disclosed in the in the financial statements are the trustees aware of any other material related party transactions. Please note the 'immediate family' terminology has been replaced with 'persons closely associated' and includes spouses, dependent children or a relative who has lived in the same house for more than a year.

5.3Contingent liabilities

Are the trustees aware of any contingent liabilities at the year end?

1.1International Standard on Auditing (ISA 570) – (Revised September 2019) Going Concern

The revised ISA came into effect for periods beginning on or after 15th December 2019.

The revised standard increases the work which auditors are required to undertake when auditing the going concern status of an entity. It is the trustee's responsibility to determine if the organisation is a going concern and our responsibility to review the assessment. Increased testing is required to be performed on the charity's assessment of the going concern basis of accounting. Documents such as up to date financials, board minutes, budgets and cashflow forecasts are required to be provided to evidence the trustee's assessment of going concern.

1.2International Standards on Auditing (ISA 540) – (Revised December 2018) Auditing Accounting Estimates and Related Disclosures

The revised ISA came into effect for periods beginning on or after 15th December 2019.

The updated objective requires audit procedures to address whether both the accounting estimates and related disclosures are reasonable (rather than simply adequate) in the context of the financial reporting framework.

Enhanced documentation will be required, particularly around:

- understanding the entity;
- the link between audit risks and audit procedures;
- the response if management procedures are inadequate;
- indicators of possible management bias and implications for the audit; and
- significant judgements made when assessing whether or not estimates and disclosures are reasonable.

1.3Threats to independence and objectivity

At the planning stage any issues were communicated to the trustees who were satisfied that adequate safeguards are in place. Nothing has come to our attention to alter this view.

1.4Section 393 Accounts to give true and fair view

The trustees of a charity must not approve accounts unless they are satisfied that they give a true and fair view of the assets, liabilities, financial position and profit or loss –

(a) In the case of the charity's individual accounts, of the charity;

(b) In the case of the charity's group accounts, of the undertakings included in the consolidation as a whole, so far as concerns members of the charity.

1.5Section 501 of the Companies Act 2006

In connection with representations and supply of information to us generally, we draw your attention to Section 501 of the Companies Act 2006 under which it is an offence for anyone to recklessly or knowingly supply information to the auditors that is false or misleading or to fail to provide information requested promptly.

1.6Fraud

It is the trustee's responsibility to implement a framework of internal control that actively prevents and detects fraudulent activity. Our responsibility as auditor is to consider fraud risk to the entity and to conduct audit procedures work that would give us a reasonable expectation of detection of any material fraud only. To this end we have considered key controls in place within the organisation that contribute towards the prevention and detection of fraud and conducted any other work that we consider necessary to provide us with assurance that the financial statements are free of material fraud.

Our work as auditor is not intended to identify any instance of fraud of a non-material nature and should not be relied upon for this purpose. In the event that the trustees wish to obtain enhanced assurance with regard to the effectiveness of internal control in preventing and detecting fraud we would be happy to provide additional services. Within our firm we have individuals with specific counter-fraud expertise gained within a variety of industry sectors. We can offer specific counter-fraud reviews and consultancy in addition to tailored counter fraud assessment tools.

Note: Trustees have a statutory duty to report fraud to the Charity Commission.

1.7 Materiality

The materiality applied to our work was £18,900 and was calculated by reference to a range of indicators including the charity's income, expenditure and gross assets. Our reporting threshold, under which errors are not reported to the Board was £945.

1.8 Updates

Charity Governance Code

The updated 2020 Code follows a rigorous consultation with the charity sector that received over 800 responses. This work has resulted in a refresh rather than an overhaul of the Code. The consultation report published in August 2020 includes the key themes identified in the consultation. You can view the consultation report here https://www.charitygovernancecode.org/en/about-the-code-1/refreshing-the-charity-governance-code-1.pdf/view

The full updated governance code can be found here https://www.charitygovernancecode.org/en/pdf

COVID-19 Guidance for the Charity Sector

Understandably, charities are concerned about what to do during the coronavirus (COVID-19) outbreak, the Charity Commission are continually updating their guidance for the sector in relation to the outbreak. They want to assure charities that their approach to regulation during this uncertain period will be as flexible and pragmatic as possible in the public interest, whilst helping trustees to be aware of and think about the wider or longer impact of their decisions on their charity.

A link to their dedicated COVID-19 page can be found here https://www.gov.uk/guidance/coronavirus-covid-19-guidance-for-the-charity-sector

Fraud

Charities are vulnerable to fraudsters attempting to exploit the COVID-19 pandemic because staff and volunteers are less likely to have had fraud training. More than 645 charities have fallen victim to scams with more than £3.6million stolen since March 2020. Analysis by independent charity Pro Bono Economics suggests the outbreak will trigger a £6.4billion loss of income for charities over the next six months.

The Charity Commission's guidance on how to 'Protect your charity from fraud and cyber crime' guidance is a great source of information about fraud and cyber crime, how to spot it and what you can do to protect against it.

https://www.gov.uk/guidance/protect-your-charity-from-fraud

6 Reconciliation of management accounts results to the financial statements

We have set out below a reconciliation of the results disclosed in the draft financial statements to the management accounts/ trial balance prepared by the client, as approved and authorised by the trustees during the audit.

	£	
Surplus per Xero trial balance		232,327
Stock movement	(36)	
Bad debt write off	(5,000)	
Correction of bank balances		135
Reversal of trade creditor adjustment		75
Correction of credit card liability	2,176	
Surplus per final financial statements		**229,676**

Results consists of:

Unrestricted surplus	219,260
Restricted surplus	10,416

Surplus per final financial statements 229,676

7 Schedule of unadjusted differences

The responsibility for the prevention and detection of fraud or error is that of the trustees. The objective of our audit is to express an opinion on the financial statements.

We plan our audit so that we have a reasonable expectation of detecting material misstatements in the financial statements or accounting records (including those resulting from fraud or error) but our examination should not be relied upon to disclose all such material misstatements or frauds or errors.

There were no unadjusted differences above the triviality level set.



Hijinx Theatre
Audit Findings Report – Year Ended 31st March 2021

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