

**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

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#### 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 Melliush, 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*

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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**

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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.

# HIJINX THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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**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.

# HIJINX THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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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.

# HIJINX THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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**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.

**Manifest 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 Pettitt-Wade (Hijinx AD) using the MANIFEST 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 THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

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#### 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 THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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### 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 Melliush, 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.

# HIJINX THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

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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).

# HIJINX THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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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.

# HIJINX THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

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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 grant 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.

# HIJINX THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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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.

# **HIJINX THEATRE**

## **TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)**

### **FOR THE YEAR ENDED 31 MARCH 2021**

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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

# HIJINX THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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- 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.



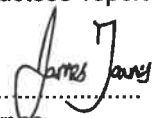
# HIJINX THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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<b>Charity name</b>	Hijinx Theatre
<b>Charity number</b>	1078358
<b>Company number</b>	02161783
<b>Registered office</b>	Wales Millenium Centre Bute Place Cardiff Bay CF10 5AL
<b>Trustees</b>	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
<b>Secretary</b>	Sarah Horner - Appointed 14 October 2019
<b>Key management personnel</b>	Sarah Horner - Chief Executive Jacqui Onions - Finance Administrator Ben Pettitt-Wade - Artistic Director
<b>Auditor</b>	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** 30/09/2021  
**Dated:** .....

# **HIJINX THEATRE**

## **STATEMENT OF TRUSTEES' RESPONSIBILITIES**

### ***FOR THE YEAR ENDED 31 MARCH 2021***

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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

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### 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.

# HIJINX THEATRE

## INDEPENDENT AUDITOR'S REPORT (CONTINUED)

### TO THE TRUSTEES OF HIJINX THEATRE

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#### **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.

# HIJINX THEATRE

## INDEPENDENT AUDITOR'S REPORT (CONTINUED) TO THE TRUSTEES OF HIJINX THEATRE

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### **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**

**Chartered Accountants  
Statutory Auditor**

4-10-2021

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

# **HIJINX THEATRE**

## **INDEPENDENT AUDITOR'S REPORT (CONTINUED) TO THE TRUSTEES OF HIJINX THEATRE**

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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

		Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
	Notes						
<b>Income and endowments from:</b>							
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	-	-	-
<b>Total income</b>		<b>600,720</b>	<b>223,066</b>	<b>823,786</b>	<b>739,175</b>	<b>462,850</b>	<b>1,202,025</b>
<b>Expenditure on:</b>							
Charitable activities	8	378,726	215,384	594,110	612,572	322,192	934,764
Other	10	-	-	-	1,134	-	1,134
<b>Total resources expended</b>		<b>378,726</b>	<b>215,384</b>	<b>594,110</b>	<b>613,706</b>	<b>322,192</b>	<b>935,898</b>
<b>Net incoming resources before transfers</b>		<b>221,994</b>	<b>7,682</b>	<b>229,676</b>	<b>125,469</b>	<b>140,658</b>	<b>266,127</b>
Gross transfers between funds		(2,734)	2,734	-	6,042	(6,042)	-
<b>Net income for the year/ Net movement in funds</b>		<b>219,260</b>	<b>10,416</b>	<b>229,676</b>	<b>131,511</b>	<b>134,616</b>	<b>266,127</b>
Fund balances at 1 April 2020		638,704	241,039	879,743	507,193	106,423	613,616
<b>Fund balances at 31 March 2021</b>		<b>857,964</b>	<b>251,455</b>	<b>1,109,419</b>	<b>638,704</b>	<b>241,039</b>	<b>879,743</b>

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 £	£	2020 £	£
<b>Fixed assets</b>					
Tangible assets	13		17,703		29,037
<b>Current assets</b>					
Stocks		218		254	
Debtors	14	102,144		300,181	
Cash at bank and in hand		1,035,305		690,926	
		<u>1,137,667</u>		<u>991,361</u>	
<b>Creditors: amounts falling due within one year</b>	15	<u>(45,951)</u>		<u>(140,655)</u>	
Net current assets			1,091,716		850,706
<b>Total assets less current liabilities</b>			<u>1,109,419</u>		<u>879,743</u>
<b>Income funds</b>					
Restricted funds	17		251,455		241,039
<u>Unrestricted funds</u>					
Designated funds	18	627,609		423,349	
General unrestricted funds		<u>230,355</u>		<u>215,355</u>	
			857,964		638,704
			<u>1,109,419</u>		<u>879,743</u>



# HIJINX THEATRE

## BALANCE SHEET (CONTINUED)

**AS AT 31 MARCH 2021**

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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 £	£	2020 £	£
<b>Cash flows from operating activities</b>					
Cash generated from operations	22		343,697		207,812
<b>Investing activities</b>					
Proceeds on disposal of tangible fixed assets		370		-	
Investment income received		312		1,105	
<b>Net cash generated from investing activities</b>			682		1,105
<b>Net cash used in financing activities</b>			-		-
<b>Net increase in cash and cash equivalents</b>			344,379		208,917
Cash and cash equivalents at beginning of year			690,926		482,009
<b>Cash and cash equivalents at end of year</b>			1,035,305		690,926

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 31 MARCH 2021

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#### 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.

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

---

#### 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).

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

### 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.

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

#### 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

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

### 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
	<u>803,974</u>	<u>1,187,371</u>
Analysis by fund		
Unrestricted funds	582,179	737,163
Restricted funds	221,795	450,208
	<u>803,974</u>	<u>1,187,371</u>
<b>Grants</b>		
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	-
	<u>494,909</u>	<u>648,382</u>

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

### 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	-



# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

### 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
	<u>545,328</u>	<u>870,628</u>
Share of support costs (see note 9)	44,282	59,636
Share of governance costs (see note 9)	4,500	4,500
	<u>594,110</u>	<u>934,764</u>
<b>Analysis by fund</b>		
Unrestricted funds	378,726	612,572
Restricted funds	215,384	322,192
	<u>594,110</u>	<u>934,764</u>

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

9 Support costs	Support Governance costs £	Support 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	

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

### 10 Other

	<b>Total</b>	<b>Unrestricted funds</b>
	<b>£</b>	
	<b>2021</b>	<b>2020</b>
Net loss on disposal of tangible fixed assets	-	1,134
	<u>-</u>	<u>1,134</u>
	<u>-</u>	<u>1,134</u>

### 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:

	<b>2021</b>	<b>2020</b>
	<b>Number</b>	<b>Number</b>
	13	15
	<u>13</u>	<u>15</u>
<b>Employment costs</b>	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Wages and salaries	414,530	551,765
Social security costs	24,300	23,987
Other pension costs	6,370	6,749
	<u>445,200</u>	<u>582,501</u>
	<u>445,200</u>	<u>582,501</u>

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).

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

#### 13 Tangible fixed assets

	Furniture and Motor vehicles equipment		Total
	£	£	£
<b>Cost</b>			
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
<b>Depreciation and impairment</b>			
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
<b>Carrying amount</b>			
At 31 March 2021	498	17,205	17,703
At 31 March 2020	759	28,278	29,037

#### 14 Debtors

	2021	2020
	£	£
<b>Amounts falling due within one year:</b>		
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

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2021*

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### **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.

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

### 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:

	Balance at 1 April 2019 £	Movement in funds			Transfers £	Balance at 1 April 2020 £	Movement in funds			Transfers £	Balance at 31 March 2021 £
		Incoming resources £	Resources expended £				Incoming resources £	Resources expended £			
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	-

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

17 Restricted funds	(Continued)
<b>General</b> - income received for international development and a project focusing on intersection of race, learning disability and arts engagement.	
<b>Academies General</b> - income received for the salaries of the academy director and business development manager.	
<b>Odyssey</b> - income received for inclusive community theatre group for adults with and without learning disabilities and/or autism.	
<b>Pawb Projects</b> - income received for inclusive band, Vaguely Artistic.	
<b>Youth Theatres</b> - income received for youth theatre group for young people with learning disabilities and/or autism in North Wales.	
<b>Theatre General</b> - income received for the fresh street event and for travel costs at 'One Small Step'.	
<b>Productions</b> - income received for 'Eye See Ai' and 'The Flop'.	
<b>Jobs General</b> - income received for jobs house salaries.	
<b>Jobs Projects</b> -income received for Cardiff School of Pharmacy project and incentivising companies to cast inclusively.	
<b>Film Projects</b> - 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.	
<b>Street Theatre</b> - income received for 'Rock Cliché'.	
<b>Pawb General</b> - income received for Pawb running costs and activities.	
<b>Unity Festival</b> - income received for Hijinx Unity Festival - Mission Control.	
<b>Film General</b> - income received for a film programme aimed at disabled people.	
<b>Academies Projects</b> - income received for Pathway course, and running a hybrid of sessions working face-to-face and online.	
<b>Residencies</b> -income received to run a Residencies programme.	

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

#### 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			Movement in funds			Transfers	Movement in funds			Transfers	Movement in funds			Balance at 31 March 2021
	Balance at 1 April 2019	Incoming resources	Resources expended	Transfers	Balance at 1 April 2020	Incoming resources	Resources expended	Transfers	Balance at 1 April 2020		Incoming resources	Resources expended	Transfers		Incoming resources	Resources expended	Transfers	
	£	£	£	£	£	£	£	£	£		£	£	£		£	£	£	£
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									



# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

### 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.

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

### 19 Analysis of net assets between funds

Fund balances at 31 March 2021 are

represented by:

Tangible assets

Current assets/(liabilities)

	Unrestricted funds 2021 £	Designated funds 2021 £	Restricted funds 2021 £	Total Unrestricted funds 2021 £	Designated funds 2020 £	Restricted funds 2020 £	Total 2020 £
	-	17,703	-	17,703	-	-	29,037
	230,355	609,906	251,455	1,091,716	394,312	241,039	850,706
	230,355	627,609	251,455	1,109,419	423,349	241,039	879,743

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

#### 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
	<u>1,152</u>	<u>1,728</u>

#### 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
<b>Cash generated from operations</b>	<u>343,697</u>	<u>207,812</u>

#### 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

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#### 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 Melliush, 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***

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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**

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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.

# HIJINX THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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**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.

# HIJINX THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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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.

# HIJINX THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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**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.

**Manifest 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 Pettitt-Wade (Hijinx AD) using the MANIFEST 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 THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

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#### 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 THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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### 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 Melliush, 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.

# HIJINX THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

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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).

# HIJINX THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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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.



# **HIJINX THEATRE**

## **TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)**

### **FOR THE YEAR ENDED 31 MARCH 2021**

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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 grant 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.

# **HIJINX THEATRE**

## **TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)** **FOR THE YEAR ENDED 31 MARCH 2021**

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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.

# **HIJINX THEATRE**

## **TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)**

### **FOR THE YEAR ENDED 31 MARCH 2021**

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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

# HIJINX THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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- 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.

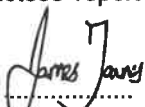
# HIJINX THEATRE

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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<b>Charity name</b>	Hijinx Theatre
<b>Charity number</b>	1078358
<b>Company number</b>	02161783
<b>Registered office</b>	Wales Millenium Centre Bute Place Cardiff Bay CF10 5AL
<b>Trustees</b>	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
<b>Secretary</b>	Sarah Horner - Appointed 14 October 2019
<b>Key management personnel</b>	Sarah Horner - Chief Executive Jacqui Onions - Finance Administrator Ben Pettitt-Wade - Artistic Director
<b>Auditor</b>	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** 30/09/2021  
**Dated:** .....

# **HIJINX THEATRE**

## **STATEMENT OF TRUSTEES' RESPONSIBILITIES**

### ***FOR THE YEAR ENDED 31 MARCH 2021***

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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

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### 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.

# HIJINX THEATRE

## INDEPENDENT AUDITOR'S REPORT (CONTINUED)

### TO THE TRUSTEES OF HIJINX THEATRE

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#### **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.



# HIJINX THEATRE

## INDEPENDENT AUDITOR'S REPORT (CONTINUED) TO THE TRUSTEES OF HIJINX THEATRE

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### **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**

**Chartered Accountants  
Statutory Auditor**

4-10-2021

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

# **HIJINX THEATRE**

## **INDEPENDENT AUDITOR'S REPORT (CONTINUED) TO THE TRUSTEES OF HIJINX THEATRE**

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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

		Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
	Notes						
<b>Income and endowments from:</b>							
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	-	-	-
<b>Total income</b>		<b>600,720</b>	<b>223,066</b>	<b>823,786</b>	<b>739,175</b>	<b>462,850</b>	<b>1,202,025</b>
<b>Expenditure on:</b>							
Charitable activities	8	378,726	215,384	594,110	612,572	322,192	934,764
Other	10	-	-	-	1,134	-	1,134
<b>Total resources expended</b>		<b>378,726</b>	<b>215,384</b>	<b>594,110</b>	<b>613,706</b>	<b>322,192</b>	<b>935,898</b>
<b>Net incoming resources before transfers</b>		<b>221,994</b>	<b>7,682</b>	<b>229,676</b>	<b>125,469</b>	<b>140,658</b>	<b>266,127</b>
Gross transfers between funds		(2,734)	2,734	-	6,042	(6,042)	-
<b>Net income for the year/ Net movement in funds</b>		<b>219,260</b>	<b>10,416</b>	<b>229,676</b>	<b>131,511</b>	<b>134,616</b>	<b>266,127</b>
Fund balances at 1 April 2020		638,704	241,039	879,743	507,193	106,423	613,616
<b>Fund balances at 31 March 2021</b>		<b>857,964</b>	<b>251,455</b>	<b>1,109,419</b>	<b>638,704</b>	<b>241,039</b>	<b>879,743</b>

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 £	£	2020 £	£
<b>Fixed assets</b>					
Tangible assets	13		17,703		29,037
<b>Current assets</b>					
Stocks		218		254	
Debtors	14	102,144		300,181	
Cash at bank and in hand		1,035,305		690,926	
		<u>1,137,667</u>		<u>991,361</u>	
<b>Creditors: amounts falling due within one year</b>	15	<u>(45,951)</u>		<u>(140,655)</u>	
Net current assets			1,091,716		850,706
<b>Total assets less current liabilities</b>			<u>1,109,419</u>		<u>879,743</u>
<b>Income funds</b>					
Restricted funds	17		251,455		241,039
<u>Unrestricted funds</u>					
Designated funds	18	627,609		423,349	
General unrestricted funds		<u>230,355</u>		<u>215,355</u>	
			857,964		638,704
			<u>1,109,419</u>		<u>879,743</u>

# HIJINX THEATRE

## BALANCE SHEET (CONTINUED)

**AS AT 31 MARCH 2021**

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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 £	£	2020 £	£
<b>Cash flows from operating activities</b>					
Cash generated from operations	22		343,697		207,812
<b>Investing activities</b>					
Proceeds on disposal of tangible fixed assets		370		-	
Investment income received		312		1,105	
<b>Net cash generated from investing activities</b>			682		1,105
<b>Net cash used in financing activities</b>			-		-
<b>Net increase in cash and cash equivalents</b>			344,379		208,917
Cash and cash equivalents at beginning of year			690,926		482,009
<b>Cash and cash equivalents at end of year</b>			1,035,305		690,926

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 31 MARCH 2021

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#### 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.

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

---

#### 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).



# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

---

#### 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.

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

#### 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

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

### 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
	<u>803,974</u>	<u>1,187,371</u>
Analysis by fund		
Unrestricted funds	582,179	737,163
Restricted funds	221,795	450,208
	<u>803,974</u>	<u>1,187,371</u>
<b>Grants</b>		
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	-
	<u>494,909</u>	<u>648,382</u>

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

### 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	-

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

### 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
	<u>545,328</u>	<u>870,628</u>
Share of support costs (see note 9)	44,282	59,636
Share of governance costs (see note 9)	4,500	4,500
	<u>594,110</u>	<u>934,764</u>
<b>Analysis by fund</b>		
Unrestricted funds	378,726	612,572
Restricted funds	215,384	322,192
	<u>594,110</u>	<u>934,764</u>

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

9 Support costs	Support Governance costs £	Support 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	

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

#### 10 Other

	<b>Total</b>	<b>Unrestricted funds</b>
	<b>£</b>	
	<b>2021</b>	<b>2020</b>
Net loss on disposal of tangible fixed assets	-	1,134
	<u>-</u>	<u>1,134</u>
	<u>-</u>	<u>1,134</u>

#### 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:

	<b>2021</b>	<b>2020</b>
	<b>Number</b>	<b>Number</b>
	13	15
	<u>13</u>	<u>15</u>
<b>Employment costs</b>	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Wages and salaries	414,530	551,765
Social security costs	24,300	23,987
Other pension costs	6,370	6,749
	<u>445,200</u>	<u>582,501</u>
	<u>445,200</u>	<u>582,501</u>

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).

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

#### 13 Tangible fixed assets

	Furniture and Motor vehicles equipment		Total
	£	£	£
<b>Cost</b>			
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
<b>Depreciation and impairment</b>			
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
<b>Carrying amount</b>			
At 31 March 2021	498	17,205	17,703
At 31 March 2020	759	28,278	29,037

#### 14 Debtors

	2021	2020
	£	£
<b>Amounts falling due within one year:</b>		
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



# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2021*

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### **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.

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

### 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:

	Balance at 1 April 2019 £	Movement in funds			Balance at 1 April 2020 £	Movement in funds			Transfers £	Balance at 31 March 2021 £
		Incoming resources £	Resources expended £	Transfers £		Incoming resources £	Resources expended £	Transfers £		
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	-

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

17 Restricted funds	(Continued)
<b>General</b> - income received for international development and a project focusing on intersection of race, learning disability and arts engagement.	
<b>Academies General</b> - income received for the salaries of the academy director and business development manager.	
<b>Odyssey</b> - income received for inclusive community theatre group for adults with and without learning disabilities and/or autism.	
<b>Pawb Projects</b> - income received for inclusive band, Vaguely Artistic.	
<b>Youth Theatres</b> - income received for youth theatre group for young people with learning disabilities and/or autism in North Wales.	
<b>Theatre General</b> - income received for the fresh street event and for travel costs at 'One Small Step'.	
<b>Productions</b> - income received for 'Eye See Ai' and 'The Flop'.	
<b>Jobs General</b> - income received for jobs house salaries.	
<b>Jobs Projects</b> -income received for Cardiff School of Pharmacy project and incentivising companies to cast inclusively.	
<b>Film Projects</b> - 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.	
<b>Street Theatre</b> - income received for 'Rock Cliché'.	
<b>Pawb General</b> - income received for Pawb running costs and activities.	
<b>Unity Festival</b> - income received for Hijinx Unity Festival - Mission Control.	
<b>Film General</b> - income received for a film programme aimed at disabled people.	
<b>Academies Projects</b> - income received for Pathway course, and running a hybrid of sessions working face-to-face and online.	
<b>Residencies</b> -income received to run a Residencies programme.	

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2021**

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**

- 38 -

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

#### 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.

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

### 19 Analysis of net assets between funds

Fund balances at 31 March 2021 are

represented by:

Tangible assets

Current assets/(liabilities)

	Unrestricted funds 2021 £	Designated funds 2021 £	Restricted funds 2021 £	Total Unrestricted funds 2021 £	Designated funds 2020 £	Restricted funds 2020 £	Total 2020 £
	-	17,703	-	17,703	-	-	29,037
	230,355	609,906	251,455	1,091,716	394,312	241,039	850,706
	230,355	627,609	251,455	1,109,419	423,349	241,039	879,743

# HIJINX THEATRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

#### 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
	<u>1,152</u>	<u>1,728</u>

#### 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
<b>Cash generated from operations</b>	<u>343,697</u>	<u>207,812</u>

#### 23 Analysis of changes in net funds

The charity had no debt during the year.







## **Hijinx Theatre**

# **Audit Findings Report - Year Ended 31<sup>st</sup> March 2021**

**Presented to those charged with governance ISA (UK) 260 and 265**

***Dated 22<sup>nd</sup> July 2021 & 30<sup>th</sup> 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*

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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 31<sup>st</sup> March 2021.

The following matters remain outstanding: -

- o Updated Trustees Report – **now received**
- o Letter of representation- **forwarded**
- o Trustees approval of the financial statements- **30<sup>th</sup> September 2021**
- o Post balance sheet review.

**Information needed before audit report can be signed and accounts filed:**

- o Up to date management accounts- **Charity to forward**
- o Post year end board minutes- **Charity to forward**
- o 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
<b>1</b>	<p><b>Covid-19</b></p> <p>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.</p> <p>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.</p> <p>Going concern assumes that the charity will still be able to operate post COVID-19.</p> <p>Can the trustees explain the plans they have in place if the lockdown is extended for the foreseeable future?</p> <p>Can the trustees also confirm whether the budget is reasonable given what is currently known about COVID-19?</p>	<p>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).</p> <p>The charity has successfully pivoted its delivery during lockdown to continue to deliver against our purpose.</p> <p>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.</p> <p>The nature of many of our longer-term grants give us some resilience against challenges of Covid.</p> <p>Reduced costs during lockdown have helped protect our cash position.</p> <p>We believe the budget is reasonable given what is currently known about COVID-19.</p> <p><b><u>2021 Update</u></b></p> <p>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</p>

		virtually throughout 2020/21.
<b>2</b>	<p><b>Cash at Bank and Interest</b></p> <p>The organisation currently holds over the government repayment scheme limit with NatWest.</p> <p>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.</p> <p>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).</p> <p>To be discussed.</p>	<p>The trustees are due to review the reserves policy and to decide upon an investment policy to both balance risk and maximise return.</p> <p>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.</p> <p><b><u>2021 Update</u></b></p> <p>The charity continue to hold over the government repayment scheme limit with NatWest.</p> <p>From reviewing the board minutes it was noted that are looking to set up a new bank account with Virgin Money.</p> <p>Can the trustees confirm if there has been any further developments with the above?</p> <p>We are in the process of opening a new bank account with Virgin.</p> <p>A refreshed reserves policy has been developed and will be added to the annual report and accounts</p>
<b>3</b>	<p><b>Trade Debtors</b></p> <p>During the audit it was noted that there are a significant number of trade debtor balances outstanding.</p>	<p>We believe that the trade debtor balances identified are all recoverable, so no provision is required currently.</p> <p><b><u>2021 Update</u></b></p>

	<p>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.</p> <p>Can the trustees confirm the recoverability of the balances remaining in the debtor's ledger and if a provision is required?</p>	<p>Audit work in 2021 regarding trade debtor recoverability did not highlight any issues.</p> <p>The charity have been able to recover the majority of their outstanding debt during 2020/21.</p>
<b>4</b>	<p><b>Financial Statements</b></p> <p>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.</p> <p>This is detailed in the 'consistency of presentation' note placed within the accounting policies section of the financial statements.</p> <p>Azets have also used a 20% support costs allocation for the following expenditure categories:</p> <p>Administration</p>	<p>Yes, trustees agree with the changes made in the financial statements in relation to the support costs allocation.</p> <p><b><u>2021 Update</u></b></p> <p>No further issues to note, point actioned in 2021.</p>

<p>Premises</p> <p>Travel and subsistence</p> <p>Wages (being Jacqui, Sarah and Ben)</p> <p>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.</p> <p>We have also added in any omitted disclosures as per our review and revised any incorrect disclosures to ensure compliance with the SORP.</p> <p>Do the trustees concur with the changes made in the financial statements?</p>	
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### 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	<p><b>COVID-19 and Trustees Report</b></p> <p>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.</p> <p>When preparing their trustees' annual report, charity trustees may wish to consider:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> In reporting the main achievements of the charity explaining how the virus control measures affected the charity's activities</li> <li><input type="checkbox"/> 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</li> </ul>	<p>Contained within trustees report.</p>





	<ul style="list-style-type: none"><li>□ Explaining how the contribution of volunteers, where appropriate, assisted the charity in its work in managing in the changed circumstances</li><li>□ The impact on the charity's ability to fundraise and how the trustees managed this situation</li><li>□ 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</li><li>□ 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</li><li>□ Give consideration whether there are any implications for any existing or potential defined benefit pension liability and investments the charity holds</li><li>□ Consider any impact on the charity's reserves policy, level of reserves and any change to designated funds set aside for future commitments</li></ul>	
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	<p>□ 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</p> <ul style="list-style-type: none"> <li>• 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</li> </ul> <p>To be discussed.</p>	
<b>2</b>	<p><b>Designated Funds</b></p> <p>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.</p> <p>Do the trustees concur with the above?</p>	Yes
<b>3</b>	<p><b>VAT Registration</b></p> <p>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.</p>	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?	
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## 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	<p><b>Authorisation of BACS Payments</b></p> <p>During the audit it was noted that BACS payments are currently not dual authorised.</p>	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.	<p>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.</p> <p><b><u>2021 Update</u></b></p> <p>No further developments to note, the charity is currently in the process of selecting a new banking provider.</p>

<b>2</b>	<b>Training Contracts</b> 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.  <b><u>2021 Update</u></b>  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**

### **5.1 Post balance sheet events**

Are the trustees aware of any post balance sheet events?

### **5.2 Related 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.

### **5.3 Contingent liabilities**

Are the trustees aware of any contingent liabilities at the year end?

### **1.1 International Standard on Auditing (ISA 570) - (Revised September 2019) Going Concern**

The revised ISA came into effect for periods beginning on or after 15<sup>th</sup> 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 15<sup>th</sup> 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:

- o understanding the entity;
- o the link between audit risks and audit procedures;
- o the response if management procedures are inadequate;
- o indicators of possible management bias and implications for the audit; and
- o 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.

### **1.5 Section 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.

### **1.6 Fraud**

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	<u>2,176</u>	
Surplus per final financial statements	<b>229,676</b>	
<b>*Results consists of:</b>		
Unrestricted surplus	219,260	
Restricted surplus	<u>10,416</u>	
<b>Surplus</b>	<b>per</b>	<b>final</b>
<b>229,676</b>		<b>financial statements</b>



### 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.**





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