

Charity registration number 1078358

Company registration number 02161783 (England and Wales)

HIJINX THEATRE
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

HIJINX THEATRE

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HIJINX THEATRE

CHAIRMAN'S STATEMENT

FOR THE YEAR ENDED 31 MARCH 2022

Chair's Report

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

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

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

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

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

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

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

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

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

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

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CHAIRMAN'S STATEMENT

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

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

James Downes
Chair of Trustees

HIJINX THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

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

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

Objectives and activities

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

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

Our Vision

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

Our Mission

Pioneer, produce and promote opportunities in the arts and creative industries for people with learning disabilities and/or autism

Our Aims:

- To provide pathways for talented learning disabled and/or autistic people to become professional performers.
- To make theatre and film that is both high in quality and high in impact where actors work side by side as equal partners and drive change across the industry.
- To source acting jobs for Hijinx actors
- To encourage and support learning disabled people in Wales of all ages and all abilities to participate in the arts

Ensuring our work delivers our aims

We review our aims, objectives, and activities each year. This review looks at what we achieved and the outcomes of our work in the previous 12 months. The review looks at the success of each key activity and the benefits they have brought to those groups of people we are set up to help. The review also helps us ensure our aims, objectives and activities remained focused on our stated purposes.

Strategic Priorities

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

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

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

Our Work

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

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

HIJINX THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

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

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

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

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

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

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

Public Benefit

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

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

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

Achievements and performance

Hijinx Academies

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

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

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

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

Return to the Room The impact of Covid on the Academies has been substantial with all work moving online at the point of lockdown in March 2020. During 2021/22 we re-started face-to-face activity for all groups in a phased way. Following detailed working with local authorities to develop appropriate individual and activity risk assessments alongside detailed Covid protocols, we began to welcome actors back to face-to face activity:

- A small number of Academy members in the South returned to face-to-face activities in spring of 2021, using a larger space in Chapter Arts Centre for this initial phase.
- In June 2021, West Academy returned to one day of provision a week, with the group split into half to avoid large numbers in spaces.

HIJINX THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

- In July, South Academies returned in three separate groups across spaces in Chapter for half a day's provision.
- North Academy secured TAPE as a space for their in-person half day sessions.
- South, Mid and North continued to have online provision as well as half a day back in person.
- Mid Academy returned to a full day provision in winter 2021.
- Plans were put in place to stop online provision when we could offer in person activity, summer of 2022.

Academy projects

- Film module returned for Mid, North & West Academies in February 2022. With plans in place for South Academy later in the year.
- Professional Development module started – aiming to equip Hijinx Actors with the non-performance, employability skills that will help them succeed as professional freelance actors. North start their sessions in March 2022 with plans for South, Mid and West to happen later in the year.
- Sessions to develop material for industry showcase events took place for West and South Academies in early 2022, culminating in sharing events for friends and family at end of March 2022. Plans are in place for North to follow suit and the digital industry showcase to take place Autumn 2022.

A key focus in 2021/22 was expanding the pool of freelancers within each hub to expand provision across the Academy groups, we are delighted to have welcomed several new tutors and facilitators to our sessions and the Actors have enjoyed the range of skills and experiences that they have brought with them.

Hijinx Theatre

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

Meet Fred – created in 2016, has now been performed 252 times, in 138 venues, in 131 different cities, in 19 countries, across 3 continents (Europe, North America and Asia), translated into 12 languages and seen by over 25,000 people.

This year we toured to Russia for the first time, albeit digitally! *Meet Fred* was streamed for 5 nights at the Obraztsov Puppet Theatre Festival in Moscow and was very well received. The festival organisers have expressed great enthusiasm in hosting Hijinx in-person, either with *Meet Fred* or a future (puppetry-based) production.

The cast regrouped in October, with a couple of changes to the line-up. We now see Nick Halliwell as Head & Voice, Llyr Williams as Back & Right Arm, and welcome Jennie Rawling on Fred's feet. We rehearsed Ffion Gwyther into the role of Martin/Marta as an understudy, the first time we've had an understudy in a Hijinx production. Finally, associate artist Richard Newnham stepped down from the role of Jack Johnson (after originating the role and touring ever since), so West based Hijinx Actor Iwan Jones succeeded him. The company is as strong as ever, and all performing beyond expectation both on and off the stage, a beacon that represents the very best of Hijinx wherever it tours.

The new cast debuted at the Riverfront (Newport) in October, before a week in Southern France. Touring to Sweden in November was cancelled due to travel restrictions, and a further 6 weeks in France was rescheduled due to a spike in Coronavirus cases in the UK leading to travel restrictions that would void our insurance. During this year we managed 15 performances, playing to a promising average audience of 160.

Eye See Ai – Following a successful application to the British Council Arts Digital Collaboration Fund, we were able to build on our existing relationship with Mat Tran Ensemble (Vietnam) while collaborating with new partners in the region. An exciting cultural exchange as participants are given the opportunity to explore Hanoi and Cardiff using Augmented Reality in 6 new short digital performances. The project features Hijinx actors from across Wales, as well as puppeteers from Mat Tran Ensemble and performers from ToHe Fun, who are based in Hanoi. We collaborated with partners via Zoom, including running 2x workshops via video call for all participants.

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

FOR THE YEAR ENDED 31 MARCH 2022

Following sessions in a green screen studio to capture the performances, technical partners Viet Interactive are now building the app that will house the AR technology. It's been an incredibly valuable experience, navigating how to work both internationally and digitally, while exploring these new technologies together.

National Youth Theatre Wales – This year's NYTW company worked toward a season called 'Manifest', celebrating the lowering of the voting age in Wales to 16. The normal NYTW residency model was adapted for Covid restrictions, and Hijinx were invited to lead in a hybrid setting – workshoping and devising via Zoom for 6 weeks before meeting in-person at Yr Egin (Carmarthen) for 4 days to assemble the work into a sharing for both IRL and online audiences. It was the first project that brought the Theatre House team out of lockdown (April/May), alongside four Hijinx actors from our West Academy (Bethany, Ashford, Zach, Gareth) and four drama school-bound young actors from NYTW. The company explored their own politics, what matters most to them, and imagined a Wales where they had ultimate power. It was a winning partnership and both organizations are keen to work together again.

Edinburgh Festival Fringe - We were honoured to be selected by Summerhall to present *Metamorphosis* as part of their debut 'digital' programme. Many of our comrades uploaded filmed versions of their work, for viewing on demand – but as the success of Hijinx's work is often found in its unpredictable, live, and interactive nature, we performed live-online. It was an interesting format, and one worth exploring, but did not yield quite the same festival experience. It's certainly more economical presenting this way, but we were naïve to expect it to be any easier. If repeated, we would either present work that is hybrid or at the very least send up a promo team.

Grumpy Unicorns – Our newest street theatre offering, spearheaded by Ellen Groves, finally got to move through R&D, production and start touring this year. We were one day into our R&D last year when the lockdown was announced, so it was brilliant to welcome professional clown Holly Stoppit back to continue that process and then quickly assemble the walkabout act ahead of that year's Green Man festival. Little did we know that would be cancelled, but at least we were ready and able to visit Alles Mus Raus! (Kaiserslautern) when invited in September – our first international performance after the second lockdown eased. The production welcomes George Orange, long-time friend of Hijinx but first-time performer in one of our productions, alongside Ellen and two Cardiff-based Hijinx Actors (Jonathan and Fiona).

Meta 2.0 (the_crash.test) – A natural progression, from our completely online production of *Metamorphosis* and our tiptoeing into hybrid work with *Manifest*, was to explore a truly hybrid production. A show that features cast members both IRL and virtually and welcomes audiences in the same way. There was a strong sense of community among independent theatre companies in Wales, many of whom had made a pivot toward presenting digitally. After many conversations, we invited those who had the most strikingly new perspectives to join us as we assembled our largest production team to date.

Your Voice – We were encouraged by Senedd Cymru to submit an idea for their project "Your Voice" which would produce several short films from artists in Wales, exploring what Wales means to them for presentation as one long feature event, to mark the opening of the 6th Senedd Assembly. North Wales tutor, Sarah Mumford, had been researching and developing an idea during lockdown that included some students from the North Academy and it had strikingly similar themes. She was commissioned to bring back together the artists from the multiple disciplines she had explored

A challenging project due to time constraints and resources, it produced a beautiful 10-minute film, broadcast on BBC Wales and temporarily available to watch on the Senedd website & BBC iPlayer.

Hijinx Films

2021-22 saw the final full year of our Morrisons Foundation funding (now extended to December 2022). Throughout the 3.5 years it has enabled us to do a huge amount of very varied work around the screen industries, with our actors at the centre as always, and 2021-22 was no exception. This was even with the lingering effects of the Covid-19 pandemic.

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

FOR THE YEAR ENDED 31 MARCH 2022

Academy training - Following the Covid-19-enforced hiatus, we managed to continue the film training for our actors across Wales, beginning in September 2021 with North Academy, then Mid and West. The focus this time was the idea of continuity, while refreshing the actors on shot types and composition, and the basics of the scene-filming process. Our work here shows the benefit of yearly refreshing as the actors had forgotten a fair amount during Covid but picked it back up very quickly.

Short Films

Glitch – with Covid postponing our intended 2nd fictional short film (Stones and Dust), instead we developed this new, Covid-friendlier, short film. Here we transferred our theatre-making approach as closely as possible to film. The shoot involved three Hijinx actors in separate rooms, making things a lot safer from a Covid viewpoint. The film was finally completed in mid-2022, due to additional Covid challenges and is currently being submitted to festivals worldwide.

Stones & Dust – postponed from October 2020 to October 2021, this arduous shoot in North Wales has produced a very effective film, featuring Hijinx actor Andrew Tadd in an inclusive cast of three.

The Matthew Purnell Show and The Audition – these two films are still available for festivals, and have screened at Hijinx Online, Unity Festival, Three Films Festival, Wicked Wales Youth International Film Festival, at festivals in Peru and Mexico through the British Council, and at Alphabetti Theatre's AWARE festival.

Feature Film Project - being normal - Building on the Audition, being normal is a project between Hijinx, director Dylan Wyn Richards, production company Triogl and support from Raindog Films. Bad Wolf (see below) are partners on the project. By the end of 2021-22 financial year, the project has applied for development funding from Ffilm Cymru. It will mix fiction and documentary, using loose story frameworks to develop the script through improvisations and significant input from Hijinx actors.

Other film projects

We supported TAPE Community Music and Film on the development and production of their short film *Containing Safety*, which features Hijinx actor Tom Spencer in one of the four roles, alongside snooker legend Dennis Taylor. The project is potentially leading to further collaboration.

Cardiff Animation Festival / Biggerhouse - This year has seen us continue our relationship with CAF and Biggerhouse, joint-leading workshops on inclusive practice with the latter for the former and developing a new project as a Biggerhouse/Hijinx co-production.

Clwstwr

During 2021/22 Hijinx secured second phase funding from Clwstwr (Cardiff University) towards the creation of a suite of products and services to help the screen industries work inclusively. Several organisations have assisted us in the development of these products, including S4C, Boom, Severn Screen, Bad Wolf, Screen Alliance Wales, and Rondo Media. The products will begin rolling out in autumn 2022, with the intention that this becomes an additional, and significant, source of income for the company while providing further employment for our actors through role play/forum theatre and representation at industry conferences and festivals.

Unity Film Festival

In 2022, as the main Unity Festival returns, we have decided to add a Film Festival strand. This is to help showcase inclusive shorts and features from around the world to Wales-based audiences and provide a platform both for our own films and our actors. It will also be a place where we can promote our Clwstwr project to the industry.

Bad Wolf partnership

For both calendar years of 2021 and 2022 we have entered into partnership with Bad Wolf. This is to mutually support each other through social media posts, marketing, and publicity of projects/programmes, and for Bad Wolf to provide financial and practical support to Hijinx film projects. During this period, they have supported *Glitch* and *Stones & Dust*, and have committed funds towards *Unity Film Festival 2022* and *being normal*.

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

FOR THE YEAR ENDED 31 MARCH 2022

Hijinx Jobs

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

Training - 2021 – 22 saw a gradual but steady return to demand for in-person training, alongside a continued appetite for our online offer.

Whilst Covid continued to have an impact on training budgets, and thus our income stream, we were able to maintain, and in some cases, grow our partnerships with some clients, whilst also striking up new relationships with others, and continue to develop our actors' skills.

Some of the highlights were:

Cardiff University School of Medicine – we continued to provide actors for their comms skills teaching sessions – all three of which were able to return to in-person sessions (April 21, November & February 22). We also saw a return to our actors being involved in the Year 4 ISCE exams, which also took place in-person, at Cardiff City Football club, within strict Covid protocols. We provided 11 actors across two days of exams in May, plus an additional 2 actors for a day of resits in July.

This work led to a new partnership with:

Bangor University – where one of our North Academy actors took part in a teaching session in February 2022.

Tower Hamlets – following the success of our initial training partnership we were commissioned to deliver an additional 2 online training sessions to GP staff (February 2022).

Leading to a new collaboration with:

North East London Training Hubs – an online training project supported by Arts & Business CultureStep investment. We delivered 6 online introductory sessions to over 300 staff members between January – March 2022.

Our partnership with Tower Hamlets, also led indirectly to a new partnership with:

Merton Training Hub (also known as Lambeth Clinical Care group) - where we were invited to deliver an online training session to their staff members in July. Following the success of this session we were invited back in October to deliver the same session.

Cardiff School of Pharmacy – again, with the support of Arts & Business Cymru CultureStep funding, we were able to build upon our previous partnerships and extend our training offer to work with all 4 year-groups. We developed a series of bespoke in-person training sessions to Years 1, 2 & 4, and held a series of research conversations with Hijinx Actors which provided the basis for 'how to communicate' resource guides, that were developed by the Year 3 students. Altogether, this project reached over 500 students.

FOR Cardiff - in January 2022 we delivered an online 'how to communicate effectively' training session to their business member's staff teams, as part of their wellbeing week.

Casting - In Casting, the gathering pace experienced during the pandemic, has continued.

2021-22 Total Casting Figures:

- 284 casting submissions made (for 38 actors)
- 63 actors requested for auditions
- 33 paid external acting jobs for 13 actors
- Over £16,000 of income for Hijinx Actors, with approx. £2,500 commission for Hijinx

HIJINX THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

The highest profile of these jobs this year were secure by Justin Melliush from North Academy starring in Craith/Hidden for BBC/S4C; Lindsay Foster from South Academy 1 who featured in an episode of Casualty and Tommy Powell of South Academy 1 who was selected as part of the Separate Doors ensemble.

Funding was secured to allow a Professional Development Module to be rolled out across the Academies in 22-23 and to allow for Hijinx Actors to be enrolled on the casting platform Spotlight. A negotiation was held with Spotlight to allow for our actors' requirements to be accommodated on the platform, and a great relationship was formed.

The first Hijinx Showcase was held digitally and was a great success. In the region of 60 industry professionals watched live online with many more viewing the recording thereafter.

Hijinx Pawb

Our community groups continued to show remarkable flexibility and resilience over the last year, with those who were able to access online provision embracing the activities provided. Those who could not access online, were supported via phone on a regular basis.

In line with the process for Academies, Pawb has returned to in person activity during 2021/22, but with the addition of the new purely digital course, Pathways. Although all groups returned to the room, some still worked in sub-groups to ensure the safety of all. All groups returned to in person activity with Covid guidance including physical distancing and masks.

Drama Foundations - Through the process of beginning to return to activity as we once knew it, we began to realise the impact of the pandemic on our Drama Foundations participants. In PAWB, we have seen the smallest return rate to provision here and are in the process of re-building the confidence for those who are returning, and the group size up with the additional space. The decision was made to pause the North Drama Foundation and create a relaunch once we are far enough past Covid to support a full group again.

North Young People's Theatre - We re-named the North Youth theatre to North Young People's Theatre, placing the drive and ownership with the young adults who make up the membership. The group collaborated digitally with NoFit State, and developed strong relationships digitally, which carried them back to beginning to transition into the in-person activity.

Telemachus returned with strength of numbers, but divided into two smaller groups, with shorter sessions. Both groups worked on the same brief, creating a short film for the 12 Days of PAWB, a creative representation of the pre-show performances for Pinocchio and the Northern Lights.

Odyssey – our community adult group, returned to the Weston Studio with a long-awaited production of Pinocchio and the Northern Lights (December 2021), which was a hybrid production with half the group represented through filmed characters, engaging with the live action performers. This was a sell-out run and included a collaboration with USW Creative and Therapeutic Arts Students, who created a month-long exhibition in the WMC foyer.

Vaguely Artistic – Hijinx's House band, played their first gig in over 3 years in the Weston Studio, to a sell-out audience.

The 12 Days of PAWB festival (curated for the first time in 2020), developed for its second year, highlighting both in person and digital work. We experimented with fundraising and how we represent the group through a simpler and more tailored programme.

Coaching - Head of Participation completed his coaching qualification and began exploring the practicalities of using coaching with Hijinx's freelancer workforce, and other arts professionals.

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

FOR THE YEAR ENDED 31 MARCH 2022

Hijinx Unity Festival

The postponed 2021 edition of Unity Festival took place in summer 2022, with an expanded and ambitious programme. Financial support was secured from Events Wales at Welsh Government, and Arts Council of Wales, full details will appear in next year's Annual Report when evaluation has been completed.

International Strategy

Inevitably, Covid has had a significant impact on Hijinx's international working. Touring briefly recommenced in October 2021, with performances in Pornichet, Haute-Goulaine and Machecoul. This was shortly followed by a second wave & lockdown that re-tightened travel restrictions, meaning we weren't back on the road again till March 2022, with performances in Hazebrouck, Luce, Pont-Chateau, Vern-sur-Seiche, Lillebonne, Rouen, Pont Audemer, Villard-Bonnot, Annecy and Chamonix.

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

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

International collaborations have continued digitally during the year with collaborations in Vietnam and Spain. The return of Unity Festival 2022 saw an exciting return to international partnerships with an ambitious and dynamic programme live and online.

Equality & Diversity

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

- **Our pledge to Zero Racism** - Diversity and Inclusion are core values at Hijinx, and we will continue to live and work by them. We are proud to have signed a pledge to Zero Racism with Race Council Cymru.
- **1% Promise** - We promise to allocate 1% of our annual budget to actions that build diversity within the organisation, making it an active part of our business decisions. These funds will be used to pay for diversity interventions that directly focus on ethnicity and disability.
- **Training** - We believe it is important to build understanding and awareness so that our staff and trustees are empowered to be more inclusive. We are working with The Other Box, a brilliant, diverse-led, training organisation, to identify and challenge our unconscious bias through their Allyship in the Workplace and Know Your Bias training.
- **Conversations** - Working with Learning Disability Wales and Disability Arts Cymru, and funded by Arts Council of Wales' Sharing Together fund, curated a series of sessions to discuss the barriers faced by those at the intersection of learning disabled/neurodivergent and minoritized or racialised communities.
- **How we recruit** - As part of our commitment to driving change and developing a more diverse workforce we have completed a detailed recruitment review and instigated several new processes to increase accessibility to applicants, including longer application windows, varied formats for application packs, anonymised shortlisting and providing interview questions in advance.

Publication of Social Impact report

In Autumn 2021 we published our Social Impact Report. This is the first time that we have evaluated our work in this way. Conducted by Abigail Tweed - Milestone Tweed & Mark Richardson Social Impact Consulting, Hijinx's Social Impact Report captures the personal life changing stories of the people Hijinx work with and demonstrates the huge social economic value of the arts. The research shows the performing arts are a vehicle for health and wellbeing and increase happiness in people's lives.

In 2019-20 Hijinx generated over £4.5 million in social value. That means that for every £1 invested in Hijinx, £4.84 of social value was generated. This is equal to, on average, 73,770 weekly shops in the UK.

HIJINX THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Some of the key findings included:

- 9 out of 10 Hijinx actors felt more confident since joining Hijinx
- 72% of actors experienced an increase in their independence because of joining Hijinx.
- 73% of Hijinx actors say they have more friends thanks to Hijinx.
- 72% of Hijinx actors keep in touch with their Hijinx friends between sessions.
- 73% of Hijinx actors and participants say they felt much happier since being with Hijinx.

As well as the report demonstrating how arts engagement improves happiness and wellbeing, Hijinx has reported significant change within the sector:

- 90% of the creative people are more inclusive and have changed the way that they have worked since working with Hijinx.
- Hijinx generated £119,000 in value of skills and opportunities, which is equivalent to 5,958 theatre tickets.

Strategic Marketing Review

During Autumn 2021 Hijinx undertook a strategic marketing review with Glew Marketing. The resulting strategy has provided the charity with focus for future marketing decisions and informed forthcoming recruitment for a new marketing team for the organisation.

Property Consultancy Support

Through Lloyds Bank Foundation, Hijinx received support to work with The Ethical Property Foundation, who completed a review of the charity's space and property needs to inform future strategic decision making.

Recognition

Hijinx won the Penderyn Distillery Prize at the Arts & Business Cymru Celebration of the Arts Awards 2021, were a finalist in the Arts Award at the Cardiff Life Awards 2021 and won a Weston Charity Award in summer 2021.

Financial review

During the year the charity's income was £855,813 with expenditure amounting to £886,662. The operating deficit for the year was £30,849 of which £29,567 related to unrestricted funds.

Reserves

The free reserves, effectively net assets less restricted funds, designated funds, and fixed assets, at the year-end were £227,571. The reserves were not increased at the end of the year due to a lack of surplus.

Reserves policy

The trustees consider the ideal level of reserves as at 31 March 2022 would be £250,000, which is sufficient to manage a minimum of three months operational costs for Hijinx Theatre. Actual free unrestricted reserves at 31 March 2022 were £227,571 representing 92% of the ideal level. The Trustees have the ambition of achieving a surplus of £10,000 from each year of operation to be added to the reserve and plan to have the intended full reserve within 2 years. This target is to be reviewed on an annual basis.

Treasurer's Report

This was the first year in many that saw a deficit for the charity, indicative of the hugely challenging times during the pandemic, within this context a deficit of (£30,849) is in line with expectations and is manageable for the charity.

The restricted fund allocation will see £250,173 carried over into the next financial year, the majority of which is the balance of the three-year Morrisons Foundation grant that was paid in its entirety in 2019, as well as some funds carried forward relating to Unity Festival and productions/residencies taking place in 2022.

HIJINX THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

Future resilience is at the forefront of the charity as Hijinx navigates the pandemic. £600,826 of designated funds have been set aside by the trustees which will be spent in the next 3 financial years. The decision has been granted in 2021/22 to transfer these funds into the designated allocated.

Free unrestricted reserves represent 92% of the optimal level. This level of unrestricted reserves still meets levels to continue future activities and react to any unplanned activities that may arise, as well as the challenges of Covid-19.

Future Developments

There is no doubt that the continuing economic challenges facing the world post-Covid, not least the cost-of-living crisis, means that no arts organisation of any scale can feel fully secure, but we remain in robust shape and continue to be resilient to the challenges. Hijinx continue to occupy a unique place in the arts landscape of Wales and we are making significant steps to reduce inequity and break down barriers. The organisation has grown significantly in the last 7 years and where we had planned for a period of stabilisation, the challenges presented by Covid-19 and its longer-term impact, have caused a re-focusing of plans and budgets to ensure that the charity can continue to work well into the future. As we emerge from the pandemic, we continue to build the infrastructure that supports our vital work, to ensure that our beneficiaries, staff, freelancers, and volunteers are supported and cared for. Investment in key administrative and support functions will provide the foundations on which continued creativity and ambition can thrive.

Additional support for the 2021-22 financial year includes funding from British Council to work on a new mobile platform for digital theatre presentation, support from the Esmée Fairbairn Foundation to support the development of a new hybrid theatre model, and a second phase R&D grant from Cardiff University (Clwstwr) to continue to develop products to improve inclusion in the screen sector.

The Arts Council of Wales investment review, which had been due to take place in 2020, has now been further postponed, coming into effect in Spring 2024. It is anticipated that current levels of funding should be maintained until that time, at which point a new agreement will come into force. Hijinx will be putting ambitious plans forward in the hope of an equitable settlement for an organisation of its value and importance to the Welsh cultural economy.

The inability to tour work and generate income from that work (as well as providing employment opportunities) continues to represent a reduction in earned income, amplified by the loss of corporate training work. In both areas of the company new digital alternatives are being developed to ensure continuing engagement. As the world opens up, we are seeing renewed interest in touring, particularly for street theatre performances at festivals, and were excited to develop our first truly hybrid production in spring 2021. We are developing plans for new theatre productions for 2022/23.

Detailed financial planning has been undertaken, and is continually reviewed, for the 2022-23 financial year, ensuring the charity is able to plan and function in a range of situations. It is the trustees' belief that this planning, combined with the cash-protecting financial approach we took in 2021-22, will mean the organisation remains viable for the coming years. Whilst we were not able to add to our reserves in March 2022, we are comfortable that throughout the pandemic we have been able to protect our free reserves, to give the charity protection going forward. Continued successes in fundraising indicate that there is still an appetite among funders to support our work, especially seeing several new funders come on board during the year.

The trustees remain confident that by taking a cautious financial approach combined with a bold artistic vision, Hijinx will be able to keep pace with the swiftly changing world around it. The innovations and new ways of working established during the pandemic have opened new doors for the company, and its agile and responsive culture continues to enable it to maximise opportunities as they present themselves, whilst taking a strategic and long-term view.

HIJINX THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Structure, governance and management

Governing Document

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

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

Role, Recruitment, Appointment, Induction and Training of Trustees

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

An induction process includes a meeting with the Chair, senior staff and attendance to at least one board meeting prior to joining. The board meet 6 times a year in addition to the AGM. The trustees approve the business and strategic planning, all operational policies and scrutinise quarterly income and expenditure management accounts.

The trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are responsible for safeguarding the assets of the charity and the group and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

Risk Management

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

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

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

Whilst Hijinx has been able to protect itself financially from significant impacts of Covid-19, the pandemic will continue to impact both the work and financial security of the charity for some time. Whilst almost all activities are now resuming at full strength, there remains a difficult landscape for generating income through training and touring, alongside a challenging fundraising context, the charity will continue to take a cautious approach.

Fundraising continues to be a vital strand of our income, and we continue to work to increase our potential to receive grant funding to support our work. We have been fortunate to receive several grants during the year to enable our continued work and development. After hosting an Arts & Business Creative Intern in 2020-21,

HIJINX THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

we took the decision to create a full-time development role to support the fundraising capacity of the charity. This has proved invaluable, and enabled Hijinx to implement the fundraising strategy by further expanding work with trusts and foundations, developing individual giving, and building capacity to general sponsorship. As can be seen in this report, our fundraised income remains steady and diverse.

Significant work has been undertaken to assess the ongoing risks associated with Covid. Detailed risk assessments are carried out for all activities and reviewed regularly, in consultation with local authorities and Public Health Wales. As actors and participants began their return to the room, Covid Protocols were put in place, alongside agreements for all taking part, to ensure understanding and compliance with the safety measures in place. Given the nature of our work, we are being particularly careful in how we plan our activities and the precautions in place. Hijinx's Production Manager has undertaken Covid Safety training, which enables him to act as a resource for the rest of the company and provide effective briefings for the team. The CEO and Artistic Director review all activity before it commences, and weekly meetings take place to review the evolving situation. We remain vigilant and cautious in our approach.

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

Staff

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

During 2021-22 the staff comprised 10 full time posts: Chief Executive, Artistic Director, Senior Producer, Assistant Producer, Academy Director, Finance Manager, Head of Film, Production Manager, Head of Business Development (job share), Development Officer, South Coordinator and 5 part time posts: Head of Pawb, Marketing Manager (vacant), Associate Producer, North Co-ordinator (vacant), Associate Artist, Team Assistant Pawb (Kickstart).

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

During the year the following staff changes took place:

- Greta Bettinson was appointed Development Officer
- Sophia Karpaty was appointed Academy Director (maternity cover)
- Emily Poole was appointed South Hub Coordinator
- Finlay Garrett joined us on a placement as part of the Kickstart scheme
- Bron Davies was appointed Assistant Producer

The following members of staff left the company:

- Carys Mol left as Assistant Producer

Staff and trustees undertook Know Your Bias Training with The Other Box, and additionally individual members of staff undertook the following training:

- Managing the Return to the Office & Flexible Working course with A&B Cymru
- The Spread & Scale – Billions Institute with Dragon's Heart Institute
- Creating Contract with ITC

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

HIJINX THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

Freelancers

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

Volunteers

There are 267 Hijinx volunteers on our database, and we partnered with University of South Wales, Cardiff Metropolitan University, Royal Welsh College of Music and Drama, Coleg Menai, and Aberystwyth University to provide volunteering and placement opportunities to students. 44 volunteers and placement students are regularly involved in production, workshop, and administrative support. We wish to thank them for their loyal support and service

Premises

Hijinx is accommodated at the Wales Millennium Centre, Bute Place, Cardiff Bay. The space comprises of an open plan office, a small meeting room, shared kitchen and toilets, and a costume and prop store.

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

Hijinx maintains a touring van and a minibus.

Stakeholders & Partnerships

Hijinx are an Arts Council of Wales Revenue Funded Organisation and received £157,400 in 2021/22.

Public Sector

Hijinx were also beneficiaries of an additional £115,885 of Arts Council of Wales funds to present Unity Festival 2022. The organisation also benefitted from grants from Cardiff University (Clwstwr) - £21,346 to continue to develop products to improve inclusion in the screen sector; British Council £56,250 to support the development of Hijinx Mobile in collaboration with Danza Mobile in Spain and £10,000 for the creation of a French version of Meet Fred; Ty Cerdd - £1,500 to support a composer for the crash test, and £338 for inclusive band Vaguely Artistic.

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

Private Sector

Hijinx were recipients of funding from Children in Need, C3SC – Third Sector Fund, Simon Gibson Charitable Trust, Esmée Fairbairn Foundation, Garfield Weston Foundation, D'Oyly Carte, Moondance Foundation, The Tabhair Trust, Noel Coward Foundation. Grants supported creative productions, activity to return to in the room training, and the development of a professional development module for the Academies.

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

Wider Network - Art Sector Partners

In 2021/22 Hijinx collaborated with the following venues: Wales Millennium Centre, Chapter Arts Centre, Sherman Theatre, Pontio, Ffwrnes, Yr Egin (S4C), Summerhall (Edinburgh Festival Fringe), Talent Shack, and Riverfront. Artistic and organisational collaborations took place with Ty Cerdd, Aubergine Café, Severn Screen, Bad Wolf, Mat Tran Ensemble (Vietnam) Tohé (Vietnam), Danza Mobile (Spain), Disability Arts Cymru, Mencap Cymru, Senedd (Welsh Government), Orchard, Learning Disability Wales, TAPE Community Film, National Youth Theatre of Wales, Biggerhouse Films, Cardiff Animation Festival, Triogrl and Raindog.

Membership

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

HIJINX THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Charity name	Hijinx Theatre
Charity number	1078358
Company number	02161783
Registered office	Wales Millenium Centre Bute Place Cardiff Bay CF10 5AL
Trustees	Debra Bowen Rees Michael Clark James Downes Rhiannon Hughes - resigned 30/11/21 Delyth Isaac Menna Carys Chmielewski - appointed 29/7/21 Richard Thorne Nia Morgan Edward Talfan Davies Selma Dimitrijevic Tom Curteis Rachel Adams Ali-Asgar Saigar - resigned 25/7/22
Secretary	Sarah Horner
Key management personnel	Sarah Horner - Chief Executive Jacqui Onions - Finance Administrator Ben Pettitt-Wade - Artistic Director
Auditor	Azets Audit Services Ty Derw Lime Tree Court Cardiff Gate Business Park Cardiff Gate CF23 8AB

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


.....
J Downes

Trustee

Dated: 15/09/2022
.....

HIJINX THEATRE

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2022

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

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

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

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

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

HIJINX THEATRE

INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF HIJINX THEATRE

Opinion

We have audited the financial statements of Hijinx Theatre (the 'charity') for the year ended 31 March 2022 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

We have nothing to report in this regard.

HIJINX THEATRE

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

Matters on which we are required to report by exception

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

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

Responsibilities of trustees

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

Auditor's responsibilities for the audit of the financial statements

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

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

HIJINX THEATRE

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

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

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

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

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

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

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

Use of our report

This report is made solely to the charity's trustees, as a body, in accordance with part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Azets Audit Services

**Chartered Accountants
Statutory Auditor**

13-10-22

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

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

HIJINX THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

		Unrestricted funds 2022 £	Restricted funds 2022 £	Total Unrestricted funds 2022 £	Restricted funds 2021 £	Total 2021 £
Notes						
Income and endowments from:						
Donations and legacies	3	44,380	468	44,848	17,547	18,818
Charitable activities	4	544,726	266,109	810,835	582,179	803,974
Other trading activities	5	18	-	18	312	312
Investments	6	112	-	112	312	312
Other income	7	-	-	-	370	370
Total income		589,236	266,577	855,813	600,720	823,786
Expenditure on:						
Charitable activities	8	618,803	267,859	886,662	378,726	594,110
Gross transfers between funds		-	-	-	(2,734)	-
Net (expenditure)/income for the year/						
Net movement in funds		(29,567)	(1,282)	(30,849)	219,260	229,676
Fund balances at 1 April 2021		857,964	251,455	1,109,419	638,704	879,743
Fund balances at 31 March 2022		828,397	250,173	1,078,570	857,964	1,109,419

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

All income and expenditure derive from continuing activities.

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

HIJINX THEATRE

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Fixed assets					
Tangible assets	12		6,369		17,703
Current assets					
Stocks		218		218	
Debtors	13	124,058		102,144	
Cash at bank and in hand		1,009,711		1,035,305	
		<u>1,133,987</u>		<u>1,137,667</u>	
Creditors: amounts falling due within one year	14	<u>(61,786)</u>		<u>(45,951)</u>	
Net current assets			1,072,201		1,091,716
Total assets less current liabilities			<u>1,078,570</u>		<u>1,109,419</u>
Income funds					
Restricted funds	16		250,173		251,455
<u>Unrestricted funds</u>					
Designated funds	17	598,042		627,609	
General unrestricted funds		<u>230,355</u>		<u>230,355</u>	
			828,397		857,964
			<u>1,078,570</u>		<u>1,109,419</u>

HIJINX THEATRE

BALANCE SHEET (CONTINUED)

AS AT 31 MARCH 2022

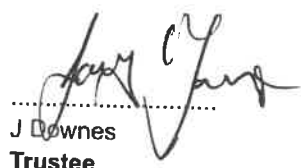
The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2022, although an audit has been carried out under section 144 of the Charities Act 2011.

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

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

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

The financial statements were approved by the Trustees on 15-9-2022


.....
J Downes
Trustee

Company registration number 02161783

HIJINX THEATRE

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Cash flows from operating activities					
Cash (absorbed by)/generated from operations	21		(25,706)		343,697
Investing activities					
Proceeds on disposal of tangible fixed assets		-		370	
Investment income received		112		312	
Net cash generated from investing activities			112		682
Net cash used in financing activities			-		-
Net (decrease)/increase in cash and cash equivalents			(25,594)		344,379
Cash and cash equivalents at beginning of year			1,035,305		690,926
Cash and cash equivalents at end of year			1,009,711		1,035,305

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

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 2022

1 Accounting policies

(Continued)

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

Investment income is recognised at the time the investment income is receivable. Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

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

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

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

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

1.6 Tangible fixed assets

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

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

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

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

Individual assets costing £250 or more are capitalised.

1.7 Impairment of fixed assets

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

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

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 2022

1 Accounting policies

(Continued)

Derecognition of financial liabilities

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

1.11 Employee benefits

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

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

1.12 Retirement benefits

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

1.13 Leases

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

1.14 Taxation

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

2 Critical accounting estimates and judgements

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

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

3 Donations and legacies

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2022	2022	2022	2021	2021	2021
	£	£	£	£	£	£
Donations and gifts	44,380	468	44,848	17,547	1,271	18,818

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

4 Charitable activities

	2022 £	2021 £
Promotion of drama and the arts	325,107	299,972
Membership income	1,940	70
Theatre tax credit	1,216	7,152
Grants	482,261	494,909
Other income	311	1,871
	<u>810,835</u>	<u>803,974</u>
Analysis by fund		
Unrestricted funds	544,726	582,179
Restricted funds	266,109	221,795
	<u>810,835</u>	<u>803,974</u>
Grants		
Arts & Business Cymru	7,435	4,430
Arts Council of Wales	230,660	238,294
BBC Children in Need	2,365	12,439
British Council	66,250	54,619
Esmee Fairbairn Foundation	110,000	75,000
Garfield Weston Foundation	6,500	-
Lloyds Bank Foundation	-	25,000
The Simon Gibson Charitable Trust	3,000	3,000
The Rayne Foundation	-	5,000
Ty Cerdd	1,838	1,763
C3SC Third Sector Council	4,970	4,000
Cardiff University	21,346	7,920
D'Oyly Carte	3,500	-
Moondance	19,297	-
Tabhair	3,000	-
Noel Coward Foundation	2,100	-
Community Foundation Wales	-	12,835
The Julia & Hans Rausing Trust	-	50,609
	<u>482,261</u>	<u>494,909</u>

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

5 Other trading activities

	Unrestricted funds	Unrestricted funds
	2022 £	2021 £
Sale of merchandise	18	312
	<u> </u>	<u> </u>

6 Investments

	Unrestricted funds	Unrestricted funds
	2022 £	2021 £
Interest receivable	112	312
	<u> </u>	<u> </u>

7 Other income

	Total	Unrestricted funds
	2022 £	2021 £
Net gain on disposal of tangible fixed assets	-	370
	<u> </u>	<u> </u>

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

8 Charitable activities

	2022 £	2021 £
Staff costs	613,017	419,012
Depreciation and impairment	11,334	11,333
Production costs	52,374	37,811
Premises costs	50,737	23,390
Administration	44,662	41,519
Training	5,202	4,804
Travel and subsistence	42,139	7,459
	<u>819,465</u>	<u>545,328</u>
Share of support costs (see note 9)	61,287	44,282
Share of governance costs (see note 9)	5,910	4,500
	<u>886,662</u>	<u>594,110</u>
Analysis by fund		
Unrestricted funds	618,803	378,726
Restricted funds	267,859	215,384
	<u>886,662</u>	<u>594,110</u>

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

9 Support costs	Support costs £	Governance costs £	2022 £	Support costs £	Governance costs £	2021 £	Basis of allocation
Staff costs	26,903	-	26,903	26,188	-	26,188	Direct
Premises costs	12,684	-	12,684	5,848	-	5,848	Direct
Travel and subsistence	10,535	-	10,535	1,865	-	1,865	Direct
Administration	11,165	-	11,165	10,381	-	10,381	Direct
Audit fees	-	5,410	5,410	-	4,000	4,000	Governance
Accountancy	-	500	500	-	500	500	Governance
	61,287	5,910	67,197	44,282	4,500	48,782	
Analysed between Charitable activities	61,287	5,910	67,197	44,282	4,500	48,782	

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

10 Trustees

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

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

11 Employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
	14	13
	<hr/>	<hr/>
Employment costs	2022	2021
	£	£
Wages and salaries	605,992	414,530
Social security costs	26,578	24,300
Other pension costs	7,350	6,370
	<hr/>	<hr/>
	639,920	445,200
	<hr/>	<hr/>

Key management personnel

The key management personnel of the charity who are noted in the trustees report received benefits (consisting of gross salary, employers national insurance contributions and employers pension contributions) totalling £134,513 (2021: £130,939).

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

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

12 Tangible fixed assets

	Furniture and Motor vehicles equipment		Total
	£	£	£
Cost			
At 1 April 2021	1,040	44,290	45,330
At 31 March 2022	1,040	44,290	45,330
Depreciation and impairment			
At 1 April 2021	542	27,085	27,627
Depreciation charged in the year	261	11,073	11,334
At 31 March 2022	803	38,158	38,961
Carrying amount			
At 31 March 2022	237	6,132	6,369
At 31 March 2021	498	17,205	17,703

13 Debtors

	2022	2021
	£	£
Amounts falling due within one year:		
Trade debtors	111,950	95,156
Other debtors	64	64
Prepayments and accrued income	12,044	6,924
	124,058	102,144

14 Creditors: amounts falling due within one year

	2022	2021
	£	£
Other taxation and social security	8,404	7,230
Trade creditors	46,934	34,136
Other creditors	1,948	85
Accruals and deferred income	4,500	4,500
	61,786	45,951

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

15 Retirement benefit schemes

Defined contribution schemes

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

The charge to profit or loss in respect of defined contribution schemes was £7,350 (2021: £6,370). Amounts outstanding at the current and prior year end totalled £nil.

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

16 Restricted funds

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

	Balance at 1 April 2020 £	Movement in funds			Transfers £	Balance at 1 April 2021 £	Movement in funds			Transfers £	Balance at 31 March 2022 £
		Incoming resources £	Resources expended £				Incoming resources £	Resources expended £			
General	3,699	12,904	(1,276)	-	-	15,327	200	(984)	-	-	14,543
Academies General	-	-	-	-	-	-	75	(75)	-	-	-
Odyssey	-	1,553	(1,553)	-	-	-	91	(91)	-	-	-
Pawb Projects	-	8,463	(6,472)	22	2,013	2,013	5,338	(7,351)	-	-	-
Youth Theatres	2,190	12,439	(10,165)	-	4,464	4,464	2,365	(6,829)	-	-	-
Theatre General	-	49,878	(49,878)	-	-	-	-	-	-	-	-
Productions	3,039	56,175	(26,758)	3,399	35,855	35,855	71,782	(72,988)	-	-	34,649
Jobs General	25,000	25,000	(24,395)	-	25,605	25,605	-	(25,605)	-	-	-
Jobs Projects	16,097	2,980	(9,757)	-	9,320	9,320	27,832	(14,042)	-	-	23,110
Film Projects	21,100	12,920	(32,343)	15,577	17,254	17,254	23,846	(81,531)	44,587	-	4,156
Street Theatre	750	589	-	(750)	589	589	923	(998)	-	-	514
Pawb General	-	218	(218)	-	-	-	2,685	(2,685)	-	-	-
Unity Festival	-	-	-	-	-	-	108,358	(10,885)	-	-	97,473
Film General	169,164	-	(38,732)	(15,577)	114,855	114,855	-	(31,574)	(44,587)	-	38,694
Academies Projects	-	21,835	(13,837)	63	8,061	8,061	4,970	(12,221)	-	-	810
Residencies	-	18,112	-	-	18,112	18,112	18,112	-	-	-	36,224
	241,039	223,066	(215,384)	2,734	251,455	251,455	266,577	(267,859)	-	-	250,173

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

16	Restricted funds	(Continued)
	General - income received for international development and a project focusing on intersection of race, learning disability and arts engagement.	
	Academies General - income received for the salaries of the academy director and business development manager.	
	Odyssey- income received for inclusive community theatre group for adults with and without learning disabilities and/or autism.	
	Pawb Projects - income received for inclusive band, Vaguely Artistic.	
	Youth Theatres- income received for youth theatre group for young people with learning disabilities and/or autism in North Wales.	
	Theatre General- income received for the fresh street event and for travel costs at 'One Small Step'.	
	Productions- income received for 'Eye See Ai', 'the_crash.test' and a French version of Meet Fred	
	Jobs General- income received for jobs house salaries.	
	Jobs Projects-income received for NEL project and a Professional Development training module.	
	Film Projects- income received for the docudrama project, and short film 'Stones & Dust'.	
	Street Theatre- income received for 'Rock Cliché'.	
	Pawb General - income received for Pawb running costs and activities.	
	Unity Festival- income received for Hijinx Unity Festival - Mission Control.	
	Film General- income received for film strand of work.	
	Academies Projects - income received for Cardiff-based and online activity.	
	Residencies-income received to run a Residencies programme.	

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

17 Designated funds

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

	Balance at 1 April 2020 £	Movement in funds			Balance at 1 April 2021 £	Movement in funds			Transfers £	Balance at 31 March 2022 £
		Incoming resources £	Resources expended £			Incoming resources £	Resources expended £			
General	131,916	309,043	(195,369)	(103,720)	141,870	267,871	(229,206)	(62,989)		117,546
Academies General	60,311	-	(33,819)	(17,492)	9,000	51	(50,729)	136,608		94,930
Residencies	7,500	-	-	-	7,500	-	-	-		7,500
Pawb General	47,937	105	(16,346)	(14,084)	17,612	101	(23,378)	95,098		89,433
Odyssey	27,441	278	(8,649)	24,031	43,101	4,931	(24,470)	(7,692)		15,870
Youth Theatres	474	-	(323)	24,601	24,752	680	(2,865)	(10,505)		12,062
Theatre General	85,000	100	(50,707)	17,977	52,370	551	(62,839)	90,007		80,089
Street Theatre	8,638	710	-	(348)	9,000	4,902	(15,828)	1,926		
Productions	5,000	35,587	(31,094)	15,164	24,657	23,120	(76,456)	41,756		13,077
Unity Festival	22,500	66,982	(64,619)	25,137	50,000	-	-	(21,855)		28,145
Jobs General	1,000	250	(5,257)	39,007	35,000	151	(7,325)	62,547		90,373
Jobs Projects	2,132	29,299	(11,669)	(2,418)	17,344	58,291	(23,899)	(45,870)		5,866
Film General	1,000	-	-	(1,000)	-	51	(51)	10,360		10,360
Film Projects	22,500	3,000	(3,000)	-	22,500	-	-	(22,500)		-
Pawb Projects	-	36,390	(4,792)	582	32,180	35,560	(25,029)	(37,596)		5,115
Fixed Asset Fund	-	-	-	17,703	17,703	-	-	(11,332)		6,371
Academies Projects	-	178,848	(15,300)	(40,528)	123,020	195,849	(76,815)	(220,749)		21,305
	423,349	660,592	(440,944)	(15,388)	627,609	592,109	(618,890)	(2,786)		598,042

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

17 Designated funds

(Continued)

General - funds designated for core costs, a Marketing Manager and Officer, and salaries 2022-2024.

Academies General - funds designated for running costs, a North Coordinator, and salaries 2022-2024.

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

Pawb General - funds designated for running costs, a North Coordinator, and salaries 2022-2024.

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

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

Theatre General - funds designated for running costs.

Street Theatre - funds designated for 'Grumpy Unicorns'.

Productions - funds designated for 'Eye See Ai', 'the_crash.test', and 'Meta vs Life'.

Unity Festival - funds designated for Unity Festival 2022 and the Unity Digital Platform.

Jobs General - funds designated for running costs, facilitator training, a Jobs Administrator (2023-24), and salaries 2022-2024.

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

Film General - funds designated for running costs.

Film Projects - funds designated for film activity in 2023..

Pawb Projects - funds designated to Vaguely Artistic and Coaching.

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

Academies Projects - funds designated for Street Theatre development, Academy Mid, and a Showcase.

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

18 Analysis of net assets between funds

Fund balances at 31 March 2022 are

represented by:

Tangible assets

Current assets/(liabilities)

	Unrestricted funds 2022 £	Designated funds 2022 £	Restricted funds 2022 £	Total Unrestricted funds 2022 £	Designated funds 2021 £	Restricted funds 2021 £	Total 2021 £
	-	6,369	-	6,369	17,703	-	17,703
	227,571	594,457	250,173	1,072,201	609,906	251,455	1,091,716
	227,571	600,826	250,173	1,078,570	627,609	251,455	1,109,419

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

19 Operating lease commitments

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

	2022 £	2021 £
Within one year	576	576
Between two and five years	36	576
	<u>612</u>	<u>1,152</u>

20 Related party transactions

There were no disclosable related party transactions during the year (2021 - none).

21 Cash generated from operations

	2022 £	2021 £
(Deficit)/surplus for the year	(30,849)	229,676
Adjustments for:		
Investment income recognised in statement of financial activities	(112)	(312)
Gain on disposal of tangible fixed assets	-	(370)
Depreciation and impairment of tangible fixed assets	11,334	11,333
Movements in working capital:		
(Increase)/decrease in stocks	-	36
(Increase)/decrease in debtors	(21,914)	198,037
Increase/(decrease) in creditors	15,835	(94,703)
Cash (absorbed by)/generated from operations	<u>(25,706)</u>	<u>343,697</u>

22 Analysis of changes in net funds

The charity had no debt during the year.

Charity registration number 1078358

Company registration number 02161783 (England and Wales)

HIJINX THEATRE
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

HIJINX THEATRE

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HIJINX THEATRE

CHAIRMAN'S STATEMENT

FOR THE YEAR ENDED 31 MARCH 2022

Chair's Report

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

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

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

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

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

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

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

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

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

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

HIJINX THEATRE

CHAIRMAN'S STATEMENT

FOR THE YEAR ENDED 31 MARCH 2022

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

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

James Downes
Chair of Trustees

HIJINX THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

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

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

Objectives and activities

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

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

Our Vision

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

Our Mission

Pioneer, produce and promote opportunities in the arts and creative industries for people with learning disabilities and/or autism

Our Aims:

- To provide pathways for talented learning disabled and/or autistic people to become professional performers.
- To make theatre and film that is both high in quality and high in impact where actors work side by side as equal partners and drive change across the industry.
- To source acting jobs for Hijinx actors
- To encourage and support learning disabled people in Wales of all ages and all abilities to participate in the arts

Ensuring our work delivers our aims

We review our aims, objectives, and activities each year. This review looks at what we achieved and the outcomes of our work in the previous 12 months. The review looks at the success of each key activity and the benefits they have brought to those groups of people we are set up to help. The review also helps us ensure our aims, objectives and activities remained focused on our stated purposes.

Strategic Priorities

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

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

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

Our Work

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

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

HIJINX THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

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

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

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

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

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

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

Public Benefit

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

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

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

Achievements and performance

Hijinx Academies

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

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

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

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

Return to the Room The impact of Covid on the Academies has been substantial with all work moving online at the point of lockdown in March 2020. During 2021/22 we re-started face-to-face activity for all groups in a phased way. Following detailed working with local authorities to develop appropriate individual and activity risk assessments alongside detailed Covid protocols, we began to welcome actors back to face-to face activity:

- A small number of Academy members in the South returned to face-to-face activities in spring of 2021, using a larger space in Chapter Arts Centre for this initial phase.
- In June 2021, West Academy returned to one day of provision a week, with the group split into half to avoid large numbers in spaces.

HIJINX THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

- In July, South Academies returned in three separate groups across spaces in Chapter for half a day's provision.
- North Academy secured TAPE as a space for their in-person half day sessions.
- South, Mid and North continued to have online provision as well as half a day back in person.
- Mid Academy returned to a full day provision in winter 2021.
- Plans were put in place to stop online provision when we could offer in person activity, summer of 2022.

Academy projects

- Film module returned for Mid, North & West Academies in February 2022. With plans in place for South Academy later in the year.
- Professional Development module started – aiming to equip Hijinx Actors with the non-performance, employability skills that will help them succeed as professional freelance actors. North start their sessions in March 2022 with plans for South, Mid and West to happen later in the year.
- Sessions to develop material for industry showcase events took place for West and South Academies in early 2022, culminating in sharing events for friends and family at end of March 2022. Plans are in place for North to follow suit and the digital industry showcase to take place Autumn 2022.

A key focus in 2021/22 was expanding the pool of freelancers within each hub to expand provision across the Academy groups, we are delighted to have welcomed several new tutors and facilitators to our sessions and the Actors have enjoyed the range of skills and experiences that they have brought with them.

Hijinx Theatre

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

Meet Fred – created in 2016, has now been performed 252 times, in 138 venues, in 131 different cities, in 19 countries, across 3 continents (Europe, North America and Asia), translated into 12 languages and seen by over 25,000 people.

This year we toured to Russia for the first time, albeit digitally! *Meet Fred* was streamed for 5 nights at the Obraztsov Puppet Theatre Festival in Moscow and was very well received. The festival organisers have expressed great enthusiasm in hosting Hijinx in-person, either with *Meet Fred* or a future (puppetry-based) production.

The cast regrouped in October, with a couple of changes to the line-up. We now see Nick Halliwell as Head & Voice, Llyr Williams as Back & Right Arm, and welcome Jennie Rawling on Fred's feet. We rehearsed Ffion Gwyther into the role of Martin/Marta as an understudy, the first time we've had an understudy in a Hijinx production. Finally, associate artist Richard Newnham stepped down from the role of Jack Johnson (after originating the role and touring ever since), so West based Hijinx Actor Iwan Jones succeeded him. The company is as strong as ever, and all performing beyond expectation both on and off the stage, a beacon that represents the very best of Hijinx wherever it tours.

The new cast debuted at the Riverfront (Newport) in October, before a week in Southern France. Touring to Sweden in November was cancelled due to travel restrictions, and a further 6 weeks in France was rescheduled due to a spike in Coronavirus cases in the UK leading to travel restrictions that would void our insurance. During this year we managed 15 performances, playing to a promising average audience of 160.

Eye See Ai – Following a successful application to the British Council Arts Digital Collaboration Fund, we were able to build on our existing relationship with Mat Tran Ensemble (Vietnam) while collaborating with new partners in the region. An exciting cultural exchange as participants are given the opportunity to explore Hanoi and Cardiff using Augmented Reality in 6 new short digital performances. The project features Hijinx actors from across Wales, as well as puppeteers from Mat Tran Ensemble and performers from ToHe Fun, who are based in Hanoi. We collaborated with partners via Zoom, including running 2x workshops via video call for all participants.

HIJINX THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

Following sessions in a green screen studio to capture the performances, technical partners Viet Interactive are now building the app that will house the AR technology. It's been an incredibly valuable experience, navigating how to work both internationally and digitally, while exploring these new technologies together.

National Youth Theatre Wales – This year's NYTW company worked toward a season called 'Manifest', celebrating the lowering of the voting age in Wales to 16. The normal NYTW residency model was adapted for Covid restrictions, and Hijinx were invited to lead in a hybrid setting – workshoping and devising via Zoom for 6 weeks before meeting in-person at Yr Egin (Carmarthen) for 4 days to assemble the work into a sharing for both IRL and online audiences. It was the first project that brought the Theatre House team out of lockdown (April/May), alongside four Hijinx actors from our West Academy (Bethany, Ashford, Zach, Gareth) and four drama school-bound young actors from NYTW. The company explored their own politics, what matters most to them, and imagined a Wales where they had ultimate power. It was a winning partnership and both organizations are keen to work together again.

Edinburgh Festival Fringe - We were honoured to be selected by Summerhall to present *Metamorphosis* as part of their debut 'digital' programme. Many of our comrades uploaded filmed versions of their work, for viewing on demand – but as the success of Hijinx's work is often found in its unpredictable, live, and interactive nature, we performed live-online. It was an interesting format, and one worth exploring, but did not yield quite the same festival experience. It's certainly more economical presenting this way, but we were naïve to expect it to be any easier. If repeated, we would either present work that is hybrid or at the very least send up a promo team.

Grumpy Unicorns – Our newest street theatre offering, spearheaded by Ellen Groves, finally got to move through R&D, production and start touring this year. We were one day into our R&D last year when the lockdown was announced, so it was brilliant to welcome professional clown Holly Stoppit back to continue that process and then quickly assemble the walkabout act ahead of that year's Green Man festival. Little did we know that would be cancelled, but at least we were ready and able to visit Alles Mus Raus! (Kaiserslautern) when invited in September – our first international performance after the second lockdown eased. The production welcomes George Orange, long-time friend of Hijinx but first-time performer in one of our productions, alongside Ellen and two Cardiff-based Hijinx Actors (Jonathan and Fiona).

Meta 2.0 (the_crash.test) – A natural progression, from our completely online production of *Metamorphosis* and our tiptoeing into hybrid work with *Manifest*, was to explore a truly hybrid production. A show that features cast members both IRL and virtually and welcomes audiences in the same way. There was a strong sense of community among independent theatre companies in Wales, many of whom had made a pivot toward presenting digitally. After many conversations, we invited those who had the most strikingly new perspectives to join us as we assembled our largest production team to date.

Your Voice – We were encouraged by Senedd Cymru to submit an idea for their project "Your Voice" which would produce several short films from artists in Wales, exploring what Wales means to them for presentation as one long feature event, to mark the opening of the 6th Senedd Assembly. North Wales tutor, Sarah Mumford, had been researching and developing an idea during lockdown that included some students from the North Academy and it had strikingly similar themes. She was commissioned to bring back together the artists from the multiple disciplines she had explored

A challenging project due to time constraints and resources, it produced a beautiful 10-minute film, broadcast on BBC Wales and temporarily available to watch on the Senedd website & BBC iPlayer.

Hijinx Films

2021-22 saw the final full year of our Morrisons Foundation funding (now extended to December 2022). Throughout the 3.5 years it has enabled us to do a huge amount of very varied work around the screen industries, with our actors at the centre as always, and 2021-22 was no exception. This was even with the lingering effects of the Covid-19 pandemic.

HIJINX THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

Academy training - Following the Covid-19-enforced hiatus, we managed to continue the film training for our actors across Wales, beginning in September 2021 with North Academy, then Mid and West. The focus this time was the idea of continuity, while refreshing the actors on shot types and composition, and the basics of the scene-filming process. Our work here shows the benefit of yearly refreshing as the actors had forgotten a fair amount during Covid but picked it back up very quickly.

Short Films

Glitch – with Covid postponing our intended 2nd fictional short film (Stones and Dust), instead we developed this new, Covid-friendlier, short film. Here we transferred our theatre-making approach as closely as possible to film. The shoot involved three Hijinx actors in separate rooms, making things a lot safer from a Covid viewpoint. The film was finally completed in mid-2022, due to additional Covid challenges and is currently being submitted to festivals worldwide.

Stones & Dust – postponed from October 2020 to October 2021, this arduous shoot in North Wales has produced a very effective film, featuring Hijinx actor Andrew Tadd in an inclusive cast of three.

The Matthew Purnell Show and The Audition – these two films are still available for festivals, and have screened at Hijinx Online, Unity Festival, Three Films Festival, Wicked Wales Youth International Film Festival, at festivals in Peru and Mexico through the British Council, and at Alphabetti Theatre's AWARE festival.

Feature Film Project - being normal - Building on the Audition, being normal is a project between Hijinx, director Dylan Wyn Richards, production company Triogl and support from Raindog Films. Bad Wolf (see below) are partners on the project. By the end of 2021-22 financial year, the project has applied for development funding from Ffilm Cymru. It will mix fiction and documentary, using loose story frameworks to develop the script through improvisations and significant input from Hijinx actors.

Other film projects

We supported TAPE Community Music and Film on the development and production of their short film *Containing Safety*, which features Hijinx actor Tom Spencer in one of the four roles, alongside snooker legend Dennis Taylor. The project is potentially leading to further collaboration.

Cardiff Animation Festival / Biggerhouse - This year has seen us continue our relationship with CAF and Biggerhouse, joint-leading workshops on inclusive practice with the latter for the former and developing a new project as a Biggerhouse/Hijinx co-production.

Clwstwr

During 2021/22 Hijinx secured second phase funding from Clwstwr (Cardiff University) towards the creation of a suite of products and services to help the screen industries work inclusively. Several organisations have assisted us in the development of these products, including S4C, Boom, Severn Screen, Bad Wolf, Screen Alliance Wales, and Rondo Media. The products will begin rolling out in autumn 2022, with the intention that this becomes an additional, and significant, source of income for the company while providing further employment for our actors through role play/forum theatre and representation at industry conferences and festivals.

Unity Film Festival

In 2022, as the main Unity Festival returns, we have decided to add a Film Festival strand. This is to help showcase inclusive shorts and features from around the world to Wales-based audiences and provide a platform both for our own films and our actors. It will also be a place where we can promote our Clwstwr project to the industry.

Bad Wolf partnership

For both calendar years of 2021 and 2022 we have entered into partnership with Bad Wolf. This is to mutually support each other through social media posts, marketing, and publicity of projects/programmes, and for Bad Wolf to provide financial and practical support to Hijinx film projects. During this period, they have supported *Glitch* and *Stones & Dust*, and have committed funds towards *Unity Film Festival 2022* and *being normal*.

HIJINX THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

Hijinx Jobs

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

Training - 2021 – 22 saw a gradual but steady return to demand for in-person training, alongside a continued appetite for our online offer.

Whilst Covid continued to have an impact on training budgets, and thus our income stream, we were able to maintain, and in some cases, grow our partnerships with some clients, whilst also striking up new relationships with others, and continue to develop our actors' skills.

Some of the highlights were:

Cardiff University School of Medicine – we continued to provide actors for their comms skills teaching sessions – all three of which were able to return to in-person sessions (April 21, November & February 22). We also saw a return to our actors being involved in the Year 4 ISCE exams, which also took place in-person, at Cardiff City Football club, within strict Covid protocols. We provided 11 actors across two days of exams in May, plus an additional 2 actors for a day of resits in July.

This work led to a new partnership with:

Bangor University – where one of our North Academy actors took part in a teaching session in February 2022.

Tower Hamlets – following the success of our initial training partnership we were commissioned to deliver an additional 2 online training sessions to GP staff (February 2022).

Leading to a new collaboration with:

North East London Training Hubs – an online training project supported by Arts & Business CultureStep investment. We delivered 6 online introductory sessions to over 300 staff members between January – March 2022.

Our partnership with Tower Hamlets, also led indirectly to a new partnership with:

Merton Training Hub (also known as Lambeth Clinical Care group) - where we were invited to deliver an online training session to their staff members in July. Following the success of this session we were invited back in October to deliver the same session.

Cardiff School of Pharmacy – again, with the support of Arts & Business Cymru CultureStep funding, we were able to build upon our previous partnerships and extend our training offer to work with all 4 year-groups. We developed a series of bespoke in-person training sessions to Years 1, 2 & 4, and held a series of research conversations with Hijinx Actors which provided the basis for 'how to communicate' resource guides, that were developed by the Year 3 students. Altogether, this project reached over 500 students.

FOR Cardiff - in January 2022 we delivered an online 'how to communicate effectively' training session to their business member's staff teams, as part of their wellbeing week.

Casting - In Casting, the gathering pace experienced during the pandemic, has continued.

2021-22 Total Casting Figures:

- 284 casting submissions made (for 38 actors)
- 63 actors requested for auditions
- 33 paid external acting jobs for 13 actors
- Over £16,000 of income for Hijinx Actors, with approx. £2,500 commission for Hijinx

HIJINX THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

The highest profile of these jobs this year were secure by Justin Melliush from North Academy starring in Craith/Hidden for BBC/S4C; Lindsay Foster from South Academy 1 who featured in an episode of Casualty and Tommy Powell of South Academy 1 who was selected as part of the Separate Doors ensemble.

Funding was secured to allow a Professional Development Module to be rolled out across the Academies in 22-23 and to allow for Hijinx Actors to be enrolled on the casting platform Spotlight. A negotiation was held with Spotlight to allow for our actors' requirements to be accommodated on the platform, and a great relationship was formed.

The first Hijinx Showcase was held digitally and was a great success. In the region of 60 industry professionals watched live online with many more viewing the recording thereafter.

Hijinx Pawb

Our community groups continued to show remarkable flexibility and resilience over the last year, with those who were able to access online provision embracing the activities provided. Those who could not access online, were supported via phone on a regular basis.

In line with the process for Academies, Pawb has returned to in person activity during 2021/22, but with the addition of the new purely digital course, Pathways. Although all groups returned to the room, some still worked in sub-groups to ensure the safety of all. All groups returned to in person activity with Covid guidance including physical distancing and masks.

Drama Foundations - Through the process of beginning to return to activity as we once knew it, we began to realise the impact of the pandemic on our Drama Foundations participants. In PAWB, we have seen the smallest return rate to provision here and are in the process of re-building the confidence for those who are returning, and the group size up with the additional space. The decision was made to pause the North Drama Foundation and create a relaunch once we are far enough past Covid to support a full group again.

North Young People's Theatre - We re-named the North Youth theatre to North Young People's Theatre, placing the drive and ownership with the young adults who make up the membership. The group collaborated digitally with NoFit State, and developed strong relationships digitally, which carried them back to beginning to transition into the in-person activity.

Telemachus returned with strength of numbers, but divided into two smaller groups, with shorter sessions. Both groups worked on the same brief, creating a short film for the 12 Days of PAWB, a creative representation of the pre-show performances for Pinocchio and the Northern Lights.

Odyssey – our community adult group, returned to the Weston Studio with a long-awaited production of Pinocchio and the Northern Lights (December 2021), which was a hybrid production with half the group represented through filmed characters, engaging with the live action performers. This was a sell-out run and included a collaboration with USW Creative and Therapeutic Arts Students, who created a month-long exhibition in the WMC foyer.

Vaguely Artistic – Hijinx's House band, played their first gig in over 3 years in the Weston Studio, to a sell-out audience.

The 12 Days of PAWB festival (curated for the first time in 2020), developed for its second year, highlighting both in person and digital work. We experimented with fundraising and how we represent the group through a simpler and more tailored programme.

Coaching - Head of Participation completed his coaching qualification and began exploring the practicalities of using coaching with Hijinx's freelancer workforce, and other arts professionals.

HIJINX THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

Hijinx Unity Festival

The postponed 2021 edition of Unity Festival took place in summer 2022, with an expanded and ambitious programme. Financial support was secured from Events Wales at Welsh Government, and Arts Council of Wales, full details will appear in next year's Annual Report when evaluation has been completed.

International Strategy

Inevitably, Covid has had a significant impact on Hijinx's international working. Touring briefly recommenced in October 2021, with performances in Pornichet, Haute-Goulaine and Machecoul. This was shortly followed by a second wave & lockdown that re-tightened travel restrictions, meaning we weren't back on the road again till March 2022, with performances in Hazebrouck, Luce, Pont-Chateau, Vern-sur-Seiche, Lillebonne, Rouen, Pont Audemer, Villard-Bonnot, Annecy and Chamonix.

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

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

International collaborations have continued digitally during the year with collaborations in Vietnam and Spain. The return of Unity Festival 2022 saw an exciting return to international partnerships with an ambitious and dynamic programme live and online.

Equality & Diversity

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

- **Our pledge to Zero Racism** - Diversity and Inclusion are core values at Hijinx, and we will continue to live and work by them. We are proud to have signed a pledge to Zero Racism with Race Council Cymru.
- **1% Promise** - We promise to allocate 1% of our annual budget to actions that build diversity within the organisation, making it an active part of our business decisions. These funds will be used to pay for diversity interventions that directly focus on ethnicity and disability.
- **Training** - We believe it is important to build understanding and awareness so that our staff and trustees are empowered to be more inclusive. We are working with The Other Box, a brilliant, diverse-led, training organisation, to identify and challenge our unconscious bias through their Allyship in the Workplace and Know Your Bias training.
- **Conversations** - Working with Learning Disability Wales and Disability Arts Cymru, and funded by Arts Council of Wales' Sharing Together fund, curated a series of sessions to discuss the barriers faced by those at the intersection of learning disabled/neurodivergent and minoritized or racialised communities.
- **How we recruit** - As part of our commitment to driving change and developing a more diverse workforce we have completed a detailed recruitment review and instigated several new processes to increase accessibility to applicants, including longer application windows, varied formats for application packs, anonymised shortlisting and providing interview questions in advance.

Publication of Social Impact report

In Autumn 2021 we published our Social Impact Report. This is the first time that we have evaluated our work in this way. Conducted by Abigail Tweed - Milestone Tweed & Mark Richardson Social Impact Consulting, Hijinx's Social Impact Report captures the personal life changing stories of the people Hijinx work with and demonstrates the huge social economic value of the arts. The research shows the performing arts are a vehicle for health and wellbeing and increase happiness in people's lives.

In 2019-20 Hijinx generated over £4.5 million in social value. That means that for every £1 invested in Hijinx, £4.84 of social value was generated. This is equal to, on average, 73,770 weekly shops in the UK.

HIJINX THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Some of the key findings included:

- 9 out of 10 Hijinx actors felt more confident since joining Hijinx
- 72% of actors experienced an increase in their independence because of joining Hijinx.
- 73% of Hijinx actors say they have more friends thanks to Hijinx.
- 72% of Hijinx actors keep in touch with their Hijinx friends between sessions.
- 73% of Hijinx actors and participants say they felt much happier since being with Hijinx.

As well as the report demonstrating how arts engagement improves happiness and wellbeing, Hijinx has reported significant change within the sector:

- 90% of the creative people are more inclusive and have changed the way that they have worked since working with Hijinx.
- Hijinx generated £119,000 in value of skills and opportunities, which is equivalent to 5,958 theatre tickets.

Strategic Marketing Review

During Autumn 2021 Hijinx undertook a strategic marketing review with Glew Marketing. The resulting strategy has provided the charity with focus for future marketing decisions and informed forthcoming recruitment for a new marketing team for the organisation.

Property Consultancy Support

Through Lloyds Bank Foundation, Hijinx received support to work with The Ethical Property Foundation, who completed a review of the charity's space and property needs to inform future strategic decision making.

Recognition

Hijinx won the Penderyn Distillery Prize at the Arts & Business Cymru Celebration of the Arts Awards 2021, were a finalist in the Arts Award at the Cardiff Life Awards 2021 and won a Weston Charity Award in summer 2021.

Financial review

During the year the charity's income was £855,813 with expenditure amounting to £886,662. The operating deficit for the year was £30,849 of which £29,567 related to unrestricted funds.

Reserves

The free reserves, effectively net assets less restricted funds, designated funds, and fixed assets, at the year-end were £227,571. The reserves were not increased at the end of the year due to a lack of surplus.

Reserves policy

The trustees consider the ideal level of reserves as at 31 March 2022 would be £250,000, which is sufficient to manage a minimum of three months operational costs for Hijinx Theatre. Actual free unrestricted reserves at 31 March 2022 were £227,571 representing 92% of the ideal level. The Trustees have the ambition of achieving a surplus of £10,000 from each year of operation to be added to the reserve and plan to have the intended full reserve within 2 years. This target is to be reviewed on an annual basis.

Treasurer's Report

This was the first year in many that saw a deficit for the charity, indicative of the hugely challenging times during the pandemic, within this context a deficit of (£30,849) is in line with expectations and is manageable for the charity.

The restricted fund allocation will see £250,173 carried over into the next financial year, the majority of which is the balance of the three-year Morrisons Foundation grant that was paid in its entirety in 2019, as well as some funds carried forward relating to Unity Festival and productions/residencies taking place in 2022.

HIJINX THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

Future resilience is at the forefront of the charity as Hijinx navigates the pandemic. £600,826 of designated funds have been set aside by the trustees which will be spent in the next 3 financial years. The decision has been granted in 2021/22 to transfer these funds into the designated allocated.

Free unrestricted reserves represent 92% of the optimal level. This level of unrestricted reserves still meets levels to continue future activities and react to any unplanned activities that may arise, as well as the challenges of Covid-19.

Future Developments

There is no doubt that the continuing economic challenges facing the world post-Covid, not least the cost-of-living crisis, means that no arts organisation of any scale can feel fully secure, but we remain in robust shape and continue to be resilient to the challenges. Hijinx continue to occupy a unique place in the arts landscape of Wales and we are making significant steps to reduce inequity and break down barriers. The organisation has grown significantly in the last 7 years and where we had planned for a period of stabilisation, the challenges presented by Covid-19 and its longer-term impact, have caused a re-focusing of plans and budgets to ensure that the charity can continue to work well into the future. As we emerge from the pandemic, we continue to build the infrastructure that supports our vital work, to ensure that our beneficiaries, staff, freelancers, and volunteers are supported and cared for. Investment in key administrative and support functions will provide the foundations on which continued creativity and ambition can thrive.

Additional support for the 2021-22 financial year includes funding from British Council to work on a new mobile platform for digital theatre presentation, support from the Esmée Fairbairn Foundation to support the development of a new hybrid theatre model, and a second phase R&D grant from Cardiff University (Clwstwr) to continue to develop products to improve inclusion in the screen sector.

The Arts Council of Wales investment review, which had been due to take place in 2020, has now been further postponed, coming into effect in Spring 2024. It is anticipated that current levels of funding should be maintained until that time, at which point a new agreement will come into force. Hijinx will be putting ambitious plans forward in the hope of an equitable settlement for an organisation of its value and importance to the Welsh cultural economy.

The inability to tour work and generate income from that work (as well as providing employment opportunities) continues to represent a reduction in earned income, amplified by the loss of corporate training work. In both areas of the company new digital alternatives are being developed to ensure continuing engagement. As the world opens up, we are seeing renewed interest in touring, particularly for street theatre performances at festivals, and were excited to develop our first truly hybrid production in spring 2021. We are developing plans for new theatre productions for 2022/23.

Detailed financial planning has been undertaken, and is continually reviewed, for the 2022-23 financial year, ensuring the charity is able to plan and function in a range of situations. It is the trustees' belief that this planning, combined with the cash-protecting financial approach we took in 2021-22, will mean the organisation remains viable for the coming years. Whilst we were not able to add to our reserves in March 2022, we are comfortable that throughout the pandemic we have been able to protect our free reserves, to give the charity protection going forward. Continued successes in fundraising indicate that there is still an appetite among funders to support our work, especially seeing several new funders come on board during the year.

The trustees remain confident that by taking a cautious financial approach combined with a bold artistic vision, Hijinx will be able to keep pace with the swiftly changing world around it. The innovations and new ways of working established during the pandemic have opened new doors for the company, and its agile and responsive culture continues to enable it to maximise opportunities as they present themselves, whilst taking a strategic and long-term view.

HIJINX THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Structure, governance and management

Governing Document

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

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

Role, Recruitment, Appointment, Induction and Training of Trustees

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

An induction process includes a meeting with the Chair, senior staff and attendance to at least one board meeting prior to joining. The board meet 6 times a year in addition to the AGM. The trustees approve the business and strategic planning, all operational policies and scrutinise quarterly income and expenditure management accounts.

The trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are responsible for safeguarding the assets of the charity and the group and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

Risk Management

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

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

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

Whilst Hijinx has been able to protect itself financially from significant impacts of Covid-19, the pandemic will continue to impact both the work and financial security of the charity for some time. Whilst almost all activities are now resuming at full strength, there remains a difficult landscape for generating income through training and touring, alongside a challenging fundraising context, the charity will continue to take a cautious approach.

Fundraising continues to be a vital strand of our income, and we continue to work to increase our potential to receive grant funding to support our work. We have been fortunate to receive several grants during the year to enable our continued work and development. After hosting an Arts & Business Creative Intern in 2020-21,

HIJINX THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

we took the decision to create a full-time development role to support the fundraising capacity of the charity. This has proved invaluable, and enabled Hijinx to implement the fundraising strategy by further expanding work with trusts and foundations, developing individual giving, and building capacity to general sponsorship. As can be seen in this report, our fundraised income remains steady and diverse.

Significant work has been undertaken to assess the ongoing risks associated with Covid. Detailed risk assessments are carried out for all activities and reviewed regularly, in consultation with local authorities and Public Health Wales. As actors and participants began their return to the room, Covid Protocols were put in place, alongside agreements for all taking part, to ensure understanding and compliance with the safety measures in place. Given the nature of our work, we are being particularly careful in how we plan our activities and the precautions in place. Hijinx's Production Manager has undertaken Covid Safety training, which enables him to act as a resource for the rest of the company and provide effective briefings for the team. The CEO and Artistic Director review all activity before it commences, and weekly meetings take place to review the evolving situation. We remain vigilant and cautious in our approach.

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

Staff

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

During 2021-22 the staff comprised 10 full time posts: Chief Executive, Artistic Director, Senior Producer, Assistant Producer, Academy Director, Finance Manager, Head of Film, Production Manager, Head of Business Development (job share), Development Officer, South Coordinator and 5 part time posts: Head of Pawb, Marketing Manager (vacant), Associate Producer, North Co-ordinator (vacant), Associate Artist, Team Assistant Pawb (Kickstart).

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

During the year the following staff changes took place:

- Greta Bettinson was appointed Development Officer
- Sophia Karpaty was appointed Academy Director (maternity cover)
- Emily Poole was appointed South Hub Coordinator
- Finlay Garrett joined us on a placement as part of the Kickstart scheme
- Bron Davies was appointed Assistant Producer

The following members of staff left the company:

- Carys Mol left as Assistant Producer

Staff and trustees undertook Know Your Bias Training with The Other Box, and additionally individual members of staff undertook the following training:

- Managing the Return to the Office & Flexible Working course with A&B Cymru
- The Spread & Scale – Billions Institute with Dragon's Heart Institute
- Creating Contract with ITC

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

HIJINX THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

Freelancers

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

Volunteers

There are 267 Hijinx volunteers on our database, and we partnered with University of South Wales, Cardiff Metropolitan University, Royal Welsh College of Music and Drama, Coleg Menai, and Aberystwyth University to provide volunteering and placement opportunities to students. 44 volunteers and placement students are regularly involved in production, workshop, and administrative support. We wish to thank them for their loyal support and service

Premises

Hijinx is accommodated at the Wales Millennium Centre, Bute Place, Cardiff Bay. The space comprises of an open plan office, a small meeting room, shared kitchen and toilets, and a costume and prop store.

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

Hijinx maintains a touring van and a minibus.

Stakeholders & Partnerships

Hijinx are an Arts Council of Wales Revenue Funded Organisation and received £157,400 in 2021/22.

Public Sector

Hijinx were also beneficiaries of an additional £115,885 of Arts Council of Wales funds to present Unity Festival 2022. The organisation also benefitted from grants from Cardiff University (Clwstwr) - £21,346 to continue to develop products to improve inclusion in the screen sector; British Council £56,250 to support the development of Hijinx Mobile in collaboration with Danza Mobile in Spain and £10,000 for the creation of a French version of Meet Fred; Ty Cerdd - £1,500 to support a composer for the crash test, and £338 for inclusive band Vaguely Artistic.

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

Private Sector

Hijinx were recipients of funding from Children in Need, C3SC – Third Sector Fund, Simon Gibson Charitable Trust, Esmée Fairbairn Foundation, Garfield Weston Foundation, D'Oyly Carte, Moondance Foundation, The Tabhair Trust, Noel Coward Foundation. Grants supported creative productions, activity to return to in the room training, and the development of a professional development module for the Academies.

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

Wider Network - Art Sector Partners

In 2021/22 Hijinx collaborated with the following venues: Wales Millennium Centre, Chapter Arts Centre, Sherman Theatre, Pontio, Ffwrnes, Yr Egin (S4C), Summerhall (Edinburgh Festival Fringe), Talent Shack, and Riverfront. Artistic and organisational collaborations took place with Ty Cerdd, Aubergine Café, Severn Screen, Bad Wolf, Mat Tran Ensemble (Vietnam) Tohé (Vietnam), Danza Mobile (Spain), Disability Arts Cymru, Mencap Cymru, Senedd (Welsh Government), Orchard, Learning Disability Wales, TAPE Community Film, National Youth Theatre of Wales, Biggerhouse Films, Cardiff Animation Festival, Triogrl and Raindog.

Membership

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

HIJINX THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Charity name	Hijinx Theatre
Charity number	1078358
Company number	02161783
Registered office	Wales Millenium Centre Bute Place Cardiff Bay CF10 5AL
Trustees	Debra Bowen Rees Michael Clark James Downes Rhiannon Hughes - resigned 30/11/21 Delyth Isaac Menna Carys Chmielewski - appointed 29/7/21 Richard Thorne Nia Morgan Edward Talfan Davies Selma Dimitrijevic Tom Curteis Rachel Adams Ali-Asgar Saigar - resigned 25/7/22
Secretary	Sarah Horner
Key management personnel	Sarah Horner - Chief Executive Jacqui Onions - Finance Administrator Ben Pettitt-Wade - Artistic Director
Auditor	Azets Audit Services Ty Derw Lime Tree Court Cardiff Gate Business Park Cardiff Gate CF23 8AB

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


.....
J Downes

Trustee

Dated: 15/09/2022
.....

HIJINX THEATRE

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2022

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

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

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

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

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

HIJINX THEATRE

INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF HIJINX THEATRE

Opinion

We have audited the financial statements of Hijinx Theatre (the 'charity') for the year ended 31 March 2022 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

We have nothing to report in this regard.

HIJINX THEATRE

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

Matters on which we are required to report by exception

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

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

Responsibilities of trustees

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

Auditor's responsibilities for the audit of the financial statements

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

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

HIJINX THEATRE

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

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

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

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

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

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

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

Use of our report

This report is made solely to the charity's trustees, as a body, in accordance with part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Azets Audit Services

**Chartered Accountants
Statutory Auditor**

13-10-22

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

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

HIJINX THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

		Unrestricted funds 2022 £	Restricted funds 2022 £	Total Unrestricted funds 2022 £	Restricted funds 2021 £	Total 2021 £
Notes						
Income and endowments from:						
Donations and legacies	3	44,380	468	44,848	17,547	18,818
Charitable activities	4	544,726	266,109	810,835	582,179	803,974
Other trading activities	5	18	-	18	312	312
Investments	6	112	-	112	312	312
Other income	7	-	-	-	370	370
Total income		589,236	266,577	855,813	600,720	823,786
Expenditure on:						
Charitable activities	8	618,803	267,859	886,662	378,726	594,110
Gross transfers between funds		-	-	-	(2,734)	-
Net (expenditure)/income for the year/						
Net movement in funds		(29,567)	(1,282)	(30,849)	219,260	229,676
Fund balances at 1 April 2021		857,964	251,455	1,109,419	638,704	879,743
Fund balances at 31 March 2022		828,397	250,173	1,078,570	857,964	1,109,419

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

All income and expenditure derive from continuing activities.

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

HIJINX THEATRE

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Fixed assets					
Tangible assets	12		6,369		17,703
Current assets					
Stocks		218		218	
Debtors	13	124,058		102,144	
Cash at bank and in hand		1,009,711		1,035,305	
		<u>1,133,987</u>		<u>1,137,667</u>	
Creditors: amounts falling due within one year	14	<u>(61,786)</u>		<u>(45,951)</u>	
Net current assets			1,072,201		1,091,716
Total assets less current liabilities			<u>1,078,570</u>		<u>1,109,419</u>
Income funds					
Restricted funds	16		250,173		251,455
<u>Unrestricted funds</u>					
Designated funds	17	598,042		627,609	
General unrestricted funds		<u>230,355</u>		<u>230,355</u>	
			828,397		857,964
			<u>1,078,570</u>		<u>1,109,419</u>

HIJINX THEATRE

BALANCE SHEET (CONTINUED)

AS AT 31 MARCH 2022

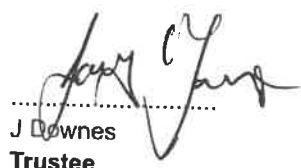
The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2022, although an audit has been carried out under section 144 of the Charities Act 2011.

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

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

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

The financial statements were approved by the Trustees on 15-9-2022


.....
J Downes
Trustee

Company registration number 02161783

HIJINX THEATRE

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Cash flows from operating activities					
Cash (absorbed by)/generated from operations	21		(25,706)		343,697
Investing activities					
Proceeds on disposal of tangible fixed assets		-		370	
Investment income received		112		312	
Net cash generated from investing activities			112		682
Net cash used in financing activities			-		-
Net (decrease)/increase in cash and cash equivalents			(25,594)		344,379
Cash and cash equivalents at beginning of year			1,035,305		690,926
Cash and cash equivalents at end of year			1,009,711		1,035,305

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

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 2022

1 Accounting policies

(Continued)

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

Investment income is recognised at the time the investment income is receivable. Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

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

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

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

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

1.6 Tangible fixed assets

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

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

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

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

Individual assets costing £250 or more are capitalised.

1.7 Impairment of fixed assets

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

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

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 2022

1 Accounting policies

(Continued)

Derecognition of financial liabilities

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

1.11 Employee benefits

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

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

1.12 Retirement benefits

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

1.13 Leases

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

1.14 Taxation

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

2 Critical accounting estimates and judgements

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

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

3 Donations and legacies

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2022	2022	2022	2021	2021	2021
	£	£	£	£	£	£
Donations and gifts	44,380	468	44,848	17,547	1,271	18,818

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

4 Charitable activities

	2022 £	2021 £
Promotion of drama and the arts	325,107	299,972
Membership income	1,940	70
Theatre tax credit	1,216	7,152
Grants	482,261	494,909
Other income	311	1,871
	<u>810,835</u>	<u>803,974</u>
Analysis by fund		
Unrestricted funds	544,726	582,179
Restricted funds	266,109	221,795
	<u>810,835</u>	<u>803,974</u>
Grants		
Arts & Business Cymru	7,435	4,430
Arts Council of Wales	230,660	238,294
BBC Children in Need	2,365	12,439
British Council	66,250	54,619
Esmee Fairbairn Foundation	110,000	75,000
Garfield Weston Foundation	6,500	-
Lloyds Bank Foundation	-	25,000
The Simon Gibson Charitable Trust	3,000	3,000
The Rayne Foundation	-	5,000
Ty Cerdd	1,838	1,763
C3SC Third Sector Council	4,970	4,000
Cardiff University	21,346	7,920
D'Oyly Carte	3,500	-
Moondance	19,297	-
Tabhair	3,000	-
Noel Coward Foundation	2,100	-
Community Foundation Wales	-	12,835
The Julia & Hans Rausing Trust	-	50,609
	<u>482,261</u>	<u>494,909</u>

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

5 Other trading activities

	Unrestricted funds	Unrestricted funds
	2022 £	2021 £
Sale of merchandise	18	312
	<u> </u>	<u> </u>

6 Investments

	Unrestricted funds	Unrestricted funds
	2022 £	2021 £
Interest receivable	112	312
	<u> </u>	<u> </u>

7 Other income

	Total	Unrestricted funds
	2022 £	2021 £
Net gain on disposal of tangible fixed assets	-	370
	<u> </u>	<u> </u>

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

8 Charitable activities

	2022 £	2021 £
Staff costs	613,017	419,012
Depreciation and impairment	11,334	11,333
Production costs	52,374	37,811
Premises costs	50,737	23,390
Administration	44,662	41,519
Training	5,202	4,804
Travel and subsistence	42,139	7,459
	<u>819,465</u>	<u>545,328</u>
Share of support costs (see note 9)	61,287	44,282
Share of governance costs (see note 9)	5,910	4,500
	<u>886,662</u>	<u>594,110</u>
Analysis by fund		
Unrestricted funds	618,803	378,726
Restricted funds	267,859	215,384
	<u>886,662</u>	<u>594,110</u>

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

9 Support costs	Support costs £	Governance costs £	2022 £	Support costs £	Governance costs £	2021 £	Basis of allocation
Staff costs	26,903	-	26,903	26,188	-	26,188	Direct
Premises costs	12,684	-	12,684	5,848	-	5,848	Direct
Travel and subsistence	10,535	-	10,535	1,865	-	1,865	Direct
Administration	11,165	-	11,165	10,381	-	10,381	Direct
Audit fees	-	5,410	5,410	-	4,000	4,000	Governance
Accountancy	-	500	500	-	500	500	Governance
	61,287	5,910	67,197	44,282	4,500	48,782	
Analysed between Charitable activities	61,287	5,910	67,197	44,282	4,500	48,782	

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

10 Trustees

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

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

11 Employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
	14	13
	<hr/>	<hr/>
Employment costs	2022	2021
	£	£
Wages and salaries	605,992	414,530
Social security costs	26,578	24,300
Other pension costs	7,350	6,370
	<hr/>	<hr/>
	639,920	445,200
	<hr/>	<hr/>

Key management personnel

The key management personnel of the charity who are noted in the trustees report received benefits (consisting of gross salary, employers national insurance contributions and employers pension contributions) totalling £134,513 (2021: £130,939).

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

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

12 Tangible fixed assets

	Furniture and Motor vehicles equipment		Total
	£	£	£
Cost			
At 1 April 2021	1,040	44,290	45,330
At 31 March 2022	1,040	44,290	45,330
Depreciation and impairment			
At 1 April 2021	542	27,085	27,627
Depreciation charged in the year	261	11,073	11,334
At 31 March 2022	803	38,158	38,961
Carrying amount			
At 31 March 2022	237	6,132	6,369
At 31 March 2021	498	17,205	17,703

13 Debtors

	2022	2021
	£	£
Amounts falling due within one year:		
Trade debtors	111,950	95,156
Other debtors	64	64
Prepayments and accrued income	12,044	6,924
	124,058	102,144

14 Creditors: amounts falling due within one year

	2022	2021
	£	£
Other taxation and social security	8,404	7,230
Trade creditors	46,934	34,136
Other creditors	1,948	85
Accruals and deferred income	4,500	4,500
	61,786	45,951

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

15 Retirement benefit schemes

Defined contribution schemes

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

The charge to profit or loss in respect of defined contribution schemes was £7,350 (2021: £6,370). Amounts outstanding at the current and prior year end totalled £nil.

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

16 Restricted funds

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

	Balance at 1 April 2020 £	Movement in funds			Transfers £	Balance at 1 April 2021 £	Movement in funds			Transfers £	Balance at 31 March 2022 £
		Incoming resources £	Resources expended £				Incoming resources £	Resources expended £			
General	3,699	12,904	(1,276)	-	-	15,327	200	(984)	-	-	14,543
Academies General	-	-	-	-	-	-	75	(75)	-	-	-
Odyssey	-	1,553	(1,553)	-	-	-	91	(91)	-	-	-
Pawb Projects	-	8,463	(6,472)	22	2,013	2,013	5,338	(7,351)	-	-	-
Youth Theatres	2,190	12,439	(10,165)	-	4,464	4,464	2,365	(6,829)	-	-	-
Theatre General	-	49,878	(49,878)	-	-	-	-	-	-	-	-
Productions	3,039	56,175	(26,758)	3,399	35,855	35,855	71,782	(72,988)	-	-	34,649
Jobs General	25,000	25,000	(24,395)	-	25,605	25,605	-	(25,605)	-	-	-
Jobs Projects	16,097	2,980	(9,757)	-	9,320	9,320	27,832	(14,042)	-	-	23,110
Film Projects	21,100	12,920	(32,343)	15,577	17,254	17,254	23,846	(81,531)	44,587	-	4,156
Street Theatre	750	589	-	(750)	589	589	923	(998)	-	-	514
Pawb General	-	218	(218)	-	-	-	2,685	(2,685)	-	-	-
Unity Festival	-	-	-	-	-	-	108,358	(10,885)	-	-	97,473
Film General	169,164	-	(38,732)	(15,577)	114,855	114,855	-	(31,574)	(44,587)	-	38,694
Academies Projects	-	21,835	(13,837)	63	8,061	8,061	4,970	(12,221)	-	-	810
Residencies	-	18,112	-	-	18,112	18,112	18,112	-	-	-	36,224
	241,039	223,066	(215,384)	2,734	251,455	251,455	266,577	(267,859)	-	-	250,173

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

16 Restricted funds (Continued)

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

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

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

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

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

Theatre General- income received for the fresh street event and for travel costs at 'One Small Step'.

Productions- income received for 'Eye See Ai', 'the_crash.test' and a French version of Meet Fred

Jobs General- income received for jobs house salaries.

Jobs Projects-income received for NEL project and a Professional Development training module.

Film Projects- income received for the docudrama project, and short film 'Stones & Dust'.

Street Theatre- income received for 'Rock Cliché'.

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

Unity Festival- income received for Hijinx Unity Festival - Mission Control.

Film General- income received for film strand of work.

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

Residencies-income received to run a Residencies programme.

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

17 Designated funds

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

	Balance at 1 April 2020 £	Movement in funds			Balance at 1 April 2021 £	Movement in funds			Transfers £	Movement in funds			Transfers £	Balance at 31 March 2022 £
		Incoming resources £	Resources expended £			Incoming resources £	Resources expended £			Incoming resources £	Resources expended £			
General	131,916	309,043	(195,369)		141,870	267,871	(229,206)		(62,989)				(62,989)	117,546
Academies General	60,311	-	(33,819)		9,000	51	(50,729)		136,608				136,608	94,930
Residencies	7,500	-	-		7,500	-	-		-				-	7,500
Pawb General	47,937	105	(16,346)		17,612	101	(23,378)		95,098				95,098	89,433
Odyssey	27,441	278	(8,649)		43,101	4,931	(24,470)		(7,692)				(7,692)	15,870
Youth Theatres	474	-	(323)		24,752	680	(2,865)		(10,505)				(10,505)	12,062
Theatre General	85,000	100	(50,707)		52,370	551	(62,839)		90,007				90,007	80,089
Street Theatre	8,638	710	-		9,000	4,902	(15,828)		1,926				1,926	-
Productions	5,000	35,587	(31,094)		24,657	23,120	(76,456)		41,756				41,756	13,077
Unity Festival	22,500	66,982	(64,619)		50,000	-	-		(21,855)				(21,855)	28,145
Jobs General	1,000	250	(5,257)		35,000	151	(7,325)		62,547				62,547	90,373
Jobs Projects	2,132	29,299	(11,669)		17,344	58,291	(23,899)		(45,870)				(45,870)	5,866
Film General	1,000	-	-		-	51	(51)		10,360				10,360	10,360
Film Projects	22,500	3,000	(3,000)		22,500	-	-		(22,500)				(22,500)	-
Pawb Projects	-	36,390	(4,792)		32,180	35,560	(25,029)		(37,596)				(37,596)	5,115
Fixed Asset Fund	-	-	-		17,703	-	-		(11,332)				(11,332)	6,371
Academies Projects	-	178,848	(15,300)		123,020	195,849	(76,815)		(220,749)				(220,749)	21,305
	423,349	660,592	(440,944)		627,609	592,109	(618,890)		(2,786)				(2,786)	598,042

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

17 Designated funds (Continued)

General - funds designated for core costs, a Marketing Manager and Officer, and salaries 2022-2024.

Academies General - funds designated for running costs, a North Coordinator, and salaries 2022-2024.

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

Pawb General - funds designated for running costs, a North Coordinator, and salaries 2022-2024.

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

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

Theatre General - funds designated for running costs.

Street Theatre - funds designated for 'Grumpy Unicorns'.

Productions - funds designated for 'Eye See Ai', 'the_crash.test', and 'Meta vs Life'.

Unity Festival - funds designated for Unity Festival 2022 and the Unity Digital Platform.

Jobs General - funds designated for running costs, facilitator training, a Jobs Administrator (2023-24), and salaries 2022-2024.

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

Film General - funds designated for running costs.

Film Projects - funds designated for film activity in 2023..

Pawb Projects - funds designated to Vaguely Artistic and Coaching.

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

Academies Projects - funds designated for Street Theatre development, Academy Mid, and a Showcase.

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

18 Analysis of net assets between funds

Fund balances at 31 March 2022 are

represented by:

Tangible assets

Current assets/(liabilities)

	Unrestricted funds 2022 £	Designated funds 2022 £	Restricted funds 2022 £	Total Unrestricted funds 2022 £	Designated funds 2021 £	Restricted funds 2021 £	Total 2021 £
	-	6,369	-	6,369	17,703	-	17,703
	227,571	594,457	250,173	1,072,201	609,906	251,455	1,091,716
	227,571	600,826	250,173	1,078,570	627,609	251,455	1,109,419

HIJINX THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

19 Operating lease commitments

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

	2022 £	2021 £
Within one year	576	576
Between two and five years	36	576
	<u>612</u>	<u>1,152</u>

20 Related party transactions

There were no disclosable related party transactions during the year (2021 - none).

21 Cash generated from operations

	2022 £	2021 £
(Deficit)/surplus for the year	(30,849)	229,676
Adjustments for:		
Investment income recognised in statement of financial activities	(112)	(312)
Gain on disposal of tangible fixed assets	-	(370)
Depreciation and impairment of tangible fixed assets	11,334	11,333
Movements in working capital:		
(Increase)/decrease in stocks	-	36
(Increase)/decrease in debtors	(21,914)	198,037
Increase/(decrease) in creditors	15,835	(94,703)
Cash (absorbed by)/generated from operations	<u>(25,706)</u>	<u>343,697</u>

22 Analysis of changes in net funds

The charity had no debt during the year.



Hijinx Theatre

Audit Findings Report – Year Ended 31st March 2022

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

Dated 2nd September 2022

Restriction on circulation;

This report is prepared by Broomfield & Alexander solely in connection with, and for use in accordance with, the terms of reference for this particular assignment.

This report is provided on the basis that it is intended for use solely by the person(s) or company to whom it is addressed, and that it will not be quoted or referred to, distributed or disclosed (in whole or in part), to any other party without

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The matters raised in this and other reports that will flow from the systems review are only those which have come to our attention arising from or relevant to our work that we believe need to be brought to your attention. They are not a comprehensive record of all the matters arising, and in particular we cannot be held responsible for reporting all risks in your business or all internal control weaknesses. This report has been prepared solely for your use and should not be quoted in whole or in part without our prior written consent. No responsibility to any third party is accepted as the report has not been prepared for, and is not intended for, any other purpose.

1 Audit Status

We have now substantially completed our audit of the financial statements of Hijinx Theatre for the year ended 31st March 2022.

The following matters remain outstanding: -

- o Updated Trustees Report – **Charity to forward**
- o Letter of representation- **Azets to forward**
- o Trustees approval of the financial statements-
- 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
1	<p>VAT Registration</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> <p>Can the trustees confirm if there have been any developments with the above?</p>	<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.</p> <p><u>2022 Update</u></p> <p>The charity remains within the limits for VAT</p>

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>2022/23 Budget</p> <p>During the audit it was noted the charity are predicting an overall deficit of £196,068 of which £80k relates to core.</p> <p>We understand the charity are looking to utilise designated funds against the deficit.</p> <p>Can the trustees provide an update on performance to date?</p>	<p>The 2022/23 budget was discussed in detail and the strategic use of designated funds to support activity during the year approved at the board meeting held on 24 March 2022.</p>

4 ISA 265 - Control Issues/Recommendations

The nature and extent of our audit procedures varies according to our assessment of the charity's accounting and internal control systems and may cover any aspect of the business operations that we consider appropriate.

Our audit is not designed to identify all significant weaknesses in the charity's systems but, if any such weaknesses come to our attention during the course of the audit that we think should be brought to your attention, we shall report them to you.

The following matters were identified during the prior year's audit.

No	Description of Weakness	Risk Arising	Recommendation	Management Response
1	Authorisation of BACS Payments During the audit it was noted that BACS payments are currently not dual authorised.	Risk of fraudulent transactions.	It is recommended that a segregation of duties is put in place so that bank payments are authorised by at least 2 personnel.	We are in the process of identifying new business banking provision for the organisation and dual authorisation facility for transactions will be a key criterion in selecting a new provider. <u>2021 Update</u> No further developments to note, the charity is currently in the process of selecting a new banking provider.

				<p><u>2022 Update</u></p> <p>We now have the ability to set up dual authorisation on the bank account now that we are with Virgin Money, we will have this set up by the end of the current financial year.</p>
2	<p>Training Contracts</p> <p>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.</p>	<p>Lack of audit trail could result in incorrect amounts being invoices or received.</p>	<p>Contracts / written evidence such as an email should be in place for all training provided.</p>	<p>We are in the process of establishing contracts for all training contracts with social enterprise partners.</p> <p><u>2021 Update</u></p> <p>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.</p> <p><u>2022 Update</u></p> <p>The contracts in place for Vision 21 are out of date and require updating. Due to the challenges of the pandemic</p>



				this has not yet been completed. The contract with Vision 21 will be confirmed first with others in the current financial year.
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There were no further control issues identified during the 2022 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 15th December 2019.

The revised standard increases the work which auditors are required to undertake when auditing the going concern status of an entity. It is the trustee's responsibility to determine if the organisation is a going concern and our responsibility to review the assessment. Increased testing is required to be performed on the charity's assessment of the going concern basis of accounting. Documents such as up to date financials, board minutes, budgets and cashflow forecasts are required to be provided to evidence the trustee's assessment of going concern.

1.2 International Standards on Auditing (ISA 540) - (Revised December 2018)
Auditing Accounting Estimates and Related Disclosures

The revised ISA came into effect for periods beginning on or after 15th December 2019.

The updated objective requires audit procedures to address whether both the accounting estimates and related disclosures are reasonable (rather than simply adequate) in the context of the financial reporting framework.

Enhanced documentation will be required, particularly around:

- 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 £20,000 and was calculated by reference to a range of indicators including the charity's income, expenditure and gross assets. Our reporting threshold, under which errors are not reported to the Board was £1,000.

1.8 Updates

Revive, Refocus, Rebuild - The Journey back to better guide

Azets have produced a guide each quarter focussing on advice to enable your charity to 'Revive, Refocus, Rebuild' as a result of the pandemic. To date two issues have been produced covering a wide range of topics from tips for effective board meetings, VAT, fundraising, fraud, Gift Aid and trustee inductions.

The links below will allow you to view the digital publications:

Issue 1: https://www.azets.co.uk/media/zkxbwt4i/revive_refocus_rebuild_-_issue_1_-_digital_final.pdf

Issue 2: https://www.azets.co.uk/media/tjdbz3ou/final-version-back_to_better_issue_2.pdf

Fraud

The charity sector is inherently susceptible to fraud due to its operations, such as the use of cash/cheques (decreasingly common in non-charity organisations), ability for fraudsters to embed themselves in charities through volunteering, the ability to prey on individuals' good nature and a lack of sophistication of controls, to name but a few.

Fraud within the sector has continued to hit the headlines during the 2021/22 financial year. The links below will provide great insight and tips on how you can protect your charity's assets and mitigate against the risk of fraud occurring:

<https://www.actionfraud.police.uk/charities>

<https://www.gov.uk/guidance/protect-your-charity-from-fraud>

<https://www.fraudadvisorypanel.org/charity-fraud/resources/>

Charity Governance Code (Updated)

As noted in our prior year Audit Findings Report the Charity Governance Code was updated in 2020. The code refined two of the seven principles: the Equality, Diversity and Inclusion Principle and the Integrity Principle.

For all charities – big or small – equality, diversity and inclusion (EDI) matter for two main reasons:

1. Great EDI practice sits at the heart of good governance.
To effectively deliver their public benefit, boards must focus on achieving equality of outcomes carrying out their charitable purpose. To make better and more informed decisions, boards must be diverse. That includes, where appropriate, reflecting and highlighting the voices of the community that the charity seeks to serve. And for these decisions to be robust, all trustees must have the power to fully participate. Societal power imbalances must be prevented from playing out in the boardroom.
2. EDI has the power to create social justice – in boardrooms, organisations, across the charity sector as a whole and ultimately throughout society.

The revised code can be found on the link below:

<https://www.charitygovernancecode.org/en>

Safeguarding

The Charity Commission updated their guidance and safeguarding for charities and trustees in November 2021. The guidance informs charities and trustees of their responsibilities to keep everyone who comes into contact with your charity safe from harm: this includes volunteers, staff and beneficiaries.

The guidance recommends if you haven't reviewed your policy in over a year, you should do so as a priority.

The revised guidance can be found on the link below:

<https://www.gov.uk/guidance/safeguarding-for-charities-and-trustees>

6 Reconciliation of management accounts results to the financial statements

We have set out below a reconciliation of the results disclosed in the draft financial statements to the management accounts/ trial balance prepared by the client, as approved and authorised by the trustees during the audit.

	£
Deficit per Xero trial balance	(80,126)
Correct bank	(2,869)
Understatement of trade debtors	<u>52,146</u>
Deficit per financial statements	(30,849)
 <i>Deficit is split between:</i>	
Unrestricted deficit	(29,567)
Restricted deficit	<u>(1,282)</u>
Deficit per financial statements	(30,849)

7 Schedule of unadjusted differences

The responsibility for the prevention and detection of fraud or error is that of the trustees. The objective of our audit is to express an opinion on the financial statements.

We plan our audit so that we have a reasonable expectation of detecting material misstatements in the financial statements or accounting records (including those resulting from fraud or error) but our examination should not be relied upon to disclose all such material misstatements or frauds or errors.

	£
Understatement of accruals	(3,338)
Understatement of accrued income	<u>4,546</u>
Impact on deficit	1,208



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