

Company registration number: 02161783

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# Hijinx Theatre

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2025

HSJ Audit Limited  
Statutory Auditor  
Severn House  
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## **Hijinx Theatre**

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## Hijinx Theatre

### Chair's Statement for the Year Ended 31 March 2025

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

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

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

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

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

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

## Hijinx Theatre

### Chair's Statement for the Year Ended 31 March 2025

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

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

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

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

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

## **Hijinx Theatre**

### **Chair's Statement for the Year Ended 31 March 2025**

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

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



**Andrew Healy**

**Chair of Trustees**

## **Hijinx Theatre**

### **Trustees' Report**

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

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

#### **Objective and activities**

##### **Our Vision**

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

##### **Our Mission**

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

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

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

##### **Values**

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

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

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

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

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

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

##### **Our Aims**

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

##### **Ensuring our work delivers our aims**

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

# Hijinx Theatre

## Trustees' Report

### Strategic Priorities

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

### Strategic Goals and Objectives

- 1.) Increase access to creativity, training, employment and spaces
  - To establish mechanisms to support more actors into work
  - To develop our understanding and build relationship global majority communities
  - To find appropriate venues for our activity in the short to long term
- 2.) Grow our reach and amplify our impact
  - To grow our provision across Wales and increase our reach beyond borders
  - To expand audiences for our work
  - To develop networks and partnerships that increase opportunity for creative connections
- 3.) Build the capacity to deliver our work and our creative potential
  - To build capacity across the staff team to ensure appropriate resourcing is in place to better support our artists
  - To enhance our production capacity by creating a paid ensemble of Hijinx actors to research and develop new productions
  - Develop plans for our own venue in Cardiff in the next 5 years
- 4.) Ensure our work is sustainable, supportive of current and future generations, and our planet
  - To develop new strategies to reduce our carbon footprint and contribute towards Climate Justice
  - To grow and diversify our income generation including income through enterprise to match our ambitions
  - To establish an evaluation framework that measures our impact and helps to tell our story

### Our Work

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

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

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

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

## **Hijinx Theatre**

### **Trustees' Report**

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

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

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

#### **Achievements and performance**

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

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

#### **Academy Review**

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

#### **I'm Me Project**

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



## **Hijinx Theatre**

### **Trustees' Report**

#### **Residency with VAMOS Theatre**

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

#### **Anti-Racism and Unconscious Bias Pilot Sessions**

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

#### **Enter the Robots at Unity Festival**

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

#### **Partnership with Theatre Clwyd**

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

# Hijinx Theatre

## Trustees' Report

### Hijinx Theatre

#### Introduction

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

#### International Development

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

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

#### Key Projects Delivered (2024/25)

##### *Street Theatre Touring*

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

##### **Enter the Robots (Creation & Touring)**

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

##### **TRUTH! (Rework & touring)**

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

## **Hijinx Theatre**

### **Trustees' Report**

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

#### **Unity Festival 2024 (Including Satellite Events)**

This year's Unity Festival continued to champion international inclusive arts, while also building on the Satellite Festival model with events delivered in Bangor and Llanelli. These regional hubs brought

- Hijinx's inclusive festival ethos to new communities, testing a more sustainable, locally embedded model for future years - and a greater sense of value and ownership for the Hijinx Actors local to their respective areas.
- Highlights:
  - Expanded geographic reach in Wales
  - Strong collaboration with local partners and venues
  - Our first digital (AR/VR) programme
  - Audience development and community-focused engagement
- Statistics:
  - Total performances presented: 72
  - Total audience reached: 30598

#### **Meet Fred (Korean Co-Production)**

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

- Benefits:
  - Skill and knowledge exchange between Welsh and Korean artists
  - Strengthened international networks
  - New touring and licensing opportunities
- Statistics:
  - Number of performances: 11
  - Total audience reached: 872

#### **Housemates (Revival & Welsh Touring)**

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

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

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

## **Hijinx Theatre**

### **Trustees' Report**

#### **Establishing the Hijinx Ensemble**

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

#### **Hijinx Film**

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

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

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

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

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

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

#### **Hijinx Training**

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

## Hijinx Theatre

### Trustees' Report

#### 2024-25 Total Training Figures:

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

#### Highlights included continued partnerships with:

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

#### New projects included:

##### Hijinx Casting

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

#### 2024-25 Total Casting Figures:

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

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

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

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

##### Hijinx PAWB

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

## **Hijinx Theatre**

### **Trustees' Report**

#### **Drama Foundations**

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

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

#### **Odyssey**

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

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

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

#### **Young People's Theatre**

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

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

#### **Vaguely Artistic**

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

#### **Pathways**

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

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

#### **PAWB Connect**

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

#### **Coaching For Creatives**

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

#### **Equality, Diversity & Inclusion**

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

## **Hijinx Theatre**

### **Trustees' Report**

#### **Neurodiversity and Anti-Racism in Welsh Arts (NAWA)**

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

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

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

#### **R&D:**

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

#### **Participatory activity:**

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

#### **Public events:**

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

## **Hijinx Theatre**

### **Trustees' Report**

#### **Wider sharing and networking (industry/public events):**

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

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

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

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

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

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

#### **Diverse Cymru's Cultural Competence Scheme**

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

#### **Public Benefit**

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

#### **Financial Review**

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



## **Hijinx Theatre**

### **Trustees' Report**

#### **Reserves**

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

#### **Reserves Policy**

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

#### **Treasurer's Report**

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

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

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

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

#### **Fundraising**

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

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

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

# **Hijinx Theatre**

## **Trustees' Report**

### **Plans for future periods**

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

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

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

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

### **Structure, governance and management**

#### **Governing Document**

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

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

#### **Role, Recruitment, Appointment, Induction and Training of Trustees**

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

## **Hijinx Theatre**

### **Trustees' Report**

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

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

#### **Risk Management**

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

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

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

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

#### **Staff**

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

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

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

## **Hijinx Theatre**

### **Trustees' Report**

#### **Freelancers**

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

#### **Volunteers**

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

#### **Premises**

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

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

#### **Stakeholders & Partnerships**

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

#### **Public Sector**

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

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

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

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

## **Hijinx Theatre**

### **Trustees' Report**

#### **Private Sector**

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

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

#### **Wider Network – Art Sector Partners**

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

#### **Membership**

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

#### **Reference and Administrative Details**

Charity Registration Number: 1078358

Company Registration Number: 02161783

The charity is incorporated in Wales.

Registered Office: Wales Millennium Centre  
Bute Place  
Cardiff Bay  
CF10 5AL

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

## **Hijinx Theatre**

### **Trustees' Report**

#### **Trustees and officers**

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

**Trustees:**

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

**Chief Executive Officer:**

E J Tong (appointed 5 August 2024)

## Hijinx Theatre

### Trustees' Report

#### Statement of Trustees' Responsibilities

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

Company law requires the trustees to prepare financial statements for each financial year. Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the trustees are required to:

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

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

#### Disclosure of information to auditor

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

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



R J H Marsh  
Trustee

## **Hijinx Theatre**

### **Independent Auditor's Report to the Members of Hijinx Theatre**

#### **Opinion**

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

In our opinion the financial statements:

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

#### **Basis for opinion**

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

#### **Conclusions relating to going concern**

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

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

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

#### **Other information**

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

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

We have nothing to report in this regard.



## **Hijinx Theatre**

### **Independent Auditor's Report to the Members of Hijinx Theatre**

#### **Opinion on other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

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

#### **Matters on which we are required to report by exception**

In the light of our knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the Strategic Report and the Trustees' Report.

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

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

#### **Responsibilities of trustees**

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

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

#### **Auditor responsibilities for the audit of the financial statements**

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

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

## **Hijinx Theatre**

### **Independent Auditor's Report to the Members of Hijinx Theatre**

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

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

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

#### **Use of our report**

This report is made solely to the charitable company's trustees, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its trustees as a body, for our audit work, for this report, or for the opinions we have formed.



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

Severn House  
Hazell Drive  
Newport  
South Wales  
NP10 8FY

Date: 09/12/2025

## Hijinx Theatre

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

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

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

## Hijinx Theatre

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

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

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

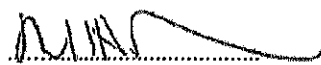
The funds breakdown for 2024 is shown in note 19.

# Hijinx Theatre

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

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

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

  
R J H Marsh  
Trustee

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

# Hijinx Theatre

## Statement of Cash Flows for the Year Ended 31 March 2025

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

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

## **Hijinx Theatre**

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

#### **1 Charity status**

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

The address of its registered office is:

Wales Millennium Centre

Bute Place

Cardiff Bay

CF10 5AL

Authorised for issue: 8 December 2025

#### **2 Accounting policies**

##### **Summary of significant accounting policies and key accounting estimates**

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

##### **Statement of compliance**

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

##### **Basis of preparation**

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

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

##### **Going concern**

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

## **Hijinx Theatre**

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

#### **Key sources of estimation uncertainty**

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

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

#### **Income and endowments**

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

#### ***Donations and legacies***

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

#### ***Grants receivable***

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

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

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

#### ***Deferred income***

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

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

#### ***Investment income***

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



## **Hijinx Theatre**

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

#### **Expenditure**

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

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

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

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

#### **Charitable activities**

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

#### **Support costs**

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

#### **Governance costs**

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

#### **Taxation**

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

#### **Tangible fixed assets**

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

#### **Depreciation and amortisation**

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

<b>Asset class</b>	<b>Depreciation method and rate</b>
Furniture and equipment	25% straight line
Motor vehicles	25% straight line

#### **Impairment of fixed assets**

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

## **Hijinx Theatre**

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

#### **Stock**

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

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

#### **Trade debtors**

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

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

#### **Cash and cash equivalents**

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

#### **Trade creditors**

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

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

#### **Foreign exchange**

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

#### **Fund structure**

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

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

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

## Hijinx Theatre

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

#### Pensions and other post retirement obligations

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

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

#### 3 Income from donations and legacies

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

#### 4 Income from charitable activities

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

## Hijinx Theatre

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

#### Grants

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

# Hijinx Theatre

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

### 5 Income from other trading activities

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

### 6 Investment income

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

### 7 Expenditure on charitable activities

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

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

# Hijinx Theatre

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

### 8 Analysis of governance and support costs

#### Support costs allocated to charitable activities

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

#### Basis of allocation

Reference	Method of allocation
A	20% of associated costs

#### Governance costs

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

## Hijinx Theatre

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

#### 9 Trustees remuneration and expenses

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

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

#### 10 Staff costs

The aggregate payroll costs were as follows:

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

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

	2025 No	2024 No
Charitable activities	<u>18</u>	<u>17</u>

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

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

## Hijinx Theatre

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

#### 11 Taxation

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

#### 12 Tangible fixed assets

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

#### 13 Stock

	2025 £	2024 £
Stocks	<u>254</u>	<u>254</u>

#### 14 Debtors

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

#### 15 Cash and cash equivalents

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



## Hijinx Theatre

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

#### 16 Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	72,384	66,861
Other taxation and social security	13,563	11,598
Other creditors	-	2,268
Accruals	4,535	4,536
Deferred income	-	20,000
	<u>90,482</u>	<u>105,263</u>
	2025 £	2024 £
Deferred income at 1 April 2024	20,000	-
Resources deferred in the period	-	20,000
Amounts released from previous periods	<u>(20,000)</u>	<u>-</u>
Deferred income at year end	<u>-</u>	<u>20,000</u>

#### 17 Obligations under leases and hire purchase contracts

##### Operating lease commitments

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

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

#### 18 Pension and other schemes

##### Defined contribution pension scheme

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

# Hijinx Theatre

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

### 19 Funds

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

## Hijinx Theatre

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

	Balance at 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2025 £
Jobs Projects	-	42,471	(42,471)	-	-
Jobs Projects - Castings	-	53,257	(48,747)	-	4,510
Film General	-	40,000	(13,149)	(4,351)	22,500
Film Projects	6,965	21,000	(31,816)	4,351	500
Academies Projects	2,638	9,456	(8,043)	-	4,051
Residencies	4,050	4,027	(8,077)	-	-
<b>Total restricted funds</b>	<b>86,754</b>	<b>497,851</b>	<b>(499,592)</b>	<b>-</b>	<b>85,013</b>
<b>Total funds</b>	<b>450,558</b>	<b>1,485,163</b>	<b>(1,550,704)</b>	<b>-</b>	<b>385,017</b>
	Balance at 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2024 £
<b>Unrestricted funds</b>					
<i>General</i>					
General unrestricted	230,355	-	-	-	230,355
<i>Designated</i>					
General	43,958	167,639	(204,009)	2,891	10,479
Academies General	50,582	-	(95,921)	62,077	16,738
Academies Projects	10,000	242,910	(135,299)	(101,218)	16,393
Residencies	7,500	600	(600)	(3,628)	3,872
Pawb General	60,987	357	(83,138)	50,117	28,323
Odyssey	7,371	11,744	(20,003)	888	-
Youth Academies	9,901	2,300	(12,396)	195	-
Pawb Projects	1,980	49,742	(35,703)	(16,019)	-
Theatre General	83,569	325	(88,707)	16,549	11,736
Street Theatre	10,000	31,032	(19,594)	(18,158)	3,280
Production	1,450	36,408	(38,369)	798	287
Unity Festival	480	-	-	9,520	10,000
Jobs General	53,339	-	(68,537)	15,622	424
Jobs Projects	23,191	77,330	(55,570)	(26,810)	18,141
Film General	5,000	144	(6,922)	6,802	5,024
Film Projects	-	1,070	(1,244)	174	-
Fixed Asset Fund	11,669	-	(2,917)	-	8,752
	<b>380,977</b>	<b>621,601</b>	<b>(868,929)</b>	<b>(200)</b>	<b>133,449</b>
<b>Total unrestricted funds</b>	<b>611,332</b>	<b>621,601</b>	<b>(868,929)</b>	<b>(200)</b>	<b>363,804</b>
<b>Restricted</b>					
General	17,173	107,230	(109,617)	-	14,786
Pawb General	2,500	-	(1,346)	(1,154)	-

## Hijinx Theatre

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

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

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

**Restricted:**

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

**Designated:**

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

# Hijinx Theatre

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

### 20 Analysis of net assets between funds

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

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

## Hijinx Theatre

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

#### 21 Analysis of net funds

	At 1 April 2024 £	Financing cash flows £	At 31 March 2025 £
Cash at bank and in hand	351,857	(351,857)	-
Net debt	<u>351,857</u>	<u>(351,857)</u>	<u>-</u>
	At 1 April 2023 £	Financing cash flows £	At 31 March 2024 £
Cash at bank and in hand	573,102	(221,245)	351,857
Net debt	<u>573,102</u>	<u>(221,245)</u>	<u>351,857</u>