

AD INFINITUM PRODUCTIONS CIO

England & Wales · Charity number 1184726

Details

Other names AD INFINITUM

Status Registered

Legal form CIO

Registered 2019-08-01

Register [View on the Charity Commission register](#)

Contact

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Activities

Objects: To advance the arts for the public benefit, and to provide professional development, education and training, through the promotion in particular, but not exclusively, of the art of drama in the UK and overseas.

Activities: To advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of drama.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Ireland
- Northern Ireland
- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£407,051	£392,122	-	-
2024-03-31	£379,316	£381,722	-	-
2023-03-31	£288,993	£287,751	-	-
2022-03-31	£278,586	£273,632	-	-
2021-03-31	£87,467	£0	-	-

Trustees

Name	Role	Appointed
Christopher Andrew Barfoot		2025-09-17
Donna Louise Williams		2021-12-15
Larna Bernard		2022-03-24
Lorna Allsop		2026-03-25
Thomas Newman		2026-03-25
Xiaoxing Dong		2021-12-15

Accounts

**Ad Infinitum Productions CIO
Trustees Report and Financial Statements
for the year to 31st March 2025**

Charity number: 1184726

Ad Infinitum Productions CIO

Trustees' Annual Report

Year to 31st March 2025

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Reference and Administrative Information

Charity name:	Ad Infinitum Productions CIO
Charity registration number:	1184726
Registered Office and Operational Address:	16 Oakfield Rd Bristol BS8 2AP

Trustees 2024-25

Lauren Clancy
Larna Bernard
Xiaoxing Dong
Donna Williams
Nigel Gardner
Melanie Aram

Structure, Governance and Management

The organisation is a Charitable Incorporated Organisation, incorporated on 20th March 2019 and registered as a charity on 1st August 2019. Its governing document is the Constitution dated 20th March 2019, as amended on 23rd March 2022 and on 13th June 2024.

Recruitment and Appointment of Trustees

The Chair is responsible for succession planning and the identification of prospective new trustees and establishes potential gaps in skill sets and experience on the board and then seeks to discover potential candidates with the necessary attributes through a mixture of formal and informal means. Careful management of the match between the skills/experience of candidates and those needed by the charity ensures an active, dynamic, expert board, closely engaged with strategic development of the charity. All potential trustees are then interviewed by the Chair and may attend a board meeting as an observer before their appointment is considered by the board. New board members are inducted through meetings with senior staff and an information pack. Board development takes place through annual and other Board Away Days.

Organisation

The Board of Trustees administers the charity and takes responsibility for ensuring that the charity is run well. The board meets quarterly and acts independently of the charity's management team.

The Co-Artistic Directors are appointed by the board to manage the day-to-day operations of the charity. Meetings of the board take place with members of the charity's management team in attendance and/or without members of the charity management team when appropriate.

The Chair and the other members of the board, together with the Co-Artistic Directors comprise the Key Management Personnel of the Charity. All trustees give of their time freely and they are not remunerated. Key Management Personnel pay policy is set by the Board of Trustees, which determines the level of remuneration for each post taking account of job size and content, local and national remuneration levels for comparable positions and the skill set and effective performance of the job holder.

The board has delegated to the Co-Artistic Directors the responsibility of drafting the charity's strategy for approval by the trustees. Once approved the day-to-day responsibility for implementation of the charity's strategy and underlying plans rests with the Co-Artistic Directors who are also responsible for seeking approval for updates to the strategy and plans as required and to ensure compliance with Charity Commission guidance. To facilitate effective operations, the Co-Artistic Directors also have delegated authority, within terms of delegation approved by the trustees, for operational matters including finance, employment and artistic performance related activity.

The board retains overall responsibility for ensuring that the charity's objectives and supporting plans/targets are met. To achieve this obligation the members of the board consider the Co-Artistic Directors' detailed reports of progress against agreed business plans which are provided to each board meeting together with the notification to the board of any other significant information not contained within the business plan progress reports.

Objects and Activities

Charitable Objects

To advance the arts for the public benefit, and to provide professional development, education and training, through the promotion in particular, but not exclusively, of the art of drama in the UK and overseas.

Public Benefit

The ways in which the charity delivers public benefit through theatre productions and related educational activities are described in detail below.

The Trustees are aware of the requirement of public benefit and seek to implement the Charity Commissioners' guidance on public benefit.

Achievements and Performance

Introduction

Founded in 2007, Ad Infinitum is a multi-award-winning, internationally acclaimed theatre company. As a LGBTQIA+, working class and ethnic minority-led arts organisation, we embrace difference through collaboration, enabling a more representative theatre culture to exist by placing those minoritised by society at the heart of our work.

Based in Bristol, we work internationally with our diverse family of collaborators to develop, devise and tour our creative projects. We're proud to be Associate Artists at [The North Wall](#), Oxford, an Arts Council England National Portfolio Organisation (NPO) for 2023-27 and to be a recipient of *Imagination* funding from Bristol City Council as part of the Cultural Investment Programme.

Throughout 2024-25 we brought our work to over 4,000 audience members in communities all over the UK. **Beautiful Evil Things** was performed 23 times in 15 cities across the UK and in the Czech Republic. **Last Rites** began a UK tour in 2025 and was performed 14 times in 7 mid-scale venues between January and March 2025. **Until I Find You** premiered in Mexico City, with 25 performances between 10 October and 24 November 2024.

In May 2024, we launched Ad Infinitum's new artist development programme. This new programme offers a wide range of support for artists in the sector, with two specific opportunities for artists underrepresented in the sector: one for a director from the Deaf Arts Community as part of the [Changing Direction](#) programme, and one for an [Associate Artist](#) from the Global Majority.

We expanded our Learning and Engagement programme [Breaking Down Barriers](#), securing multi-year funding from The Nisbet Trust and Into the Arts, ensuring that more than 500 Children and Young People in primary and secondary schools in areas of multiple deprivation across Bristol, could experience high quality arts, and further developed our CPD offer to teachers.

Key 2024-25 highlights include:

- In 2024-2025 we delivered 64 performances for 4,145 audience members in 31 venues in 3 countries
- In 2024-2025 we delivered 24 workshops for 564 participants.
- We employed 66 freelancers and artists across a range of projects, programmes and events.
- We brought *Until I Find You* to Mexico City where it was seen by 1,486 audience members

Touring

Last Rites

Received 10 x 4-5 star reviews - Included in Guardian's 'best theatre pics' for Edinburgh Fringe

"Powerful physical storytelling" - The Stage

"An extremely moving piece of theatre" The National Scotland
Tremendous" The Guardian

"A mighty theatrical lyricism" The Scotsman

A collaboration between George Mann, Co-Artistic Director of Ad Infinitum, and Scottish-Singaporean Deaf artist, Ramesh Meyyappan, this production was co-commissioned by the London International Mime Festival, Derby Theatre and Corn Exchange Newbury. Combining striking visual and physical storytelling and BSL with dynamic projection, creative captioning and a resonant soundtrack, *Last Rites* explores love, loss, and what it means to be a parent.

As a non-verbal piece of theatre with no spoken words, this production is accessible to Deaf, deaf, Hard of Hearing, and hearing audiences. We also commissioned long-term AI collaborator David Ellington to follow the making of *Last Rites* to create [a short film](#) which takes viewers behind-the-scenes to discover how the production was created, including interviews with the creative team. The audience is taken from the UK to India in a stunning fusion of visual storytelling, electrifying movement, and an immersive soundscape you can feel as well as hear. This is theatre like you've never experienced it before, rich with emotion, beauty, and innovation.

- Audience feedback: *"Parents need to understand it is important to communicate in sign language to their children, so they can develop a positive identity. So everything in the play is so important. It's amazing - thank you."*
Audience Reaction Video, 2025
- Audience feedback: *"I loved its physical presence, the ingenuity of the staging, the emotional appeal of the story and the outstanding performance."*
Feedback from Bristol Old Vic Audience Survey, July 2025
- Venue feedback: *"We had some fantastic feedback and 6% of our audience told us they were a BSL user (this is those who selected the BSL ticket type – we probably had more than that)"* Alice Wheeler, Head of Marketing, Bristol Old Vic
- Between Jan and March 2025, *Last Rites* was performed at North Wall Arts Centre (Oxford), Derby Theatre, Royal and Derngate Theatre (Northampton), Olivier Theatre (Hampshire), Corn Exchange (Newbury), New Wolsey Theatre (Ipswich), and The Lowry (Salford).

Hasta Encontrarte/Until I Find You

‘Powerful, deep and emotional text staged with sensitivity’ - Cartelera De Teatro

Nominated for the following 7 awards by the Mexican Association of Theatre Critics and Journalists: Show of the Year, One Person Show, Director - Nir Paldi, Movement - Vicky Araico, Actress in Leading Role - Vicky Araico, Sound Design - Dan Pollard, Dramaturgy - Vicky Araico & Nir Paldi

- Nir Paldi (Co-Artistic Director of Ad Infinitum) and Vicky Araico Casas (Artistic Director of El Ingenio del Caldero, Mexico) carried out further research and development for our new international co-production, exploring the widespread phenomenon of forced disappearances in Mexico.
- Collaborating in person and online, they explored potential narratives for the production through creative development in Bristol, and ongoing research in Mexico. *Hasta Encontrarte/Until I Find You* premiered in Mexico City in Autumn 2024 at UNAM (Universidad Nacional Autónoma de México).
 - Between October-November 2024, 1,486 audience members saw *Until I Find You* at Teatro Santa Catarina in Mexico City.
 - ‘Brutal, impressive, masterful and moving’ - Cartelera De Teatro

Beautiful Evil Things

Received 15 x 4-5 star reviews - Including Number 4 in the Guardian’s ‘Best Shows of 2022’

‘Hair-raising, heart-quickenning whirl of myths’ - The Guardian

‘Dynamic, illuminating and hugely entertaining’ The Scotsman

‘High-intensity performance in Ad Infinitum’s signature style’ - The Stage

‘We are captured heart and soul by the sheer force of energy on stage’ - Theatre Weekly

Following on from a successful run at Edinburgh in 2023, **Beautiful Evil Things** toured across the UK in 2024-2025 and received great feedback and strong ticket sales.

- Audience quote: “Intense, charismatic, compelling, funny... so great to be immersed in those stories of heroic women.”
- School feedback: “We only have positive feedback to share - the pupils really enjoyed and were challenged by the show and workshop. We’ve had some great discussions in classes about Beautiful Evil Things so far, and I am sure it will live long in the memory.” Chris Walker, Director of Drama, Dauntsey’s School.
- Data: Between May and July 2024, 1,379 people saw Beautiful Evil Things at: Theatre Royal (Bury St Edmunds), Goose On A String Theatre (Czech Republic), Marlowe Theatre (Canterbury), Derby Theatre, Corn Exchange (Newbury), Barnfield Theatre (Exeter), The Dukes (Lancaster), Cheltenham Ladies College, Swan Theatre (Worcester), Octagon Theatre (Bolton).

Artist Development Programme

Ad Infinitum has been working with Deaf artists and leaders since 2012, collaborating on multiple theatre productions, working on commissions and developing our organisation to improve accessibility, representation and Deaf Awareness.

For years, Deaf colleagues have shared their frustration with us in trying to make a career as a theatre director in the mainstream hearing world, especially as Sign Language users. In 2020, we decided to do something about it. We held a series of in-depth paid consultations and co-design sessions with multiple Deaf artists from 2020-2024, imagining a new programme for an aspiring director.

In May 2024, we launched Ad Infinitum's new artist development programme. This new programme offers a wide range of support for artists in the sector, with two specific opportunities for artists underrepresented in the sector: one for a Deaf director as part of the Changing Direction programme, and one for an Associate Artist from the Global Majority.

CHANGING DIRECTION: ASSOCIATE DIRECTOR

The *Changing Direction* Associate Director role has been co-designed in consultation with and in collaboration with Deaf and hearing artists and leaders in the theatre sector. *Changing Direction* is a bespoke journey with the Associate Director to develop their practice, experience and leadership skills.

Ad Infinitum launched Changing Direction in May 2024, a new programme for a talented theatre director who wants to take their career to the next level. This Associate Director position is for a Deaf artist from the Sign Language community to work with Ad Infinitum to design and take on a role that is tailored to them. We were thrilled to appoint Mary-Jayne Russell de Clifford as our first associate director.

As part of her time with Ad Infinitum, Associate Director Mary-Jayne Russell de Clifford has been developing the script for her new play *Eva* through residencies and mentoring. Performed in BSL and aimed at young adults, *Eva* explores the climate crisis and our response to it as humans. In March 2025, Mary-Jayne assembled a full company to explore the play further and present a work-in-progress sharing. Under the direction of Mary-Jayne and Co-Director Amy Astley, the team of Deaf and hearing creatives from Bristol and beyond were able to bring the play to life with a rich mix of British Sign Language (BSL), Visual Vernacular and physical theatre.

We're excited to continue working with Mary-Jayne in 2025-26, more news to follow.

I feel so incredibly privileged to have had the opportunity to be associate director with the amazing Ad Infinitum this year. I've learnt so much about how the R&D process can work, I've had the secrets to budgeting unlocked and I've developed as a writer and director. One of my biggest discoveries has been about myself - I've found I work far better when co-creating. It's been a life-saving journey with my R&D and what I've learnt about the role of production manager has been invaluable.

- Mary-Jayne Russell de Clifford

ASSOCIATE ARTIST 2024-25

Following extensive consultation with artists through 2021-22, and a pilot working with two artists exploring the potential structure and aims for a new artist-led programme at Ad Infinitum, in May 2024 we launched our Associate Artist role. Keen to work with an artist who wants to explore these questions through a bespoke programme co-designed with us, without a fixed creative outcome in mind, we set about finding an artist to respond to these questions in whatever way they liked, drawing on their creative practice, experience and ideas to foster connections, start new conversations and provoke change. We were thrilled to appoint Elisabeth Gunawan (Betty) as our first associate artist.

As part of the Associate Artistic programme with Betty, we conducted a period of R&D for a new theatre project with the working title 'Ghost Town Project.'

Betty writes about the relationship with Ad Infinitum and the R&D process for Ghost Town:

"My journey with Ad Infinitum began in 2023 when I joined as a performer-deviser in [If You Fall](#). What started as an actor/artistic director relationship with [Nir](#) and [George](#) has evolved significantly over the past two years—first into mentorship (as seasoned EdFringe veterans, they supported me through my Edinburgh Fringe debut with my show [Unforgettable Girl](#)), and now within the wider breadth of the associate artistship.

This associate artistship has proven to be an invaluable opportunity and fertile ground for collaboration. Together, we've discovered a rich intersection of shared values and similar creative processes, while still honoring our distinct artistic practices and perspectives.

This associate artistship reminds me that the most meaningful artistic work often emerges from the spaces where we feel most challenged, most out-of-depth, and where we expect the least amount of outcomes. The questions we've raised may not have simple answers, but in the patient, playful asking, we've discovered something perhaps more valuable—a process that honors complexity while still moving toward truth that comes from lived experience."
- Elisabeth Gunawan

Learning and Engagement

Working with Children and Young People

In 2024-25 we delivered 24 workshops across the country reaching over 564 young people. These workshops included drama and mindfulness workshops for primary schools, and physical theatre and gestural language workshops for secondary schools.

Breaking Down Barriers is our two-year project working with Children and Young People in Bristol to increase their access to and engagement with theatre. This project is generously funded by The Nisbet Trust and Into the Arts, administered by Quartet Community Foundation, and allows us to offer workshops in areas of multiple deprivation in Bristol for free.

"The workshop was a fantastic way for the students to communicate in a different way and enhance their confidence and self-esteem" - Laura Barney, Programme Coordinator, South Bristol Youth.

"All our pupils are SEN students and the practitioner was very good in giving clear

instructions and creating fun and engaging activities” - Joshua Evans, Middle Leader in Education, Knowle DGE Academy.

We invited 30 students from Ashton Park School to attend rehearsals for our production [Until I Find You](#). The students met the creative team and experienced how a professional rehearsal room is run.

“Fantastic opportunity for my GCSE Drama Students to see a working rehearsal and be able to ask questions about the process from the people currently doing it. It was such a privilege to be able to bring my students and for them to ask questions of a director. This has really helped them with their own work.”
- Miss Kirsty Johnstone, Head of Performing Arts; Music and Drama, Ashton Park School.

In January 2025, *Last Rites* Co-Creator & Performer Ramesh Meyyappan delivered three workshops to Year 10 and Year 12 students at Bedales School in Hampshire, focusing on physical and visual characterisation.

These workshops were delivered as part of the *Last Rites* tour, and students also had the opportunity to watch the show to see the workshop tools in practice.

“Everything about this booking has done everything I hoped it would and beyond and please send our thanks to all involved. The show was one of the best things I have ever seen...Poignant and powerful. You have all touched the lives of so many and Ramesh and this show will be remembered always by these lucky Bedalians and their incredibly lucky teachers.”
- Hayley Cole, Director of Drama & Dance, Bedales School.

“I thought Ramesh was one of the best actors I have ever met. He could tell a story without words but with so much meaning and emotional connection. I never would have thought I could understand a story and engage with it so emotionally. It left me absolutely speechless, on the verge of tears.”
- Student, Bedales School

Workshops for artists and teachers

In October 2024 we ran a two-day masterclass for professional artists, led by long-time Ad Infinitum collaborator David Ellington and Co-Artistic Director George Mann. The workshop explored the physical creative process behind Ad Infinitum’s productions, including integrating BSL and Audio Description. We offered free places for Deaf, deaf and hard-of-hearing artists.

- Participant feedback: *“The masterclass was an incredibly positive experience for me, especially as a deaf participant. I truly appreciated how accessible and inclusive the masterclass was. The representation of deaf leadership in the workshop was not only inspiring but empowering, encouraging me to view my deafness as a unique advantage in physical theatre rather than a limitation.”*

In February 2025, Ad Infinitum Artists David Ellington and Deb Pugh delivered a workshop titled ‘The Storytelling Body’ at a drama teacher’s conference at the National Theatre. This session was attended by 23 teachers.

The workshop was delivered by a Deaf and hearing facilitation team, and was aimed at secondary school Drama teachers as part of their ongoing CPD. The workshop was

delivered as part of the tour of *Last Rites*, and participants also had the opportunity to watch the show.

- Organiser feedback: *“Thank you so much for delivering such a brilliant session yesterday. It was really fantastic and we have had some brilliant feedback...Thank you again David and Deb for such a brilliant session. We really hope to work with you soon.”*
- Jessica Moffat, Schools Engagement Project Manager, National Theatre.

BSL and Mental Health First Aid Training

In October 2024 we facilitated a BSL Level 1 course which ran in-person at Watershed, Bristol with 11 participants from local arts organisations and artists, led by Deaf tutor John Mancini. There was a 100% pass rate for this course and many of the participants are keen to continue learning and take BSL Level 2.

In November 2024 we facilitated a 2-day Mental Health First Aid Course at Watershed, Bristol with 10 participants from local arts organisations and artists, led by registered Mental Health Nurse and CBT therapist Suzanne Pearson from The Training Exchange.

- Participant feedback: *“Suzanne facilitated the group really well, was conscious of various access needs in the room and gave space for everyone to share. Would highly recommend this course to others.”*

Artist mentoring, support and advice sessions

Across 2024-25 we held 30 artist advice sessions where artists were able to speak to members of the team about their creative ideas and ask for advice on a range of subjects including artistic development, fundraising and producing, or simply as a sounding board.

- Artist feedback: *“Really useful and encouraging - it was a really open conversation with useful, practical advice.”*
- Artist feedback: *“You created a place where I could trust and be open and ask any question and not feel stupid.”*
- Artist feedback: *‘From the very start I was taken seriously and was made to feel valued. That gave me the confidence to be my best self and believe in the collaborative process.’*

We worked with 66 freelancers during the year, employing them with approximately 176 days of work.

Governance

Ad Infinitum’s Board of Trustees, chaired by Lauren Clancy, former Executive Director of Bush Theatre, represent a group of local, national and international experts from across the cultural, political activism, corporate & charity sectors. They bring a broad range of perspectives and lived experience including LGBT+, low socio-economic background, Deaf and ethnic minority representation to the organisation.

Environmental Strategy and Continuing Professional Development

We further developed our [Environmental Policy and Action Plan](#) for 2024-25 through

research, consultation, networking events and training. The organisation has committed to three year targets to ensure we improve our data collection, reduce the overall carbon impact of our activities, and increase the impact of our actions through collaboration with audiences and the cultural sector. The Action Plan was updated based on the data collected from Year 1 and many new partnerships have been formed based on laying this groundwork.

One exciting new programme in 2025 called [Concept Touring](#) brought together 10 performing artists and companies from England and Denmark between Feb and May 2025 to explore innovative, environmentally responsible ways to share their work internationally – without the need for excessive travel. Over four months, we met with this cohort to engage in online workshops and seminars, and reflect on and evolve their practice in a supportive, collaborative space.

Financial Review

The charity recorded a surplus of £14,929 (2024 deficit of £2,405) during the year on unrestricted funds. Future activities are always planned in accordance with the funds available, therefore the trustees are satisfied that the charity is a going concern and will continue to be for the foreseeable future.

Reserves Policy

The trustees have established a policy to provide for any sudden and unexpected loss of income, whereby the uncommitted unrestricted funds should equal at least three months of core running costs, which equates to £68,819 (2024 £71,360). The amount of this policy requirement is calculated and agreed by the trustees annually and includes the costs of closure and of contractual obligations. At the balance sheet date the unrestricted reserves amounted to £84,979 (2024 £68,066), which is above the minimum required level. The most recent projections for the charity's medium-term business plan show the amount of unrestricted funds being maintained at a level that will enable the charity to continue to meet the minimum amount required by the reserves policy.

Statement of Responsibilities of the Trustees

Trustees are required to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and the incoming resources and application of resources, including the net income or expenditure, of the charitable company for the year. In preparing those financial statements the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Charities Act 2011 and the applicable Charities (Accounts and Reports) Regulations.

The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. The trustees confirm that to the best of their knowledge there is no information relevant to the Independent Examination of which the Examiner is unaware.

The trustees also confirm that they have taken all necessary steps to ensure that they themselves are aware of all relevant financial information and that this information has been communicated to the Examiner.

The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Approved by the trustees on 25th September 2025 and signed on their behalf by:



..... Larna Bernard, Trustee



..... Lauren Clancy, Trustee

Independent examiner's report to the trustees of Ad Infinitum Productions CIO

I report on the accounts of the Charitable Incorporated Organisation for the year to 31st March 2025 which are set out on pages 14 to 21.

Responsibilities and basis of report

As the trustees of the Charity, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



..... 26th September 2025

Jon Harris, ACMA, CGMA, MA, FRSA
Suite LP61812, 20 Wenlock Road
London N1 7GU

Ad Infinitum Productions CIO
Statement of Financial Activities
(incorporating Income & Expenditure Account)
Year to 31st March 2025

		Year to 31/03/2025 Unrestricted funds	Year to 31/03/2025 Restricted funds	Year to 31/03/2025 Total funds	Year to 31/03/2024 Total funds [see Note 9]
	Notes	£	£	£	£
Income:					
Donations	[2]	3,540	-	3,540	1,000
Charitable activities	[3]	313,084	90,428	403,511	378,316
Total Income		316,624	90,428	407,051	379,316
Expenditure:					
Charitable activities	[4]	301,695	90,428	392,122	381,722
Total Expenditure		301,695	90,428	392,122	381,722
Net Income / (Expenditure)		14,929	-	14,929	(2,405)
Transfers between funds	[6]	-	-	-	-
Net Movement in Funds		14,929	-	14,929	(2,405)
Total funds brought forward		82,916	-	82,916	85,321
Total funds carried forward		97,845	-	97,845	82,916

Ad Infinitum Productions CIO
Balance Sheet
As at 31st March 2025

		2025	2024
	Notes	£	£
Fixed Assets	[5]	-	396
Current Assets			
Debtors and prepayments	[6]	70,598	70,376
Cash at bank and on hand		43,868	25,609
		114,466	95,985
Current Liabilities			
Creditors and accruals	[7]	16,621	13,465
Net Current Assets		97,845	82,520
Net Assets		97,845	82,916
 The funds of the charity:			
Unrestricted funds:			
General funds	[8]	84,979	68,066
Designated funds	[8]	12,866	14,850
Restricted funds:	[8]	-	-
		97,845	82,916

Approved by the trustees on 25th September 2025 and signed on their behalf by:

Larna Bernard

.....
Larna Bernard
Trustee

Lauren Clancy

.....
Lauren Clancy
Trustee

Ad Infinitum Productions CIO

Notes to the Accounts

Year to 31st March 2025

[1] Principal Accounting Policies

The principal accounting policies adopted in the preparation of the financial statements are set out below.

(a) Basis of preparation

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, 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)".

(b) Preparation of the accounts on a going concern basis

The charity's balance sheet at 31st March 2025 is in surplus, and funding has been secured for upcoming activities of the charity. No activities are planned without income to support them. Therefore the trustees are satisfied that the charity remains a going concern on an ongoing basis.

(c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of activities is deferred until the criteria for income recognition have been met.

(d) Donated services and facilities

Donated professional services and facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), the general volunteer time of trustees and volunteers is not recognised with any monetary value.

(e) Interest 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.

(f) Fund Accounting

[i] Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

[ii] Designated funds are unrestricted funds set aside by the Management Committee for particular purposes.

[iii] Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

(g) 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 is classified under the following activity headings:

[i] Costs of raising funds comprise the costs associated with attracting voluntary income and the costs of trading for fundraising purposes. There were no such costs during the year in question.

[ii] 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.

[iii] Other expenditure represents those items not falling into any other heading. There were no such costs during the year in question.

(h) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. These include office costs, finance, personnel, payroll and governance costs which support the charity's charitable activities.

(i) Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

(j) Fixed Assets

Tangible fixed assets are written off over the expected useful life of the asset, at 25% per annum on the straight line method. Individual items costing less than £500 are not treated as fixed assets.

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2025

(k) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered.

(l) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the account.

(m) Creditors

Creditors are recognised where the charitable company has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount after allowing for any trade discounts due.

	2025 Unrestricted £	2025 Restricted £	2025 Total £	2024 Unrestricted £	2024 Restricted £	2024 Total £
[2] <u>Income from donations</u>						
General donations	-	-	-	1,000	-	1,000
Gifts in Kind	3,540	-	3,540	-	-	-
	<u>3,540</u>	<u>-</u>	<u>3,540</u>	<u>1,000</u>	<u>-</u>	<u>1,000</u>

The Gifts in Kind represent room hire provided to the charity free of charge.

	2025 Unrestricted £	2025 Restricted £	2025 Total £	2024 Unrestricted £	2024 Restricted £	2024 Total £
[3] <u>Income from charitable activities</u>						
Grants:						
Arts Council of England	190,000	67,193	257,193	190,000	41,950	231,950
Nisbet Trust	10,000	-	10,000	10,000	-	10,000
Bristol City Council	15,000	-	15,000	-	-	-
Other grants	2,000	-	2,000	4,440	-	4,440
	<u>217,000</u>	<u>67,193</u>	<u>284,193</u>	<u>204,440</u>	<u>41,950</u>	<u>246,390</u>
Total grants	217,000	67,193	284,193	204,440	41,950	246,390
Commissions	12,440	-	12,440	9,000	2,000	11,000
Touring income	40,859	21,835	62,693	47,968	25,804	73,772
Education income	7,732	1,400	9,132	6,706	200	6,906
Other income	856	-	856	1,691	-	1,691
Theatre Tax Relief	34,197	-	34,197	38,557	-	38,557
	<u>313,084</u>	<u>90,428</u>	<u>403,511</u>	<u>308,362</u>	<u>69,954</u>	<u>378,316</u>
Total income from charitable activities	313,084	90,428	403,511	308,362	69,954	378,316

The charity received government grants totalling £272,193 during the year (2024 £234,890). This was funding from the Arts Council of England and Bristol City Council.

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2025

[4] Analysis of expenditure on charitable activities

	Production & touring 2025			Production & touring 2024		
	£	Education 2025 £	Total 2025 £	£	Education 2024 £	Total 2024 £
<u>Direct costs:</u>						
Access costs	27,208	1,197	28,405	19,771	951	20,721
Artist fees	19,871	2,869	22,739	43,035	9,815	52,850
Other fees	27,642	1,700	29,342	54,578	-	54,578
Salaries [see Note 11]	113,946	17,938	131,884	84,008	14,044	98,052
Production & project costs	20,040	3,612	23,651	22,407	45	22,452
Travel, accommodation & subsistence	30,925	121	31,046	42,611	-	42,611
Marketing & publicity	14,149	-	14,149	19,294	-	19,294
Royalties	240	-	240	3,381	-	3,381
Premises hire	3,918	-	3,918	4,160	-	4,160
Other direct costs	138	220	358	452	-	452
	258,077	27,656	285,733	293,697	24,854	318,551
<u>Support costs:</u>						
Access costs	9,796	1,050	10,845	2,132	180	2,312
Accountancy	1,037	111	1,148	2,114	179	2,293
Fee for Independent Examination	89	10	99	91	8	99
Bank charges	28	3	31	22	2	24
Board meeting costs	294	32	326	957	81	1,038
Insurance	3,270	350	3,621	2,496	211	2,708
IT costs	1,043	112	1,155	732	62	794
Office supplies	38	4	42	218	18	237
Artist fees	12,560	1,346	13,906	-	-	-
Professional fees	15,310	1,641	16,951	4,080	345	4,425
Recruitment	535	57	593	14	1	15
Premises costs	4,648	498	5,146	3,537	299	3,836
Subscriptions	1,493	160	1,653	862	73	935
Training & development	1,363	146	1,509	930	79	1,008
Travel & subsistence	999	107	1,106	(45)	(4)	(49)
Salaries [see Note 11]	42,896	4,597	47,493	39,077	3,307	42,384
Sundry expenses	335	36	371	660	56	716
Depreciation	357	38	396	365	31	396
Total Support Costs	96,092	10,297	106,390	58,241	4,929	63,170
Total Expenditure	354,169	37,953	392,122	351,939	29,783	381,722

Support costs are apportioned according to the proportion of direct expenditure for each activity.

[5] Tangible Fixed Assets

	2025	2024
	Equipment	Equipment
<u>Cost</u>	£	£
Opening balance	1,583	1,583
Additions during the year	-	-
	1,583	1,583
<u>Depreciation</u>		
Opening balance	1,187	791
Charge for the year	396	396
	1,583	1,187
Net Book Value:	-	396

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2025

[6] <u>Debtors and prepayments</u>	2025	2024
	£	£
Trade debtors	7,102	26,942
Arts Council project grant	27,534	-
Prepayments	870	1,937
Theatre Tax Relief due	34,197	38,557
Other debtors	896	-
	70,598	70,376

[7] <u>Creditors</u>	2025	2024
	£	£
Amounts due within 12 months:		
Trade creditors	13,385	6,450
Tax and National Insurance	2,611	3,752
VAT liability	-	1,910
Accruals	600	600
Other creditors	25	752
	16,621	13,465

[8] <u>Movements in funds</u>	Balance at 31/03/2024	Income	Expenditure	Transfers between funds	Balance at 31/03/2025
<u>Restricted Funds:</u>					
Arts Council of England - Last Rites	-	90,428	(90,428)	-	-
Total Restricted Funds:	-	90,428	(90,428)	-	-
<u>Unrestricted Funds:</u>					
Designated Funds:					
Breaking Down Barriers	7,350	12,000	(6,484)	-	12,866
All We Have	7,500	-	(978)	(6,522)	-
Total Designated Funds:	14,850	12,000	(7,462)	(6,522)	12,866
<u>General Funds</u>	68,066	304,624	(294,232)	6,522	84,979
Total Unrestricted Funds:	82,916	316,624	(301,695)	-	97,845
Total Funds:	82,916	407,051	(392,122)	-	97,845

Purposes of funds

The ACE grant for Last Rites was to subsidise the touring costs of this production.

The Breaking Down Barriers fund is to ring fence unrestricted funding received for the project of that name.

The All We Have fund was set aside for the development of a new production which was not taken further.

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2025

[9] Previous year comparison

Statement of Financial Activities 2023-24

	Year to 31/03/2024	Year to 31/03/2024	Year to 31/03/2024
	Unrestricted funds	Restricted funds	Total funds
	£	£	£
Income:			
Donations	1,000	-	1,000
Charitable activities	308,362	69,954	378,316
Total Income	309,362	69,954	379,316
Expenditure:			
Charitable activities	301,283	80,439	381,722
Total Expenditure	301,283	80,439	381,722
Net Income / (Expenditure)	8,079	(10,485)	(2,405)
Transfers between funds	-	-	-
Net Movement in Funds	8,079	(10,485)	(2,405)
Total funds brought forward	74,837	10,485	85,321
Total funds carried forward	82,916	-	82,916

Movements in funds 2023-24

	Balance at 31/03/2023	Income	Expenditure	Transfers between funds	Balance at 31/03/2024
<u>Restricted Funds:</u>					
Arts Council of England - If You Fall	9,232	69,954	(79,186)	-	-
Beautiful Evil Things	1,252	-	(1,252)	-	-
Total Restricted Funds:	10,485	69,954	(80,439)	-	-
<u>Unrestricted Funds:</u>					
<u>Designated Funds:</u>					
Nisbet Trust	-	10,000	(2,650)	-	7,350
All We Have	-	-	-	7,500	7,500
Total Designated Funds:	-	10,000	(2,650)	7,500	14,850
<u>General Funds</u>	74,837	299,362	(298,633)	(7,500)	68,066
Total Unrestricted Funds:	74,837	309,362	(301,283)	-	82,916
Total Funds:	85,321	379,316	(381,722)	-	82,916

Ad Infinitum Productions CIO
Notes to the Accounts (continued)
Year to 31st March 2025

[10] Payments to trustees and related party transactions

No trustees received remuneration during the year (2024 nil).
No trustees received expense payments during the year (2024 £243 to three trustees). These were reimbursements of expenses incurred on behalf of the charity in fulfilment of its charitable objects.
There were no other related party transactions during the year.

[11] Staff costs

	2025	2024
	£	£
Salaries	163,745	129,894
Employer's National Insurance	11,573	7,416
Employer pension contributions	4,060	3,126
	179,377	140,436

The average number of employees during the year was 5 (2024 5), and the full time equivalent 4.6 (2024 4.6). No employee earned over £60,000 per annum during the year (2024 nil).

The key management personnel of the charity during the year comprised the trustees and the Co-Artistic Directors.

The total employee benefits paid to key management personnel during the year was £80,130 (2024 £50,991).

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Accounts

**Ad Infinitum Productions CIO
Trustees Report and Financial Statements
for the year to 31st March 2024**

Charity number: 1184726

Ad Infinitum Productions CIO

Trustees' Annual Report

Year to 31st March 2024

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- 12. Statement of Financial Activities
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Reference and Administrative Information

Charity name:	Ad Infinitum Productions CIO
Charity registration number:	1184726
Registered Office and Operational Address:	1 - 3 Gloucester Rd Bishopston, Bristol BS7 8AA

Trustees 2023-24

Lauren Clancy
Larna Bernard
Xiaoxing Dong
Donna Williams
Nigel Gardner
Melanie Aram
Aisha Ali (resigned 13th March 2024)

Structure, Governance and Management

The organisation is a Charitable Incorporated Organisation, incorporated on 20th March 2019 and registered as a charity on 1st August 2019. Its governing document is the Constitution dated 20th March 2019, as amended on 23rd March 2022 and on 13th June 2024.

Recruitment and Appointment of Trustees

The Chair is responsible for succession planning and the identification of prospective new trustees and establishes potential gaps in skill sets and experience on the board and then seeks to discover potential candidates with the necessary attributes through a mixture of formal and informal means. Careful management of the match between the skills/experience of candidates and those needed by the charity ensures an active, dynamic, expert board, closely engaged with strategic development of the charity. All potential trustees are then interviewed by the Chair and may attend a board meeting as an observer before their appointment is considered by the board. New board members are inducted through meetings with senior staff and an information pack. Board development takes place through annual and other Board Away Days.

Organisation

The Board of Trustees administers the charity and takes responsibility for ensuring that the charity is run well. The board meets quarterly and acts independently of the charity's management team.

The Co-Artistic Directors are appointed by the board to manage the day-to-day operations of the charity. Meetings of the board take place with members of the charity's management team in attendance and/or without members of the charity management team when appropriate.

The Chair and the other members of the board, together with the Co-Artistic Directors comprise the Key Management Personnel of the Charity. All trustees give of their time freely and they are not remunerated. Key Management Personnel pay policy is set by the Board of Trustees, which determines the level of remuneration for each post taking account of job size and content, local and national remuneration levels for comparable positions and the skill set and effective performance of the job holder.

The board has delegated to the Co-Artistic Directors the responsibility of drafting the charity's strategy for approval by the trustees. Once approved the day-to-day responsibility for implementation of the charity's strategy and underlying plans rests with the Co-Artistic Directors who are also responsible for seeking approval for updates to the strategy and plans as required and to ensure compliance with Charity Commission guidance. To facilitate effective operations, the Co-Artistic Directors also have delegated authority, within terms of delegation approved by the trustees, for operational matters including finance, employment and artistic performance related activity.

The board retains overall responsibility for ensuring that the charity's objectives and supporting plans/targets are met. To achieve this obligation the members of the board consider the Co-Artistic Directors' detailed reports of progress against agreed business plans which are provided to each board meeting together with the notification to the board of any other significant information not contained within the business plan progress reports.

Objects and Activities

Charitable Objects

To advance the arts for the public benefit, and to provide professional development, education and training, through the promotion in particular, but not exclusively, of the art of drama in the UK and overseas.

Public Benefit

The ways in which the charity delivers public benefit through theatre productions and related educational activities are described in detail below.

The Trustees are aware of the requirement of public benefit and seek to implement the Charity Commissioners' guidance on public benefit.

Achievements and Performance

Introduction

Founded in 2007, Ad Infinitum is a multi-award-winning, internationally acclaimed theatre company. As a LGBTQIA+, working class and ethnic minority-led arts organisation, we embrace difference through collaboration, enabling a more representative theatre culture to exist by placing those minoritised by society at the heart of our work.

Based in Bristol, we work internationally with our diverse family of collaborators to develop, devise and tour our creative projects. We're proud to be Associate Artists at [The North Wall](#), Oxford, an Arts Council England National Portfolio Organisation (NPO) for 2023-27 and to be a recipient of *Imagination* funding from Bristol City Council as part of the Cultural Investment Programme.

2023-24 marked an exciting stage in the development of the organisation for our first year as an NPO, ensuring our ongoing resilience and increasing our ability to support marginalised creatives and reach underserved audiences. Through focussing on the four strategic areas of our 2021-24 Business Plan - New Work, Organisational and Sector Development, Touring, and Learning and Engagement - we delivered an ambitious and impactful programme of activity across the year, bringing our productions to over 7,500 people across the UK and employing and supporting 129 artists.

Throughout 2023-24 we brought our work to audiences and communities across the UK, including two national tours for [Beautiful Evil Things](#) and [If You Fall](#), a return to the Edinburgh Festival Fringe, and the premiere of our acclaimed new production [Last Rites](#). Alongside this audience-focused activity we carried out research and development for two new productions - [All We Have](#) and [Until I Find You](#) - and increased our support for artists in Bristol and beyond by providing dramaturgical advice, creative development and mentoring to over 30 creatives. Our commitment to increasing equity for Deaf artists and audiences continued with Deaf-led Deaf Awareness training and BSL courses, support for Deaf artists and a screening of [Extraordinary Wall \[of Silence\]](#) as part of Flarewave Festival.

We expanded our Learning and Engagement programme [Breaking Down Barriers](#), securing multi-year funding from The Nisbet Trust and Into the Arts, ensuring that over 100

children and young people in primary and secondary schools in areas of multiple deprivation across Bristol, and almost 500 nationally, could experience high quality arts, and further developed our CPD offer to teachers.

2023-24 continued to be a challenging year for the cultural sector as the cost of living crisis and inflation had an ongoing impact on artists, organisations and venues, particularly in relation to the touring landscape and competition for funding. As this precarious context remains ongoing, we will continue to balance risk, ambition and creative development with the need for our long term stability.

Key 2023-24 highlights include:

NEW WORK

We continued researching, developing and creating socio-political, original devised theatre in collaboration with marginalised communities and artists across the country, including the following major projects:

Last Rites

"Tremendous" ★★★★★ The Guardian - *"A mighty theatrical lyricism"* ★★★★★ The Scotsman

A collaboration between George Mann, Co-Artistic Director of Ad Infinitum, and Scottish-Singaporean Deaf artist, Ramesh Meyyappan, this production was co-commissioned by the London International Mime Festival, Derby Theatre and Corn Exchange Newbury. Combining striking visual and physical storytelling and BSL with dynamic projection, creative captioning and a resonant soundtrack, *Last Rites* explores love, loss, and what it means to be a parent.

As a non-verbal piece of theatre with no spoken words, this production is accessible to Deaf, deaf, Hard of Hearing, and hearing audiences. We also commissioned David Ellington to follow the making of *Last Rites* to create a short film which takes viewers behind-the-scenes to discover how the production was created, including interviews with the creative team. *Last Rites* premiered in January 2024 at Shoreditch Town Hall as part of Mime London, and will tour nationally to mid and studio scale venues in Spring 2025.

- Audience feedback: *"This show is truly awesome. Moving, funny and important. Amazing performance and captions on a whole new level."* Jenny Sealey, Artistic Director of Graeae Theatre Company.
- Audience feedback: *"Come and see this show to understand our [d/Deaf people's] background. It's so visual. It's a show for everyone."*
- Venue feedback: *"By programming Last Rites we were able to engage with more d/Deaf audiences than we usually would, more than doubling our reach in the 2022-23 financial year."* Eda Nacar, Head of Marketing and Communications, Shoreditch Town Hall
- Data: 695 people watched *Last Rites* at Shoreditch Town Hall and Manipulate Festival. 27% of *Last Rites* audiences were Deaf, deaf, or Hard of Hearing.

Hasta Encontrarte/Until I Find You

Nir Paldi (Co-Artistic Director of Ad Infinitum) and Vicky Araico Casas (Artistic Director of El Ingenio del Caldero, Mexico) carried out further research and development for our new

international co-production, exploring the widespread phenomenon of forced disappearances in Mexico. Collaborating in person and online, they explored potential narratives for the production through creative development in Bristol, and ongoing research in Mexico. *Hasta Encontrarte/Until I Find You*, will premiere in Mexico City in Autumn 2024 at UNAM (Universidad Nacional Autónoma de México).

All We Have

We continued to work in partnership with Diverse City on a new co-production, co-created by Jamie Beddard (Joint Artistic Director of Diverse City) and George Mann (Co-Artistic Director of Ad Infinitum). As diverse-led companies, with ambition to make bold, accessible theatre that resonates with audiences, and as long-time admirers of one another's work, the collaboration is an exciting opportunity to learn from each other's creative and organisational processes. Whilst at an early stage, the initial themes of exploration are adventure, survival, and the human love of and destruction of our oceans. The show will evolve in collaboration with communities in 2025-26 and will tour nationally in 2026-27.

ORGANISATIONAL AND SECTOR DEVELOPMENT

- [Associate Collaborators](#) - We continued to refine the aims of the programme, and consulted with 2022-23 Associate Collaborator Ife Grillo to plan a restructured and refreshed Associate Artist Programme. Despite ongoing challenges with the national fundraising context, we were able to launch the Associate Artist scheme (formerly Associate Collaborators) in Spring 2024 as part of our new Artist Development Programme. This new programme offers a wide range of support for artists in the sector, with two specific opportunities for artists underrepresented in the sector: one for a Deaf director as part of the Changing Direction programme, and one for an Associate Artist from the Global Majority.
- [Associate Director Changing Direction Programme](#) - As part of our ongoing development of the Associate Director programme we supported and collaborated with Deaf creatives in a variety of ways across the year, including dramaturgical support, free places for Deaf and Hard of Hearing creatives on our masterclass and artist advice sessions, as well as the creation of BSL marketing content working in consultation with a Deaf artist. As with the Associate Artist role, the Associate Director role was developed in consultation with artists, with seven Deaf artists consulted across four years as part of our new Artist Development Programme in Spring 2024.
- Environmental Strategy and Continuing Professional Development - We further developed our Environmental Policy and Action Plan for 2024-25 through research, consultation, networking events and training. The organisation has committed to three year targets to ensure we improve our data collection, reduce the overall carbon impact of our activities, and increase the impact of our actions through collaboration with audiences and the cultural sector. The Ad Infinitum team and trustees took part in 18 training and development events including Embedding Safeguarding Practise, Carbon Literacy Training, and Independent Theatre Council Contracts and Negotiation during 2023-24.

TOURING

[If You Fall](#)

"Harmonically beautiful" ★★★★★ The Stage - *"Truly transformative piece of theatre"*

★★★★★ - Stage Talk Magazine

If You Fall premiered at Bristol Old Vic in April 2023 and toured nationally from April until June, reaching almost 2,500 people from Weston-super-Mare to Newcastle. Exploring care, love and the end of our lives, and performed and devised by a diverse, intergenerational cast, the production received excellent reviews and audience feedback. During the tour we ran three Q&A events following performances at HOME Manchester, Theatr Clwyd and Corn Exchange Newbury. These discussions were chaired by a cast member and gave audiences the chance to deepen their engagement with the themes of the production.

- Audience feedback: *"An important piece of theatre relevant across all generations. Glad I took my kids this evening. So accessible with its careful balance of humour and poignancy and honesty."*
- Audience feedback: *"I was blown away by the performance. It was incredible - so moving, so accurate. Having been a nurse for 35 years I felt it covered so many key aspects of the impact of Dementia on everyone."*
- Data: 2,481 people watched *If You Fall* around the country, with 85% of audiences at the premiere at Bristol Old Vic rating it 5 stars.

[Beautiful Evil Things](#)

"Dynamic, illuminating and hugely entertaining" ★★★★★ The Scotsman - ★★★★★

"Exhilarating" - The Guardian

Following a four year absence due to Covid-19, we were delighted to return to the Edinburgh Festival Fringe, reaching 2,970 people across the festival and with many sellout performances. During the festival we met with international programmers to foster new international connections and delivered five BSL integrated and four captioned performances of the show to increase accessibility for Deaf audiences.

Beautiful Evil Things toured for a second time nationally from February to July 2024, performing to 1,209 audience members between February and March at festivals, theatre venues and schools, and for a week at Bristol's Tobacco Factory Theatres.

- Audience quote: *"Intense, charismatic, compelling, funny... so great to be immersed in those stories of heroic women."*
- School feedback: *"We only have positive feedback to share - the pupils really enjoyed and were challenged by the show and workshop. We've had some great discussions in classes about Beautiful Evil Things so far, and I am sure it will live long in the memory."* Chris Walker, Director of Drama, Dauntsey's School.
- Data: 4,179 people saw *Beautiful Evil Things*, including in Belfast, Edinburgh Festival Fringe, Bristol, Wales and Liverpool.

LEARNING AND ENGAGEMENT

Workshops

We delivered workshops to students across the country, reaching over 460 children and young people. These workshops included drama and mindfulness workshops for primary schools, physical theatre and gestural language workshops for secondary schools, a ‘*How to form your own company*’ session for university students and devising workshops to accompany watching performances of *Beautiful Evil Things* and *Last Rites*.

- School feedback: *“Our citizens had an amazing day! The children and staff were so enthused about the learning they were doing and asking if you could come back again!”* Toni Dorse, Vice Principal, Evergreen Primary Academy.
- Data: 180 students took part in free primary school workshops (30% taking place in Priority Place, North Somerset) and 194 students took part in secondary school workshops (60% taking place in North Somerset).

Masterclass

In February 2024 we ran a two day masterclass for professional artists, led by long-time Ad Infinitum collaborators David Ellington and Deb Pugh, and Co-Artistic Director George Mann. The workshop explored the physical creative process behind Ad Infinitum’s productions, including integrating BSL and Audio Description. We offered free places for Deaf, deaf and hard-of-hearing artists.

- Participant feedback: *“It felt extremely inclusive and educational, particularly when it came to exploring how to incorporate BSL into our work. It certainly opened up doors to explore this further in my own practice.”*

Deaf Awareness Training and BSL Level 1 course delivery

We facilitated Deaf Awareness Training for 64 people from two local arts organisations, Bristol Beacon and Theatre Royal Bath. This training was led by Deaf artist David Ellington who delivered sessions for all staff including bespoke training with front-of-house and marketing departments. In October 2023 we facilitated a BSL Level 1 course which ran in-person at Watershed, Bristol with thirteen participants from local arts organisations and artists, led by Deaf tutor John Mancini. The course had a 100% pass rate.

Artist mentoring, support and advice sessions

Across 2023-24 we held 30 artist advice sessions where artists were able to speak to members of the team about their creative ideas and ask for advice on a range of subjects including artistic development, fundraising and producing, or simply as a sounding board.

- Artist feedback: *“I always look forward to working with Ad Infinitum. It’s a company that is open to ideas and is always willing to listen and collaborate. Very respectful.”*
- Artist feedback: *“I think it is amazing how Ad Infinitum are committed to working with deaf and hard of hearing creatives and amplifying stories and themes that are authentic and rich to their experiences.”*
- Artist feedback: *“This kind of support (meetings, informal chats, grant application support) is completely invaluable. It’s amazing that you’re offering it, especially at this time of instability in the arts. Thank you.”*

Data: We worked with 129 freelancers during the year, employing them with approximately 968 days of work.

Financial Review

The charity recorded a deficit of £2,405 (2023 £7,100) during the year. This was made up of an unrestricted funds surplus of £8,079 (2023 £20,355) and a restricted funds deficit of £10,485 (2023 £27,454). The restricted funds deficit was financed by utilising the balance of £10,485 (2023 £37,939) restricted funds brought forward from the previous year and this related to restricted fund project activity that took place across the 2023/24 year-end. Future activities are always planned in accordance with the funds available, therefore the trustees are satisfied that the charity is a going concern and will continue to be for the foreseeable future.

Reserves Policy

The trustees have established a policy to provide for any sudden and unexpected loss of income, whereby the unrestricted funds should equal at least three months of core running costs, which equates to £71,360 (2023 £65,684). The amount of this policy requirement is calculated and agreed by the trustees annually and includes the costs of closure and of contractual obligations. At the balance sheet date the unrestricted reserves amounted to £82,916 (2023 £74,837), which is above the minimum required level. The most recent projections for the charity's medium-term business plan show the amount of unrestricted funds being maintained at a level that will enable the charity to continue to meet the minimum amount required by the reserves policy.

Statement of Responsibilities of the Trustees

Trustees are required to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and the incoming resources and application of resources, including the net income or expenditure, of the charitable company for the year. In preparing those financial statements the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Charities Act 2011 and the applicable Charities (Accounts and Reports) Regulations.

The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. The trustees confirm that to the best of their knowledge there is no information relevant to the Independent Examination of which the Examiner is unaware.

The trustees also confirm that they have taken all necessary steps to ensure that they themselves are aware of all relevant financial information and that this information has been communicated to the Examiner.

The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Approved by the trustees on 18th September 2024 and signed on their behalf by:

Larna Bernard

..... Larna Bernard, Trustee

Nigel Gardner

..... Nigel Gardner, Trustee

Independent examiner's report to the trustees of Ad Infinitum Productions CIO

I report on the accounts of the Charitable Incorporated Organisation for the year to 31st March 2024 which are set out on pages 12 to 19.

Responsibilities and basis of report

As the trustees of the Charity, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

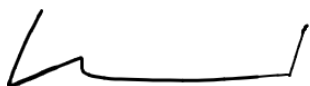
I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



19th September 2024

Jon Harris, ACMA, CGMA, MA, FRSA
Suite LP61812, 20 Wenlock Road
London N1 7GU

Ad Infinitum Productions CIO
Statement of Financial Activities
(incorporating Income & Expenditure Account)
Year to 31st March 2024

		Year to 31/03/2024 Unrestricted funds	Year to 31/03/2024 Restricted funds	Year to 31/03/2024 Total funds	Year to 31/03/2023 Total funds [restated - see Note 9]
	Notes	£	£	£	£
Income:					
Donations	[2]	1,000	-	1,000	5,000
Charitable activities	[3]	308,362	69,954	378,316	275,652
Total Income		309,362	69,954	379,316	280,652
Expenditure:					
Charitable activities	[4]	301,283	80,439	381,722	287,751
Total Expenditure		301,283	80,439	381,722	287,751
Net Income / (Expenditure)		8,079	(10,485)	(2,405)	(7,100)
Transfers between funds	[6]	-	-	-	-
Net Movement in Funds		8,079	(10,485)	(2,405)	(7,100)
Total funds brought forward		74,837	10,485	85,321	92,421
Total funds carried forward		82,916	-	82,916	85,321

Ad Infinitum Productions CIO
Balance Sheet
As at 31st March 2024

		2024	2023
			[restated - see Note 9]
	Notes	£	£
Fixed Assets	[5]	396	792
Current Assets			
Debtors and prepayments	[6]	70,376	92,173
Cash at bank and on hand		25,609	17,756
		95,985	109,929
Current Liabilities			
Creditors and accruals	[7]	13,465	25,400
Net Current Assets		82,520	84,530
Net Assets		82,916	85,321
 The funds of the charity:			
Unrestricted funds:			
General funds	[8]	68,066	74,837
Designated funds	[8]	14,850	-
Restricted funds:	[8]	-	10,485
		82,916	85,321

Approved by the trustees on 18th September 2024 and signed on their behalf by:



 Larna Bernard
 Trustee



 Nigel Gardner
 Trustee

Ad Infinitum Productions CIO

Notes to the Accounts

Year to 31st March 2024

[1] Principal Accounting Policies

The principal accounting policies adopted in the preparation of the financial statements are set out below.

(a) Basis of preparation

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, 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)".

(b) Preparation of the accounts on a going concern basis

The charity's balance sheet at 31st March 2024 is in surplus, and funding has been secured for upcoming activities of the charity. No activities are planned without income to support them. Therefore the trustees are satisfied that the charity remains a going concern on an ongoing basis.

(c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of activities is deferred until the criteria for income recognition have been met.

(d) Donated services and facilities

Donated professional services and facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity is probable and that economic benefit can be measured reliably. There were no such donations during the year in question. In accordance with the Charities SORP (FRS 102), the general volunteer time of trustees and volunteers is not recognised with any monetary value.

(e) Interest 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.

(f) Fund Accounting

[i] Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

[ii] Designated funds are unrestricted funds set aside by the Management Committee for particular purposes.

[iii] Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

(g) 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 is classified under the following activity headings:

[i] Costs of raising funds comprise the costs associated with attracting voluntary income and the costs of trading for fundraising purposes. There were no such costs during the year in question.

[ii] 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.

[iii] Other expenditure represents those items not falling into any other heading. There were no such costs during the year in question.

(h) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. These include office costs, finance, personnel, payroll and governance costs which support the charity's charitable activities.

(i) Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

(j) Fixed Assets

Tangible fixed assets are written off over the expected useful life of the asset, at 25% per annum on the straight line method. Individual items costing less than £500 are not treated as fixed assets.

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2024

(k) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered.

(l) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the account.

(m) Creditors

Creditors are recognised where the charitable company has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount after allowing for any trade discounts due.

	2024 Unrestricted £	2024 Restricted £	2024 Total £	2023 Unrestricted £	2023 Restricted £	2023 Total £
[2] <u>Income from donations</u>						
General donations	1,000	-	1,000	-	5,000	5,000
	<u>1,000</u>	<u>-</u>	<u>1,000</u>	<u>-</u>	<u>5,000</u>	<u>5,000</u>
	2024 Unrestricted £	2024 Restricted £	2024 Total £	2023 Unrestricted £	2023 Restricted £	2023 Total £
[3] <u>Income from charitable activities</u>						
Grants:						
Arts Council of England	190,000	41,950	231,950	-	140,706	140,706
Nisbet Trust	10,000	-	10,000	-	-	-
Other grants	4,440	-	4,440	-	7,500	7,500
	<u>204,440</u>	<u>41,950</u>	<u>246,390</u>	<u>-</u>	<u>148,206</u>	<u>148,206</u>
Total grants						
Commissions	9,000	2,000	11,000	-	6,000	6,000
Touring income	47,968	25,804	73,772	2,515	22,764	25,279
Education income	6,706	200	6,906	6,353	20,344	26,697
Other income	1,691	-	1,691	-	-	-
Theatre Tax Relief	38,557	-	38,557	69,470	-	69,470
	<u>308,362</u>	<u>69,954</u>	<u>378,316</u>	<u>78,337</u>	<u>197,314</u>	<u>275,652</u>
Total income from charitable activities						

The charity received government grants totalling £234,890 during the year (2023 £140,706). This was funding from the Arts Council of England and the Department of Work and Pensions.

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2024

[4] Analysis of expenditure on charitable activities

	Production & touring 2024			Production & touring 2023		
	£	Education 2024 £	Total 2024 £	£	Education 2023 £	Total 2023 £
<u>Direct costs:</u>						
Access costs	19,771	951	20,721	12,315	1,280	13,595
Artist fees	43,035	9,815	52,850	28,028	6,160	34,188
Other fees	54,578	-	54,578	32,670	5,735	38,405
Salaries [see Note 11]	84,008	14,044	98,052	79,451	14,802	94,252
Production & project costs	22,407	45	22,452	9,724	520	10,244
Training & development		-	-	-	60	60
Travel, accommodation & subsistence	42,611	-	42,611	18,365	(79)	18,286
Marketing & publicity	19,294	-	19,294	8,690	-	8,690
Royalties	3,381	-	3,381	649	-	649
Premises hire	4,160	-	4,160	2,945	-	2,945
Other direct costs	452	-	452	72	-	72
	293,697	24,854	318,551	192,909	28,477	221,386
<u>Support costs:</u>						
Access costs	2,132	180	2,312	7,679	1,134	8,813
Accountancy	2,114	179	2,293	1,485	219	1,704
Fee for Independent Examination	91	8	99	86	13	99
Bank charges	22	2	24	-	-	-
Board meeting costs	957	81	1,038	69	10	79
Insurance	2,496	211	2,708	2,160	319	2,479
IT costs	732	62	794	736	109	845
Office supplies	218	18	237	-	-	-
Professional fees	4,080	345	4,425	11,291	1,667	12,958
Recruitment	14	1	15	39	6	44
Premises costs	3,537	299	3,836	2,984	440	3,424
Subscriptions	862	73	935	443	65	509
Training & development	930	79	1,008	-	-	-
Travel & subsistence	(45)	(4)	(49)	288	43	331
Salaries [see Note 11]	39,077	3,307	42,384	29,739	4,390	34,129
Sundry expenses	660	56	716	485	72	556
Depreciation	365	31	396	344	51	395
Total Support Costs	58,241	4,929	63,170	57,828	8,537	66,365
Total Expenditure	351,939	29,783	381,722	250,737	37,014	287,751

Support costs are apportioned according to the proportion of direct expenditure for each activity.

[5] Tangible Fixed Assets

	2024	2023
	Equipment	Equipment
<u>Cost</u>	£	£
Opening balance	1,583	1,583
Additions during the year	-	-
	1,583	1,583
<u>Depreciation</u>		
Opening balance	791	396
Charge for the year	396	395
	1,187	791
Net Book Value:	396	792

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2024

[6] <u>Debtors and prepayments</u>	2024	2023 [Restated]
	£	£
Trade debtors	26,942	7,830
Arts Council project grant	-	3,264
Arts Council Elevate grant	-	5,875
Access to Work grant	2,940	-
Prepayments	1,937	2,720
Theatre Tax Relief due	38,557	72,484
	70,376	92,173

[7] <u>Creditors</u>	2024	2023
	£	£
Amounts due within 12 months:		
Trade creditors	6,450	18,178
Tax and National Insurance	3,752	-
VAT liability	1,910	2,661
Accruals	600	700
Deferred income	-	3,000
Other creditors	752	861
	13,465	25,400

Deferred income represents trading income received during the year which is dependent on fulfilment of activities which had not commenced as at the end of the financial year.

[8] <u>Movements in funds</u>	Balance at 31/03/2023	Income	Expenditure	Transfers between funds	Balance at 31/03/2024
<u>Restricted Funds:</u>					
Arts Council of England - If You Fall	9,232	69,954	(79,186)	-	-
Beautiful Evil Things	1,252	-	(1,252)	-	-
Total Restricted Funds:	10,485	69,954	(80,439)	-	-
<u>Unrestricted Funds:</u>					
<u>Designated Funds:</u>					
Nisbet Trust	-	10,000	(2,650)	-	7,350
All We Have	-	-	-	7,500	7,500
Total Designated Funds:	-	10,000	(2,650)	7,500	14,850
<u>General Funds</u>	74,837	299,362	(298,633)	(7,500)	68,066
Total Unrestricted Funds:	74,837	309,362	(301,283)	-	82,916
Total Funds:	85,321	379,316	(381,722)	-	82,916

Purposes of funds

The ACE grant for If You Fall (formerly the Long Lie) was to subsidise the touring costs of this production.

The Nisbet Trust grant supports the Breaking Down Barriers project.

The All We Have fund is set aside for the development of a new production of that name.

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2024

[9] Previous year comparison

Statement of Financial Activities 2022-23 - restated

		Year to 31/03/2023	Year to 31/03/2023	Year to 31/03/2023
		Unrestricted funds	Restricted funds	Total funds
	Notes	£	£	£
Income:				
Donations	[2]	-	5,000	5,000
Charitable activities	[3]	78,337	197,314	275,652
Total Income		78,337	202,314	280,652
Expenditure:				
Charitable activities	[4]	57,983	229,768	287,751
Total Expenditure		57,983	229,768	287,751
Net Income / (Expenditure)		20,355	(27,454)	(7,100)
Transfers between funds	[6]	-	-	-
Net Movement in Funds		20,355	(27,454)	(7,100)
Total funds brought forward		54,482	37,939	92,421
Total funds carried forward		74,837	10,485	85,321

Movements in funds 2022-23 - restated

	Balance at 31/03/2022	Income	Expenditure	Balance at 31/03/2023
<u>Restricted Funds:</u>				
Arts Council of England Elevate grant	12,842	66,819	(79,661)	-
British Council - The Disappeared	19,998	-	(19,998)	-
Arts Council of England - If You Fall	5,099	60,316	(56,183)	9,232
Beautiful Evil Things	-	75,179	(73,927)	1,252
Total Restricted Funds:	37,939	202,314	(229,768)	10,485
<u>General Funds</u>	54,482	78,337	(57,983)	74,837
Total Unrestricted Funds:	54,482	78,337	(57,983)	74,837
Total Funds:	92,421	280,652	(287,751)	85,321

The 2022-23 figures are restated due to an error in the provision for Theatre Tax Relief.

Ad Infinitum Productions CIO
Notes to the Accounts (continued)
Year to 31st March 2024

[10] Payments to trustees and related party transactions

No trustees received remuneration during the year (2023 nil).
Three trustees received expense payments during the year totalling £243 (2023 nil). These were reimbursements of expenses incurred on behalf of the charity in fulfilment of its charitable objects.
There were no other related party transactions during the year.

[11] Staff costs

	2024	2023
	£	£
Salaries	129,894	117,864
Employer's National Insurance	7,416	7,529
Employer pension contributions	3,126	2,988
	140,436	128,381

The average number of employees during the year was 5 (2023 4.7), and the full time equivalent 4.6 (2023 4.2). No employee earned over £60,000 per annum during the year (2023 nil).

The key management personnel of the charity during the year comprised the trustees and the Co-Artistic Directors.
The total employee benefits paid to key management personnel during the year was £50,991 (2023 £69,624).

Accounts

**Ad Infinitum Productions CIO
Trustees Report and Financial Statements
for the year to 31st March 2023**

Charity number: 1184726

Ad Infinitum Productions CIO Trustees' Annual Report Year to 31st March 2023

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- 13. Balance Sheet
- 14. Notes to the Accounts

Reference and Administrative Information

Charity name:	Ad Infinitum Productions CIO
Charity registration number:	1184726
Registered Office and Operational Address:	Theatre Bristol, The Fire Station, 82-84 York Rd, Bedminster, Bristol BS3 4AL

Trustees 2022-23

Lauren Clancy
Larna Bernard
Aisha Ali
Xiaoxing Dong
Donna Williams
Nigel Gardner
Melanie Aram
Briony Bax (resigned 5th December 2022)

Structure, Governance and Management

The organisation is a Charitable Incorporated Organisation, incorporated on 20th March 2019 and registered as a charity on 1st August 2019. Its governing document is the Constitution dated 20th March 2019, as amended on 23rd March 2022.

Recruitment and Appointment of Trustees

The Chair is responsible for succession planning and the identification of prospective new trustees and establishes potential gaps in skill sets and experience on the board and then seeks to discover potential candidates with the necessary attributes through a mixture of formal and informal means. Careful management of the match between the skills/experience of candidates and those needed by the charity ensures an active, dynamic, expert board, closely engaged with strategic development of the charity. All potential trustees are then interviewed by the Chair and may attend a board meeting as an observer before their appointment is considered by the board. New board members are inducted through meetings with senior staff and an information pack. Board development takes place through annual and other Board Away Days.

Organisation

The Board of Trustees administers the charity and takes responsibility for ensuring that the charity is run well. The board meets quarterly and acts independently of the charity's management team.

The Co-Artistic Directors are appointed by the board to manage the day-to-day operations of the charity. Meetings of the board take place with members of the charity's management team in attendance and/or without members of the charity management team when appropriate.

The Chair and the other members of the board, together with the Co-Artistic Directors comprise the Key Management Personnel of the Charity. All trustees give of their time freely and they are not remunerated. Key Management Personnel pay policy is set by the Board of Trustees, which determines the level of remuneration for each post taking account of job size and content, local and national remuneration levels for comparable positions and the skill set and effective performance of the job holder.

The board has delegated to the Co-Artistic Directors the responsibility of drafting the charity's strategy for approval by the trustees. Once approved the day-to-day responsibility for implementation of the charity's strategy and underlying plans rests with the Co-Artistic Directors who are also responsible for seeking approval for updates to the strategy and plans as required and to ensure compliance with Charity Commission guidance. To facilitate effective operations, the Co-Artistic Directors also have delegated authority, within terms of delegation approved by the trustees, for operational matters including finance, employment and artistic performance related activity.

The board retains overall responsibility for ensuring that the charity's objectives and supporting plans/targets are met. To achieve this obligation the members of the board consider the Co-Artistic Directors' detailed reports of progress against agreed business plans which are provided to each board meeting together with the notification to the board of any other significant information not contained within the business plan progress reports.

Objects and Activities

Charitable Objects

To advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of drama.

Public Benefit

The ways in which the charity delivers public benefit through theatre productions and related educational activities are described in detail below.

The Trustees are aware of the requirement of public benefit and seek to implement the Charity Commissioners' guidance on public benefit.

Achievements and Performance

Introduction

Founded in 2007, Ad Infinitum (AI) is a multi-award-winning, internationally acclaimed theatre company. As a LGBTQIA+, working class and ethnic minority-led arts organisation, we embrace difference through collaboration, enabling a more representative theatre culture to exist by placing those minoritised by society at the heart of our work.

Based in Bristol, we work internationally with our diverse family of collaborators to develop, devise and tour our creative projects. In 2022 we were successful in our bid to become a new Arts Council England National Portfolio Organisation (NPO) for 2023-26. We're proud to be Associate Artists at both [Bristol Old Vic](#) and [The North Wall, Oxford](#).

In 2022-23 we were pleased to resume national touring and to build on the innovations of the previous year by premiering and touring two new critically acclaimed productions: *Beautiful Evil Things* (★★★★ "Exhilarating" - The Guardian) and *If You Fall* (★★★★ "Packs a real emotional punch" - Morning Star). Work we began creating in 2021-22 reached live audiences of over 5,500 across the country and connections that we built in communities were deepened through the continuation and development of programmes such as: [INTERGENERATIONAL](#), in Weston-super-Mare in North Somerset, part of our 3-year Digital Commissions programme; and the return of [A New Constellation](#) that paired 2 artists with eight older adult participants in Wigan and Leigh, and Oxford, to co-create brand new pieces of art shared online and in exhibitions in Wigan and Oxford.

Learning and Engagement initiatives such as *Breaking Down Barriers*, reached over 500 Children and Young People in some of the most deprived areas of Bristol addressing significant inequality of access to quality arts through a free of charge cultural journey for Bristol Young People, their teachers, and schools.

2022-23 represented a continued recovery from the effects of the Covid-19 pandemic - particularly in relation to international touring. However our organisational model has adapted and we were pleased to have been awarded funding through Arts Council England's 2023-26 NPO investment round.

Through focussing on the four strategic areas of our 2021-24 Business Plan - New Work, Organisational and Sector Development, Touring, and Learning and Engagement - we delivered an ambitious programme of work across the year.

Key 2022-23 highlights include:

New Work

We continued researching, developing and creating socio-political, original devised theatre in collaboration with marginalised communities and artists across the country, both in person and digitally, including the following major projects:

- [*If You Fall*](#) - our ambitious new touring production, about care, love and the end of our lives featuring a diverse, intergenerational cast of six. The show opened at Bristol Old Vic and toured the UK April-June 2023 supported by an Arts Council England Touring Grant. *If You Fall* was conceived, and with original Direction, by Nir Paldi and Directed by Helena Middleton.

★★★★★ - Bristol 24/7

"Eloquent and impassioned -it deserves to be seen far and wide"

★★★★ - The Stage

"Harmonically beautiful"

★★★★★ - Bristol Post

"Immensely talented multigenerational cast"

★★★★★ - Stage Talk Magazine

"Truly transformative piece of theatre"

- [*Beautiful Evil Things*](#) - a new one person show foregrounding women in Greek mythology co-created by our long-term collaborator Deborah Pugh, and George Mann. It premiered in Bristol at Tobacco Factory Theatres in October 2022 and toured the UK in Autumn and Spring 2022-23, including five free state school performances funded by Into The Arts, Culture Weston, The Nisbet Trust, and Arts Council England. Following its success we secured a month-long run at The Pleasance as part of the Edinburgh Festival Fringe in August 2023, and a Spring 2024 tour of the UK.

[Number 4 in The Guardian's 'Best Theatre of 2022'](#)

★★★★★ - The Scotsman

"Dynamic, illuminating and hugely entertaining"

★★★★ - The Guardian

"Hair-raising, heart-quickenning whirl of myths"

★★★★ - The Stage

"High-intensity performance in Ad Infinitum's signature style"

★★★★ - Morning Star

"A Greek epic with startling modern relevance"

- *Last Rites* - developed through 2022-23, this production is co-commissioned by the London International Mime Festival (LIMF), and is a collaboration between co-artistic director of Ad Infinitum, George Mann, and Scottish-Singaporean Deaf artist, Ramesh Meyyappan exploring death, ritual, and becoming a parent. It will be further developed, rehearsed and completed through 2023 ready for a London premiere in January 2024 at Shoreditch Town Hall in collaboration with LIMF, followed by a UK Tour in 2024-25.
- *All We Have* - a co-production with Diverse City and taking inspiration from *The Rime of the Ancient Mariner*, the adventures of solo sailors through the ages and sea mythology, the show examines themes of climate catastrophe, mental health, colonialism and class. George Mann (Co-Artistic Director) and Jamie Beddard (Co-Artistic Director of Diverse City) explored potential narratives for the production through a research and development residency at Metal Culture in Southend.
- [*Until I Find You*](#) (previously *The Disappeared*) - funded by a British Council International Collaboration Grant, this research and development project for a new production and international collaboration explores the disturbing phenomenon of forced disappearances in Mexico. Nir Paldi (Co-Artistic Director) and Vicky Araico Casas (Artistic Director of El Ingenio del Caldero, Mexico) explored potential narratives for the production through a research and development residency in Bristol, extensive interviews in Mexico, including with family members and researchers, and the production of a podcast, [*Hasta Encontrarte / Until I Find You*](#), which is available online in both Spanish and English.
- [*INTERGENERATIONAL*](#) - as part of *If You Fall*, we commissioned four artists based in Weston-super-Mare to produce digital art works responding to themes of care, family and the end of our lives, in partnership with Culture Weston.
- [*A New Constellation*](#) - part of our wrap-around engagement work linked to *If You Fall*. During the pandemic we wanted to find a way to be useful at a time when theatres were closed and our usual way of working wasn't possible. The project emerged in 2020 from the ongoing lockdown: during this period of isolation we wanted to connect and collaborate with people based in our home city of Bristol to tell their stories. We recruited four artists to chat with older people experiencing isolation and co-create 13 new pieces of art to express their reflections about this moment in time. For this latest iteration of the project we paired 2 artists with eight older adult participants in Wigan and Leigh, and Oxford, to co-create brand new pieces of art shared online and in exhibitions in Wigan and Oxford.

Organisational and Sector Development

- [Associate Collaborators](#) - We completed the research and development phase of this programme which had brought underrepresented artists into the heart of our organisation, and published the learning and reflections from our collaborators to inform the next phase of this iterative process planned for 2024 and beyond.
- [Associate Director programme](#) - We published our consultation report into the challenges and barriers experienced by Deaf Directors in BSL and English, and developed new sector partners for the next stage of the programme planned for 2024-26.
- Environmental Strategy - As part of the Arts Council England National Lottery Project Grant funding for *Beautiful Evil Things* we worked with Greener Energy Futures to develop an understanding of the carbon impact of our work, with a particular focus on touring, and to assess what actions we can take to reduce our emissions. This will inform our strategy for 2024-26.

Touring

- International Touring - Nir Paldi and George Mann (Co-Artistic Directors) visited Italy in December for a residency to run artists workshops, visit care facilities for older people, and meet with programmers and producers to discuss possible future collaborations. *Beautiful Evil Things* toured to the Thespis Festival in Kiel, Germany. And our new film of Ad Infinitum's critically acclaimed BSL-English production, *Extraordinary Wall of Silence*, was screened from March to May 2022 as part of the *No Limits Disability Arts Festival* in Hong Kong.
- UK Touring - *Beautiful Evil Things* toured to 3,000 audiences nationally from October 2022 to March 2023 with excellent feedback from audiences and all tour venues, schools, and universities who hosted the show. We delivered four BSL interpreted integrated performances on the tour, working with Kyra Pollitt as interpreter, and Lynn Stewart-Taylor and Mary-Jayne Russell de Clifford as BSL consultants.

Learning and Engagement

- *Breaking Down Barriers* - We received funding from Into The Arts, Culture Weston and The Nisbet Trust to fund Learning and Engagement activity in Bristol and North Somerset as part of the *Beautiful Evil Things* premiere and tour reaching over 500 Children and Young People. This included free performances and workshops in schools in Weston-super-Mare and Bristol (targeting schools with limited opportunities for engagement with arts and in areas of multiple deprivation); creating a digital Q&A film with Co-creator and Performer Deborah Pugh and Associate Director Megan Vaughan-Thomas answering questions from students about the making of the show, pathways into the arts, and what it's like to work in the industry; delivering a free facilitator training workshop for nine underrepresented artists in Weston-super-Mare; and recruiting and training an assistant facilitator from Weston-super-Mare to assist with the tour's school workshops.
- *British Sign Language Course* - We facilitated a BSL Level 3 course which ran online with five participants, led by Deaf tutor John Mancini.

- *Beautiful Evil Things* - We ran a panel discussion at Tobacco Factory Theatres centred around women in myth and reshaping the classical narrative. The panellists were Aimee Hinds Scott, Dr Emma Cole, and Sian Norris, and the event was chaired by Rachel Dinning.

Financial Review

The charity recorded a surplus of £1,242 (2022 £4,954 surplus) during the year. This was made up of an unrestricted funds surplus of £28,696 (2022 £2,682 surplus) and a restricted funds deficit of £27,454 (2022 £2,272 surplus). The restricted funds deficit was financed by utilising part of the balance of £37,939 (2022 £35,667) restricted funds brought forward from the previous year and this related to restricted fund project activity that took place across the 2022/23 year-end. Future activities are always planned in accordance with the funds available, therefore the trustees are satisfied that the charity is a going concern and will continue to be for the foreseeable future.

Reserves Policy

The trustees have established a policy to provide for any sudden and unexpected loss of income, whereby the unrestricted funds should equal at least three months of core running costs, which equates to £65,684 (2022 £47,789). The amount of this policy requirement is calculated and agreed by the trustees annually and includes the costs of closure and of contractual obligations. At the balance sheet date the unrestricted reserves amounted to £83,178 (2022 £54,482), which is above the minimum required level. The most recent projections for the charity's medium-term business plan show the amount of unrestricted funds being maintained at a level that will enable the charity to continue to meet the minimum amount required by the reserves policy.

Statement of Responsibilities of the Trustees

Trustees are required to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and the incoming resources and application of resources, including the net income or expenditure, of the charitable company for the year. In preparing those financial statements the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Charities Act 2011 and the applicable Charities (Accounts and Reports) Regulations.

The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. The trustees confirm that to the best of their knowledge there is no information relevant to the Independent Examination of which the Examiner is unaware.

The trustees also confirm that they have taken all necessary steps to ensure that they themselves are aware of all relevant financial information and that this information has been communicated to the Examiner.

The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Approved by the trustees on 14th September 2023 and signed on their behalf by:

Lauren Clancy

..... Lauren Clancy, Trustee

Nigel Gardner

..... Nigel Gardner, Trustee

Independent examiner's report to the trustees of Ad Infinitum Productions CIO

I report on the accounts of the Charitable Incorporated Organisation for the year to 31st March 2023 which are set out on pages 12 to 19.

Responsibilities and basis of report

As the trustees of the Charity, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



..... 15th September 2023

Jon Harris, ACMA, CGMA, MA, FRSA
Suite LP61812, 20 Wenlock Road
London N1 7GU

Ad Infinitum Productions CIO
Statement of Financial Activities
(incorporating Income & Expenditure Account)
Year to 31st March 2023

		Year to 31/03/2023 Unrestricted funds	Year to 31/03/2023 Restricted funds	Year to 31/03/2023 Total funds	Year to 31/03/2022 Total funds [see Note 9]
	Notes	£	£	£	£
Income:					
Donations	[2]	-	5,000	5,000	10,676
Charitable activities	[3]	86,679	197,314	283,993	267,910
Total Income		86,679	202,314	288,993	278,586
Expenditure:					
Charitable activities	[4]	57,983	229,768	287,751	273,632
Total Expenditure		57,983	229,768	287,751	273,632
Net Income / (Expenditure)		28,696	(27,454)	1,242	4,954
Transfers between funds	[6]	-	-	-	-
Net Movement in Funds		28,696	(27,454)	1,242	4,954
Total funds brought forward		54,482	37,939	92,421	87,467
Total funds carried forward		83,178	10,485	93,663	92,421

Ad Infinitum Productions CIO
Balance Sheet
As at 31st March 2023

	Notes	2023 £	2022 £
Fixed Assets	[5]	792	1,187
Current Assets			
Debtors and prepayments	[6]	100,515	47,381
Cash at bank and on hand		17,756	50,025
		118,271	97,406
Current Liabilities			
Creditors and accruals	[7]	25,400	6,172
Net Current Assets		92,872	91,234
Net Assets		93,663	92,421
 The funds of the charity:			
Unrestricted funds:			
General funds	[8]	83,178	54,482
Designated funds	[8]	-	-
Restricted funds:	[8]	10,485	37,939
		93,663	92,421

Approved by the trustees on 14th September 2023 and signed on their behalf by:

Lauren Clancy

.....
 Lauren Clancy
 Trustee

Nigel Gardner

.....
 Nigel Gardner
 Trustee

Ad Infinitum Productions CIO

Notes to the Accounts

Year to 31st March 2023

[1] Principal Accounting Policies

The principal accounting policies adopted in the preparation of the financial statements are set out below.

(a) Basis of preparation

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, 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)".

(b) Preparation of the accounts on a going concern basis

The charity's balance sheet at 31st March 2023 is in surplus, and funding has been secured for upcoming activities of the charity. No activities are planned without income to support them. Therefore the trustees are satisfied that the charity remains a going concern on an ongoing basis.

(c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of activities is deferred until the criteria for income recognition have been met.

(d) Donated services and facilities

Donated professional services and facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity is probable and that economic benefit can be measured reliably. There were no such donations during the year in question. In accordance with the Charities SORP (FRS 102), the general volunteer time of trustees and volunteers is not recognised with any monetary value.

(e) Interest 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.

(f) Fund Accounting

[i] Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

[ii] Designated funds are unrestricted funds set aside by the Management Committee for particular purposes.

[iii] Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

(g) 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 is classified under the following activity headings:

[i] Costs of raising funds comprise the costs associated with attracting voluntary income and the costs of trading for fundraising purposes. There were no such costs during the year in question.

[ii] 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.

[iii] Other expenditure represents those items not falling into any other heading. There were no such costs during the year in question.

(h) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. These include office costs, finance, personnel, payroll and governance costs which support the charity's charitable activities.

(i) Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

(j) Fixed Assets

Tangible fixed assets are written off over the expected useful life of the asset, at 25% per annum on the straight line method. Individual items costing less than £500 are not treated as fixed assets.

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2023

(k) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered.

(l) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the account.

(m) Creditors

Creditors are recognised where the charitable company has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount after allowing for any trade discounts due.

	2023 Unrestricted £	2023 Restricted £	2023 Total £	2022 Unrestricted £	2022 Restricted £	2022 Total £
[2] <u>Income from donations</u>						
General donations	-	5,000	5,000	-	5,200	5,200
Local authority grants	-	-	-	1,468	-	1,468
Covid-19 Job Retention Scheme	-	-	-	-	4,008	4,008
	-	5,000	5,000	1,468	9,208	10,676
[3] <u>Income from charitable activities</u>						
Grants:						
Arts Council of England	-	140,706	140,706	-	159,986	159,986
Local authority grants	-	-	-	-	14,975	14,975
Other grants	-	7,500	7,500	-	19,998	19,998
Total grants	-	148,206	148,206	-	194,959	194,959
Commissions	-	6,000	6,000	7,000	18,083	25,083
Touring income	2,515	22,764	25,279	34,308	-	34,308
Education income	6,353	20,344	26,697	5,482	4,388	9,870
Consultancy income	-	-	-	675	-	675
Theatre Tax Relief	77,812	-	77,812	3,015	-	3,015
Total income from charitable activities	86,679	197,314	283,993	50,480	217,430	267,910

The charity received government grants totalling £140,706 during the year (2022 £180,437). This was funding from the Arts Council of England.

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2023

[4] Analysis of expenditure on charitable activities

	Production & touring 2023 £			Production & touring 2022 £		
	Education 2023 £	Total 2023 £		Education 2022 £	Total 2022 £	
<u>Direct costs:</u>						
Access costs	12,315	13,595		6,903	7,628	
Artist fees	28,028	34,188		40,898	47,648	
Other fees	32,670	38,405		42,710	54,540	
Salaries [see Note 11]	79,451	94,252		72,847	84,880	
Production & project costs	9,724	10,244		6,797	7,181	
Training & development	-	60		610	685	
Travel, accommodation & subsistence	18,365	18,286		17,438	18,009	
Marketing & publicity	8,690	8,690		1,183	1,183	
Royalties	649	649		1,280	1,280	
Premises hire	2,945	2,945		3,413	3,413	
Other direct costs	72	72		245	268	
	192,909	221,386		194,323	226,714	
<u>Support costs:</u>						
Access costs	7,679	8,813		-	-	
Accountancy	1,485	1,704		1,123	1,310	
Fee for Independent Examination	86	99		85	99	
Bank charges	-	-		195	228	
Board meeting costs	69	79		206	240	
Insurance	2,160	2,479		1,387	1,618	
IT costs	736	845		1,093	1,275	
Professional fees	11,291	12,958		761	888	
Recruitment	39	44		386	450	
Premises costs	2,984	3,424		2,172	2,534	
Subscriptions	443	509		870	1,014	
Travel & subsistence	288	331		77	90	
Salaries [see Note 11]	29,739	34,129		30,969	36,131	
Sundry expenses	485	556		554	646	
Depreciation	344	395		339	396	
Total Support Costs	57,828	66,365		40,215	46,918	
Total Expenditure	250,737	287,751		234,538	273,632	

Support costs are apportioned according to the proportion of direct expenditure for each activity.

[5] Tangible Fixed Assets

	2023	2022
	Equipment	Equipment
<u>Cost</u>	£	£
Opening balance	1,583	-
Additions during the year	-	1,583
	1,583	1,583
<u>Depreciation</u>		
Opening balance	396	-
Charge for the year	395	396
	791	396
Net Book Value:	792	1,187

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2023

[6] <u>Debtors and prepayments</u>	2023	2022
	£	£
Trade debtors	7,830	3,528
Arts Council project grant	3,264	29,461
Arts Council Cultural Recovery Fund grant	-	7,439
Bristol City Council Originators grant	-	500
WECA Creative Growth grant	-	1,995
Arts Council Elevate grant	5,875	-
Prepayments	2,720	345
VAT refund due	-	1,099
Theatre Tax Relief due	80,826	3,015
	100,515	47,381

The reason for the substantial Theatre Tax Relief debtor is that the rate of relief was temporarily increased from 25% to 50% of eligible costs.

[7] <u>Creditors</u>	2023	2022
	£	£
Amounts due within 12 months:		
Trade creditors	18,178	4,261
VAT liability	2,661	-
Accruals	700	600
Deferred income	3,000	-
Other creditors	861	1,310
	25,400	6,172

Deferred income represents trading income received during the year which is dependent on fulfilment of activities which had not commenced as at the end of the financial year.

[8] <u>Movements in funds</u>	Balance at 31/03/2022	Income	Expenditure	Balance at 31/03/2023
<u>Restricted Funds:</u>				
Arts Council of England Elevate grant	12,842	66,819	(79,661)	-
British Council - The Disappeared	19,998	-	(19,998)	-
Arts Council of England - If You Fall	5,099	60,316	(56,183)	9,232
Beautiful Evil Things	-	75,179	(73,927)	1,252
Total Restricted Funds:	37,939	202,314	(229,768)	10,485
<u>General Funds</u>	54,482	86,679	(57,983)	83,178
Total Unrestricted Funds:	54,482	86,679	(57,983)	83,178
Total Funds:	92,421	288,993	(287,751)	93,663

Purposes of funds

The ACE Elevate grant is to strengthen the resilience of diverse arts organisations not in receipt of National Portfolio funding.

The British Council grant is to support the organisation to collaborate on international arts projects.

The ACE grant for If You Fall (formerly the Long Lie) is to subsidise the touring costs of this production.

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2023

[9] Previous year comparison

Statement of Financial Activities 2021-22

		Year to 31/03/2022	Year to 31/03/2022	Year to 31/03/2022
		Unrestricted funds	Restricted funds	Total funds
	Notes	£	£	£
Income:				
Donations	[2]	1,468	9,208	10,676
Charitable activities	[3]	50,480	217,430	267,910
Total Income		51,948	226,638	278,586
Expenditure:				
Charitable activities	[4]	49,266	224,366	273,632
Total Expenditure		49,266	224,366	273,632
Net Income / (Expenditure)		2,682	2,272	4,954
Transfers between funds	[6]	-	-	-
Net Movement in Funds		2,682	2,272	4,954
Total funds brought forward		51,800	35,667	87,467
Total funds carried forward		54,482	37,939	92,421

Movements in funds 2021-22 (restated*)

	Balance at 31/03/2021	Income	Expenditure	Transfers between funds	Balance at 31/03/2022
<u>Restricted Funds:</u>					
Arts Council of England Elevate grant	35,667	43,613	(66,438)	-	12,842
HMRC Job Retention Scheme	-	4,008	(4,008)	-	-
Arts Council Cultural Recovery Fund	-	53,898	(53,898)	-	-
Bristol City Council Originators	-	5,000	(5,000)	-	-
WECA	-	9,975	(9,975)	-	-
British Council - The Disappeared	-	19,998	-	-	19,998
Arts Council of England - The Long Lie	-	90,146	(85,047)	-	5,099
Total Restricted Funds:	35,667	226,638	(224,366)	-	37,939
<u>Unrestricted Funds:</u>					
<u>Designated Funds:</u>					
Redundancy fund	29,013	-	-	(29,013)	-
Total Designated Funds:	29,013	-	-	(29,013)	-
<u>General Funds</u>	22,787	51,948	(49,266)	29,013	54,482
Total Unrestricted Funds:	51,800	51,948	(49,266)	-	54,482
Total Funds:	87,467	278,586	(273,632)	-	92,421

* The 2021-22 movements in funds have been restated to combine the restricted funds held in cash with those held as fixed assets.

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2023

[10] Payments to trustees and related party transactions

No trustees received remuneration during the year (2022 nil).

No trustees received expense payments during the year (2022 nil).

There were no other related party transactions during the year.

[11] Staff costs

	2023	2022
	£	£
Salaries	117,864	111,850
Employer's National Insurance	7,529	6,553
Employer pension contributions	2,988	2,607
	128,381	121,011

The average number of employees during the year was 4.7 (2022 4.0), and the full time equivalent 4.3 (2022 3.6). No employee earned over £60,000 per annum during the year (2022 nil).

The key management personnel of the charity during the year comprised the trustees and the Artistic Directors. The total employee benefits paid to key management personnel during the year was £69,624 (2022 £63,151).

Accounts

Ad Infinitum Productions CIO
Trustees Report and Financial Statements
for the year to 31st March 2022

Charity number: 1184726

Ad Infinitum Productions CIO

Trustees' Annual Report

Year to 31st March 2022

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- 12. Notes to the Accounts

Reference and Administrative Information

Charity name: Ad Infinitum Productions CIO
Charity registration number: 1184726
Registered Office and
Operational Address: Theatre Bristol, The Fire Station, 82-84 York Rd,
Bedminster, Bristol BS3 4AL

Trustees 2021-22

Lauren Clancy
Nigel Gardner
Briony Bax
Melanie Aram
Aisha Ali (appointed 15th December 2021)
Donna Williams (appointed 15th December 2021)
Xiaoxing Dong (appointed 15th December 2021)
Richard Watts (resigned 15th December 2021)
Larna Bernard (appointed 24th March 2022)

Structure, Governance and Management

The organisation is a Charitable Incorporated Organisation, incorporated on 20th March 2019 and registered as a charity on 1st August 2019. Its governing document is the Constitution dated 20th March 2019, as amended on 23rd March 2022.

Recruitment and Appointment of Trustees

The Chair is responsible for succession planning and the identification of prospective new trustees and establishes potential gaps in skill sets and experience on the board and then seeks to discover potential candidates with the necessary attributes through a mixture of formal and informal means. Careful management of the match between the skills/experience of candidates and those needed by the charity ensures an active, dynamic, expert board, closely engaged with strategic development of the charity. All potential trustees are then interviewed by the Chair and may attend a board meeting as an observer before their appointment is considered by the board. New board members are inducted through meetings with senior staff and an information pack. Board development takes place through annual and other Board Away Days.

Organisation

The Board of Trustees administers the charity and takes responsibility for ensuring that the charity is run well. The board meets quarterly and acts independently of the charity's management team.

The Co-Artistic Directors are appointed by the board to manage the day-to-day operations of the charity. Meetings of the board take place with members of the charity's management team in attendance and/or without members of the charity management team when appropriate.

The Chair and the other members of the board, together with the Co-Artistic Directors comprise the Key Management Personnel of the Charity. All trustees give of their time freely and they are not remunerated. Key Management Personnel pay policy is set by the Board of Trustees, which determines the level of remuneration for each post taking account of job size and content, local and national remuneration levels for comparable positions and the skill set and effective performance of the job holder.

The board has delegated to the Co-Artistic Directors the responsibility of drafting the charity's strategy for approval by the trustees. Once approved the day-to-day responsibility for implementation of the charity's strategy and underlying plans rests with the Co-Artistic Directors who are also responsible for seeking approval for updates to the strategy and plans as required and to ensure compliance with Charity Commission guidance. To facilitate effective operations, the Joint Artistic Directors also have delegated authority, within terms of delegation approved by the trustees, for operational matters including finance, employment and artistic performance related activity.

The board retains overall responsibility for ensuring that the charity's objectives and supporting plans/targets are met. To achieve this obligation the members of the board consider the Co-Artistic Directors' detailed reports of progress against agreed business plans which are provided to each board meeting together with the notification to the board of any other significant information not contained within the business plan progress reports.

Objects and Activities

Charitable Objects

To advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of drama.

Public Benefit

The ways in which the charity delivers public benefit through theatre productions and related educational activities are described in detail below.

The Trustees are aware of the requirement of public benefit and seek to implement the Charity Commissioners' guidance on public benefit.

Achievements and Performance

Introduction

Founded in 2007, Ad Infinitum (AI) is a multi-award-winning, internationally acclaimed theatre company. As a LGBTQIA+, working class and ethnic minority-led arts organisation, we embrace difference through collaboration, enabling a more representative theatre culture to exist by placing those minoritised by society at the heart of our work.

Based in Bristol, we work internationally with our diverse family of collaborators to develop, devise and tour our creative projects. We're proud to be Associate Artists at both Bristol Old Vic and The North Wall, Oxford.

In 2021-22 Covid-19 continued to significantly impact Ad Infinitum and the theatre sector as a whole. However, through pivoting our work while national and international touring was affected, we adapted and thrived, becoming a resilient and responsive organisation despite the tumultuousness of the pandemic and continuing uncertainty. In the face of Covid-19 restrictions and challenges, we produced new digital and in-person work with our artistic collaborators, secured new strategic commissioning and co-producing partnerships for future creative projects and found ways of connecting with audiences and artists all over the world.

Key 2021-22 highlights include:

- Consulting with creatives to develop our Associate Collaborators and Deaf Associate Director programmes to positively impact underrepresented artists in the sector.
- Research and development for our ambitious new production *If You Fall*, exploring new perspectives on care for older people.
- Refining our co-creation methodologies through projects such as *A New Constellation*, working in partnership with charities to connect isolated older adults and artists during the pandemic.
- Significantly growing our learning and engagement programme through training practitioners from underrepresented backgrounds to deliver workshops with children and young people and creating digital resources for teachers to use in the classroom.

- Committing to increasing equitable access for Deaf audiences and artists by delivering Deaf-led Deaf Awareness training and BSL courses.
- Creating a theatrical film of our production *Extraordinary Wall of Silence* for No Limits Festival in Hong Kong.

Through focussing on the four strategic areas of our 2021-24 Business Plan - New Work, Organisational and Sector Development, Touring and Learning and Engagement - we delivered a varied and impactful programme of work across the year.

New Work

We continued researching and developing socio-political, original theatre in collaboration with marginalised communities and artists across the country, both in person and digitally, including the following major projects:

- *If You Fall* - eight weeks of research with a diverse, intergenerational cast, for our production about care, love and the end of our lives. The work will tour the UK in 2023.
- *Beautiful Evil Things* - a new one person show foregrounding women in Greek mythology with our long-term collaborator Deborah Pugh. The work will tour the UK in Autumn and Spring 2022-23.
- *Last Rites* - exploring death, ceremony, and funeral rites, this collaboration with Scottish Artist, Ramesh Meyyappan will be premiered at the London International Mime Festival in January 2024.
- *All We Have* - a co-production with Diverse City exploring the extraordinary journeys taken by solo travellers across the world by sea which will be further developed from 2023 onwards.
- *The Disappeared* - a research and development project for a new production and international collaboration examining the disturbing phenomenon of femicide in the UK and Mexico.
- *A New Constellation* - over five weeks, four artists worked with 13 older people for a structured creative journey to make pieces of art. We have 13 different digital art works exhibited on our website celebrating these co-creations.
- *Home From Home* - a second season of our podcast looking at care for older people created in collaboration with Keziah Wenham-Kenyon.

Organisational and sector development

Associate Collaborators

Supported by Tobacco Factory Theatres and Northern Stage, we worked with artists Ife Grillo and Tracy Gillman to explore how underrepresented creatives can affect systemic change in the theatre sector through gaining deeper and more wide-ranging equity and influence. The next iteration of the Associate Collaborator programme will be developed with Tracy and Ife in 2023.

Associate Director programme

In Spring 2021 we carried out consultation sessions asking five UK-based acclaimed and celebrated Deaf artists and directors to respond to a brief exploring the idea of creating an Associate Director position at Ad Infinitum for a Deaf director. Following the creation of a report sharing the findings of the consultations, and further co-designing with Deaf directors and discussions with our venue partners, the scheme will be launched in 2023.

Board development

We carried out an extensive recruitment process as part of our Arts Council England (ACE) funded Elevate project, which supported our organisational development, we carried out an extensive recruitment process to strengthen and diversify our board. We're delighted to have welcomed four new trustees who bring a broad range of perspectives, skills and lived experience to our governance, ensuring better representation of the artists and communities we work with at all levels of our organisation.

Touring

***Extraordinary Wall of Silence* (EWOS) film and engagement programme for No Limits Festival in Hong Kong**

The ongoing global impact of Covid-19 on theatres across the UK and the world had a substantial impact on our national and international touring activities during 2021-22, with lockdowns and prolonged uncertainty resulting in the cancellation and postponement of in person touring dates.

Extraordinary Wall of Silence was scheduled to be performed at the Hong Kong No Limits Festival in February to March 2022. Due to Covid-19 restrictions making travel to Hong Kong impossible, the festival instead commissioned a filmed version of the production which was made in Bristol in December 2021. The theatrical film was screened for eight weeks during the festival, alongside a programme of online events and workshops for artists and audiences delivered by the company. The film was watched by over 2,000 people and provided a valuable model for digital capture and theatrical filming in the future.

Learning and engagement

We further developed Ad Infinitum's Learning and Engagement strategy, based around three key delivery areas:

- Future Theatre Makers (schools workshops, digital resources, CPD for teachers and sharing filmed versions of our shows).
- Theatre Makers (masterclasses and workshops for artists and mentoring sessions for creatives).
- Audiences & Communities (engagement work alongside our productions including panel discussions, podcasts and digital resources on our website).

Future Theatre Makers

As part of a project supported by funding from the West of England Combined Authority we recruited and trained two new facilitators from underrepresented backgrounds to deliver our workshops. Alongside this we developed new primary and secondary workshops to be delivered for free to schools in areas of multiple deprivation locally and created and filmed a digital resource for secondary school teachers, 'How To Devise: The Ad Infinitum Way'.

Theatre Makers

We delivered masterclasses and workshops around the UK including a workshop with Deaf artist David Ellington at Bristol Old Vic that explored collaborative theatre making for Deaf and hearing artists and an online workshop for third year technical students at RADA sharing Ad Infinitum's approach and advice on forming an artistic company.

We ran British Sign Language Level 1 training, led by Deaf tutor John Mancini and with funding from Bristol City Council, organised Deaf-led Deaf Awareness Training for local cultural organisations. This was delivered by David Ellington at Trinity, Tobacco Factory Theatres, Watershed and Bristol Old Vic.

Audiences and Communities

As part of the research and development phase of *If You Fall*, we ran an online panel event with Subitha Baghirathan, Dr David Sheard and Ramses Underhill-Smith discussing different approaches to care for older adults, chaired by Keziah Wenham-Kenyon, .

Financial Review

The charity recorded a small surplus on unrestricted funds of £2,682 during the year. Future activities are always planned in accordance with the funds available, therefore the trustees are satisfied that the charity is a going concern, and will continue to be for the foreseeable future.

Reserves Policy

The trustees have established a policy to provide for any sudden and unexpected loss of income, whereby the unrestricted funds should equal at least three months of core running costs, which equates to around £47,789. This is calculated annually and includes the costs of closure and contractual obligations. At the balance sheet date the free reserves amounted to £54,482 (2021 £51,800), which is above the minimum required level.

Statement of Responsibilities of the Trustees

Trustees are required to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and the incoming resources and application of resources, including the net income or expenditure, of the charitable company for the year. In preparing those financial statements the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Charities Act 2011 and the applicable Charities (Accounts and Reports) Regulations.

The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. The trustees confirm that to the best of their knowledge there is no information relevant to the Independent Examination of which the Examiner is unaware.

The trustees also confirm that they have taken all necessary steps to ensure that they themselves are aware of all relevant financial information and that this information has been communicated to the Examiner.

The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Approved by the trustees on 23rd January 2023 and signed on their behalf by:

Lauren Clancy

..... Lauren Clancy, Trustee

Nigel Gardner

..... Nigel Gardner, Trustee

Independent examiner's report to the trustees of Ad Infinitum Productions CIO

I report on the accounts of the Charitable Incorporated Organisation for the year to 31st March 2022 which are set out on pages 10 to 16.

Responsibilities and basis of report

As the trustees of the Charity, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



.....

24th January 2023

Jon Harris, ACMA, CGMA, MA, FRSA
9 Roe Close
Stotfold, Beds SG5 4HX

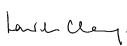
Ad Infinitum Productions CIO
Statement of Financial Activities
(incorporating Income & Expenditure Account)
Year to 31st March 2022

		Year to 31/03/2022 Unrestricted funds	Year to 31/03/2022 Restricted funds	Year to 31/03/2022 Total funds	Year to 31/03/2021 Total funds [see Note 6]
	Notes	£	£	£	£
Income:					
Donations	[2]	1,468	9,208	10,676	51,800
Charitable activities	[3]	50,480	217,430	267,910	35,667
Total Income		51,948	226,638	278,586	87,467
Expenditure:					
Charitable activities	[4]	49,266	224,366	273,632	-
Total Expenditure		49,266	224,366	273,632	-
Net Income / (Expenditure)		2,682	2,272	4,954	87,467
Transfers between funds	[6]	-	-	-	-
Net Movement in Funds		2,682	2,272	4,954	87,467
Total funds brought forward		51,800	35,667	87,467	-
Total funds carried forward		54,482	37,939	92,421	87,467

Ad Infinitum Productions CIO
Balance Sheet
As at 31st March 2022

	Notes	2022 £	2021 £
Fixed Assets	[5]	1,187	-
Current Assets			
Debtors and prepayments	[6]	47,381	9,137
Cash at bank and on hand		50,025	96,835
		97,406	105,972
Current Liabilities			
Creditors and accruals	[7]	6,172	18,505
		91,234	87,467
Net Current Assets			
		92,421	87,467
Net Assets			
		92,421	87,467
The funds of the charity:			
Unrestricted funds:			
General funds	[8]	54,482	22,787
Designated funds	[8]	-	29,013
Restricted funds:	[8]	37,939	35,667
		92,421	87,467

Approved by the trustees on 23rd January 2023 and signed on their behalf by:



 Lauren Clancy
 Trustee



 Nigel Gardner
 Trustee

Ad Infinitum Productions CIO

Notes to the Accounts

Year to 31st March 2022

[1] Principal Accounting Policies

The principal accounting policies adopted in the preparation of the financial statements are set out below.

(a) Basis of preparation

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, 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)".

(b) Preparation of the accounts on a going concern basis

The charity's balance sheet at 31st March 2022 is in surplus, and funding has been secured for upcoming activities of the charity. No activities are planned without income to support them. Therefore the trustees are satisfied that the charity remains a going concern on an ongoing basis.

(c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of activities is deferred until the criteria for income recognition have been met.

(d) Donated services and facilities

Donated professional services and facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity is probable and that economic benefit can be measured reliably. There were no such donations during the year in question. In accordance with the Charities SORP (FRS 102), the general volunteer time of trustees and volunteers is not recognised with any monetary value.

(e) Interest 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.

(f) Fund Accounting

[i] Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

[ii] Designated funds are unrestricted funds set aside by the Management Committee for particular purposes.

[iii] Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

(g) 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 is classified under the following activity headings:

[i] Costs of raising funds comprise the costs associated with attracting voluntary income and the costs of trading for fundraising purposes. There were no such costs during the year in question.

[ii] 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.

[iii] Other expenditure represents those items not falling into any other heading. There were no such costs during the year in question.

(h) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. These include office costs, finance, personnel, payroll and governance costs which support the charity's charitable activities.

(i) Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

(j) Fixed Assets

Tangible fixed assets are written off over the expected useful life of the asset, at 25% per annum on the straight line method. Individual items costing less than £500 are not treated as fixed assets.

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2022

(k) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered.

(l) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the account.

(m) Creditors

Creditors are recognised where the charitable company has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount after allowing for any trade discounts due.

(n) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

	2022 Unrestricted £	2022 Restricted £	2022 Total £	2021 Unrestricted £	2021 Restricted £	2021 Total £
[2] <u>Income from donations</u>						
Donation from Theatre Ad Infinitum Ltd	-	-	-	51,800	-	51,800
Other donations	-	5,200	5,200	-	-	-
Local authority grants	1,468	-	1,468	-	-	-
Covid-19 Job Retention Scheme	-	4,008	4,008	-	-	-
	1,468	9,208	10,676	51,800	-	51,800
[3] <u>Income from charitable activities</u>						
Grants:						
Arts Council of England	-	159,986	159,986	-	35,667	35,667
Local authority grants	-	14,975	14,975	-	-	-
Other grants	-	19,998	19,998	-	-	-
Total grants	-	194,959	194,959	-	35,667	35,667
Commissions	7,000	18,083	25,083	-	-	-
Touring income	34,308	-	34,308	-	-	-
Education income	5,482	4,388	9,870	-	-	-
Consultancy income	675	-	675	-	-	-
Theatre Tax Relief	3,015	-	3,015	-	-	-
Total income from charitable activities	50,480	217,430	267,910	-	35,667	35,667

The charity received government grants, being funding from the Arts Council of England, HMRC and local authorities, totalling £180,437 during the year (2021 £35,667).

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2022

[4] Analysis of expenditure on charitable activities

	Production & touring 2022	Education 2022	Total 2022	Total 2021
	£	£	£	£
<u>Direct costs:</u>				
Access costs	6,903	725	7,628	-
Artist fees	40,898	6,750	47,648	-
Other fees	42,710	11,830	54,540	-
Salaries [see Note 10]	72,847	12,034	84,880	-
Production & project costs	6,797	384	7,181	-
Training & development	610	75	685	-
Travel, accommodation & subsistence	17,438	571	18,009	-
Marketing & publicity	1,183	-	1,183	-
Royalties	1,280	-	1,280	-
Premises hire	3,413	-	3,413	-
Other direct costs	245	23	268	-
	194,323	32,391	226,714	-
<u>Support costs:</u>				
Accountancy	1,123	187	1,310	-
Fee for Independent Examination	85	14	99	-
Bank charges	195	33	228	-
Board meeting costs	206	34	240	-
Insurance	1,387	231	1,618	-
IT costs	1,093	182	1,275	-
Professional fees	761	127	888	-
Recruitment	386	64	450	-
Premises costs	2,172	362	2,534	-
Subscriptions	870	145	1,014	-
Travel & subsistence	77	13	90	-
Salaries [see Note 10]	30,969	5,162	36,131	-
Sundry expenses	554	92	646	-
Depreciation	339	57	396	-
Total Support Costs	40,215	6,703	46,918	-
Total Expenditure	234,538	39,095	273,632	-

Support costs are apportioned according to the proportion of direct expenditure for each activity.

[5] Tangible Fixed Assets

	2022	2021
	Equipment	Equipment
	£	£
<u>Cost</u>		
Opening balance	-	-
Additions during the year	1,583	-
	1,583	-
<u>Depreciation</u>		
Opening balance	-	-
Charge for the year	396	-
	396	-
Net Book Value:	1,187	-

Ad Infinitum Productions CIO
Notes to the Accounts (continued)
Year to 31st March 2022

[6] <u>Debtors and prepayments</u>	2022	2021
	£	£
Trade debtors	3,528	1,440
Arts Council project grant	29,461	-
Arts Council Cultural Recovery Fund grant	7,439	-
Bristol City Council Originators grant	500	-
WECA Creative Growth grant	1,995	-
Prepayments	345	455
VAT refund due	1,099	-
Other debtors	3,015	7,241
	47,381	9,137

[7] <u>Creditors</u>	2022	2021
	£	£
Amounts due within 12 months:		
Trade creditors	4,261	13,301
VAT liability	-	189
Tax and National Insurance	-	4,239
Accruals	600	336
Other creditors	1,310	439
	6,172	18,505

[8] <u>Movements in funds</u>	Balance at 31/03/2021	Income	Expenditure	Transfers between funds	Balance at 31/03/2022
<u>Restricted Funds:</u>					
Arts Council of England Elevate grant	35,667	43,613	(66,438)	-	12,842
HMRC Job Retention Scheme	-	4,008	(4,008)	-	-
Arts Council Cultural Recovery Fund	-	53,898	(53,898)	-	-
Bristol City Council Originators	-	5,000	(5,000)	-	-
WECA	-	9,975	(9,975)	-	-
British Council - The Disappeared	-	19,998	-	-	19,998
Arts Council of England - The Long Lie	-	90,146	(84,651)	(1,583)	3,912
Fixed asset reserve	-	-	(396)	1,583	1,187
Total Restricted Funds:	35,667	226,638	(224,366)	-	37,939
<u>Unrestricted Funds:</u>					
Designated Funds:					
Redundancy fund	29,013	-	-	(29,013)	-
Total Designated Funds:	29,013	-	-	(29,013)	-
<u>General Funds</u>	22,787	51,948	(49,266)	29,013	54,482
Total Unrestricted Funds:	51,800	51,948	(49,266)	-	54,482
Total Funds:	87,467	278,586	(273,632)	-	92,421

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2022

[8] Movements in funds (continued)

Purposes of funds

The ACE Elevate grant is to strengthen the resilience of diverse arts organisations not in receipt of National Portfolio funding.

The HMRC Job Retention Scheme grant was to pay the salary of staff on furlough.

The ACE Cultural Recovery Fund grant was to enable the organisation to continue during the pandemic and beyond.

The Originators grant is to support arts and culture across the city.

The WECA grant is to help the organisation to become more resilient, support freelancers and advance diversity and inclusion.

The British Council grant is to support the organisation to collaborate on international arts projects.

The ACE grant for the Long Lie is to subsidise the touring costs of this production.

The Fixed Asset fund is to separate the value of fixed assets paid for from Restricted Funds from cash funds.

The Redundancy Provision fund was to cover the liabilities for current staff in the event of closure. This has now been incorporated into the General Fund which, as per the Reserves Policy, includes the Closure Funds for the charity.

<u>Previous year comparison</u>	Balance at 31/03/2020	Income	Expenditure	Transfers between funds	Balance at 31/03/2021
<u>Restricted Funds:</u>					
Arts Council of England Elevate grant	-	35,667	-	-	35,667
Total Restricted Funds:	-	35,667	-	-	35,667
<u>Unrestricted Funds:</u>					
Designated Funds:					
Redundancy fund	-	-	-	29,013	29,013
Total Designated Funds:	-	-	-	29,013	29,013
<u>General Funds</u>	-	51,800	-	(29,013)	22,787
Total Unrestricted Funds:	-	51,800	-	-	51,800
Total Funds:	-	87,467	-	-	87,467

[9] Payments to trustees and related party transactions

No trustees received remuneration during the year (2021 nil).

No trustees received expense payments during the year (2021 nil).

There were no other related party transactions during the year.

[10] Staff costs

	2022	2021
	£	£
Salaries	111,850	-
Employer's National Insurance	6,553	-
Employer pension contributions	2,607	-
	121,011	-

The average number of employees during the year was 4 (2021 nil), and the full time equivalent 3.6 (2021 nil).

No employee earned over £60,000 per annum during the year (2021 nil).

The key management personnel of the charity during the year comprised the trustees and the Artistic Directors.

The total employee benefits paid to key management personnel during the year was £63,151 (2021 nil).

Accounts

**Ad Infinitum Productions CIO
Trustees Report and Financial Statements
for the year to 31st March 2021**

Charity number: 1184726

Ad Infinitum Productions CIO

Trustees' Annual Report

Year to 31st March 2021

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- 3. Achievements and Performance
- 3. Financial Review
- 4. Statement of Responsibilities of Trustees
- 5. Independent Examiner's Report
- 6. Statement of Financial Activities
- 7. Balance Sheet
- 8. Notes to the Accounts

Reference and Administrative Information

Charity name: Ad Infinitum Productions CIO
Charity registration number: 1184726
Registered Office and
Operational Address: Theatre Bristol, The Fire Station, 82-84 York Rd,
Bedminster, Bristol BS3 4AL

Trustees 2020-21

Lauren Clancy
Richard Watts
Nigel Gardner
Briony Bax
Melanie Aram

Structure, Governance and Management

The organisation is a Charitable Incorporated Organisation, incorporated on 20th March 2019 and registered as a charity on 1st August 2019. Its governing document is the Constitution dated 20th March 2019.

Recruitment and Appointment of Trustees

All trustees are nominated by existing trustees, and elected by a simple majority vote at Trustees' Meetings. In selecting individuals for appointment as charity trustees, the charity trustees have regard to the skills, knowledge and experience needed for the effective administration of the CIO.

Objects and Activities

Charitable Objects

To advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of drama.

Public Benefit

No activities for public benefit took place before 31 March 2021, the intention of the Trustees being to commence such activities from that date.

The Trustees are aware of the requirement of public benefit and seek to implement the Charity Commissioners' guidance on public benefit.

Achievements and Performance

The charity was incorporated with the intention to take over those activities of Theatre Ad Infinitum Ltd which are charitable in nature and in accordance with the CIO's objects. The residual funds of the company were transferred to the CIO on 31st March 2021, along with the staffing and other contracts; and the artistic and educational activities commenced as of 1st April 2021.

Financial Review

The funds received from Theatre Ad Infinitum Ltd on 31st March 2021 comprise £35,667 of restricted funds and £51,800 of unrestricted funds. Therefore the trustees are satisfied that the charity is a going concern, and will continue to be for the foreseeable future.

Reserves Policy

The trustees have established a policy to provide for any sudden and unexpected loss of income, whereby the unrestricted funds should equal at least three months of core running costs, which equates to around £36,680. At the balance sheet date the free reserves amounted to £51,800 (2020 nil). Of this, £29,013 has been designated as a Redundancy Fund to cover the statutory and contractual costs of laying current staff off, in the event of the charity being unexpectedly forced to cease its activities.

Statement of Responsibilities of the Trustees

Trustees are required to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and the incoming resources and application of resources, including the net income or expenditure, of the charitable company for the year. In preparing those financial statements the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Charities Act 2011 and the applicable Charities (Accounts and Reports) Regulations.

The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. The trustees confirm that to the best of their knowledge there is no information relevant to the Independent Examination of which the Examiner is unaware.

The trustees also confirm that they have taken all necessary steps to ensure that they themselves are aware of all relevant financial information and that this information has been communicated to the Examiner.

The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Approved by the trustees on 22nd November 2021 and signed on their behalf by:

Lauren Clancy

..... Lauren Clancy, Trustee

Nigel Gardner

..... Nigel Gardner, Trustee

Independent examiner's report to the trustees of Ad Infinitum Productions CIO

I report on the accounts of the Charitable Incorporated Organisation for the year to 31st March 2021 which are set out on pages 6 to 10.

Responsibilities and basis of report

As the trustees of the Charity, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

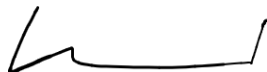
I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



23rd November 2021

Jon Harris, ACMA, CGMA, MA, FRSA
9 Roe Close
Stotfold, Beds SG5 4HX

Ad Infinitum Productions CIO
Statement of Financial Activities
(incorporating Income & Expenditure Account)
Year to 31st March 2021

		Year to 31/03/2021 Unrestricted funds	Year to 31/03/2021 Restricted funds	Year to 31/03/2021 Total funds	01/08/2019 to 31/03/2020 Total funds
	Notes	£	£	£	£
Income:					
Donations	[2]	51,800	-	51,800	-
Charitable activities	[3]	-	35,667	35,667	-
Total Income		51,800	35,667	87,467	-
Expenditure:					
Charitable activities		-	-	-	-
Total Expenditure		-	-	-	-
Net Income / (Expenditure)		51,800	35,667	87,467	-
Transfers between funds	[6]	-	-	-	-
Net Movement in Funds		51,800	35,667	87,467	-
Total funds brought forward		-	-	-	-
Total funds carried forward		51,800	35,667	87,467	-

Ad Infinitum Productions CIO
Balance Sheet
As at 31st March 2021

	Notes	2021 £	2020 £
Fixed Assets		-	-
Current Assets			
Debtors and prepayments	[4]	9,137	-
Cash at bank and on hand		96,835	-
		105,972	-
Current Liabilities			
Creditors and accruals	[5]	18,505	-
Net Current Assets		87,467	-
Net Assets		87,467	-
The funds of the charity:			
Unrestricted funds:			
General funds	[6]	22,787	-
Designated funds	[6]	29,013	-
Restricted funds:		35,667	-
		87,467	-

Approved by the trustees on 22nd November 2021 and signed on their behalf by:

Lauren Clancy

.....
 Lauren Clancy
 Trustee

Nigel Gardner

.....
 Nigel Gardner
 Trustee

Ad Infinitum Productions CIO

Notes to the Accounts

Year to 31st March 2021

[1] Principal Accounting Policies

The principal accounting policies adopted in the preparation of the financial statements are set out below.

(a) Basis of preparation

The financial statements have been prepared in accordance with the 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 2015), as amended by Update Bulletin 1 issued on 2nd February 2016, and the Charities Act 2011.

Ad Infinitum Productions CIO meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

(b) Preparation of the accounts on a going concern basis

The charity's balance sheet at 31st March 2021 is in surplus, and funding has been secured for upcoming activities of the charity. No activities are planned without income to support them.

Therefore the trustees are satisfied that the charity remains a going concern on an ongoing basis.

(c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from grants is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of activities is deferred until the criteria for income recognition have been met (see Note 7).

(d) Donated services and facilities

Donated professional services and facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity is probable and that economic benefit can be measured reliably. There were no such donations during the year in question. In accordance with the Charities SORP (FRS 102), the general volunteer time of trustees and volunteers is not recognised with any monetary value.

(e) Interest 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.

(f) Fund Accounting

[i] Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

[ii] Designated funds are unrestricted funds set aside by the Management Committee for particular purposes.

[iii] Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

(g) 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 is classified under the cost against the activity for which the expenditure was incurred.

following activity headings:

[i] Costs of raising funds comprise the costs associated with attracting voluntary income and the costs of trading for fundraising purposes. There were no such costs during the year in question.

[ii] 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.

[iii] Other expenditure represents those items not falling into any other heading. There were no such costs during the year in question.

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2021

(h) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. These include office costs, finance, personnel, payroll and governance costs which support the charity's charitable activities.

(i) Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

(j) Fixed Assets

Tangible fixed assets are written off over the expected useful life of the asset, at 25% per annum on the straight line method. Individual items costing less than £500 are not treated as fixed assets.

(k) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered.

(l) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the account.

(m) Creditors

Creditors are recognised where the charitable company has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount after allowing for any trade discounts due.

(n) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

	2021 Unrestricted £	2021 Restricted £	2021 Total £	2020 Total £
[2] <u>Income from donations</u>				
Donation from Theatre Ad Infinitum Ltd	51,800	-	51,800	-
	51,800	-	51,800	-
	2021 Unrestricted £	2021 Restricted £	2021 Total £	2020 Total £
[3] <u>Income from charitable activities</u>				
Grants:				
Arts Council of England	-	35,667	35,667	-
Total grants	-	35,667	35,667	-
Total income from charitable activities	-	35,667	35,667	-

The charity received government grants, being funding from the Arts Council of England, totalling £35,667 during the year (2020 nil), which was initially paid to TAI Ltd and subsequently passed on to the CIO on 31/03/2021 in addition to the donation reported in note 2.

Ad Infinitum Productions CIO

Notes to the Accounts (continued)

Year to 31st March 2021

[4] <u>Debtors and prepayments</u>	2021	2020
	£	£
Trade debtors	1,440	-
Prepayments	455	-
Other debtors	7,241	-
	9,137	-

[5] <u>Creditors</u>	2021	2020
	£	£
Amounts due within 12 months:		
Trade creditors	13,301	-
VAT liability	189	-
Tax and National Insurance	4,239	-
Accruals	336	-
Other creditors	439	-
	18,505	-

[6] <u>Movements in funds</u>	Balance at 31/03/2020	Income	Expenditure	Transfers between funds	Balance at 31/03/2021
<u>Restricted Funds:</u>					
Arts Council of England Elevate grant	-	35,667	-	-	35,667
Total Restricted Funds:	-	35,667	-	-	35,667
<u>Unrestricted Funds:</u>					
Designated Funds:					
Redundancy fund	-	-	-	29,013	29,013
Total Designated Funds:	-	-	-	29,013	29,013
<u>General Funds</u>	-	51,800	-	(29,013)	22,787
Total Unrestricted Funds:	-	51,800	-	-	51,800
Total Funds:	-	87,467	-	-	87,467

Purposes of funds

The ACE Elevate grant is to strengthen the resilience of diverse arts organisations not in receipt of National Portfolio funding, which was initially paid to TAI Ltd and subsequently passed on to the CIO on 31/03/2021 in addition to the donation reported in note 2.

The Redundancy Provision fund is to cover the liabilities for current staff in the event of closure.

[7] Payments to trustees and related party transactions

No trustees received remuneration during the year (2020 nil).

No trustees received expense payments during the year (2020 nil).

There were no other related party transactions during the year except for the transfer of funds from Theatre Ad Infinitum Ltd.

[8] Staff costs

The charity employed no staff during the year (2020 nil).

The key management personnel of the charity during the year comprised the trustees.