

**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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## **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 15<sup>th</sup> December 2021)  
Donna Williams (appointed 15<sup>th</sup> December 2021)  
Xiaoxing Dong (appointed 15<sup>th</sup> December 2021)  
Richard Watts (resigned 15<sup>th</sup> December 2021)  
Larna Bernard (appointed 24<sup>th</sup> March 2022)

# Structure, Governance and Management

The organisation is a Charitable Incorporated Organisation, incorporated on 20<sup>th</sup> March 2019 and registered as a charity on 1<sup>st</sup> August 2019. Its governing document is the Constitution dated 20<sup>th</sup> March 2019, as amended on 23<sup>rd</sup> 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 23<sup>rd</sup> 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 31<sup>st</sup> 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.



.....

24<sup>th</sup> January 2023

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

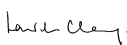
**Ad Infinitum Productions CIO**  
**Statement of Financial Activities**  
**(incorporating Income & Expenditure Account)**  
**Year to 31st March 2022**


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

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

	Notes	2022 £	2021 £
<b>Fixed Assets</b>	[5]	1,187	-
<b>Current Assets</b>			
Debtors and prepayments	[6]	47,381	9,137
Cash at bank and on hand		50,025	96,835
		<hr/> 97,406	<hr/> 105,972
<b>Current Liabilities</b>			
Creditors and accruals	[7]	6,172	18,505
		<hr/> 91,234	<hr/> 87,467
<b>Net Current Assets</b>			
		<hr/> 92,421	<hr/> 87,467
<b>Net Assets</b>			
		<hr/> 92,421	<hr/> 87,467
<b>The funds of the charity:</b>			
<b>Unrestricted funds:</b>			
General funds	[8]	54,482	22,787
Designated funds	[8]	-	29,013
<b>Restricted funds:</b>	[8]	37,939	35,667
		<hr/> 92,421	<hr/> 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 £
<b>[2] <u>Income from donations</u></b>						
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
<b>[3] <u>Income from charitable activities</u></b>						
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
	<hr/>	<hr/>
	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
	<hr/>	<hr/>
	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
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total Restricted Funds:	35,667	226,638	(224,366)	-	37,939
<u>Unrestricted Funds:</u>					
Designated Funds:					
Redundancy fund	29,013	-	-	(29,013)	-
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total Designated Funds:	29,013	-	-	(29,013)	-
<u>General Funds</u>	22,787	51,948	(49,266)	29,013	54,482
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total Unrestricted Funds:	51,800	51,948	(49,266)	-	54,482
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
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).