

**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**

## **CONTENTS**

Page

- 2. Reference and Administrative Information
- 3. Structure, Governance and Management
- 4. Objects and Activities
- 4. Achievements and Performance
- 9. Financial Review
- 10. Statement of Responsibilities of Trustees
- 11. Independent Examiner's Report
- 12. Statement of Financial Activities
- 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:	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 13<sup>th</sup> March 2024)

# 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 and on 13<sup>th</sup> 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 18<sup>th</sup> 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 31<sup>st</sup> 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.



19<sup>th</sup> 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	£	£	£	£
<b>Income:</b>					
Donations	[2]	1,000	-	1,000	5,000
Charitable activities	[3]	308,362	69,954	378,316	275,652
<b>Total Income</b>		<b>309,362</b>	<b>69,954</b>	<b>379,316</b>	<b>280,652</b>
<b>Expenditure:</b>					
Charitable activities	[4]	301,283	80,439	381,722	287,751
<b>Total Expenditure</b>		<b>301,283</b>	<b>80,439</b>	<b>381,722</b>	<b>287,751</b>
<b>Net Income / (Expenditure)</b>		<b>8,079</b>	<b>(10,485)</b>	<b>(2,405)</b>	<b>(7,100)</b>
Transfers between funds	[6]	-	-	-	-
<b>Net Movement in Funds</b>		<b>8,079</b>	<b>(10,485)</b>	<b>(2,405)</b>	<b>(7,100)</b>
Total funds brought forward		74,837	10,485	85,321	92,421
<b>Total funds carried forward</b>		<b>82,916</b>	<b>-</b>	<b>82,916</b>	<b>85,321</b>

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

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

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 £ [Restated]
[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
	<hr/>	<hr/>
	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
	<hr/>	<hr/>
	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)	-	-
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
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
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
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
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total Unrestricted Funds:	74,837	309,362	(301,283)	-	82,916
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
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

<u>Statement of Financial Activities 2022-23 - restated</u>		<b>Year to 31/03/2023</b>	<b>Year to 31/03/2023</b>	<b>Year to 31/03/2023</b>
		Unrestricted funds	Restricted funds	Total funds
	Notes	£	£	£
<b>Income:</b>				
Donations	[2]	-	5,000	5,000
Charitable activities	[3]	78,337	197,314	275,652
<b>Total Income</b>		<b>78,337</b>	<b>202,314</b>	<b>280,652</b>
<b>Expenditure:</b>				
Charitable activities	[4]	57,983	229,768	287,751
<b>Total Expenditure</b>		<b>57,983</b>	<b>229,768</b>	<b>287,751</b>
<b>Net Income / (Expenditure)</b>		<b>20,355</b>	<b>(27,454)</b>	<b>(7,100)</b>
Transfers between funds	[6]	-	-	-
<b>Net Movement in Funds</b>		<b>20,355</b>	<b>(27,454)</b>	<b>(7,100)</b>
Total funds brought forward		54,482	37,939	92,421
<b>Total funds carried forward</b>		<b>74,837</b>	<b>10,485</b>	<b>85,321</b>
<u>Movements in funds 2022-23 - restated</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	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
	<hr/>	<hr/>
	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).