

**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**

## **CONTENTS**

Page

- 2. Reference and Administrative Information
- 3. Structure, Governance and Management
- 4. Objects and Activities
- 4. Achievements and Performance
- 11. Financial Review
- 12. Statement of Responsibilities of Trustees
- 13. Independent Examiner's Report
- 14. Statement of Financial Activities
- 15. Balance Sheet
- 16. Notes to the Accounts

## **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 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.

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 25<sup>th</sup> 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 31<sup>st</sup> 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.



..... 26<sup>th</sup> 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**

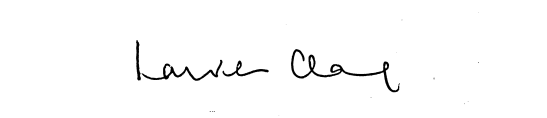
		Year to 31/03/2025 Unrestricted funds	Year to 31/03/2025 Restricted funds	Year to 31/03/2025 Total funds	Year to 31/03/2024 Total funds [see Note 9]
	Notes	£	£	£	£
<b>Income:</b>					
Donations	[2]	3,540	-	3,540	1,000
Charitable activities	[3]	313,084	90,428	403,511	378,316
<b>Total Income</b>		<b>316,624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

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

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

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

  
 .....  
 Larna Bernard  
 Trustee

  
 .....  
 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		
	£	£	£	£	£	£
<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	-
	<hr/>	<hr/>
	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
	<hr/>	<hr/>
	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)	-	-
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
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)	-
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
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
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total Unrestricted Funds:	82,916	316,624	(301,695)	-	97,845
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
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
	£	£	£
<b>Income:</b>			
Donations	1,000	-	1,000
Charitable activities	308,362	69,954	378,316
<b>Total Income</b>	309,362	69,954	379,316
<b>Expenditure:</b>			
Charitable activities	301,283	80,439	381,722
<b>Total Expenditure</b>	301,283	80,439	381,722
<b>Net Income / (Expenditure)</b>	8,079	(10,485)	(2,405)
Transfers between funds	-	-	-
<b>Net Movement in Funds</b>	8,079	(10,485)	(2,405)
Total funds brought forward	74,837	10,485	85,321
<b>Total funds carried forward</b>	82,916	-	82,916

#### Movements in funds 2023-24

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