

ADVERSE CAMBER PRODUCTIONS

England & Wales · Charity number 1196603

Details

Status Registered

Legal form Charitable company

Company number [06858142](#)

Registered 2021-11-16

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

Contact

Address Rowlands Webster Ltd
43 Poole Road
Bournemouth
BH4 9DN

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Website www.adversecamber.org

Activities

Objects: FOR THE PUBLIC BENEFIT, TO PROMOTE THE ARTS, IN PARTICULAR BUT NOT EXCLUSIVELY THE ARTS OF DRAMA, THEATRE, MUSIC, LITERATURE AND STORYTELLING.

Activities: Adverse Camber produces electric encounters through storytelling and music. Adverse Camber is an independent producing company, based amongst the historic mills of Cromford, Derbyshire - part of the Derwent Valley Mills UNESCO World Heritage Site.

Classification

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

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£139,786	£143,405	-	-
2024-03-31	£94,028	£109,819	-	-
2023-03-31	£108,723	£181,577	-	-

Trustees

Name	Role	Appointed
Nicholas Cutts	Chair	2009-03-27
Anthony Robert Jones		2022-11-18
Stephanie Gayle Harrop		2024-01-19
Yeahyea Murad Khan		2022-11-18

ADVERSE CAMBER PRODUCTIONS

England & Wales - Charity number 1196603

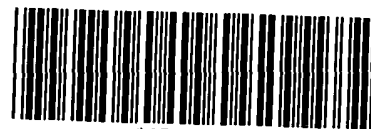
Accounts

Charity registration number 1196603 (England and Wales)

Company registration number 06858142

ADVERSE CAMBER PRODUCTIONS
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

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COMPANIES HOUSE

ADVERSE CAMBER PRODUCTIONS

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Nicholas Cutts Carol Taylor Erica Hesketh Yeahyea Khan Anthony Jones Stephanie Harrop
Secretary	Naomi Wilds
Charity number (England and Wales)	1196603
Company number	06858142
Registered office	Austin House 43 Poole Road Bournemouth Dorset England BH4 9DN
Independent examiner	Streets Rowlands Webster Austin House 43 Poole Road Bournemouth Dorset England BH4 9DN

ADVERSE CAMBER PRODUCTIONS

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ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

The trustees present their annual report and financial statements for the year ended 31 March 2025.

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 governing document, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Charities SORP "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)".

Objectives and activities

Adverse Camber's charitable object, as set out in its governing document, is "for the public benefit, to promote the arts, in particular but not exclusively the arts of drama, theatre, music, literature and storytelling."

Our vision is that we believe that other worlds are possible.

Our mission is to listen to storytellers and communities. Together, we discover the stories that need to be told, shaping and sharing these in theatres, neighbourhoods and public spaces across the UK and the world. We nurture the power of people's imaginations to open new horizons.

Public benefit

In shaping Adverse Camber's objectives for the year and in planning activities, the Trustees have referred to the Charity Commission's guidance on public benefit.

The main public benefits of Adverse Camber's work are:

- To enrich and deepen audiences' understanding, enjoyment and appreciation of stories and music from a range of cultural traditions
- To enable participants from across our communities, particularly those whose stories are less often heard, to share stories with a wider section of the public
- To improve people's personal and social well being through taking part in storytelling activities
- To work towards being an equitable society, by becoming a more empathetic society, with a greater understanding of the world we live in, and how to affect positive social change through telling and sharing of stories, music and the related arts
- To enhance storytellers' artistic practice and skills
- To address obstacles to progression, ensuring a more diverse range of storytellers can make more sustainable careers, providing wider benefits to more people

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Main Activities

Adverse Camber's programme takes place across three strands:

- Socially engaged practice, with a particular focus on young people. ensuring participants' voices and interests shape and inform the stories being created and heard
- Strategic and sector support projects, supporting storyteller skills development, and increasing understanding of storytelling's role and potential to support individual, social and planetary well-being
- Commissioning, touring and public facing events, which aim to reach the widest and most diverse range of public audiences with high quality artistic work

The impact of this work is evaluated using theory of change and logic models, to ensure the organisation continually improves its practice and delivery.

Achievements and Performance

Review of 2024-2025

Adverse Camber continued to evolve its business model and artistic programme with significant progress in driving forward its mission and goals while responding to wider changes in cultural and arts provision and community need, across the Midlands region and nationally.

Across the year our work engaged with

- 2604 in person audiences at project sharings and public events, a 38% increase on the previous year
- 1002 digital audiences at online events, sharings and podcasts, a 44% increase on the previous year
- 1029 creative participants, in workshops and engagement activities, an 84% increase on the previous year

We supported 632 paid working days for artists, producers, crew, facilitators and team members, a 9% decrease on the previous year.

A central thread of this year's activity has been a stronger emphasis on a national sector support role, achieved through a new project Storytelling Pathways, funded by Arts Council England, the Foyle Foundation and the Garrick Trust. The goals of this project are to increase the diversity and resilience of the storyteller sector in England and to strengthen practitioners earning potential, an essential component in a wider diversity of practitioners being able to step into and stay within cultural and creative sectors.

Storytelling Pathways officially launched in June 2024 at the Federation for European Storytelling (FEST) annual conference in Glasgow, a gathering which Adverse Camber co-hosted with our Four Nations strategic partners Village Stories (Scotland), the Armstrong Storytelling Trust (Northern Ireland) and storytellers across Wales. Through these projects, and by offering call outs for new opportunities associated with 'Pathways', we connected with many practitioners who were new to our networks and we networked individuals with organisations and practitioners who were new to them, leading into our pilot mentoring programme.

We strengthened our partnerships and reach across Derbyshire and the Midlands region in this financial year through preparations for Derbyshire Makes, an innovative three year programme of cultural events across the county, and also participation in Collaborate and Innovate, a pioneering initiative supporting virtual schools and 28 selected arts and cultural organisations from across the West and East Midlands to make activities more attractive and accessible for care-experienced young people.

A key highlight of our growing socially engaged strand of activity was Lincolnshire Folktales, part of a wider AHRC funded project exploring the rich cultural heritage of Lincolnshire's folktales. In each project, we brought ensembles of storytellers and musicians together to co-create work with young people, exploring their concerns, dreams, hopes and stories, underpinned by research and evaluation which are evolving our own processes and practice as an organisation.

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

We partnered several times throughout the year with West Midlands based artist Pyn Stockman and her musician collaborator Ann Jones, plus visual artist/filmmaker Khadijah Carberry aka Generous Waste and audio producer/sound artist Marc Reck. Two of these projects were in response to commissions from regional organisations, the first from the National Forest as part of their Caroline Scothern Award, and the second building on our previous collaborations with established, longstanding community arts organisation Junction Arts in North East Derbyshire. These projects worked across artform, blending traditional and new approaches, integrating environmental themes, empowering young people's voices and building confidence.

Tours directly produced by Adverse Camber were less foregrounded this year, although performances of *The Gods Are All Here* by Phil Okwedy continued without subsidy, including sold out performance in the Richard Burton theatre at Royal Welsh College of Music and Drama Cardiff. We provided mentoring and production support, working in partnership with Michael Harvey's new company Bando, whose new cross-artform performance *Llyn y Fan Fach* reached just under 1,000 people in arts centres, village halls and schools across Wales with our support.

In addition, Adverse Camber-produced events took place in schools, outdoors and online, using a combination of formats, including audio podcasts created with and by young people and schools-based or outdoor performances hosted at free public events. We also continued working to develop and raise the financial resources to produce and tour productions in the future, supporting artists projects and our own initiatives.

Funders Thanks

We were pleased to be commissioned to deliver work by the National Forest, Junction Arts, Nottingham Trent University (Arts and Humanities Research Council Grant) and in partnership with artists, based on successful project proposals, including through applications to Arts Council Wales. We were grateful to receive funding from Arts Council England, Postcode Lottery, The Foyle Foundation, The Garrick Charitable Trust. We also earned income from local authorities, independent arts centres, theatres and rural touring organisations.

Project Highlights: Focus on Sector Support Projects

Storytelling Pathways (incorporating co-hosting of FEST Conference)

This project represents a significant strengthening of our role providing national sector role and incorporates Adverse Camber's co-hosting of the FEST annual conference with our Four Nations partners, held in Glasgow in June 2024.

The FEST conference sold out and was attended by 135 delegates from across 28 countries. Adverse Camber gave two major presentations, around themes of representation and diversity in storytelling, co-devised with storyteller Peter Chand, curator/practitioner Ayisha de Lanerolle, our engagement producer Aoife O'Connor and producer/founder Naomi Wilds, around touring, co-facilitated by Naomi Wilds with Alys Torrance and Lucy Lill from London based Story Jam.

The diversity presentation was informed by lead-up work facilitated by our Engagement Producer around the experience of storytellers from Global Majority backgrounds within storytelling across the English regions. An anonymised letter devised from these sessions was read to the wider European storytelling community as part of the presentation, followed by a provocation by leading storyteller and festival programmer Peter Chand and a follow up discussion in which responses were aired and gathered. Following this, we convened three 90 minute small group online discussion spaces for European programmers who are similarly motivated to take action on this issue.

The Storytelling Pathways project itself was informed by consultative and co-designed working processes, including five practitioners bringing lived experience from Global Majority, female and working class perspectives as 'Co-Designers' to ensure the pathways we sought to develop were being shaped by relevant lived experience.

The Co-Designers helped design, publicise and recruit for a pilot mentoring scheme, funded by grants from the Foyle Foundation and Garrick Charitable Trust. The full results of the mentoring call out scheme will be shared in our 25-26 Trustees Report, as the majority of delivery fell within this financial year.

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Each strand of Storytelling Pathways project has informed next steps, including topics for twice-monthly open online discussion spaces, sharing resources and good practice guidance, including presentations by Arts Council England and national organisations active in the field.

Key themes within these conversations included:

- Audience development
- How to secure and grow your income
- Progressing your career and repertoire
- Peer support and good practice
- Finding a community
- Exemplary examples of applied and community storytelling
- How to broach geographical differences

"The storytelling community really needs this... It is currently really hard to establish yourself as a storyteller in England and make a living from it. This means that those who succeed are more likely to be from a privileged background with other forms of income and this leads to a depressing lack of diversity in the sector." (Katy Cawkwell, Exeter based storyteller)

Storytelling Pathways continues into the 2025-26 financial year.

Project Highlights: Focus on Socially Engaged projects

"A Story for the Trees" (commissioned for the Caroline Scothern Award) was co-created by Pyn Stockman and Ann Jones with Year 4 and Year 5 pupils from Fairmeadows Foundation Primary School in Swadlincote. This sixth-month project culminated in a performance by the 70 participants, with Pyn and Ann for the whole school, parents, friends and family and an edited podcast of the young people's voices and songs which is available on our website.

Extracts of feedback include young people reflecting their surprise at how proud they felt and how they had grown in confidence through the project.

"So inspired by our younger generation! The passion, knowledge and desire to protect our planet brings light and hope to us all"

"A huge well done to the children and all involved. I really enjoyed the presentation and singing story."

"Happy and amazed."

"Proud of myself as well as others."

"I would feel more confident next time."

"Proud because we made the song."

Junction Arts: The Journey from Here to Now

Junction Arts' call-out commission, led by Pyn Stockman and Ann Jones, with visual artist/filmmaker Khadijah Carberry, worked creatively with two local schools (Year 1s, Year 4/5s) and a youth group (aged 11+) to co-create a performance shared as part of the Chesterfield Children's Festival in July and the Tapton Lock Festival in September.

"All the children and young people have engaged so well with the artists. We commissioned Adverse Camber because we know how skilled they are, encouraging and bringing out the best in everyone they work with." Jane Wells, Junction Arts Project Manager.

"Thank you so much for today. Both artists, Pyn and Khadija, were absolutely amazing and the kids have had a fantastic day." School teacher participant.

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

AHRC Lincolnshire Folktales Project: Origins, Legacies, Connections, Futures

Adverse Camber was commissioned to lead a youth engagement strand of a broader AHRC funded project, led by Dr. Rory Waterman and Research Fellow Dr. Anna Milon from the School of Arts and Humanities at Nottingham Trent University, exploring the rich cultural heritage of the county's folk tales. In our strand, young people reimagined folktales from their area, transforming them into posters, illustrations, creative writing and online podcasts, and co-creating performances, celebrating the unique qualities of folktales which were previously unknown to them. While some young people aimed to strengthen their story-writing skills through taking part, they discovered how much they enjoyed creating through improvisation with multiple artforms.

"I have enjoyed storytelling instead of storywriting as it is something I have never done or thought of doing before." CYP Participant, Summer Storytelling Project.

"When we do storytelling, you don't have to get it right every time, you don't have to read off a script, and performing it is just magical...so storytelling, and song writing as well, has been a really brilliant experience". CYP Participant, Summer Storytelling Project.

"Great to see younger people grow in confidence and be part of a creative project celebrating their home county. I want to see more!"

Collaborate and Innovate - The Mighty Creatives and Arts Connect Project Collaboration with Lincolnshire Virtual School

Following four online training sessions, Adverse Camber was one of eleven organisations paired with a virtual school in the East or West Midlands in this action research project led by The Mighty Creatives with Arts Connect, funded by Arts Council Midlands who have made young people with care-experience a strategic priority. In partnership with Lincolnshire Virtual School, we researched, "in what ways can storytelling activities create a space where young people feel safe to speak and be heard." Two storytellers created a two-day February half term workshop, full of games, role play, visual arts, crafts and storytelling with 8-12 year olds, to gain insight into this question with their input. The session gave young people the opportunity to share their likes, dislikes, imaginative interests and story preferences and begin processing some of their history and life experiences, without any pressure to delve into their personal stories. Reflecting on outcomes, the project partners agreed that the child-led approach which the storytellers took ensured that participants felt in control and this maximised their input and involvement. The fact it 'didn't feel like school' helped remove barriers to participation.

Feedback from carer:

"Thank you for the story workshop. Susan really enjoyed herself."

Feedback from young person:

"It was magical, it wasn't boring."

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Financial review

Reserves policy

The Charity has a policy of maintaining a free reserve (that is, those funds not tied up in fixed assets and designated and restricted funds) to provide for financial stability in any future challenging environment. Trustees have a positive attitude to growing reserves. The target reserves figure is a minimum 3 months' operational costs. Releasing of funds from the reserve must be approved by at least 2 Trustees.

At 31/03/2025 the charity is holding:£28,595 of unrestricted funds.

Structure, governance and management

The charity is a company limited by guarantee incorporated 25 March 2009 and obtaining Charitable status in 2021 .

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Nicholas Cutts

Carol Taylor

Erica Hesketh

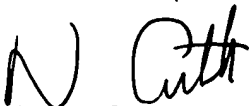
Yeahyea Khan

Anthony Jones

Stephanie Harrop

None of the trustees has any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £10 in the event of a winding up.

The trustees' report was approved by the Board of Trustees.



Nicholas Cutts

Trustee

14 October 2025

ADVERSE CAMBER PRODUCTIONS

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF ADVERSE CAMBER PRODUCTIONS

I report to the trustees on my examination of the financial statements of Adverse Camber Productions (the charity) for the year ended 31 March 2025.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law), you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006.

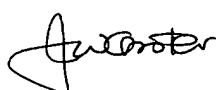
Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the Companies Act 2006 and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011. In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the Charities Act 2011.

Independent examiner's statement

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

- 1 accounting records were not kept in respect of the charity as required by section 386 of the Companies Act 2006.
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the Companies Act 2006 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.



Streets Rowlands Webster

Austin House
43 Poole Road
Bournemouth
Dorset
BH4 9DN
England
14 October 2025

ADVERSE CAMBER PRODUCTIONS

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Income from:							
Donations and legacies	3	16,101	21,501	37,602	125	51,737	51,862
Charitable activities		102,184	-	102,184	38,488	3,678	42,166
Total income		<u>118,285</u>	<u>21,501</u>	<u>139,786</u>	<u>38,613</u>	<u>55,415</u>	<u>94,028</u>
Expenditure on:							
Raising funds	4	3,500	-	3,500	4,141	-	4,141
Charitable activities	5	118,404	21,501	139,905	28,629	77,049	105,678
Total expenditure		<u>121,904</u>	<u>21,501</u>	<u>143,405</u>	<u>32,770</u>	<u>77,049</u>	<u>109,819</u>
Net expenditure		(3,619)	-	(3,619)	5,843	(21,634)	(15,791)
Transfers between funds		-	-	-	12,500	(12,500)	-
Net movement in funds		(3,619)	-	(3,619)	18,343	(34,134)	(15,791)
Reconciliation of funds:							
Fund balances at 1 April 2024		32,214	-	32,214	13,871	34,134	48,005
Fund balances at 31 March 2025		<u>28,595</u>	<u>-</u>	<u>28,595</u>	<u>32,214</u>	<u>-</u>	<u>32,214</u>

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

ADVERSE CAMBER PRODUCTIONS

BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Fixed assets					
Tangible assets	9		436		544
Current assets					
Debtors	10	10,887		14,381	
Cash at bank and in hand		63,237		58,448	
		74,124		72,829	
Creditors: amounts falling due within one year	11	(2,550)		(6,764)	
Net current assets			71,574		66,065
Total assets less current liabilities			72,010		66,609
Deferred income	12		(43,415)		(34,395)
The funds of the charity					
Unrestricted funds	13		28,595		32,214
			28,595		32,214

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2025.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the trustees on 14 October 2025



Nicholas Cutts
Trustee

Company registration number 06858142 (England and Wales)

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

Charity information

Adverse Camber Productions is a private company limited by guarantee incorporated in England and Wales. The registered office is Austin House, 43 Poole Road, Bournemouth, Dorset, BH4 9DN, England.

1.1 Basis of preparation

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Charities SORP "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)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a statement of cash flows.

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

The financial statements have been prepared under the historical cost convention, [modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value]. The principal accounting policies adopted are set out below.

1.2 Going concern

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

1.3 Charitable funds

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

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

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

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

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

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

1.5 Expenditure

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

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Plant and equipment	20% on cost
Computers	20% on cost

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

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

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

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

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

3 Donations and legacies

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2025	2025	2025	2024	2024	2024
	£	£	£	£	£	£
Donations and gifts	101	-	101	125	-	125
Grants	16,000	21,501	37,501	-	51,737	51,737
	<u>16,101</u>	<u>21,501</u>	<u>37,602</u>	<u>125</u>	<u>51,737</u>	<u>51,862</u>

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

4 Expenditure on raising funds

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Fundraising	3,500	4,141

5 Expenditure on charitable activities

	Activites 2025 £	Activites 2024 £
Direct costs		
Programme of activities	139,905	105,678
Analysis by fund		
Unrestricted funds	118,404	28,629
Restricted funds	21,501	77,049
	139,905	105,678

6 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

7 Employees

The average monthly number of employees during the year was:

	2025 Number	2024 Number
Total	-	-

There were no employees whose annual remuneration was more than £60,000.

8 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

9 Tangible fixed assets

	Plant and equipment £	Computers £	Total £
Cost			
At 1 April 2024	1,376	1,000	2,376
At 31 March 2025	1,376	1,000	2,376
Depreciation and impairment			
At 1 April 2024	1,160	672	1,832
Depreciation charged in the year	43	65	108
At 31 March 2025	1,203	737	1,940
Carrying amount			
At 31 March 2025	173	263	436
At 31 March 2024	216	328	544

10 Debtors

	2025 £	2024 £
Amounts falling due within one year:		
Trade debtors	10,715	14,211
Prepayments and accrued income	172	170
	10,887	14,381

11 Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	-	1,175
Accruals	2,550	5,589
	2,550	6,764

12 Deferred income

	2025 £	2024 £
Other deferred income	43,415	34,395

Deferred income is included in the financial statements as follows:

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

12 Deferred income

(Continued)

	2025 £	2024 £
Deferred income is included within:		
Shown as deferred income on the face of the balance sheet	43,415	34,395
Movements in the year:		
Deferred income at 1 April 2024	34,395	-
Released from previous periods	(34,395)	-
Resources deferred in the year	43,415	34,395
Deferred income at 31 March 2025	43,415	34,395

13 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
General funds	32,214	118,285	(121,904)	-	28,595
Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
Org Dev	3,435	-	(3,435)	-	-
Stars	2,338	-	(2,338)	-	-
General funds	8,098	38,613	(26,997)	12,500	32,214
	13,871	38,613	(32,770)	12,500	32,214

14 Related party transactions

There were no disclosable related party transactions during the year (2024 - none).

ADVERSE CAMBER PRODUCTIONS

England & Wales - Charity number 1196603

Accounts

Charity registration number 1196603

Company registration number 06858142 (England and Wales)

**ADVERSE CAMBER PRODUCTIONS
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

ADVERSE CAMBER PRODUCTIONS

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Nicholas Cutts Carol Taylor Erica Hesketh Yeahyea Khan Anthony Jones Stephanie Harrop	(Appointed 19 January 2024)
Secretary	Naomi Wilds	
Charity number	1196603	
Company number	06858142	
Registered office	Austin House 43 Poole Road Bournemouth Dorset England BH4 9DN	
Independent examiner	Rowlands Webster Limited Austin House 43 Poole Road Bournemouth Dorset England BH4 9DN	

ADVERSE CAMBER PRODUCTIONS

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ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

The trustees present their annual report and financial statements for the year ended 31 March 2024.

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 [governing document], the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

Objectives and activities

Adverse Camber's charitable object, as set out in its governing document, is "for the public benefit, to promote the arts, in particular but not exclusively the arts of drama, theatre, music, literature and storytelling."

Our vision is that we believe that other worlds are possible.

Our mission is to listen to storytellers and communities. Together, we discover the stories that need to be told, shaping and sharing these in theatres, neighbourhoods and public spaces across the UK and the world. We nurture the power of people's imaginations to open new horizons.

Public benefit

In shaping Adverse Camber's objectives for the year and in planning activities, the Trustees have referred to the Charity Commission's guidance on public benefit.

The main public benefits of Adverse Camber's work are:

- To enrich and deepen audiences' understanding, enjoyment and appreciation of stories and music from a range of cultural traditions
- To enable participants from across our communities, particularly those whose stories are less often heard, to share stories with a wider section of the public
- To improve people's personal and social well being through taking part in storytelling activities
- To work towards being an equitable society, by becoming a more empathetic society, with a greater understanding of the world we live in, and how to affect positive social change through telling and sharing of stories, music and the related arts
- To enhance storytellers' artistic practice and skills
- To address obstacles to progression, ensuring a more diverse range of storytellers can make more sustainable careers, providing wider benefits to more people

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Activities

Adverse Camber's programme takes place across three strands:

- Socially engaged practice, with a particular focus on young people. ensuring participants' voices and interests shape and inform the stories being created and heard
- Strategic and sector support projects, supporting storyteller skills development, and increasing understanding of storytelling's role and potential to support individual, social and planetary well-being
- Commissioning, touring and public facing events, which aim to reach the widest and most diverse range of public audiences with high quality artistic work

The impact of this work is evaluated using theory of change and logic models, to ensure the organisation continually improves its practice and delivery.

Review of 2023-2024

Adverse Camber continued to evolve its business model and artistic plan, recovering from the impact of the pandemic, and responding to wider changes in cultural and arts provision. The organisation developed new regional and national partnerships and expanded its team over the year to five part-time freelance arts workers, with additional freelance artist appointments and consultancy support. Three of the team were attached to specific projects for short term periods.

We reached:

- 1600 in person audiences at public events and through a national tour
- 558 digital audiences at online events and presentations
- 167 creative participants, in workshops and engagement activities
- We supported 695 paid working days for artists, producers, technical crew, facilitators and team members throughout the year.

A highlight of this year's socially engaged storytelling was 'Culture Café Tells Stories', a partnership with Derbyshire Virtual School and Learning through Arts, funded by Awards for All and Derbyshire County Council. This project involved over 40 young people who had travelled to the UK as unaccompanied asylum seekers, coming together in Nottingham during college holidays to enjoy story making, sharing and storytelling, in multiple languages. Sessions also included language learning, games and food sharing, adapting a successful model of the Culture Café, originally developed by Learning through Arts. The project team included a language tutor, several creative mentors, a lead and support storyteller and creative producer.

Smaller scale projects included providing storytellers for outdoor arts events such as Junction Arts' annual Tapton Lock Festival, and successfully bidding, with storyteller Pyn Stockman, for the National Forest's Caroline Scothern award, to run a creative learning project based in Oversetts Community Woodland in Swadlincote from January 2024.

In the sector support strand, we provided organisational development mentoring to an individual artist, Michael Harvey, who has been a key artist within the organisation's touring programme for over 10 years. This mentoring supported Michael to form a new Wales-based artistic organisation, Bando, focused around his creative practice. Bando's first major project is a Wales-wide tour of Y Llyn (The Lake), taking place from Autumn 2024. This tour offers a new version of the Llyn y Fan Fach legend (Lady of the Lake) performed by three artists, Michael Harvey storyteller, Stacey Blythe composer/musician and Eeva Maria Mutka dancer. The tour is produced by Kama Roberts. Adverse Camber provided financial management and strategic mentoring throughout the project.

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Strategic relationships within the storytelling sector continued to be strengthened through the progression of the 'Four Nations' project which began in 22-23. This project brought Adverse Camber (England) together with storytelling organisations in Wales, Scotland, Northern Ireland and FEST, the Federation for European Storytelling. Plans developed in this financial year for the UK partners to co-host the 2024 FEST conference in Glasgow, in 2024-25.

Informal advice and guidance were also provided throughout the year to storytelling artists in relation to funding proposals, plans for touring and professional development schemes such as Arts Council England's Developing Your Creative Practice fund. This work was largely given in-kind, supporting artists to make funding proposals of their own, building sector skills and capacity. Artist-led touring bids to Arts Council Wales were largely successful, bids to Arts Council England largely unsuccessful, with feedback highlighting the pressure on funds rather than other issues.

Finally, through its touring and public events strand Adverse Camber expanded its own work as a leading storytelling producer, with support from Arts Council England and the Barry Jackson Trust. The organisation mounted its first national tour in England since 2018. *The Gods Are All Here* by Phil Okwedy achieved 20 performances across England, plus an online broadcast. The tour was produced with support from Theatrau Sir Gâr and Arena Theatre Wolverhampton, including a technical rehearsal at Arena Theatre bringing a Technical Stage Manager into the team to support an intensive period of touring in urban spaces.

This project built on the prior investment in the performance in Wales. It also included a significant proportion of targeted engagement work in four cities ahead of the tour, to reach care-experienced young people and people with experience of dual heritage in story-sharing activities. These programmes were developed in Wolverhampton, Derby, London and Bristol working closely with cultural advocates based within the cities. Launching in Black History Month, the tour included 11 performances in urban locations and 9 rural touring performances, reaching around 1,400 people, exceeding the number of planned tour dates, based on demand.

Within this financial year, Adverse Camber also concluded its Storying Our Futures British Council funded international online collaboration project with ICPAC in East Africa, hosting three online seminars and discussion spaces exploring how indigenous knowledge holders are supporting communities at the forefront of climate impacts, and how storytelling can strengthen resilience.

The organisation also hosted an online launch for the publication of a significant new piece of research on contemporary storytelling practices by Stephe Harrop published by Routledge, "Contemporary Storytelling Performance: Female Artists on Practices, Platforms, Presences."

Project development and fundraising was continual throughout the year, with some successes and numerous challenges, based on an increasingly competitive climate for public funding. The organisation continued to receive no ongoing core funding, but increased its proportion of earned income through touring box office as well as public funding sources.

The organisation developed and launched a new website reflecting its growing and diversifying programme of work, creating more opportunities to showcase creative work in and with communities, and sector support activity, in addition to public events and tours.

The organisation was also invited to give presentations about its work as part of an online Arts Infopoint seminar, showcasing the Four Nations project and the Hostile Environment Artful Living conference, in Nottingham, showcasing the Culture Café project.

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Project Highlights: Socially Engaged projects

Culture Café Tells Stories

Culture Café Tells Stories was a pilot action research project, aiming to create a welcoming, social and cultural meeting space for young people who have come to the UK as unaccompanied asylum seekers. A cohort of young people age 16+ received an invitation to join the project through their social workers, working closely with Derbyshire Virtual School. These young people were struggling to access Derbyshire based projects as they were based out of county in Nottingham, in independent living arrangements. We were delighted to receive strong support from Nottingham Playhouse, a theatre of sanctuary, to host the project. One summer session was held in the grounds of Lakeside Arts Centre, including story walks around the lake and an outdoor picnic.

The project was artistically led by storyteller Sef Townsend, a specialist in telling and creating stories using multiple languages and working with refugees and asylum seekers. A range of languages was used alongside English, with support from an English for Speakers of Other Languages tutor. Warm up and physical games were integrated into the session, led by Debi Hederwick, a dancer, choreographer and director of Learning through Arts, who originated the Culture Café format. Debi and Creative Mentor, Virtual School Liaison Wendy Johnson supported all aspects of this project. Drawing and musical instruments were also provided as integral elements.

The project included warm up games and activities to build group rapport, with conversation and storytelling flexible to how individuals wanted to contribute. There were opportunities to learn and share languages, through music and games as well as stories. Young people developed skills and self-confidence, built relationships with cultural organisations and felt the support of their new home communities.

In follow up sessions, young people acted as peer support and leaders for other participants. Stories enabled conversations to happen around problem solving and empathy. Some young people questioned morals within the stories and shared other possible endings. Stories were selected which highlighted a range of characters and alternative ways to see the world, as well as elements of fun and humour. All planning took place in close consultation with the Educational Support Officer at Derbyshire Virtual School.

Feedback from young people's support workers:

"This is amazing, I have been searching for opportunities like this. It is so creative, I am surprised to see how well some people, particularly, have engaged. Would it be OK if others want to come to next week's sessions?"

"The mentors, staff and everyone were so amazing, and they put a lot of effort into this to make it a success. Worthy of mention is the way the speaker was able to connect with everyone as if language was not a barrier, and the ambience, food, stories were just amazing! It is commendable. The boys absolutely loved the programmes and their commitment to attend the three days event despite having fast shows their level of interest."

Feedback from young people gathered by project team:

"Improved language, new words, helped with language, a little more understanding."

"From Friday's story, liked the idea that we must be honest. Today's that we must be patient."

"We met new people and made more friends."

"Sef explains things well. Nicci explains very well."

"This is a practice for learning English. It is very good."

"We like Sef. Good man. Very good. Like my father/grandfather."

"Thank you for all, for everyone."

Feedback from young person after session.

"The three days I went to this place were special because we tried some new things that we had never seen and done before. I was very happy those days, and I met new people, we played fun, we had a lot of fun telling stories. I'm sad it's over. I hope to see those people again. Thank you very much. They were very good people. I must applaud your efforts and want to say thank you to the entire team for organisation such a wonderful days event. It was an exceptional program!"

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Project Highlights: Sector Support and Strategic Projects

Formation of Bando / Y Llyn National Touring project

Award winning storyteller Michael Harvey approached Adverse Camber for support to develop ideas of forming a new creative company to support his growing practice, both as a storyteller and a facilitator of new creative collaborations. A programme of advice and mentoring evolved into focused support around applying to Arts Council Wales for funds to stage a national tour and lay foundations for the new creative company. Careful delineation of roles and responsibilities was built into the work, including agreements made with an independent Wales-based producer to produce the planned national tour of Y Llyn, the new organisation's first major project. This trio performance of storytelling, dance and music had already been developed, with R&D funding from Arts Council Wales successfully raised by Michael Harvey as an independent artist.

Following a successful fundraising application, a formal partnership was agreed. Adverse Camber agreed to provide strategic support around branding, audience building and organisational development plans, providing financial management for the project until the new organisation was in place.

Feedback from Michael Harvey

"Adverse Camber's support has been instrumental in my creative risk-taking as an artist for several years. Having their support to embark on this new organisational and artistic venture has been incredibly valuable. At the earliest stage, Naomi helped me to work through the multiple levels of the project – navigating the legal and philosophical elements of creating a company, supporting me to build a team of creative and organisational experts to help develop a tour, and then make it happen. While I could imagine, and start mapping the stages of work and resources we would require, it was invaluable to draw on Adverse Camber's depth of experience with projects and organisational challenges of a similar scale. Within storytelling, this level of expertise is rare, and their backing gave me the confidence to proceed with excitement, starting new conversations and partnerships which are now coming into their own."

Project Highlights: Public Events and Touring

The Gods Are All Here, by Phil Okwedy

This solo storytelling piece wove together myths and folktales from Africa and the African diaspora with a true family story, and was created and performed by Welsh storyteller Phil Okwedy. During this financial year, we completed our tour of Welsh venues and with support from Theatrau Sir Gar and Arena Theatre in Wolverhampton, toured the show for 20 further performances to urban and rural venues across England, plus 1 online broadcast.

There were several significant new aspects of the project in England – including pre-tour engagement activity in four cities to connect with people who have experience of dual heritage and growing up in care, two of the key themes within the piece and Phil's work as a storyteller. British Sign Language interpretation was also provided at more performances.

The engagement programme generated a two-day programme in Wolverhampton for care-experienced young people, foster families, carers and young people who had experienced exclusion and educational challenges and a three session project in Bristol, curated with cultural producer Christelle Pellecuer, including a panel conversation with poet OB Solomon and Professor Shawn Sobers and about social history, objects and stories. A significant engagement project took place in Derby involving a freelance theatre creative leader and 8 emerging storytellers meeting over several weeks, creating and sharing digital stories, provoked by seeing the show and a workshop with Phil. A half day workshop was also offered at Streatham Space venue in London.

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

The involvement of local cultural advocates and partners in curating these opportunities was significant to their success, helping to increase the demographic diversity of audiences at performances, particularly in London and Bristol, where the box office split exceeded the guarantee fee, and participants from the workshop, and panel discussion members, attended the performance. This is reflected in artist and audience feedback:

"Bristol felt like a triumph. Thanks to Christelle that audience was diverse in age as well as cultural background and several people have expressed an interest in our returning." (Phil Okwedy Feedback)

"Totally held my attention! I love the way Phil weaved in and out of both stories. I love the way he got us involved and how he talked so confidently, relaxed and composed. (The fact he told Solomon to sit and invited him in and it didn't put him off one little bit! Genius!!!" (Audience Feedback)

London Black Audience Development Specialist:

"Feedback about the show was very positive. Phil's story telling skills were excellent and clever in the ways he seamlessly weaved in an old traditional story with his own family situation. He was very open, honest, informative and entertaining about his family and his experiences of growing up as a mixed heritage child in those days. Also, most of them have never been to the venue before (including myself) but would go again."

The tour also supported the lead artist's development, providing support to tour at a new level of intensity and frequency, across venues and audiences of very different scales and demographics. An additional rehearsal process incorporated a new Technical Stage Manager into the team, enabling a compressed period of 9 performances in 2 weeks. This also had benefits for audience engagement.

"The Technical Stage Manager's support, both technical and otherwise, made the tour possible. I couldn't have done so many dates without it. He left me free to engage with those for whom the show had resonated. His presence also gave me permission to play with performance more than I had alone. His observations led to me playing around with new ideas. The work I did with Paula (Crutchlow/Director) also was a critical element in the developments that occurred, it gave me time and permission to play with ideas." Feedback from Phil Okwedy.

This demonstrates the value of continued artistic investment in a piece through its touring life, and the effect of this longer term on a storytelling artist's skills, prompting organic developments which feed into other creative work.

Artist Feedback: "The experience of touring in a short burst while receiving so much support feels process changing, as I now feel so much freer to improvise, engage with audiences in new and sometimes unexpected ways."

Audiences for the England tour were more robust than the Welsh tour, which took place shortly after venues reopened following the pandemic. Detailed analysis of Audience Agency and post-card surveys enabled comparisons with Adverse Camber's previous touring audiences, showing a particularly positive response from - 'lower engaged' segments of Dormitory Dependables and Homes and Heritage audience clusters, plus an unexpectedly strong showing from Supported Communities (very hard to reach demographics). The Audience Agency noted higher than average quality ratings for the work by audiences, typically 80% of audiences rate work as good to very good, and this tour generated 100% ratings. The price was also rated as 100% good value.

In general, while most theatre audiences rate entertainment and desire for a good time as highest motivation to attend, audiences on this tour also rated learning and inspiration as strong motivations, generating comparison with a museum and art gallery style audience. This shows storytelling's diverse appeal to audiences and reflects well on Adverse Camber's choice of shows to support into a national touring life.

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Audience Feedback:

"There are some plays that stop you in your tracks and connect with you on a deep level and Phil's storytelling is one of them. He intertwines his life story as a vocal tapestry with African diaspora folklore storytelling so rich, spiritual, visual & rhythmic, you feel all the sensory sensations as if you're a part of the story too!"

"Storytelling at its finest. Fascinating stories, weaving folklore with reality, and a clever segue to the transatlantic trafficking trade."

"Phil's use of language is so refreshingly unique. Incisive and yet poetic and rhythmic... stimulating strong imagery of every scene & character. And his movement is so clear and fluid. Body language in beautiful harmony with his vocal language."

Library Promoter Feedback

"Thanks all once again for putting on such a wonderful performance which was enjoyed by everyone. I feel really privileged to have watched the performance, it wasn't like coming to work at all. We booked the show as part of Black History Month that would then lead into our Literature Festival the following week. We thought the storytelling was amazing and I'm sure it will inspire many of the audience to come to future events."

Rural Touring Promoter Feedback

"The show more than fulfilled my expectations; poignant, funny, challenging and dramatic throughout. It was certainly well received by the audience who gave it rapt attention throughout and there was a lively Q&A session at the end. I would have no hesitation in booking an Adverse Camber production should the occasion arise, and Phil did say he was working on a new show so who knows?"

Urban Venue Promoter Feedback

"We loved having the show and we know that our audiences did too. It's exactly the high-quality work we like to programme and it was really great to cater to an older, diverse (and often neglected) crowd. I'm definitely interested in working with you and Phil again. Do get in touch whenever you're ready!"
(This venue has since stopped programming, due to financial pressures).

Financial review

Reserves policy

The Charity has a policy of maintaining a free reserve (that is, those funds not tied up in fixed assets and designated and restricted funds) to provide for financial stability in any future challenging environment. Trustees have a positive attitude to growing reserves. The target reserves figure is a minimum 3 months' operational costs. Releasing of funds from the reserve must be approved by at least 2 Trustees.

At 31/03/2024 the charity is holding £32,214 of unrestricted funds.

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Structure, governance and management

The charity is a company limited by guarantee incorporated 25 March 2009 and obtaining Charitable status in 2021

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Nicholas Cutts	
Pamela Butler	(Resigned 31 March 2024)
Hannah McDowell	(Resigned 28 April 2023)
Carol Taylor	
Erica Hesketh	
Leon Heywood	(Resigned 19 January 2024)
Yeahyea Khan	
Anthony Jones	
Stephanie Harrop	(Appointed 19 January 2024)

Recruitment and appointment of trustees

None of the trustees has any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £10 in the event of a winding up.

The trustees' report was approved by the Board of Trustees.



Nicholas Cutts

Trustee

11 November 2024

ADVERSE CAMBER PRODUCTIONS

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF ADVERSE CAMBER PRODUCTIONS

I report to the trustees on my examination of the financial statements of Adverse Camber Productions (the charity) for the year ended 31 March 2024.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

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

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.

Rowlands Webster Limited

Austin House
43 Poole Road
Bournemouth
Dorset
BH4 9DN
England

Dated: 11 November 2024

ADVERSE CAMBER PRODUCTIONS

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Income from:							
Donations and legacies	3	125	51,737	51,862	-	88,840	88,840
Charitable activities		38,488	3,678	42,166	19,883	-	19,883
Total income		<u>38,613</u>	<u>55,415</u>	<u>94,028</u>	<u>19,883</u>	<u>88,840</u>	<u>108,723</u>
Expenditure on:							
Raising funds	4	4,141	-	4,141	3,379	-	3,379
Charitable activities	5	28,629	77,049	105,678	63,863	114,335	178,198
Total expenditure		<u>32,770</u>	<u>77,049</u>	<u>109,819</u>	<u>67,242</u>	<u>114,335</u>	<u>181,577</u>
Net income/(expenditure)		5,843	(21,634)	(15,791)	(47,359)	(25,495)	(72,854)
Transfers between funds		12,500	(12,500)	-	24,447	(24,447)	-
Net movement in funds		18,343	(34,134)	(15,791)	(22,912)	(49,942)	(72,854)
Reconciliation of funds:							
Fund balances at 1 April 2023		13,871	34,134	48,005	36,783	84,076	120,859
Fund balances at 31 March 2024		<u>32,214</u>	<u>-</u>	<u>32,214</u>	<u>13,871</u>	<u>34,134</u>	<u>48,005</u>

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

ADVERSE CAMBER PRODUCTIONS

BALANCE SHEET

AS AT 31 MARCH 2024

	Notes	2024 £	£	2023 £	£
Fixed assets					
Tangible assets	9		544		680
Current assets					
Debtors	10	14,381		5,741	
Cash at bank and in hand		58,448		57,848	
		72,829		63,589	
Creditors: amounts falling due within one year	11	(6,764)		(16,264)	
Net current assets			66,065		47,325
Total assets less current liabilities			66,609		48,005
Deferred income	12		(34,395)		-
Net assets excluding pension liability			32,214		48,005
The funds of the charity					
Restricted income funds	13		-		34,134
Unrestricted funds			32,214		13,871
			32,214		48,005

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2024.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the trustees on 11 November 2024



Nicholas Cutts
Trustee

Company registration number 06858142 (England and Wales)

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

Charity information

Adverse Camber Productions is a private company limited by guarantee incorporated in England and Wales. The registered office is Austin House, 43 Poole Road, Bournemouth, Dorset, BH4 9DN, England.

1.1 Accounting convention

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

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

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

The financial statements have been prepared under the historical cost convention, [modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value]. The principal accounting policies adopted are set out below.

1.2 Going concern

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

1.3 Charitable funds

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

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

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

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

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

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

1.5 Expenditure

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

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Plant and equipment	20% on cost
Computers	20% on cost

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

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

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

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

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

3 Donations and legacies

	Unrestricted funds	Restricted funds	Total	Restricted funds
	2024	2024	2024	2023
	£	£	£	£
Donations and gifts	125	-	125	-
Grants	-	51,737	51,737	88,840
	<u>125</u>	<u>51,737</u>	<u>51,862</u>	<u>88,840</u>

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

4 Expenditure on raising funds

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Fundraising and publicity		
Seeking donations, grants and legacies	4,141	3,379

5 Expenditure on charitable activities

	2024 £	2023 £
Direct costs		
Programme of activities	105,678	178,198
Analysis by fund		
Unrestricted funds	28,629	63,863
Restricted funds	77,049	114,335
	105,678	178,198

6 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

7 Employees

The average monthly number of employees during the year was:

	2024 Number	2023 Number
Total	-	-

There were no employees whose annual remuneration was more than £60,000.

8 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

9 Tangible fixed assets	Plant and equipment £	Computers £	Total £
Cost			
At 1 April 2023	1,376	1,000	2,376
At 31 March 2024	1,376	1,000	2,376
Depreciation and impairment			
At 1 April 2023	1,060	832	1,892
Depreciation charged in the year	100	(160)	(60)
At 31 March 2024	1,160	672	1,832
Carrying amount			
At 31 March 2024	216	328	544
At 31 March 2023	270	410	680
10 Debtors		2024	2023
Amounts falling due within one year:		£	£
Trade debtors		9,230	612
Prepayments and accrued income		170	183
		<u>9,400</u>	<u>795</u>
Amounts falling due after more than one year:		2024	2023
		£	£
Prepayments and accrued income		4,981	4,946
		<u>4,981</u>	<u>4,946</u>
Total debtors		<u>14,381</u>	<u>5,741</u>
11 Creditors: amounts falling due within one year		2024	2023
		£	£
Trade creditors		1,175	7,415
Accruals and deferred income		5,589	8,849
		<u>6,764</u>	<u>16,264</u>

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

12 Deferred income

	2024 £	2023 £
Other deferred income	34,395	-

Deferred income is included in the financial statements as follows:

	2024 £	2023 £
Deferred income is included within:		
Shown as deferred income on the face of the balance sheet	34,395	-
Movements in the year:		
Deferred income at 1 April 2023	-	-
Resources deferred in the year	34,395	-
Deferred income at 31 March 2024	34,395	-

13 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
British Council	14,996	130	(11,971)	(3,155)	-
Creative Scotland	1,125	-	(1,125)	-	-
Arts Council Wales	5,540	3,548	(3,239)	(5,849)	-
Connecting Through Culture	12,473	-	(8,977)	(3,496)	-
Other projects	-	51,737	(51,737)	-	-
	34,134	55,415	(77,049)	(12,500)	-

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

13 Restricted funds (Continued)

Previous year:	At 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2023 £
	-	15,634	(5,277)	(10,357)	-
British Council	35,922	15,870	(34,196)	(2,600)	14,996
Creative Scotland	3,375	-	(1,750)	(500)	1,125
Arts Council Wales	12,572	17,770	(24,861)	59	5,540
Partnership income	4,742	-	(3,372)	(1,370)	-
ACE OPOSOF	24,728	22,465	(39,569)	(7,624)	-
4Tales	2,737	4,101	(4,783)	(2,055)	-
Connecting Through Culture	-	13,000	(527)	-	12,473
	<u>84,076</u>	<u>88,840</u>	<u>(114,335)</u>	<u>(24,447)</u>	<u>34,134</u>

14 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
Org Dev	3,435	-	(3,435)	-	-
Stars	2,338	-	(2,338)	-	-
General funds	8,098	38,613	(26,997)	12,500	32,214
	<u>13,871</u>	<u>38,613</u>	<u>(32,770)</u>	<u>12,500</u>	<u>32,214</u>

Previous year:	At 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2023 £
Website	5,000	-	(5,000)	-	-
Fundraiser/Producer/Wed development	7,601	-	(7,601)	-	-
DCC Action Grant	3,425	-	(3,425)	-	-
Org Dev	-	3,435	-	-	3,435
Stars	-	2,338	-	-	2,338
General funds	20,757	14,110	(51,216)	24,447	8,098
	<u>36,783</u>	<u>19,883</u>	<u>(67,242)</u>	<u>24,447</u>	<u>13,871</u>

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

15 Analysis of net assets between funds

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
At 31 March 2024:			
Tangible assets	544	-	544
Current assets/(liabilities)	66,065	-	66,065
Provisions and deferred income	(34,395)	-	(34,395)
	<u>32,214</u>	<u>-</u>	<u>32,214</u>

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
At 31 March 2023:			
Tangible assets	680	-	680
Current assets/(liabilities)	13,191	34,134	47,325
	<u>13,871</u>	<u>34,134</u>	<u>48,005</u>

16 Related party transactions

There were no disclosable related party transactions during the year (2023 - none).

ADVERSE CAMBER PRODUCTIONS

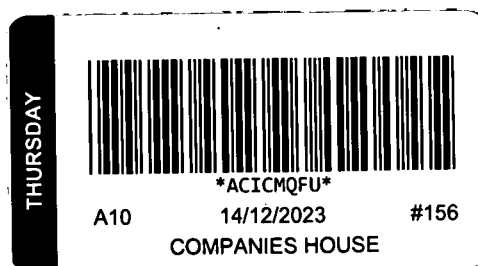
England & Wales - Charity number 1196603

Accounts

Charity registration number 1196603

Company registration number 06858142 (England and Wales)

ADVERSE CAMBER PRODUCTIONS
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023



ADVERSE CAMBER PRODUCTIONS

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees

Nicholas Cutts
Pamela Butler
Carol Taylor
Erica Hesketh (Appointed 13 January 2023)
Leon Heywood (Appointed 18 November 2022)
Murad Khan (Appointed 18 November 2022)
Anthony Jones (Appointed 18 November 2022)

Secretary

Naomi Wilds

Charity number

1196603

Company number

06858142

Registered office

Austin House
43 Poole Road
Bournemouth
Dorset
England
BH4 9DN

Independent examiner

Rowlands Webster Limited
Austin House
43 Poole Road
Bournemouth
Dorset
England
BH4 9DN

ADVERSE CAMBER PRODUCTIONS

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ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2023

The trustees present their annual report and financial statements for the year ended 31 March 2023.

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 [governing document], the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

Objectives and activities

Adverse Camber's charitable object as set out in its governing document is "for the public benefit, to promote the arts, in particular but not exclusively the arts of drama, theatre, music, literature and storytelling."

Our vision is that we believe that other worlds are possible.

Our mission is to listen to storytellers and communities. Together, we discover the stories that need to be told, shaping and sharing these in theatres, neighbourhoods and public spaces across the UK and the world. We nurture the power of people's imaginations to open new horizons.

In shaping Adverse Camber's objectives for the year and in planning activities, the Trustees have referred to the Charity Commission's guidance on public benefit.

The main public benefits of Adverse Camber's work are:

- To enrich and deepen audiences' understanding, enjoyment and appreciation of stories and music from a range of cultural traditions
- To enable participants from across our communities, particularly those whose stories are less often heard, to share stories with a wider section of the public
- To improve people's personal and social well being through taking part in storytelling activities
- To work towards being an equitable society, by becoming a more empathetic society, with a greater understanding of the world we live in, and how to affect positive social change through telling and sharing of stories, music and the related arts
- To enhance storytellers' artistic practice and skills
- To address obstacles to progression, ensuring a more diverse range of storytellers can make more sustainable careers, providing wider benefits to more people

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Main Activities

Adverse Camber's programme takes place across three strands:

- Commissioning, touring and public facing events, which aim to reach the widest and most diverse range of public audiences with high quality artistic work
- Socially engaged practice, with a particular focus on young people, ensuring participants' voices and interests shape and inform the stories being created and heard
- Strategic and sector support projects, supporting storyteller skills development, and increasing understanding of storytelling's role and potential to support individual, social and planetary well being.

The impact of this work is evaluated using theory of change and logic models, to ensure the organisation continually improves its practice and delivery.

Review of 2022-2023

During this year Adverse Camber expanded its team of freelancers to four part-time workers, with additional freelance artist appointments and consultancy support, in order to deliver a strong programme of socially engaged storytelling projects. Our key Derbyshire project, *Our Stories, Our Places, Our Futures*, focused on young people in communities that have been seriously impacted by social, economic and cultural pressures as well as the impact of the pandemic – young people in Bolsover and North East Derbyshire/Chesterfield. The organisation also fundraised and began preparation work, developing partnerships, for *Culture Café Tells Stories*, a project for young asylum seekers, living in Nottingham, who came to the UK unaccompanied. We continued working with regional partners, in Derbyshire and Nottinghamshire, and continued our international online collaboration project with ICPAC in East Africa, exploring how indigenous knowledge holders are supporting communities at the forefront of climate impacts, and how storytelling can strengthen resilience.

Adverse Camber expanded its work as a leading storytelling producer, supporting the organisation's recovery from the impact of the pandemic on its income streams. This strand of work aims to enable a more diverse range of storytellers to achieve a sustainable income, and to increase the diversity of audiences for storytelling. One project, *Four Tales to Save the World*, which pivoted to digital during Covid moved back into in-person touring with a Fifth Tale performed at three venues in Wales. We produced our first national tour since the pandemic, *The Gods Are All Here* supporting an artist from Pembrokeshire, who draws on their dual heritage, in their first national tour across Wales. Two storytellers from the East Midlands created opportunities for families and schools to hear stories in Derbyshire libraries and a trio of artists were supported in a research and development process for a new show about Greek Myths, revolving around constellations.

Three intensive training workshops for storytellers underpinned these projects, funded by Gerard Pearse family fund, through Derbyshire Community Foundation. We also initiated a new, strategic relationship with three storytelling partners, one from each UK nation, with Adverse Camber representing England, and FEST, the Federation for European Storytelling, to explore shared principles and practice, and develop future collaborative projects.

Alongside these projects, Adverse Camber continued to strengthen its resilience and dynamism through fundraising, including making an application to become part of Arts Council England's National Portfolio from 2023-2026 and continuing to use its theory of change logic model to reflect on its outcomes and build on achievements. The organisation's annual turnover increased during this financial year, with a wider range of funding sources contributing to delivery.

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Achievements and performance

Commissioning, Touring and Public Facing Events

Four Tales to Save the World

Following the digital version of this project in 2021-22, created and performed by Gwilym Morus-Baird, the project concluded in April 2022 with a 'Fifth Tale', performed live in Pwllheli, Aberystwyth and Cardiff. This project was funded by Arts Council Wales with supporting earned income from each venue.

Feedback

"I did find the total experience sustaining as well as thought provoking because our beautiful planet needs everyone to come together to make changes. The stories reminded me of recurring dreams I have and have prodded me into making very simple decisions of change, so that instead of being haunted I actually act and do something...."

Audience Feedback

The Gods Are All Here, by Phil Okwedy

This solo storytelling piece tells the story of Welsh storyteller Phil Okwedy who was born to a Nigerian father and Cardiff-based Welsh mother, neither of whom he grew up with. Phil weaves together his own story of growing up in Wales in the 1960s and 1970s and his parents' story, as revealed by a series of letters from his father to his mother. These true life stories are woven together with stories from the African continent and diaspora. Following rehearsals in Llanelli, at Ffrwnes Theatre with an experienced creative team, and an engagement residency in partnership with People Speak Up, the show toured for 12 performances across Wales, and 1 in Scotland (Village Storytelling Festival) from May 2022 to March 2023, with a further 3 performances in England. The tour was funded by Arts Council Wales with earned income from all participating venues. Adverse Camber raised additional funds from the Postcode Lottery Fund to support an engagement programme which complemented the tour. Engagement activities included workshops for community groups, particularly elders groups and refugees, and a performance for schools which focused on Phil's personal experiences of growing up in Wales including experiences of racism. This tour reached a combined audience of 1,200 people through workshops and performances.

Feedback:

"To promote Black History Month, I took one hundred, Year 8 learners to see 'The Gods Are All Here', by Phil Okwedy. I was eager to offer my pupils the opportunity to view this show, as it explored the important themes of equality, freedom and racism. Phil Okwedy's performance gripped the pupils; they were attentive and engaged throughout. The stories skilfully invoked memories of the past, in a touching and sometimes light hearted manner. The learners certainly took away with them the important messages about the need for kindness, tolerance and mutual respect. On our return to school, a colleague informed me that the 'yard was buzzing at break time', with happy pupils, who had thoroughly enjoyed the performance." History Teacher, Cwmtawe Community School

"Have just attended one of the best performances I have seen at your venue. Phil Okwedy was mesmerising. Many thanks. Please make sure he returns." Audience Feedback, Pontardawe

"I sat in the audience this morning and it was a great experience to sit and listen, I really liked the way it gave young people that were a similar age to Phil from the stories he was telling how really hard and (without swearing here) how nasty racism was and is in a very real way. The Swansea valley is predominantly white so our understanding won't ever really understand in a way that a real story being told us. I think hearing it come from direct experiences he had had made me really understand in a way I hadn't before, I found myself crying thinking of this." Audience Feedback

"The two stories flow from one to the other and both are beautifully written and told. They both map epic myths of loss and recovery – one many hundreds of years old, one that started 60 years ago. Okwedy's exploration of his search for identity as a mixed-race foster child living in West Wales and his parents' desperate attempts to be together is compelling and profound. The skill and precision of the storytelling is second to none; a must-see for anyone interested in the oral tradition. The Gods Are All Here is a remarkable achievement in theatre." ***** Hari Berrow, Buzz Magazine

"A story of inequality, freedom, racism, and family, delivered in a touching, funny and evocative performance, The Gods Are All Here is a deeply intimate story, with themes that still resonate strongly in today's landscape. Okwedy masterfully weaves myth with his own story, informing one to the other. The performance demonstrates how we all have a story or myth inside us, as Okwedy says "The Gods Are All Here" inside of us, we create myth, we create the gods – something that connects us all no matter our differences. Ultimately, Okwedy uses his personal story to empower and connect us." Wales Arts Review

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Right Royal Stories

In June, Adverse Camber managed a programme of 8 storytelling events for schools and families across Derbyshire libraries, featuring two East Midlands based storytellers, Tim Ralphs and Rachel Murray, to help commemorate Queen Elizabeth's Platinum Jubilee. These storytelling activities, advertised as 'Right Royal Stories' shared stories with participants, helping them to discover Queens and Kings, Princesses and Princes from across time and around the world as well as to celebrate the part we all play in making our communities places for celebration. The project involved 445 people, 70 adults, and 375 under 16s.

Feedback:

"We just wanted to say a huge thank you for your invite to bring our children to the 'Right Royal Stories' event at Wirksworth Library. The children had a fantastic time and really enjoyed it!" Schools Feedback

"Everyone enjoyed the event. Three word comments: Entertaining, Amazing, Cool, lovely, fun, nice enjoyable, funny, Fascinating, exciting, intriguing. Longer comments: 'Always lovely to hear stories told from memory!'; 'it was just lovely and an amazing way to pass the time'; 'Fantastic. We were all captivated! Thank you'. The children really interacted with Tim and the adults too. He certainly kept you involved in his stories. I took some photos and you can tell by their faces that they were really engrossed." Schools Feedback

"I was really impressed with the performers (Rachel and Tim). They were positive, engaged and put staff and the audience at their ease. I really enjoyed their storytelling and had forgotten how nice it is to hear stories told by professional Tellers." Librarian Feedback

"After a long COVID road, libraries have really struggled to attract new and existing customers back into our library space. Like the proverbial 'knight in shining armour' Adverse Camber came to our rescue with their ideas, enthusiasm and two royally talented storytellers. Adverse Camber have been a pleasure to work with, great at keeping in touch, flexible and came with an ambitious proposal to connect storytellers with as many children and families as possible. With 100s of children gracing the library and being highly entertained, we owe a great gratitude to Adverse Camber. Many children have already returned to library to join with their families, evidence itself that the story sessions have left a great and positive impression and hopefully a lifelong love of stories." Feedback from Derbyshire Library Service

Stars and their Consolations

In December 2022, Adverse Camber produced a three-day research and development process to develop a new production for touring. Stars and their Consolations was originally commissioned by Beyond the Border Wales International Storytelling Festival and features two of the UK's leading storytellers Daniel Morden and Hugh Lupton, plus original music composed and created by Welsh composer Sarah Lianne Lewis. The performance shares Greek Myths which focus on the stories of the constellations. The aim of this R&D period was to explore technical production, specifically using digital moving projections of constellations as a backdrop to the performance, plus lighting and sound design. The process concluded with a work in progress sharing for an invited group of advocates/audience members, including a youth worker, storyteller, arts council officer and venue ambassador to give feedback on the potential audience appeal of the work. We received an audience comment about the positive accessibility of the piece for Deaf or visually impaired audiences, if a BSL interpreter was involved, and some pre-audio description resources were provided and we will feed these comments into our plans to tour the piece.

Feedback:

I'm something of a Luddite when it comes to embracing technology: I generally tell stories in a stripped back, essentials only way. It was extremely useful to work with technicians, a director, and a producer: people with expertise other than my own, in areas I'm less aware of, bringing skillsets I don't have. It challenged me in lots of ways. I would love to do so again. I am proud of and excited by the final piece. Daniel Morden, Storyteller

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Socially Engaged Practice

Our Places, Our Stories, Our Futures project

Leading on from the small scale interventions with Junction Arts, this more developed participatory partnership project was co-designed and co-created with Junction Arts and a group of young people from Bolsover and Chesterfield, to explore themes of self, place and the imagined future, leading towards Tupton Lock Festival in September 2022.

Following early groundwork in 21-22 financial year, and the recruitment of an experienced Engagement Producer Aly Stoneman to lead the project, the main activity took place from April to September 2022. We recruited 4 ensemble artists from 22 strong applications through an open call, building Adverse Camber's pool of artists for longer-term work. Shortlisting and interviewing with Junction Arts ensured local knowledge and best fit for the project. The artists brought skills in production, poetry, physical theatre, traditional and innovative/digital storytelling, broadening the range of storytellers & communities involved in more diverse partnerships. Three additional artists were engaged later in the project, based on young people's interests in creating illustrated story cards and enabling us to document the ensemble journey through film & photography. Between April–August 2022 this project ran 7 artist-led taster sessions with community groups across Chesterfield and Bolsover, including Chesterfield LGBT+ Centre Youth Group Bolsover library, aimed at recruiting young people to join the ensemble sessions and residency week. We reached 80 young people aged between 11–25 across these sessions. Following this, the project delivered 15 Ensemble Sessions on Monday Evenings between May to September and a 5 day Summer Storytelling Week Residency at Bolsover Castle in August. 21 young people from Bolsover, Chesterfield and North East Derbyshire participated in the project.

The group worked together to create a performance which they shared with audiences of up to 1,500 people at Tupton Lock outdoor free festival on 10th September 2022. This event was a combined performance in the Big Top and a drop in Story Card Creative Writing activity.

Following the completion of the project, Adverse Camber was invited to run a storytelling session as part of the Bolsover Christmas Market in November 2022, and the young people's group reunited for this session, sharing stories with market shoppers, as well as listening to stories from professional storytellers Tim Ralphs and Maria Whatton.

Our Stories, Our Places, Our Futures was funded by Arts Council England and Derbyshire Community Foundation.

Feedback:

"They were very creative really in all what they did, all of them, in their different ways. Very good." Audience member at Tupton Lock Festival

Feedback from Participants:

"Telling stories that you created to people that then enjoy them, bringing a smile to people's faces – it's fantastic."

Participant 1 (P1) (age 14): "I am currently home schooled and I struggle with reading. Taking part in Our Stories has improved my confidence, I've made friends, gained a Discover Arts Award, and learned how to make a podcast. I met a lot of new people, and I basically got to have fun!"

One main impact for P1 was building confidence to go on stage at Tupton Lock, something he said he would never volunteer to do before. He says that he "would now be up for performing in future" and would like to take part in any similar projects with AC. P1 is also creating new stories with friends from the project and hopes to go to College in the near future.

Participant 2 (age 14) noted the impact of the project on informing her empathy with others and understanding different people's points of view and cultures: "We have been told and taken part in many stories, being told by both the storytellers and the other participants. Stories can be a great way to learn about someone. Upon hearing other people's stories, I learned I had a lot in common with them[...] and I can tell people about myself through my stories."

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Storying Our Futures: Climate Resilience through indigenous knowledge

This project, funded by British Council, connected two storyteller artist/academics based in the UK, Catherine Heinemeyer and Hannah McDowall, with ICPAC, the Climate Prediction and Applications Centre for thirteen countries in the IGAD Intergovernmental Authority on Development in East Africa and two Kenyan based storytellers John Mukeni Namai and Mara Menzies. The project was funded by the British Council's International Collaboration Programme. This project explored how storytelling might best serve the people and lands experiencing the worst impacts of climate crisis, including communities in the border territories of the Horn of Africa.

Online meetings, between the UK co-leaders and ICPAC led to the creation of a multi-stage project, which included a joint research field trip to communities in Northern Kenya (Turkana and Western Pokot) and the commissioning of research about the traditions of indigenous rainmakers (weather forecasters) by South Sudanese journalist Joseph Ngor Deng. The field trip and research fed into the creation of a film, created by ICPAC to share with policy makers in East Africa, and a series of podcasts created by Cath Heinemeyer and Hannah McDowall using audio diaries and reflections from the storytellers John Mukeni Namai and Mara Menzies. The project ran from April 2022 to March 2023, and culminated in the launch of the podcast series online, plus a series of online webinars in April and May 2023, which will be reported as part of the 2023-24 accounts.

Feedback

"The project introduced the role of story tellers in communicating climate information, something ICPAC as an institution has never done, the scientists were able to learn first hand what the difference was between journalists and story tellers. The story telling as a methodology allowed for a different type of engagement with local communities. ICPAC plans on adding this methodology as it builds capacity of the member states to provide climate information to the last mile users." Linda Ogallo, ICPAC

Culture Café Tells Stories

We began laying foundations for this project, working with Derbyshire Virtual School, a partner in our projects since 2017. This project aimed to involve young people who have come to the UK as unaccompanied asylum seekers in storytelling activities and whose education is in the care of Derbyshire Virtual School. We developed a partnership with Learning Through Arts, an independent Derbyshire based arts and creative learning organisation who agreed we could work with their model of the 'Culture Café', a Friday evening social event for refugees, asylum seekers and their carers. Our main activity in 2022-23 was fundraising for the project.

Sector Support and Strategic Projects

Training Courses for Storytellers engaged in social practice

With support from the Gerard Pearse fund, through Derbyshire Community Foundation, we held two in-depth training courses for storytellers who are engaged in social practice, a two day in-person intensive led by Deanna Rodger on creative facilitation skills, focused on working creatively with young people, the second an online series by European storytellers Flo Fischer and Ragnhild Mørch exploring ways of creatively addressing stereotypes and discrimination in traditional stories. Derbyshire based storytellers were able to access the courses at reduced cost, and across both sessions we worked with 22 participants. A third in-person training session led by INSTAR focused on working meaningfully on nature themes.

Feedback from participants:

"I don't think I came to this course for a perception change, so much as to uncover my hidden biases, explore these themes in community and help feel more rooted in myself. Nonetheless, there have been several insights, especially into class issues and the particular UK context where the tension between honouring tradition bearers, who have often been from marginal communities, and the expectations/obligations of a performer. Great work all around."

"I really appreciate having had this chance to spend time reflecting and discussing some very subtle questions of ethics and craft. Spreading the work over 4 sessions, giving space for private reflection, modifications of ideas, and progressive development was extremely welcome. Thank you!"

"I don't know of anyone else providing this resource. Thank you, Adverse Camber!"

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Four UK Nations and FEST – Strategic Networking Group

Adverse Camber initiated this project, funded by Creative Scotland on behalf of all four UK nations Arts Councils. The project aimed to forge a new partnership between 4 x UK storytelling organisations, each representing one of the 4 UK nations, and storytelling organisations across Europe, as represented by the Federation for European Storytelling (FEST). The project aims were to share good practice, map areas of shared priority, build trust, identify future partnership projects and create an action plan and fundraising strategy to address inclusivity, fair collaboration and climate responsibility in our work. The group included Adverse Camber (England), Beyond the Border Wales International Storytelling Festival (Wales), Village Stories (Scotland), Armstrong Storytelling Trust (Northern Ireland) and FEST (Europe). 11 meetings took place over a year following which each partner agreed to run a linked micro-project on the theme of language, culture and identity, including a workshop on the theme of multi-lingual storytelling delivered at the 2023 Federation for European Storytelling conference in Hungary. The group have also proposed to jointly host the 2024 FEST conference in the UK, which is due to take place in June 2024.

Feedback:

"Naomi, thanks for hosting today's meeting so excellently, collaboration is the way to go!" Liz Weir, Armstrong Storytelling Trust

"We have developed a fantastic future collaboration that will not only support each organisation but will further opportunities for storytellers, and storytelling here and in Europe." Helen Mill, Village Stories, Glasgow

"The project has helped us to raise the profile of our work, develop collaborative and supportive relationships with other major storytelling organisations and networks and to discuss and explore place-specific challenges we face, including with language and minority language/dialect/inclusivity. I now feel I know who I might be able to go to for support and it's opened up a lot of thinking around future projects, joint bids, opportunities for artists we're working with or hope to work with in future." Tamar Eluned Williams, Beyond the Border Wales International Storytelling Festival

Financial review

The Charity has a policy of maintaining a free reserve (that is, those funds not tied up in fixed assets and designated and restricted funds) to provide for financial stability in any future challenging environment. Trustees have a positive attitude to growing reserves. The target reserves figure is a minimum 3 months' operational costs. Releasing of funds from the reserve must be approved by at least 2 Trustees. At 31/03/2023 the charity is holding £34,134 of restricted project funds, £5,773 of designated funds committed to future spending on projects and organisational development and £8,098 unrestricted undesignated free reserves.

We'd like to thank the following for their financial support in making our work possible; Arts Council England, Arts Council Wales, Awards for All, British Council, Creative Scotland, Derbyshire Community Foundation, the Gerard Pearse Family Fund, Derbyshire County Council (Derbyshire Libraries), Derbyshire Virtual School, Old Bolsover Town Council, People's Postcode Lottery, Ty Cerdd, National Lottery Players and venues, our partners and audiences.

Structure, governance and management

The charity is a company limited by guarantee incorporated 25 March 2009 and obtaining Charitable status in 2021

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Nicholas Cutts

Pamela Butler

Hannah McDowell

(Resigned 28 April 2023)

Carol Taylor

Erica Hesketh

(Appointed 13 January 2023)

Leon Heywood

(Appointed 18 November 2022)

Yeahyea Khan

(Appointed 18 November 2022)

Anthony Jones

(Appointed 18 November 2022)

ADVERSE CAMBER PRODUCTIONS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

None of the trustees has any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £10 in the event of a winding up.

The trustees' report was approved by the Board of Trustees.



Nicholas Cutts
Trustee

20 November 2023

ADVERSE CAMBER PRODUCTIONS

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF ADVERSE CAMBER PRODUCTIONS

I report to the trustees on my examination of the financial statements of Adverse Camber Productions (the charity) for the year ended 31 March 2023.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

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

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.

Rowlands Webster Limited

Austin House
43 Poole Road
Bournemouth
Dorset
BH4 9DN
England

Dated: 20 November 2023

ADVERSE CAMBER PRODUCTIONS

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
Income from:							
Donations and legacies	3	-	88,840	88,840	-	84,048	84,048
Charitable activities		19,883	-	19,883	54,273	81,339	135,612
Total income		<u>19,883</u>	<u>88,840</u>	<u>108,723</u>	<u>54,273</u>	<u>165,387</u>	<u>219,660</u>
Expenditure on:							
Raising funds	4	3,379	-	3,379	1,682	-	1,682
Charitable activities	5	63,863	114,335	178,198	13,071	84,048	97,119
Total expenditure		<u>67,242</u>	<u>114,335</u>	<u>181,577</u>	<u>14,753</u>	<u>84,048</u>	<u>98,801</u>
Net (outgoing)/incoming resources before transfers		(47,359)	(25,495)	(72,854)	39,520	81,339	120,859
Gross transfers between funds		24,447	(24,447)	-	(2,737)	2,737	-
Net (expenditure)/income for the year/ Net movement in funds		<u>(22,912)</u>	<u>(49,942)</u>	<u>(72,854)</u>	<u>36,783</u>	<u>84,076</u>	<u>120,859</u>
Fund balances at 1 April 2022		36,783	84,076	120,859	-	-	-
Fund balances at 31 March 2023		<u><u>13,871</u></u>	<u><u>34,134</u></u>	<u><u>48,005</u></u>	<u><u>36,783</u></u>	<u><u>84,076</u></u>	<u><u>120,859</u></u>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

ADVERSE CAMBER PRODUCTIONS

BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	£	2022 £	£
Fixed assets					
Tangible assets	9		680		850
Current assets					
Debtors	10	5,741		9,216	
Cash at bank and in hand		57,848		118,838	
		63,589		128,054	
Creditors: amounts falling due within one year	11	(16,264)		(8,045)	
Net current assets			47,325		120,009
Total assets less current liabilities			48,005		120,859
Income funds					
Restricted funds	12		34,134		84,076
<u>Unrestricted funds</u>					
Designated funds	13	5,773		16,026	
General unrestricted funds		8,098		20,757	
			13,871		36,783
			48,005		120,859

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2023.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 20 November 2023



Nicholas Cutts
Trustee

Company registration number 06858142

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

Charity information

Adverse Camber Productions is a private company limited by guarantee incorporated in England and Wales. The registered office is Austin House, 43 Poole Road, Bournemouth, Dorset, BH4 9DN, England.

1.1 Accounting convention

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

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

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

The financial statements have been prepared under the historical cost convention, [modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value]. The principal accounting policies adopted are set out below.

1.2 Going concern

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

1.3 Charitable funds

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

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

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

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

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

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

1.5 Expenditure

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

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Plant and equipment	20% on cost
Computers	20% on cost

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

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

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

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

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

3 Donations and legacies

	Restricted funds	Restricted funds
	2023	2022
	£	£
Grants	88,840	84,048

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

4 Raising funds

	Unrestricted funds	Unrestricted funds
	2023	2022
	£	£
<u>Fundraising</u>		
Seeking donations, grants and legacies	3,379	1,682

5 Charitable activities

	Charitable Expenditure	Charitable Expenditure
	2023	2022
	£	£
Programme of activities	178,198	97,119
Analysis by fund		
Unrestricted funds	63,868	13,071
Restricted funds	114,335	84,048
	178,198	97,119

6 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

7 Employees

The average monthly number of employees during the year was:

	2023	2022
	Number	Number
Total	-	-

There were no employees whose annual remuneration was more than £60,000.

8 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.

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

9 Tangible fixed assets

	Plant and equipment	Computers	Total
	£	£	£
Cost			
At 1 April 2022	1,376	1,000	2,376
At 31 March 2023	1,376	1,000	2,376
Depreciation and impairment			
At 1 April 2022	1,060	750	1,810
Depreciation charged in the year	46	(160)	(114)
At 31 March 2023	1,106	590	1,696
Carrying amount			
At 31 March 2023	270	410	680
At 31 March 2022	338	512	850

10 Debtors

	2023	2022
	£	£
Amounts falling due within one year:		
Trade debtors	612	-
Prepayments	183	9,216
	795	9,216
Amounts falling due within one year:	2023	2022
	£	£
Accrued income	4,946	-
Total debtors	5,741	9,216

11 Creditors: amounts falling due within one year

	2023	2022
	£	£
Trade creditors	7,415	2,824
Accruals and deferred income	8,849	5,221
	16,264	8,045

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

12 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds			Movement in funds			
	Incoming resources £	Transfers £	Balance at 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2023 £
Storying Our Futures	35,922	-	35,922	15,870	(34,196)	(2,600)	14,996
Four Nations/FEST	3,375	-	3,375	-	(1,750)	(500)	1,125
TGAAH	12,572	-	12,572	17,770	(24,861)	59	5,540
Partnership income	4,742	-	4,742	-	(3,372)	(1,370)	-
OPOSOF	24,729	-	24,728	22,465	(39,569)	(7,624)	-
4Tales	-	2,737	2,737	4,101	(4,783)	(2,055)	-
Culture Cafe Tells Stories	-	-	-	13,000	(527)	-	12,473
	<u>81,340</u>	<u>2,737</u>	<u>84,076</u>	<u>73,206</u>	<u>(109,058)</u>	<u>(14,090)</u>	<u>34,134</u>

13 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Movement in funds			
	Balance at 1 April 2022 £	Incoming resources £	Resources expended £	Balance at 31 March 2023 £
Website	5,000	-	(5,000)	-
Fundraiser/Assoc. Producer	7,601	-	(7,601)	-
YP Engagement	3,425	-	(3,425)	-
Org Dev	-	3,435	-	3,435
Stars Project	-	2,338	-	2,338
	<u>16,026</u>	<u>5,773</u>	<u>(16,026)</u>	<u>5,773</u>

ADVERSE CAMBER PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

14 Analysis of net assets between funds

	Unrestricted funds	Restricted funds	Total Unrestricted funds	Restricted funds	Total
	2023	2023	2023	2022	2022
	£	£	£	£	£
Fund balances at 31 March 2023 are represented by:					
Tangible assets	680	-	680	850	850
Current assets/(liabilities)	13,191	34,134	47,325	35,933	120,009
	<u>13,871</u>	<u>34,134</u>	<u>48,005</u>	<u>36,783</u>	<u>120,859</u>

15 Related party transactions

There were no disclosable related party transactions during the year (2022 - none).