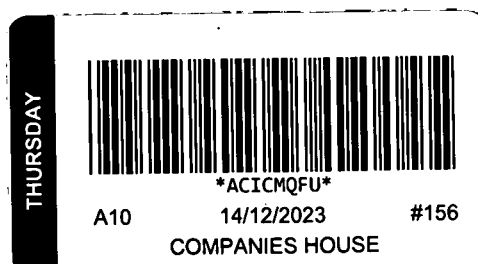


Charity registration number 1196603

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

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### 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

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# **ADVERSE CAMBER PRODUCTIONS**

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# **ADVERSE CAMBER PRODUCTIONS**

## **TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)**

### ***FOR THE YEAR ENDED 31 MARCH 2023***

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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**

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### 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**

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### 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 Ffrwne 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

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# ADVERSE CAMBER PRODUCTIONS

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

**FOR THE YEAR ENDED 31 MARCH 2023**

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### **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

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### 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 Tapton 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 Tapton 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 Whotton.

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 Tapton 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 Tapton 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

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### **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

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#### 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 Pearce 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***

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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**

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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 £
<b>Income from:</b>							
Donations and legacies	3	-	88,840	88,840	-	84,048	84,048
Charitable activities		19,883	-	19,883	54,273	81,339	135,612
<b>Total income</b>		<u>19,883</u>	<u>88,840</u>	<u>108,723</u>	<u>54,273</u>	<u>165,387</u>	<u>219,660</u>
<b>Expenditure on:</b>							
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
<b>Total expenditure</b>		<u>67,242</u>	<u>114,335</u>	<u>181,577</u>	<u>14,753</u>	<u>84,048</u>	<u>98,801</u>
<b>Net (outgoing)/incoming resources before transfers</b>		(47,359)	(25,495)	(72,854)	39,520	81,339	120,859
Gross transfers between funds		24,447	(24,447)	-	(2,737)	2,737	-
<b>Net (expenditure)/income for the year/</b>							
<b>Net movement in funds</b>		(22,912)	(49,942)	(72,854)	36,783	84,076	120,859
Fund balances at 1 April 2022		36,783	84,076	120,859	-	-	-
<b>Fund balances at 31 March 2023</b>		<u>13,871</u>	<u>34,134</u>	<u>48,005</u>	<u>36,783</u>	<u>84,076</u>	<u>120,859</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 £	£
<b>Fixed assets</b>					
Tangible assets	9		680		850
<b>Current assets</b>					
Debtors	10	5,741		9,216	
Cash at bank and in hand		57,848		118,838	
		63,589		128,054	
<b>Creditors: amounts falling due within one year</b>	11	(16,264)		(8,045)	
Net current assets			47,325		120,009
<b>Total assets less current liabilities</b>			48,005		120,859
<b>Income funds</b>					
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

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### 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

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#### 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
<b>Analysis by fund</b>		
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 Number	2022 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 £
<b>Cost</b>			
At 1 April 2022	1,376	1,000	2,376
At 31 March 2023	1,376	1,000	2,376
<b>Depreciation and impairment</b>			
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
<b>Carrying amount</b>			
At 31 March 2023	270	410	680
At 31 March 2022	338	512	850

### 10 Debtors

	2023 £	2022 £
<b>Amounts falling due within one year:</b>		
Trade debtors	612	-
Prepayments	183	9,216
	795	9,216
<b>Amounts falling due within one year:</b>		
Accrued income	4,946	-
<b>Total debtors</b>	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	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	84,076	120,009
	<u>13,871</u>	<u>34,134</u>	<u>48,005</u>	<u>36,783</u>	<u>84,076</u>	<u>120,859</u>

### 15 Related party transactions

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