

**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

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

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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

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### *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

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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

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### *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

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### *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

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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

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### 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

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### 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**

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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 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<br>funds<br>2024<br>£ | Restricted<br>funds<br>2024<br>£ | Total<br>2024<br>£ | Unrestricted<br>funds<br>2023<br>£ | Restricted<br>funds<br>2023<br>£ | Total<br>2023<br>£ |
|---------------------------------------|-------|------------------------------------|----------------------------------|--------------------|------------------------------------|----------------------------------|--------------------|
| <b>Income from:</b>                   |       |                                    |                                  |                    |                                    |                                  |                    |
| 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             |
| <b>Total income</b>                   |       | <u>38,613</u>                      | <u>55,415</u>                    | <u>94,028</u>      | <u>19,883</u>                      | <u>88,840</u>                    | <u>108,723</u>     |
| <b>Expenditure on:</b>                |       |                                    |                                  |                    |                                    |                                  |                    |
| 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            |
| <b>Total expenditure</b>              |       | <u>32,770</u>                      | <u>77,049</u>                    | <u>109,819</u>     | <u>67,242</u>                      | <u>114,335</u>                   | <u>181,577</u>     |
| <b>Net income/(expenditure)</b>       |       | <u>5,843</u>                       | <u>(21,634)</u>                  | <u>(15,791)</u>    | <u>(47,359)</u>                    | <u>(25,495)</u>                  | <u>(72,854)</u>    |
| Transfers between funds               |       | <u>12,500</u>                      | <u>(12,500)</u>                  | <u>-</u>           | <u>24,447</u>                      | <u>(24,447)</u>                  | <u>-</u>           |
| <b>Net movement in funds</b>          |       | <u>18,343</u>                      | <u>(34,134)</u>                  | <u>(15,791)</u>    | <u>(22,912)</u>                    | <u>(49,942)</u>                  | <u>(72,854)</u>    |
| <b>Reconciliation of funds:</b>       |       |                                    |                                  |                    |                                    |                                  |                    |
| Fund balances at 1 April 2023         |       | <u>13,871</u>                      | <u>34,134</u>                    | <u>48,005</u>      | <u>36,783</u>                      | <u>84,076</u>                    | <u>120,859</u>     |
| <b>Fund balances at 31 March 2024</b> |       | <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<br>£ | £        | 2023<br>£ | £      |
|---|-------|-----------|----------|-----------|--------|
| <b>Fixed assets</b>                                   |       |           |          |           |        |
| Tangible assets                                       | 9     |           | 544      |           | 680    |
| <b>Current assets</b>                                 |       |           |          |           |        |
| Debtors   | 10    | 14,381    |          | 5,741     |        |
| Cash at bank and in hand                              |       | 58,448    |          | 57,848    |        |
|   |       | 72,829    |          | 63,589    |        |
| <b>Creditors: amounts falling due within one year</b> | 11    | (6,764)   |          | (16,264)  |        |
| <b>Net current assets</b>                             |       |           | 66,065   |           | 47,325 |
| <b>Total assets less current liabilities</b>          |       |           | 66,609   |           | 48,005 |
| Deferred income                                       | 12    |           | (34,395) |           | -      |
| <b>Net assets excluding pension liability</b>         |       |           | 32,214   |           | 48,005 |
| <b>The funds of the charity</b>                       |       |           |          |           |        |
| 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

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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 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<br>funds | Restricted<br>funds | Total         | Restricted<br>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<br>funds<br>2024<br>£ | Unrestricted<br>funds<br>2023<br>£ |
|--|------------------------------------|------------------------------------|
| <b>Fundraising and publicity</b>       |                                    |                                    |
| Seeking donations, grants and legacies | 4,141                              | 3,379                              |

### 5 Expenditure on charitable activities

|                         | 2024<br>£ | 2023<br>£ |
|-------------------------|-----------|-----------|
| <b>Direct costs</b>     |           |           |
| Programme of activities | 105,678   | 178,198   |
| <b>Analysis by fund</b> |           |           |
| 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<br>Number | 2023<br>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<br>equipment<br>£ | Computers<br>£ | Total<br>£ |
|------------------------------------|-----------------------------|----------------|------------|
| <b>Cost</b>                        |                             |                |            |
| At 1 April 2023                    | 1,376                       | 1,000          | 2,376      |
| At 31 March 2024                   | 1,376                       | 1,000          | 2,376      |
| <b>Depreciation and impairment</b> |                             |                |            |
| 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      |
| <b>Carrying amount</b>             |                             |                |            |
| At 31 March 2024                   | 216                         | 328            | 544        |
| At 31 March 2023                   | 270                         | 410            | 680        |

### 10 Debtors

|  | 2024<br>£ | 2023<br>£ |
|--|-----------|-----------|
| <b>Amounts falling due within one year:</b>          |           |           |
| Trade debtors  | 9,230     | 612       |
| Prepayments and accrued income                       | 170       | 183       |
|  | 9,400     | 795       |
| <b>Amounts falling due after more than one year:</b> |           |           |
| Prepayments and accrued income                       | 4,981     | 4,946     |
| <b>Total debtors</b>                                 | 14,381    | 5,741     |

### 11 Creditors: amounts falling due within one year

|                              | 2024<br>£ | 2023<br>£ |
|------------------------------|-----------|-----------|
| Trade creditors              | 1,175     | 7,415     |
| Accruals and deferred income | 5,589     | 8,849     |
|                              | 6,764     | 16,264    |

## ADVERSE CAMBER PRODUCTIONS

### NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

#### FOR THE YEAR ENDED 31 MARCH 2024

#### 12 Deferred income

|                       | 2024<br>£ | 2023<br>£ |
|-----------------------|-----------|-----------|
| Other deferred income | 34,395    | -         |

Deferred income is included in the financial statements as follows:

|   | 2024<br>£ | 2023<br>£ |
|---|-----------|-----------|
| 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<br>2023<br>£ | Incoming<br>resources<br>£ | Resources<br>expended<br>£ | Transfers<br>£ | At 31 March<br>2024<br>£ |
|----------------------------|-------------------------|----------------------------|----------------------------|----------------|--------------------------|
| 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<br>2022<br>£ | Incoming<br>resources<br>£ | Resources<br>expended<br>£ | Transfers<br>£  | At 31 March<br>2023<br>£ |
|----------------------------|-------------------------|----------------------------|----------------------------|-----------------|--------------------------|
|                            | -                       | 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<br>2023<br>£ | Incoming<br>resources<br>£ | Resources<br>expended<br>£ | Transfers<br>£ | At 31 March<br>2024<br>£ |
|---------------|-------------------------|----------------------------|----------------------------|----------------|--------------------------|
| 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<br>2022<br>£ | Incoming<br>resources<br>£ | Resources<br>expended<br>£ | Transfers<br>£ | At 31 March<br>2023<br>£ |
|--|-------------------------|----------------------------|----------------------------|----------------|--------------------------|
| Website                                | 5,000                   | -                          | (5,000)                    | -              | -                        |
| Fundraiser/Producer/Wed<br>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<br>funds<br>2024<br>£ | Restricted<br>funds<br>2024<br>£ | Total<br>2024<br>£ |
|--------------------------------|------------------------------------|----------------------------------|--------------------|
| <b>At 31 March 2024:</b>       |                                    |                                  |                    |
| 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<br>funds<br>2023<br>£ | Restricted<br>funds<br>2023<br>£ | Total<br>2023<br>£ |
| <b>At 31 March 2023:</b>       |                                    |                                  |                    |
| 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).