

Charity registration number 1196603 (England and Wales)

Company registration number 06858142

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

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COMPANIES HOUSE

# **ADVERSE CAMBER PRODUCTIONS**

## **LEGAL AND ADMINISTRATIVE INFORMATION**

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<b>Trustees</b>	Nicholas Cutts Carol Taylor Erica Hesketh Yeahyea Khan Anthony Jones Stephanie Harrop
<b>Secretary</b>	Naomi Wilds
<b>Charity number (England and Wales)</b>	1196603
<b>Company number</b>	06858142
<b>Registered office</b>	Austin House 43 Poole Road Bournemouth Dorset England BH4 9DN
<b>Independent examiner</b>	Streets Rowlands Webster 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 2025**

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

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)".

#### **Objectives and activities**

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

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

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

#### *Public benefit*

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

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

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

# **ADVERSE CAMBER PRODUCTIONS**

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

### **FOR THE YEAR ENDED 31 MARCH 2025**

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#### **Main Activities**

Adverse Camber's programme takes place across three strands:

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

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

#### **Achievements and Performance**

##### **Review of 2024-2025**

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

Across the year our work engaged with

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

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

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

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

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

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

# ADVERSE CAMBER PRODUCTIONS

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

### FOR THE YEAR ENDED 31 MARCH 2025

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

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

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

#### Funders Thanks

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

#### Project Highlights: Focus on Sector Support Projects

##### Storytelling Pathways (incorporating co-hosting of FEST Conference)

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

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

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

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

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

# ADVERSE CAMBER PRODUCTIONS

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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

Key themes within these conversations included:

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

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

Storytelling Pathways continues into the 2025-26 financial year.

### Project Highlights: Focus on Socially Engaged projects

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

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

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

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

*"Happy and amazed."*

*"Proud of myself as well as others."*

*"I would feel more confident next time."*

*"Proud because we made the song."*

### **Junction Arts: The Journey from Here to Now**

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

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

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

# ADVERSE CAMBER PRODUCTIONS

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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

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

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

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

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

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

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

Feedback from carer:

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

Feedback from young person:

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



# **ADVERSE CAMBER PRODUCTIONS**

## **TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025**

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### **Financial review**

#### *Reserves policy*

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

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

### **Structure, governance and management**

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

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

Nicholas Cutts

Carol Taylor

Erica Hesketh

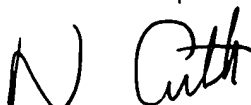
Yeahyea Khan

Anthony Jones

Stephanie Harrop

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

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



Nicholas Cutts

**Trustee**

14 October 2025

# ADVERSE CAMBER PRODUCTIONS

## INDEPENDENT EXAMINER'S REPORT

### TO THE TRUSTEES OF ADVERSE CAMBER PRODUCTIONS

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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 2025.

#### **Responsibilities and basis of report**

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

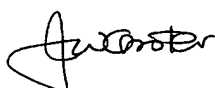
Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the Companies Act 2006 and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities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

#### **Independent examiner's statement**

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

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

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



#### **Streets Rowlands Webster**

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

# ADVERSE CAMBER PRODUCTIONS

## STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

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

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

# ADVERSE CAMBER PRODUCTIONS

## BALANCE SHEET

AS AT 31 MARCH 2025

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

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

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

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

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

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



Nicholas Cutts  
Trustee

Company registration number 06858142 (England and Wales)

# **ADVERSE CAMBER PRODUCTIONS**

## **NOTES TO THE FINANCIAL STATEMENTS**

### **FOR THE YEAR ENDED 31 MARCH 2025**

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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 Basis of preparation**

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

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

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

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

#### **1.2 Going concern**

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

#### **1.3 Charitable funds**

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

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

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

#### **1.4 Income**

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

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

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

# ADVERSE CAMBER PRODUCTIONS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

### 1 Accounting policies

(Continued)

#### 1.5 Expenditure

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

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

#### 1.6 Tangible fixed assets

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

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

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

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

#### 1.7 Impairment of fixed assets

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

#### 1.8 Cash and cash equivalents

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

#### 1.9 Financial instruments

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

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

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

#### *Basic financial assets*

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

# ADVERSE CAMBER PRODUCTIONS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2025

#### 1 Accounting policies

(Continued)

##### **Basic financial liabilities**

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

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

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

##### **Derecognition of financial liabilities**

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

#### 1.10 Employee benefits

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

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

#### 2 Critical accounting estimates and judgements

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

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

#### 3 Donations and legacies

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

# ADVERSE CAMBER PRODUCTIONS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

### 4 Expenditure on raising funds

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

### 5 Expenditure on charitable activities

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

### 6 Trustees

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

### 7 Employees

The average monthly number of employees during the year was:

	2025 Number	2024 Number
Total	-	-

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

### 8 Taxation

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



# ADVERSE CAMBER PRODUCTIONS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

### 9 Tangible fixed assets

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

### 10 Debtors

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

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

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

### 12 Deferred income

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

Deferred income is included in the financial statements as follows:

# ADVERSE CAMBER PRODUCTIONS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2025

#### 12 Deferred income

(Continued)

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

#### 13 Unrestricted funds

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

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

#### 14 Related party transactions

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