

THE CENTRE FOR INTERNATIONAL STORYTELLING
DIRECTORS REPORT FOR YEAR ENDING 31 MARCH 2022

1. ADMINISTRATIVE DETAILS

CHARITY NAME: The Centre for International Storytelling (CIS or TCIS)

OTHER NAMES: The Centre for International Storytelling uses the name The Crick Crack Club for all its public activity, including, but not limited to programming, promotion, training, commissioning, and associated fundraising for these activities. The Centre for International Storytelling bank accounts are held in the name: The London Centre for International Storytelling

CHARITY REGISTRATION NUMBER (registered in England and Wales): 1109510

COMPANY REGISTRATION NUMBER (registered in England): 5264780

CORRESPONDENCE ADDRESS: 5 Brook Road, Montpelier, Bristol, BS6 5LR

CHARITY/COMPANY REGISTERED OFFICE: 21 Ealing Park Mansions, 114 South Ealing Road, London W5 4QD

TRUSTEES & DIRECTORS: Trustees, who are also directors for the purposes of company law, during the year under review were:

Joshua Wiskey

Rana Ward

Sarah Liisa Wilkinson

Jennifer Pearcy-Edwards

Corinne Harragin (appointed 21/09/21)

Himanshu Ojha (appointed 21/09/21)

2. OBJECTIVES AND ACTIVITIES

THE PURPOSES OF THE CHARITY as set out in its governing document are: To advance the education of the public in the knowledge of the art, practice, and value of oral storytelling and in the knowledge of the form and content of the oral traditions of all the peoples and cultures of the world by actively promoting the exploration and sharing of oral traditions, storytelling, and stories

MAIN ACTIVITIES:

- Sector and art-form advocacy

- programming, curating, organising, managing and marketing public performance storytelling events.
- placing storytellers in educational contexts including, but not restricted to schools, community settings, higher education institutions, museums and galleries.
- supporting performance storytellers through mentoring, training and commissioning.
- undertaking research into oracy, audience engagement, sector need and artist need.
- measuring and evaluating our work, its outcomes and benefits.

PUBLIC BENEFIT: The trustees of the CIS have had regard to the Charity Commission's guidance on public benefit. The central benefits which flow from our work are:

- the promotion of the enjoyment, better understanding and general advancement of the arts, and in particular of international traditional stories, theatre, oral literature and intangible cultural heritage.
- improved access to the arts for everyone, especially those who are, or who feel excluded, or whose access is limited by supply.
- the promotion of art and artists from diverse cultures that results in a more informed, more tolerant and more inclusive societal and world view.
- better understanding and appreciation of communally held culture and cultural commonality
- improved well-being, mental and physiological health
- a greater sense of humankind's responsibilities to oneself, others and the environment.
- improved skills in and greater recognition of the value of oracy, speaking and listening

...for the general public throughout the UK.

- more and more diverse employment opportunities
- improved artistic practice and improved skill-sets

...for UK based performance storytellers and English-speaking artists based overseas

- increased appreciation of international traditional narratives as content worth adapting in contemporary live arts
- greater appreciation and understanding of the skill-set of performance storytellers

...for funders, cultural gatekeepers and sector professionals.

These benefits are evidenced by survey data, and regular evaluation and review.

3. STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNANCE: The Charity is incorporated as a company limited by guarantee and does not have a share capital. The liability of each member is fixed at an amount not to exceed £1.

The governing document of the CIS are memorandum and articles of association.

The core staff of the charity are an Artistic Director whose role equates to that of a CEO; a Programme Manager and an Audience Engagement & Marketing Manager. We work with multiple freelance artists, arts professionals, and others.

RECRUITING AND APPOINTING NEW TRUSTEES: At each Annual General Meeting one-third of the directors (those who have been longest in office since their last election or appointment) shall retire from office. A retiring director is eligible for re-election. The directors may at any time co-opt any person as a director, either to fill a casual vacancy or by way of addition to their number, provided that any maximum determined by the Company is not exceeded. Any member so co-opted shall retain office only until the next Annual General Meeting but shall then be eligible for re-appointment.

Charitable trustees/directors are selected for their passion for the form and content of performance storytelling and traditional narrative, and the objects of the organisation, as well as their knowledge and skills in other areas, including, but not restricted to fundraising, law, events management, PR and for the networks they represent.

4. ACHIEVEMENTS AND PERFORMANCE

Main achievements:

- **OVERALL RESULTS:** we programmed approximately 50 shows for over 4,400 audience members and 8 workshops for 84 participants.
- **COVID ADAPTATIONS:** Over the course of 21-22 we moved all programmes back to operating at full capacity and removed the necessity for multiple shows to extend access. We performed using telephone conferencing. We developed hybrid shows at Oxford Story Museum and live streaming has become a permanent offer at this venue. We published extracts from the Secret Art of the Storyteller – a series of free, on-line training films - whilst our live training remains restricted.
- **ON-GOING PROGRAMMES:** We have continued the process of rebuilding our core programme of events with existing partners, as well as seeking new ones. 2021-22 we programmed events at York Theatre Royal, Rich Mix, The British Museum, Kings Place, Oxford Story Museum, The Cube, and the British Library. All operating on guarantees, hires and box office splits.
- **CRANBORNE EARTHOUSE:** We have continued to work with partners Earthouse Storytelling Ambassadors to develop audiences for storytelling and other art forms at Cranborne

Earthouse. We have managed their post of Relationship Manager throughout 2022 – with the aim of building performance opportunities for artists in regional venues.

- **NEW VENUES & PARTNERSHIPS:** We formed new relationships with venues/organisations including The Macular Society, Kew Gardens, Hounslow Borough Council, and Richmond Libraries. We have embryonic relationships with Charleston, Gunnersbury Park Museum, Chelsea Physic Garden, Minack, and Thorington Theatre.
- **FABULARIUM:** The Fabularium venue remains in storage following the pandemic.
- **TRAINING:** We reinstated our short course programme at Rich Mix. Plans to reinstate our residential programme have been delayed to 2023.
- **STORIES IN THE DARK:** We have partnered Kate Norgate as an independent producer on The Unseen Unseeing, a project focused on creating parity of experience between sighted and VI audiences and exploring the nature of imagination when sight is impaired. The project was jointly funded by Arts Council England (secured by Kate Norgate) and Bristol City Council (secured by the CIS).

IDENTIFIED RISK

- **Covid19:** The long term impact of Covid 19 pandemic is slowly becoming apparent and it will clearly continue to have an impact on our work, the venues we have access to, artists, and audience reach over the next 2-5 years. It is already evident that audiences are not simply returning to old patterns of behaviour, which will have a significant impact on our financial security. We have lost our highest profile London venue, and its replacement (or what activity will replace the function this venue served) has not yet been identified. Artist productivity has slowed and some artists have yet to return to performance due to ill health, age, family commitment, and economic factors. Arts organisations – especially venue based organisations – continue to be risk averse and non-responsive to new approaches.
- **Loss of access to international artists:** Brexit and a new organisational policy to limit air travel within the organisation has reduced access to European artists. This demands greater focus on UK talent and the UK storytelling sector economy.
- **Political:** The current political situation indicates that: arts funding will be significantly more difficult to secure, especially for London based projects AND an economic recession and cost of living crisis is likely to impact organisations and audiences in the coming months/years.

5. FINANCIAL REVIEW

SUMMARY FINANCIAL POSITION:

Total incoming: £106,186

Total outgoing: £87,248

Brought forward unrestricted funds: £6,711

Brought forward restricted funds: £3,337

Core grant funding: £0

Project grant funding: £62,952

Donations totalled £731

Income from box office receipts and fees from venues totalled: £39,916

RESERVES POLICY:

The challenge: it is difficult for the CIS to build reserves because box office yields reflect project budgets directly and grant funded project budgets are required to show no profit. Our reserves were exhausted during the Covid 19 pandemic but were restored by two Cultural Recovery Grants. However, as our box-office driven economy has been slow to rebuild, and because access to funding is especially challenging, we expect to draw on reserves during the next financial year.

- Reserves are necessary for the CIS to protect us against unexpected drops in income caused by: failures to secure funding that covers our core operational costs; failures of others to secure funding for projects which we are involved in; falls in audience numbers and associated box office yield; other events, such as the current global pandemic.
- Our previous stated aim to hold £12K in reserves and our previous stated policy to restrict use of reserves to projects that represent significant investment is likely to no longer be viable due to the draw on reserves necessary to survive the impact of Covid19.
- We aim to hold a minimum of £5K in reserves 2022-2023
- The reserves can be spent on all core activity, staff costs, marketing, artists costs and expenses.
- Reserves may also be used as match funding in grant applications.
- Our reserves policy is reviewed annually.

Signed: 

Name: Kate Norgate

Position: Secretary

Date: 30/09/22

**The Centre for International Storytelling
21 EALING PARK MANSIONS
114 SOUTH EALING ROAD
LONDON
W5 4QD**

**Company No. 5264780
Charity 1109510**

**Accounts for the year ended
31st March 2022**

Administration address:

**5 Brook Road,
Montpelier,
Bristol BS6 5LR**

The Centre for International Storytelling

DIRECTORS REPORT Year Ended 31st March 2022

The directors have pleasure in submitting their Report for the period ended 31st March 2022

PRINCIPAL ACTIVITIES

To advance the education of the public in the knowledge of the art, practice and value of oral storytelling and in the knowledge of the form and content of the oral traditions of all the peoples and cultures of the world by actively promoting the exploration and sharing of oral traditions, storytelling and stories.

The Centre for International Storytelling (TCIS) uses the name The Crick Crack Club for all its public activity, including, but not limited to programming, promotion, training, commissioning, and associated fundraising for these activities.

TCIS's bank accounts are held in the name:- The London Centre for International Storytelling

RESULTS

The results are shown in the following pages.

DIRECTORS

The directors during the year under review were:

Joshua Bruce Wiskey(Chair)

Rana Ward

Sarah Liisa Wilkinson

Jennifer Pearcy-Edwards

Corinne Harragin Appointed 21/09/2021

Himanshu Ojha Appointed 21/09/2021

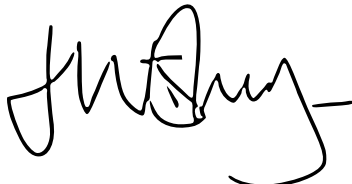
MEMBERS GUARANTEE

The company is incorporated as a company limited by guarantee and does not have a share capital.

The liability of each member is fixed at an amount not to exceed £1.

SMALL COMPANY EXEMPTION

In the opinion of the directors, the company qualifies as a small company and the report and accounts have been prepared on that basis.



Director Joshua Wiskey 23-01-22

**21 EALING PARK MANSIONS
114 SOUTH EALING ROAD
LONDON
W13 8QL**

The Centre for International Storytelling
Statement of Financial Activities(incorporating an Income and Expenditure Account)
Year Ended 31st March 2022

	Unrestricted	2022 Restricted	Total	2021 Total
From generated funds				
Voluntary income	731		731	2593
Investment income				
From activities to generate funds				
From Charitable Activities				
Grants		62952	62952	16818
Ticket sales and fees	39916		39916	12053
Other Incoming Resources	2587		2587	1133
Total incoming resources	43234	62952	106186	32597
Cost of generating funds				
Charitable activities	41178	46070	87248	34148
Governance costs				
Total resources expended	41178	46070	87248	34148
Net change in resources before transfers	2056	16882	18938	(1551)
Transfers between funds	4340	(4340)		
Net change in resources	6396	12542	18938	(1551)
Brought Forward Funds	6711	3337	10049	11600
Carried Forward Funds	13107	15880	28987	10049

The Centre for International Storytelling

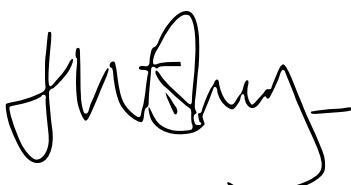
Balance Sheet

As at 31st March 2022

	2022	2021
Current assets		
Debtors: Trade Debtors	2836	
Prepayments and accrued income	800	800
Cash at bank and in hand	37980	9748
Total current assets	<u>41615</u>	<u>10548</u>
less:		
Creditors:		
Amounts falling due within one year		
Trade Creditors	12129	
Accruals	500	500
	<u>12629</u>	<u>500</u>
Net assets	<u><u>28986</u></u>	<u><u>10048</u></u>
The funds of the charity		
Unrestricted income funds	13107	6711
Restricted income funds	15879	3337
Total funds	<u><u>28986</u></u>	<u><u>10048</u></u>

- (a) The company was entitled to exemption from audit under section 477 of the Companies Act 2006. of the Companies Act 2006.
- (b) No notice has been deposited under section 476.
- (c) The directors acknowledge their responsibilities for:
- (i) Ensuring that the company keeps accounting records which comply with section 386, and
 - (ii) Preparing accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities.
- (d) These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

Director: Joshua Wiskey



Approved by the board: 23-01-22

The accompanying notes form an integral part of these accounts.

The Centre for International Storytelling
Statement of Financial Activities(incorporating an Income and Expenditure Account)
Natural Classification
Year Ended 31st March 2022

		Unrestricted								Restricted					Total Funds	
		CORE COSTS	CRICK CRACK CLUB PROJECTS							TOTAL UNRESTRICTED	Cultural Recovery Fund	Unseen Unseeing	ACE Covid	Crick Crack Club Consultancy		TOTAL RESTRICTED
			SOHO	Rich Mix	BRITISH MUSEUM	CUBE	EARTHOUSE	MARY POPPINS	Fabularium (Unrestricted)							
<u>Receipts</u>																£
Grant	731									731	45913	17039			62952	62952
Donations										731					731	
Ticket Sales										31145					31145	
Consultancy Fees										3458					3458	
Programming Fees																
Artists Fees										5314					5314	
Sundry income	156									24					2587	
Interest																
Total Receipts	887		4544	2400	6150	19133			10121	43234	45913	17039			62952	106186
<u>Expenditure</u>																
Professional Fees		Programming, project management and admin					81		535	616	11360	260			11620	12236
		Bookkeeping												75	75	75
		Consultancy fees				1233				1233	1300		75		1650	2883
Project Delivery		Staff expenses														
		Hospitality							114	114						114
		Production costs							279	279	1714				1714	1993
		Digital production costs														
		Sundries														
Venue Costs		Venue hire, set & production			13				820	1193						1193
Artistic Expenditure		Artist fees and expenses	2350	1385	2150	18570		361	7752	32206	7454	900			8354	40561
		Commissions														
Office Costs	314	Communication								314						314
	96	Stationary								96						96
	131	Equipment								131	7165				7165	7296
	553	Subs and professional development								553	6896				6896	7449
		Office space														
Marketing	663	Web & email								663						663
		Film & photography		56	55					111	826				826	937
		Design & print								611						611
		Distribution					12		599		7770				7770	7770
Legal	13	AR fee								13						13
	250	Audit & accounts								250						250
Banking	35	Charges								35						35
Miscellaneous		Contingency														
	1704	Insurance								1704						1704
	500	Prior Year Adjustment								500						500
	542	Sundries					16			558						558
Total Expenditure	4800		2350	1441	2217	19802	109	361	10098	41178	44485	1160	425		46070	87248
Net Income	(3912)	-	2194	959	3933	(670)	(109)	(361)	23	2056	1428	15879	(425)	-	16882	18938
Transfers	20341	61	(3002)	(2842)	(3481)	(7101)	364			4340	(1428)		88	(3000)	(4340)	
Brought Forward	(16429)	(61)	2200	3200	1163	11063	(255)	744	5087	6711			337	3000	3337	10048
Carried Forward	-	-	1392	1317	1614	3292	-	383	5110	13107	-	15879	-	-	15879	28985

Independent examiner's report to the trustees of The Centre for International Storytelling

Charity Number 1109510 - Company Number 05264780

I report on the accounts of the company for the year ended 31st March 2022

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

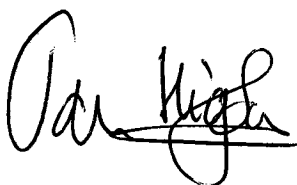
In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that in any material respect the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



John Higson
Bank Accounts
Oak Ridge, Edgton
Craven Arms
Shropshire
SY7 8HW

20/01/2023
Date: