

# Circus City

England & Wales · Charity number 1181762

## Details

---

Other names	HANDSTAND ARTS
Status	Registered
Legal form	CIO
Registered	2019-01-28
Register	<a href="#">View on the Charity Commission register</a>

## Contact

---

Address	22 Victoria Avenue Bristol BS5 9NG
Phone	07980639255
Email	<a href="mailto:rhiannon@bristolcircuscity.com">rhiannon@bristolcircuscity.com</a>
Website	<a href="http://www.bristolcircuscity.com">www.bristolcircuscity.com</a>

## Activities

---

**Objects:** THE OBJECT OF THE CIO IS TO ADVANCE THE ARTS THROUGH THE PRESENTATION OF CIRCUS PERFORMANCES AND OTHER PERFORMANCE ARTS FOR THE PUBLIC BENEFIT, IN PARTICULAR BUT NOT EXCLUSIVELY FOR THOSE PEOPLE LIVING IN BRISTOL AND THE SURROUNDING AREAS.

**Activities:** Circus City (previously known as Handstand Arts) works to advance the arts through the presentation of circus performances and other arts for the public benefit, in particular but not exclusively for those people living in Bristol and the surrounding areas

## Classification

---

- **How:** Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information, Acts As An Umbrella Or Resource Body
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

## Geography

- Throughout England And Wales

## Finances

Period end	Income	Expenditure	Assets	Employees
2025-04-01	£42,462	£50,117	-	-
2024-04-01	£153,347	£164,373	-	-
2023-04-01	£51,799	£13,739	-	-
2022-04-01	£119,776	£140,813	-	-
2021-04-01	£44,965	£32,145	-	-

## Trustees

Name	Role	Appointed
<b>KATE WEBB</b>	Chair	2018-07-02
Amy Nicholls		2023-06-27
Anna Duncan		2025-01-14
Haleema Maria Mekani		2025-01-14
Manya Benenson		2025-01-14
Sascha Karissa Goslin		2019-12-02

**Circus City**

England & Wales - Charity number 1181762

---

# Accounts

---

# CIRCUS CITY

## ANNUAL REPORT

01/04/2024 - 31/03/2025

CHARITY NO. 1181762

REG. ADDRESS -  
22 VICTORIA AVENUE  
BRISTOL  
BS5 9NG



IMAGE:  
CONTACT  
COLLECTIVE

FILWOOD  
COMMUNITY CENTRE

# CHAIR OF THE BOARD'S STATEMENT

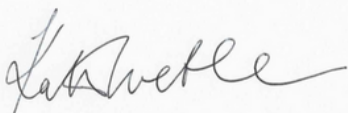
*As chair of the board of trustees, I am extremely proud of the work that Circus City has delivered in 2024-25 that places the CIO as a key player in the UK circus sector. Circus City is dedicated to the growth of the sector both at a strategic level with their work with Circus Change Up and Four Nations and at an artistic and relational level, supporting artists, networks and emerging work through initiatives like the New Authors Commission and local place based programming. As an organisation we continue to build trust by supporting artists, producers and programmers contributing to the UK Circus ecology and infrastructure.*

*Our work to celebrate and maintain Bristol's reputation as the UK's city of circus has encompassed both national and international advocacy work, through networks like Circostrada, and local engagement - supporting local artists and working across the city to increase access to circus activities with partners like The Galleries Shopping Centre and Filwood Community Centre. We continue to create moments of joy, challenge and inspiration for audiences through developing a partnership with Filwood community centre, we presented free and low cost world-class performance and participation activities whilst exploring the role circus can play during regeneration.*

*Traditionally a non-festival year for Circus City is about planning and fundraising, however the step change in delivery across 2024-25 demonstrates our commitment to grow and expand our reach and impact. Using our 2023 festival as a launch pad we have focussed our resources to benefit the creation and support of new work, developing partnerships, engaging audiences and improving support networks across the UK. Highlights from the year include leading a pilot International Circus Network with Cirkus Syd, Summerhall and Circusful; Continued mentoring of Cocoon - our New Authors 2023/2024 co-commission; our new programme of place based programming and artist residency in South Bristol; Representing UK contemporary circus attending key performing arts gatherings such as IETM, Southern Sweden Circus Festival, BIAC Marseille and the Circostrada AGM.*

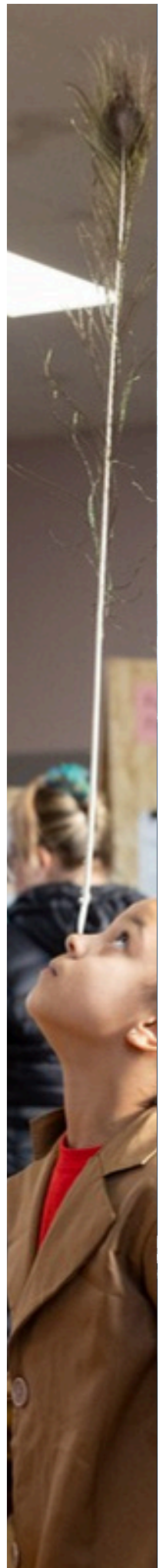
*Alongside this work we have continued to develop the next festival programme - including working with new venue Bristol Beacon; Developed a new partnership with Deaf Explorer to look at ways to encourage entry in circus and outdoor arts for Deaf dancers and physical performers; Identified new local supporters Bristol Beer Factory who have pledged their support through Brewed 2 Give to fund an Emerging Producer role.*

*Our work across the year would not have been possible without the support of Postcode Local Trust, Bristol City Council, Nisbet Trust and Van Neste. We have also secured strong match funding for the 2025 festival having secured £84,600 support from Arts Council England. We look forward to the year ahead including realising our 6th biennial festival and celebrating 10 years of Circus City in 2025 as we continue to programme and engage with new audiences across Bristol and the South West.*



**KATE WEBB**

CHAIR OF THE BOARD OF TRUSTEES



# OBJECTIVES AND ACTIVITIES

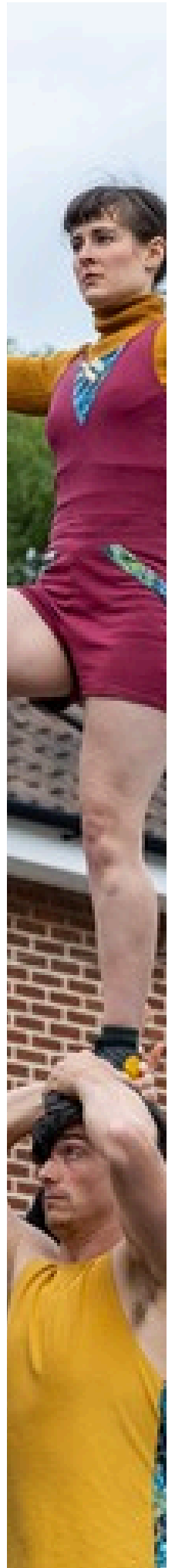
---

The object of the CIO is to advance the arts through the presentation of circus performances and other performance arts for the public benefit, in particular but not exclusively for those people living in Bristol and the surrounding areas.

The trustees are aware of the Charity Commission's guidance on public benefit.

The key focus for 2024/25 was:

- First year of supporting an ongoing programme outside of the festival.
- Supporting development of new work through continued support of New Authors.
- Delivering place based programme in Filwood including visiting programme with Tit for Tat, Kontakt Collective, Nikki & JD.
- Working with local artist Maddie McGowan to deliver Doorstep Circus Project
- Connecting and collaborating with regional projects such as Circus Round and About
- Building international connections through International Circus Exchange with partners Cirkus Syd, Circusful and Summerhall
- Fundraising for Circus City 2025.
- Implementing a refreshed brand identity
- Board Recruitment to expand knowledge, skills and perspectives and to support our governance going forward.



# ACHIEVEMENTS AND PERFORMANCE

---

We made progress towards our charity's work with our objectives in the categories of:

## **Audience development**

Connecting with city wide audiences outside of our festival programme through lace based programming reaching 250 people as audiences and participants with free and low cost activities.

R&D into making Circus City more accessible for Deaf audiences.

## **Artform and Sector Development**

Through Circus City and our wider programme we are committed to prioritising people experiencing exclusion. By this we mean Global Majority, Queer and Disabled people and those experiencing social isolation in areas of deprivation who we engage as artists, participants and audiences.

Across our 2024-25 programme we:

- Supported the creation of a new work - Cocoon and continued to strengthen national collaboration through New Authors co-commissioning network.
- Led new international exchange network with Cirkus Syd, Summerhall and Circusful
- Representing the UK as a partner for FEDEC Take Care Project.

## **Organisational Impact:**

Across the year 2024/25 we have been successful in securing funding to further develop our future ambition and to support the delivery of our aims. By sustaining a year-round team, we have been able to strengthen our organisation's Co-Director model and increase capacity. This has enabled us to develop existing and new relationships to ensure better connection, collaboration and use of resources going forward. We have been able to support the development of the skills and knowledge of our core team whilst identifying partners with whom we can continue to work in 2025/26.

By keeping our organisation strong we ensure the resilience and future of its operation.

Rebranding as Circus City across the organisation and Charity recognising and celebrating the reputation that the festival has built over the years and the clarity of using this across our work for our stakeholders.



# FINANCIAL REVIEW

---

## Festival Income:

As a non-festival year our turnover has been lower than during festival years. Funding confirmed but not yet received for our 2025/26 programme includes £84,600 from Arts Council England, £5850 from Bristol Beer Factory and £4999 from West of England Combined Authority.

Additionally £7K confirmed in partner match towards next round of New Authors and £5K for VISUAL Feats project.

## Wider Income:

Our activity this year has been made possible by the support of Bristol City Council through the Originators Fund, Van Neste, Nisbet Trust, Postcode Local Trust and match funding from Filwood Community Centre.

The majority of our events were free to attend with a small income, £368, generated through pay-what-you-can ticket structure.

## Donations:

We received a small amount of £46 in individual giving.

## Support in-Kind:

Our Programme continues to benefit from support in-kind from partners including Filwood Community Centre, The Galleries and Circomedia who gave space for activities in Bristol.

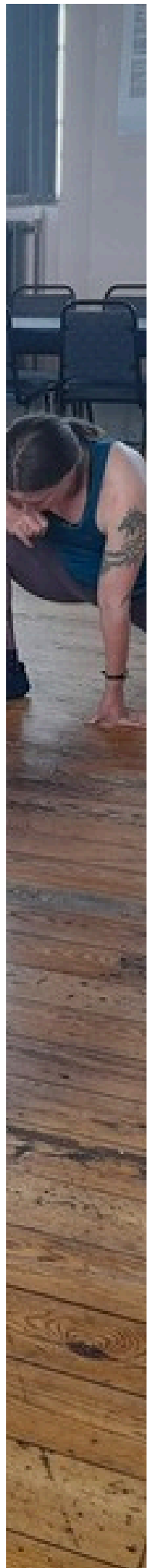
## Assessing Risk:

The board assesses risk at each meeting.

During this year the main risks identified were:

- Fundraising in an increasingly competitive environment
- Festival programming
- Retention of staff
- Rising costs

Organisational development has sustained a new staffing structure that increases capacity through delegation of artistic, financial and fundraising responsibilities, preventing reliance on one Director for management of all operations.



# FINANCIAL REVIEW

---

## Reserves Policy:

At the end of this financial year we held £11,000 in unrestricted reserves. These reserves are held in a savings account at Unity Trust bank. Use of these reserves must be agreed by the Trustees with the purpose of covering unexpected drops in income or costs, beginning new projects or activities, or responding to an unexpected opportunity that will allow the charity to deliver its aims or to meet any obligations and liabilities as part of a managed exit.

Unrestricted reserves are set at 10% of the average income of a festival in order to be able to manage the closure of the charity at the most expensive time which would be mid festival while contracted with companies and artists.



# STRUCTURE, GOVERNANCE AND MANAGEMENT

---

Our CIO has a constitution document that outlines its structure.

Trustees are selected by identifying skills gaps in the board and working towards a diverse, representative board. New trustees are appointed by the board who meet 4 times a year with a template agenda with finance, director's report and risk management as standing items.

Names of the charity trustees who manage the charity at the close of 24-2025:

Kate Webb - Chair

Sascha Goslin - Trustee

Amy Nichols - Trustee

Manya Benenson - Trustee

Anna Duncan - Trustee

Haleema Mekani - Trustee

During 2024/25 year the charity employed 3 key freelance staff - one Artistic Director, one Executive Director and a General Manager. In addition to the key staff, during the festival delivery our core team expanded to include a Marketing Manager to oversee a re-brand ahead of our 10 year anniversary in 2025.

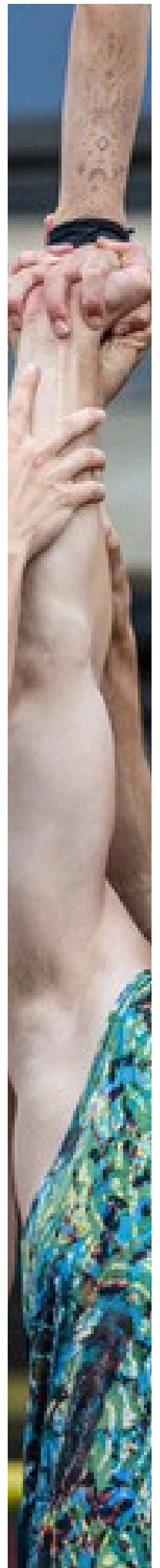
Circus City maintained the following staffing structure:

Nicole A'Court Stuart - Artistic Director since 2023

Nicole has worked with Circus City as producer since 2018. In 2022 Nicole qualified from the RD1st coaching and leadership programme and underwent training in accessibility during her role with Disabled-led performance makers Extraordinary Bodies. She is committed to developing the accessibility of Handstand Arts activities for all and to support UK artists to do the same. As a freelance producer active in the circus and performing arts sector locally and internationally, Nicole is uniquely placed to develop our creative vision and networks.

Rhiannon Jones - Executive Director since 2023

Rhiannon has over 20 years of experience of working in cultural charities, including 13 years of experience of programming, project management and overseeing annual budgets for Trinity Community Arts. Rhiannon holds an MA in Arts Policy and Management and recently completed the Clore Social - Experienced Leaders programme (2023) and Designing for Inclusion - Fearless Futures (2022).



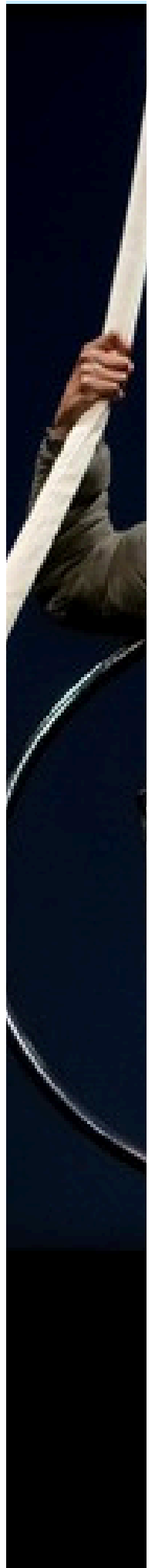
# STRUCTURE, GOVERNANCE AND MANAGEMENT

---

Core team continued:

Thea Woodrow - General Manager

Thea brings experience as a Producer, Finance and Project Manager over the last 7 years of working in the arts and voluntary sectors, including 5 years with international show makers Cirque Bijou. Drawing on roots in classical music, she is passionate about working creatively and collaboratively to make socially engaged, inclusive, accessible live performances, events, and experiences. Thea is excited to take on the new General Manager role for Handstand Arts, and work with Nicole and Rhiannon to grow the organisation and Circus City festival.



**Circus City CIO** (previously Handstand Arts CIO)

Registered Charity No. 1181762

**Unaudited Receipts and Payments Account**

Year ended 31 March 2025

Accountants: Accounting4Actors Ltd

## CHARITY INFORMATION

The Charity was renamed "Circus City" on 16 May 2024

Trustees	Manya Benenson (appointed 14 Jan 2025) Anna Duncan (appointed 14 Jan 2025) Sascha K Goslin Haleema Mekani (appointed 14 Jan 2025) Amy Nicholls Kate Webb
Charitable status	CIO
Charity no.	1181762
Address	22 Victoria Avenue Bristol, BS5 9NG
Accountants	Accounting4Actors Ltd Jon Harris, ACMA, CGMA, MA, FRSA Suite LP61812, 20 Wenlock Road, London N1 7GU
Bankers	Unity Trust Bank

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
CIRCUS CITY CIO**

I report to the Trustees on my examination of the financial records of Circus City CIO for the year ended 31 March 2025.

**Responsibilities and basis of report**

As the Trustees of the charity you are responsible for the preparation of the records in accordance with the relevant legislation.

Having satisfied myself that the financial statements of the charity are not required to be audited

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 confirm that I am qualified to undertake the examination because I am a member of CIMA, which is one of the listed bodies.


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; or

2. the financial statements do not accord with those records; or

3. 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

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.



Jon Harris, ACMA, CGMA, MA (Cantab.), FRSA  
Suite LP61812, 20 Wenlock Road, London N1 7GU  
25 November 2025

CIRCUS CITY CIO

TRUSTEES' ANNUAL REPORT TO 31 March 2025

Year to 31 March 2025

Summary of Receipts and Payments

	Note	2025	2024
		£	£
<b><u>RECEIPTS</u></b>			
Ticket sales		368	32,876
Donations		46	382
Commissions		2,150	4,300
Arts Council England		8,859	88,531
Local Authorities		4,625	5,361
Trusts and Foundations		25,250	19,430
Sponsorship		862	2,299
Interest		302	168
		<u>42,462</u>	<u>153,347</u>
<b><u>PAYMENTS</u></b>			
Production etc costs	1	25,827	122,936
Administrative costs	1	24,290	41,437
		<u>50,117</u>	<u>164,373</u>
<b>Surplus of Receipts over Payments</b>		<u><b>-7,655</b></u>	<u><b>-11,026</b></u>

Year ended 31 March 2025

<b><u>Statement of Assets and Liabilities</u></b>	<b><u>2025</u></b>	<b><u>2024</u></b>
<b><u>Current Assets</u></b>		
Cash at bank	23,943	30,016
Other	2      -903	-903
<b>TOTAL ASSETS</b>	<b><u>23,040</u></b>	<b><u>30,695</u></b>
<b><u>Reserves</u></b>		
brought forward from 2023 (2022)	30,695	41,721
Surplus in the year	<u>-7,655</u>	<u>-11,026</u>
<b>RESERVES CARRIED FORWARD</b>	<b><u>23,040</u></b>	<b><u>30,695</u></b>

## Notes to the Receipts and Payments Account

1

Detailed Income and Expenditure report 2025 2024

### **Turnover**

Ticket Income - Events e.g. talks, conferences	0	412.00
Ticket Income - Shows	358	31,364.25
Ticket Income - Workshops	0	1,100.00
<b>Total Turnover</b>	<b>358.00</b>	<b>32,876.25</b>

### **Direct costs**

Artist Accommodation	0	4,029.10
Artist Fees - Shows	6,375	42,112.18
Artist Fees - Workshops	1,950	2,122.34
Artist International Travel	0	5,259.71
Artist Per Diems	0	1,466.53
Artist UK Travel	13	271.98
Commission/Residency Artist Fees	5,000	4,942.65
Go See & R&D	553	332.93
Green Room Hospitality	0	697.09
Licences	184	75.00
Professional Fees - Project	11,950	38,844.97
Props and Stage Design	0	93.15
Security - Traffic/People Management	0	252.00
Technical Costs	200	8,056.10
Transport	0	264.44
Venue Hire	173	14,115.80
<b>Total Direct costs</b>	<b>26,398.00</b>	<b>122,935.97</b>

**Surplus (Deficit) of sales over direct costs**

**(26,040.00)**

**(90,059.72)**

**Administrative Costs**

Access costs - audience e.g. BSL, AD	550	5,498.99
Access costs - staff	800	1,587.42
Accommodation and subsistence	1948	118.35
Audit & Accountancy fees	1228	492.00
Community engagement e.g. tickets, venue hire	0	172.00
Core Staff	13122	20,823.63
Documentation	0	1,660.00
Evaluation - fees	0	600.00
Evaluation - Materials and Equipment	32	22.75
Insurance	721	2,748.00
Marketing - Distribution	0	489.48
Marketing - Fees	0	1,125.97
Marketing - Merchandise	5	825.00
Marketing - Print & Signage	68	1,462.00
Marketing - Social Media	0	1,646.40
Office Costs	813	487.43
PR	276	575.00
Staff Training	0	495.83
Travel - Bus, Train & Tube	2305	467.39
Travel - flights	847	0.00
Travel - Car Park & CAZ charges	0	54.20
Travel - Taxis	9	85.60
Sundry costs	985	
<b>Total Administrative Costs</b>	<b>23,709.00</b>	<b>41,437.44</b>

**Surplus (Deficit) before other income****(49,749.00)****(131,497.16)****Other Income**

Arts Council England	8859	88,531.00
Commissions - Partner Contributions	2150	4,300.00
Donations	46	382.77
Interest Income	302	168.16
Local Authority Grant - Bristol City Council	4500	5,361.50
Local Authority Grant - WECA	125	0.00
Sponsorship	862	2,299.15
Trusts and Foundations	25250	19,430.00
<b>Total Other Income</b>	<b>42,094.00</b>	<b>120,472.58</b>

**Surplus (Deficit) on Ordinary Activities****(7,655.00)****(11,024.58)**

**Circus City**

England & Wales - Charity number 1181762

---

# Accounts

---

**Handstand Arts CIO**  
**Charity No. 1181762**  
**Trustees Report**  
**Year Ending 1<sup>st</sup> April 2024**

## **CHAIR OF THE BOARD'S STATEMENT**

As chair of the board of trustees, I am extremely proud of the work that Handstand Arts have delivered from 2023-24 that continues the CIO's role as a key player in the UK circus sector. This year has been about established our new team including Co-Directors, Nicole A'Court-Stuart & Rhiannon Jones, joined by General Manager - Thea Woodrow and delivering an ambitious public programme.


They have continued Handstand Arts dedication to the growth of the sector both at a strategic level with their work with Circus Change Up and at an artistic and relational level, supporting artists and emerging work. We delivered our 5th biennial festival programme - The Outsider Edition reaching 3791 as audience and beneficiaries, 532 participants, employed 67 artists, 90 freelancers and 27 volunteers. We invested in access for performers, audiences and participants. 13 performances included additional access provision including embedded creative access meaning we achieved our goal of 50% of our programme.

We continued to build trust by supporting artists, producers and programmers contributing to the UK Circus ecology and infrastructure. Our work developing audiences prompted a collaboration with Bristol City Council to present world class circus company Ockham's Razor in Bristol's City Centre in the July 2023, engaging local young people as performers and reaching an audience of 600.

We launched a new co-commission model - New Authors with partners The Lowry, Jacksons Lan, Deda and Worthing Theatres and Museums

Beyond the festival we began R&D into exploring what a Deaf friendly festival could look like and a new project - Circus Routes - working in Filwood to develop a programme to activate an underserved area of our city. Handstand Arts continue to be involved at an international level building and maintaining relationships with international artists through networks and exchange. We initiated a new international circus exchange Network with Circusful, Summerhall and Circus Syd.

As a board we whole heartedly believe in the artistic direction of the Circus City festival, its ability to be ambitious, international and also local. We look forward to working with the team to develop their beyond this year's festival, the wider programming and opportunities to engage with new audiences across Bristol, the South West and beyond.



**KATE WEBB**

CHAIR OF THE BOARD OF TRUSTEES

## OBJECTIVES AND ACTIVITIES

The object of the CIO is to advance the arts through the presentation of circus performances and other performance arts for the public benefit, in particular but not exclusively for those people living in Bristol and the surrounding areas. The trustees are aware of the Charity Commission's guidance on public benefit

The key focus for 2023/24 was the delivery of our 5th biennial festival: *Circus City 2023 - The Outsider Edition*. Across the month of October (1st - 23rd) we presented a constellation of shows exploring a common thread of human-object relations, transformation and interventions into the way people, bodies and situations can be seen and navigated. Each presented an opportunity for a reimagining of the familiar, human, scientific, physical, seen in a new light, as if with the eyes of an outsider.

Our festival programme was as varied as ever with everything from research-driven performance-making (Darragh McCloughlin's *Stickman*, Tom Cassani's *A Show of Hands & Iterations*) and striking queer and neurodiverse and black led solo shows (Laura Murphy's *A Spectacle of Herself*, Livia Kojo Alour's *Black Sheep*), to pink punk gig-circus (Muovipussi's *Noise Juice*), mind-bending physical storytelling and spectacle (Sawdust Symphony, Andrea Salustri's *Materia*, Marina Cherry's *Only Bones*) and retellings of classical literature (Ockham's *Razor's Tess*)

There were shows for young people and families with fire, music and mayhem (Tit For Tat's *BOOKS!*, Whispering Woods & the Murmuration Choir's *The Shape of Belonging*, Oh No George!) and presentations of brand new work in the making (Volt, Ruby & Charles) alongside a programme of workshops, talks, films and industry events.

Funding secured from Bristol City Council Highstreet Events Fund meant that we were able to launch *Circus City* with an outdoor performance of *PUBLIC* by Ockhams' *Razor's* graduate company of 10 young performers. Supported by local young people the reclaimed xxx to an estimated audience of 600 people.

## ACHIEVEMENTS AND PERFORMANCE

We made progress towards our charity's work with our objectives in the categories of:

### **Audience development**

*Circus City 2023* was our most ambitious festival and the largest post Brexit and the Covid-19 Pandemic. Across the month of October 3791 people attended across 39 performances and events. We employed 67 artists working across partner 11 venues. 28 volunteers supported our work enabling 532 individuals to play, dance, write, imagine and create at one of our workshops.

Across the festival we:

- Maintained progress towards audiences being more representative of Bristol as a whole (in terms of ethnic group, socio-economic background, disability, gender diversity): 12% Global Majority\*, 12% Deaf/disabled, 27% Neurodiverse, 30% LGBTQIA, 44% >35yr olds.

- We demonstrated an increase across target areas including representation in people under the age 35 years old as well as people identifying as from Global Majority backgrounds which has doubled since 2021/19 (4% /6% respectively) but remains an area of focus to be representative of Bristol & national profile at 19%.
- We also demonstrated an increase of 30% in those identifying as disabled which increased from 9% to 12%.
- Continued to track the proportion of audiences experiencing contemporary circus for the first time to understand patterns and issues of attendance for audiences with an increase to 31% from 28% in addition to 72% telling us they were new to Circus City.
- In total we achieve 82% of our target reach for the programme

### **Artform and sector development**

Through Circus City and our wider programme we are committed to prioritising people experiencing exclusion. By this we mean global majority, queer and disabled people and those experiencing social isolation in areas of deprivation who we engage as artists, participants and audiences.

Across our 2023 programme we:

- Presented a high-quality programme of performances and events, equal to the quality of CC202: Audiences fed back on the overall quality of the programme with 90%+ rating it as good or excellent across presentation, distinctiveness, concept, captivation and rigour. **94% of audiences rated their experience as good or excellent.**
- Employed 67 artists and 90 creatives across the programme of activities which also included industry events, workshops and networking opportunities.
- Increased our insight into the diversity of our artists: Data gathered post-festival show that 16% identified as Global Majority, 26% Deaf/disabled, 44% Neurodiverse, 70% LGBTQIA, 52% <35yrs old. The resulting programme of work including striking queer, neurodiverse and black led solo shows (Laura Murphy's A Spectacle of Herself, Livia Kojo Alour's Black Sheep), pink punk gig-circus (Muovipussi's Noise Juice), mind-bending physical storytelling and spectacle (Sawdust Symphony, Andrea Salustri's Materia, Marina Cherry's Only Bones) and retellings of classical literature (Ockham's Razor's Tess). **96% of artists fed back that their experience of taking part in the festival was good or excellent.**
- Developed a new national artist development and touring network for contemporary circus through New Authors. Of 67 applications, 8 were invited to interview to share their proposal. 4 artists (3 companies) received micro-commissions to develop their ideas across residencies and present at a sharing during the CC23 festival. One artist, Farrell Cox received a further commission of £5,000 to develop her proposal into a full show to tour in 2025/26: *"I definitely feel like I will look back at this moment in a few years and finally process who it has taken my career to its next steps".*

### **Organisational Impact:**

Across the year 2023/24 we have been successful in securing funding to further develop our future ambition and to support the delivery of our aims. By introducing a year-round team, we have been able to strengthen our team with a Co-Director model and increased capacity. This has enabled us to develop existing and new relationships to ensure better connection, collaboration and use of resources going forward. We have been able to support the development of the skills and knowledge of our core team whilst identifying partners with whom we can continue to work un 2024/25. By keeping our organisation strong we ensure the resilience and future of its operation.

We have participated actively in networks across Europe attending festivals and conferences Circostrada, MICC, circusnext, UP!, Cologne Circus Dance Festival. We are excited to develop our Four Nations funded International Circus Exchange Network.

### **FINANCIAL REVIEW**

#### **Festival Income:**

Our principal source of funding for this year's activity was Arts Council England who awarded us a grant of £89,500 across an 18 month period to deliver Circus City 2023 and additional artist development programme - New Authors. This matched funding towards activity for 2023/34 from Bristol City Council City Centre Culture & Events Grant (£16,000) and Foyle Foundation (£20,000). A Mobility Fund of £1299 was also secured from Fonds Podium Kunsten Performing Arts Netherlands to support Sawdust Symphony.

Ticket Income showed an increase on CC21 at £31,743 (avrg. Spend £8.30) compared to £25,931 (averg. spend £11.90). The reduction in average spend is in part due to the inclusion of large scale free event PUBLIC (subsidised by Bristol City Council) as well as a conscious approach to keeping the festival prices accessible.

#### **Wider Income:**

We continued to work with our Patron - George Feguson, who generously supported us with £1K towards our work across the year.. Partner contributions of £1K each from The Lowry, Deda, Worthing Theatres supported our New Authors programme with an additional £1K due in 2024/25 from Jacksons' lane.

Smaller grants were secured from Quartet (£5K), and the Nisbet Trust (£4350) respectively towards activity outside of the main festival programme to support us to reach underserved communities and to continue R&D to further our mission of making our festival inclusive for all.

A grant of £8,500 was awarded, as part of Arts Council led Four Nations programme, towards a new peer network creating more connections across England, Scotland, Northern Ireland and Europe in 2024. Additionally £10,000 was awarded from Backstage Trust towards our ongoing work into 2024/25.

#### **Donations:**

Across the financial year we received £383 in donations identifying this as an area for further development and potential yield in future festivals.

#### **Support in-Kind:**

Our Programme continues to benefit from support in-kind from partners to the value of £20,210. We are grateful to our 11 local partner venues without whose cooperation and support the festival would not be possible. This year, with the inclusion of New Authors, we also received support in kind from

venues across the UK who provided space for residencies as part of the commissions.

At the end of this financial year we held £11,000 in unrestricted reserves. These reserves are held in a savings account at Unity Trust bank and can be used for unexpected drops in income or costs, beginning new projects or activities, responding to an unexpected opportunity that will allow the charity to deliver its aims or to meet any obligations and liabilities as part of a managed exit. Unrestricted reserves are set at 10% of the average income of a festival in order to be able to manage the closure of the CIO at the most expensive time which would be mid festival while contracted with companies/ artists re. cancellation.

### **Assessing Risk:**

The board assesses risk at each meeting.

During this year the main risks identified were:

- Fundraising in an increasingly competitive environment.
- Festival delivery
- Retention of staff
- Retention of knowledge and relationships through change in leadership.

Organisational development created a new staffing structure that would increase capacity through delegation of artistic, financial and fundraising responsibilities, preventing reliance on one Director for management of all operations.

## **STRUCTURE, GOVERNANCE AND MANAGEMENT**

Our CIO has a constitution document that outlines its structure.

Trustees are selected by identifying skills gaps in the board and working towards a diverse, representative board. New trustees are appointed by the board who meet 4 times a year with a template agenda with finance, director's report and risk management as standing items.

Names of the charity trustees who manage the charity at the close of 23-2024:

Kate Webb - Chair

Tabitha Moyle - Treasurer

Sascha Goslin - Trustee

Amy Nicols – Trustee

This year we have worked to develop the board to include an early career artist from Bristol with interest and experience in accessibility - Amy Nichols, who joined in April 2023.

During 2023/24 year the charity employed 3 key freelance staff – one Artistic Director, one Executive Director and a General Manager.

In addition to the key staff, during the festival delivery our core team expanded to include a marketing manager, production manager, emerging producer and wider team of freelance technicians to support the smooth delivery of our programme.

The charity also benefited from the support of 26 volunteers who gave an estimated 180 hours of support.

Handstand Arts maintained the following staffing structure:

### **Nicole A'Court Stuart - Artistic Director**

Nicole has worked with HSA as Circus City producer since 2018. In 2022 Nicole qualified from the

RD1st coaching and leadership programme and underwent training in accessibility during her role with Disabled-led performance makers Extraordinary Bodies. She is committed to developing the accessibility of Handstand Arts activities for all and to support UK artists to do the same. As a freelance producer active in the circus and performing arts sector locally and internationally, Nicole is uniquely placed to develop our creative vision and networks.

**Rhiannon Jones - Executive Director**

Rhiannon has over 20 years of experience of working in cultural charities, including 13 years of experience of programming, project management and overseeing annual budgets for Trinity Community Arts. Rhiannon holds an MA in Arts Policy and Management and recently completed the Clore Social - Experienced Leaders programme (2023) and Designing for Inclusion - Fearless Futures (2022).

**Thea Woodrow - General Manager**

Thea brings experience as a Producer, Finance and Project Manager over the last 7 years of working in the arts and voluntary sectors, including 5 years with international show makers Cirque Bijou. Drawing on roots in classical music, she is passionate about working creatively and collaboratively to make socially engaged, inclusive, accessible live performances, events, and experiences. Thea is excited to take on the new General Manager role for Handstand Arts, and work with Nicole and Rhiannon to grow the organisation and Circus City festival.

**Handstand Arts CIO**

Registered Charity No. 1181762

**Unaudited Receipts and Payments Account**

Year ended 31 March 2024

Accountants: Accounting4Actors Ltd

**CHARITY INFORMATION**

Trustees	Sascha K Goslin Amy Nicholls (appointed 27 June 2023) Claire Teasdale (retired 27 June 2023) Kate Webb
Held office in the period but retired thereafter:	Tabitha Moyle
Charitable status	CIO
Charity no.	1181762
Address	22 Victoria Avenue Bristol, BS5 9NG
Accountants	Accounting4Actors Ltd Jon Harris, ACMA, CGMA, MA, FRSA Suite LP61812, 20 Wenlock Road, London N1 7GU
Bankers	Unity Trust Bank

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
HANDSTAND ARTS CIO**

I report to the Trustees on my examination of the financial records of Handstand Arts CIO for the year ended 31 March 2024.

**Responsibilities and basis of report**

As the Trustees of the charity you are responsible for the preparation of the records in accordance with the relevant legislation.

Having satisfied myself that the financial statements of the charity are not required to be audited

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 confirm that I am qualified to undertake the examination because I am a member of CIMA, which is one of the listed bodies.

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; or

2. the financial statements do not accord with those records; or

3. 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

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.

Jon Harris, ACMA, CGMA, MA (Cantab.), FRSA  
Suite LP61812, 20 Wenlock Road, London N1 7GU  
December 2024

HANDSTAND ARTS CIO

TRUSTEES' ANNUAL REPORT TO 31 March 2024

Year to 31 March 2024

Summary of Receipts and Payments

	Note	2024	2023
		£	£
<b><u>RECEIPTS</u></b>			
Ticket sales		32,876	0
Donations		382	0
Commissions		4,300	0
Arts Council England		88,531	8,086
Local Authorities		5361	23,713
Trusts and Foundations		19,430	20,000
Sponsorship		2,299	0
Interest		168	0
		<u>153,347</u>	<u>51,799</u>
<b><u>PAYMENTS</u></b>			
Production etc costs	1	122,936	11,640
Administrative costs	1	41,437	2,099
		<u>164,373</u>	<u>13,739</u>
<b>Surplus of Receipts over Payments</b>		<u><b>-11,026</b></u>	<u><b>38,060</b></u>

Year ended 31 March 2024

**Statement of Assets and Liabilities**

	<u>2024</u>	<u>2023</u>
<u>Current Assets</u>		
Cash at bank	30,016	41,721
Other	679	-
<b>TOTAL ASSETS</b>	<b><u>30,695</u></b>	<b><u>41,721</u></b>
 <u>Reserves</u>		
brought forward from 2023 (2022)	41,721	3,661
Surplus in the year	<u>-11,026</u>	<u>38,060</u>
<b>RESERVES CARRIED FORWARD</b>	<b><u>30,695</u></b>	<b><u>41,721</u></b>

## Notes to the Receipts and Payments Account

### 1

Detailed Income and Expenditure report

#### **Turnover**

Ticket Income - Events e.g. talks, conferences	412.00	0.00
Ticket Income - Shows	31,364.25	0.00
Ticket Income - Workshops	1,100.00	0.00
<b>Total Turnover</b>	<b>32,876.25</b>	<b>0.00</b>

#### **Direct costs**

Artist Accommodation	4,029.10	482.63
Artist Fees - Shows	42,112.18	0.00
Artist Fees - Workshops	2,122.34	0.00
Artist International Travel	5,259.71	0.00
Artist Per Diems	1,466.53	0.00
Artist UK Travel	271.98	0.00
Commission/Residency Artist Fees	4,942.65	0.00
Go See & R&D - Logistics	332.93	0.00
Green Room Hospitality	697.09	0.00
Licences	75.00	0.00
Marketing Manager	0.00	560.00
Producer	0.00	4,000.00
Professional Fees - Project	38,844.97	6,500.00
Props and Stage Design	93.15	0.00
Security - Traffic/People Management	252.00	97.75
Technical Costs	8,056.10	0.00
Transport	264.44	0.00
Venue Hire	14,115.80	0.00
<b>Total Direct costs</b>	<b>122,935.97</b>	<b>11,640.38</b>

<b>Surplus (Deficit) of sales over direct costs</b>	<b>(90,059.72)</b>	<b>(11,640.38)</b>
---	--------------------	--------------------

**Administrative Costs**

Access costs - audience e.g. BSL, AD	5,498.99	150.00
Access costs - staff	1,587.42	0.00
Accommodation	118.35	0.00
Audit & Accountancy fees	492.00	813.20
Community engagement e.g. tickets, venue hire	172.00	0.00
Core Staff	20,823.63	0.00
Documentation	1,660.00	0.00
Evaluation - fees	600.00	0.00
Evaluation - Materials and Equipment	22.75	0.00
Fees	0.00	50.00
Insurance	2,748.00	0.00
Logistics - Travel etc.	0.00	(58.36)
Marketing - Distribution	489.48	0.00
Marketing - Fees	1,125.97	0.00
Marketing - Merchandise	825.00	0.00
Marketing - Print & Signage	1,462.00	0.00
Marketing - Social Media	1,646.40	212.24
Office Costs	487.43	0.00
PR	575.00	0.00
Staff Training	495.83	280.00
Travel - Bus, Train & Tube	467.39	641.47
Travel - Car Park & CAZ charges	54.20	0.00
Travel - Taxis	85.60	10.20
<b>Total Administrative Costs</b>	<b>41,437.44</b>	<b>2,098.75</b>

**Surplus (Deficit) before other income****(131,497.16)****(13,739.13)****Other Income**

Arts Council England	88,531.00	8,086.00
Commissions - Partner Contributions	4,300.00	0.00
Donations	382.77	0.00
Interest Income	168.16	0.00
Local Authority Grant - Bristol City Council	5,361.50	20,713.50
Local Authority Grant - WECA	0.00	3,000.00
Sponsorship	2,299.15	0.00
Trusts and Foundations	19,430.00	20,000.00
<b>Total Other Income</b>	<b>120,472.58</b>	<b>51,799.50</b>

**Surplus (Deficit) on Ordinary Activities****(11,024.58)****38,060.37**

**Circus City**

England & Wales - Charity number 1181762

---

# Accounts

---

# HANDSTAND ARTS CIO

---

## ANNUAL REPORT

02/04/2022 - 01/04/2023

CHARITY NO. 1181762

REG. ADDRESS - 19 GREENBANK  
AVE. WEST, BRISTOL  
BS56EP



IMAGE:  
THESE THINGS  
AREN'T MINE

(FILM STILL)  
GABRIELLE COOK &  
BARNEY WHITE

# CHAIR OF THE BOARD'S STATEMENT

---

*As chair of the board of trustees, I am extremely proud of the work that Handstand Arts have delivered from 2022-23 that places the CIO as a key player in the UK circus sector.*

*Handstand Arts are dedicated to the growth of the sector both at a strategic level with their work with Circus Change Up and at an artistic and relational level, supporting artists and emerging work. As an organisation they continue to build trust by supporting artists, producers and programmers contributing to the UK Circus ecology and infrastructure. Their work developing audiences has prompted a collaboration with Bristol City Council to present world class circus company Ockham's Razor in Bristol's City Centre in the Summer of 2023, a project which will engage local young people in its creation. Handstand Arts are also involved at an international level building and maintaining relationships with international artists through networks and exchange.*

*This year we saw Kate Hartoch step back from her role as Artistic Director and as a board we would like to thank her for the hard work and dedication she contributed to Handstand Arts and wish her well with her new ventures. Following Kate's departure we looked at refining the structure to a co-director model. As a board we supported the recruitment process and feel that the new team will be able to build Handstand Arts to deliver year round activity, further developing audiences as well as to continue to contribute to UK circus.*

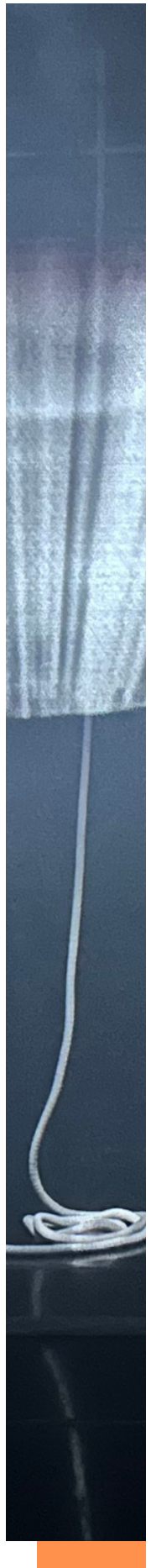
*Despite being an 'off year' as far as the biennial festival is concerned, 2022-23 has been a busy year ensuring that Handstand Arts are in a strong position to deliver the festival in Autumn 2023. This has been achieved structurally but also financially in the successful fundraising from the Arts Council, Bristol City Council and the Foyle Foundation.*

*As a board we whole heartedly believe in the artistic direction of the Circus City festival, its ability to be ambitious, international and also local. We look forward to hear the plans that the team have for the festival, the programming and opportunities to engage with new audiences across Bristol and the South West.*



**KATE WEBB**

CHAIR OF THE BOARD OF TRUSTEES



# OBJECTIVES AND ACTIVITIES

---

The object of the CIO is to advance the arts through the presentation of circus performances and other performance arts for the public benefit, in particular but not exclusively for those people living in Bristol and the surrounding areas. The trustees are aware of the Charity Commission's guidance on public benefit

Following the successful delivery of Circus City 2021, 2022-23 was an off year for our biennial festival programme therefore the majority of our work was focussed on business planning and fundraising for our 2023 programme and beyond.

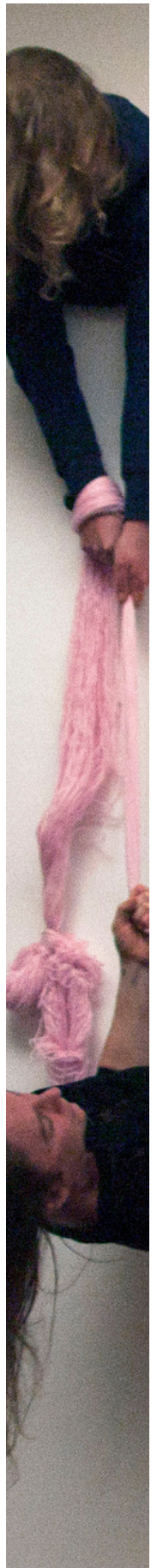
We delivered one public facing project, mentoring an emerging producer, Nicole Pretlove, to develop her skills and programme a new circus venue at Shambala Festival, reaching 5500 people with three contemporary circus productions. This included two companies led by Bristol artists, Many Hands and Transitions. These were valuable engagements for these large ensemble companies, who have been disproportionately effected by the pandemic. This project developed capacity in the sector to produce circus performances and provided a low risk opportunity for audiences to try out the artform, developing future engagement.

Director Kate Hartoch raised our profile, presenting for the Diverse Artists Network in Bristol and as a delegate to the Circostrada General Meeting in Kaunas Lithuania. CPD activity was also planned for Spring '23 through the Circostrada Switch programme, with incoming Director Nicole A'Court-Stuart & Anke Politz, Director of Chameleon Berlin learning from each others contexts with a focus on diversity and commissioning.

The rest of our activity focussed on developing our strategy for a move towards year round activity, in addition to programming research and partnership development for our biennial festival. In 2023 we want to focus on accessibility and growing audiences 18-30. With the support of Bristol City Council we are planning a free outdoor circus performance for a Bristol high street in summer 2023 to reach audiences of 1000. The show will have audio description and include young performers from local Bristol community groups.

New programming relationships with international artists Andrea Salustri, Collective Malunes and Marina Cherry have been established through Circus City research trips to Edinburgh Fringe, UP festival Belgium and Cologne Circus Dance Festival. We have also continued to offer producer support to Gabrielle Cook and Barney White as they developed their Circus City commissioned film These Things Aren't Mine, which explores PTSD and will premiere at our 2023 festival. New partnerships are being developed with Bristol Libraries, Access Creative College and Screenology.

We have continued to offer producer advice to freelance artists and have contributed to Circus Change Up, a research project developing a framework for a sector support organisation for circus. This body will advocate for the wellbeing of freelance artists and support the sustainability of the artform in the UK. Handstand Arts was identified by the sector as a suitable and responsible lead organisation for this initiative, however an EOI to Arts Council we submitted was rejected & we are now developing a consortium approach.



# ACHIEVEMENTS AND PERFORMANCE

---

We set objectives against our festival but do not yet have enough year-round activity to evaluate during off years. However, we made progress towards our charity's work with our objectives in the categories of:

- **Artform and sector development**

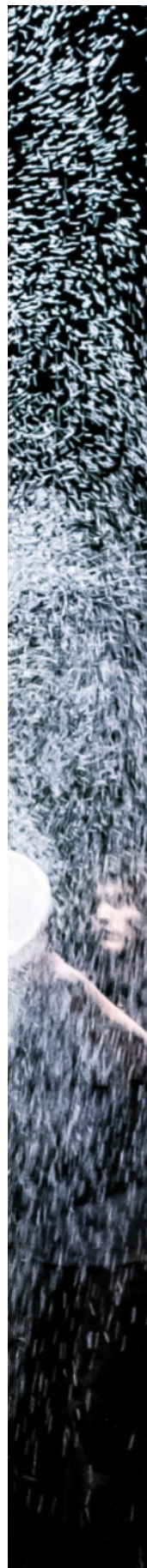
By supporting the sector and the artists within it, we support the creation of work that the public experiences.

- **Organisational impact.**

By keeping our organisation strong we ensure the resilience and future of its operation.

We have achieved this through:

- Reaching 70% of our fundraising target for 2023-25. In addition to Box office income expected from our 2023 festival, we ended the year with a fundraising target of £56,000 or 30% and have made approaches to trusts and foundations totalling £180,000.
- Up-skilling and mentoring 2 producers
- Mentoring and advocating for 1 commissioned film project with potential charity partners and film festivals
- Programming 1 outdoor show with a company of 10 freelance artists for Summer 2023
- Fundraising for 1 sector development project Circus Change-Up
- Supporting producer and incoming Artistic Director Nicole A'Court-Stuart to undertake a Relational Dynamics coaching course to develop her leadership skills.
- Participating actively in networks across Europe attending festivals and conferences Circostrada, MICC, circusnext, UP!, Cologne Circus Dance Festival.



# PROFIT AND LOSS

## Profit and Loss

Handstand Arts

For the year ended 31 March 2023

	2023
<b>Cost of Sales</b>	
Artist Accommodation	482.63
Director Circus City Festival	6,500.00
Marketing Manager	560.00
Other Green Room Hospitality	97.75
Producer	4,000.00
<b>Total Cost of Sales</b>	<b>11,640.38</b>
<b>Gross Profit</b>	<b>(11,640.38)</b>
<b>Administrative Costs</b>	
Audit & Accountancy fees	813.20
BSL Translators	150.00
Fees	50.00
Logistics - Travel etc.	(58.36)
Marketing - Social Media	212.24
Training	280.00
Travel - Bus, Tram & Tube	641.47
Travel - Taxis	10.20
<b>Total Administrative Costs</b>	<b>2,098.75</b>
<b>Operating Profit</b>	<b>(13,739.13)</b>
<b>Other Income</b>	
ACE	8,086.00
Bristol City Council	20,713.50
Local Authority Income	3,000.00
Trusts and Foundations	20,000.00
<b>Total Other Income</b>	<b>51,799.50</b>
<b>Profit on Ordinary Activities Before Taxation</b>	<b>38,060.37</b>
<b>Profit after Taxation</b>	<b>38,060.37</b>



# FINANCIAL REVIEW

---

Our principle source of funding for this years activity was our second year of a 2 year grant from Bristol city Council Imagination fund, which enabled us to continue baseline operations, planning and fundraising for 2023.

We successfully secured £129,290 of funding towards activity for our 2023-24 year, from Bristol City Council City Centre Culture & Events Grant, Foyle Foundation and Arts Council England.

We had to resubmit to Arts Council England after a rejection in September 22, receiving a positive outcome in January 23. Foyle foundation is a new relationship. They offered less than the cost of the audience development project we proposed, but contributed £20k to the general work of the charity, laying foundations for future investment.

At the end of this financial year we held £11,000 in unrestricted reserves. These reserves are held in a savings account at Unity Trust bank and can be used for unexpected drops in income or costs, beginning new projects or activities, responding to an unexpected opportunity that will allow the charity to deliver its aims or to meet any obligations and liabilities as part of a managed exit.

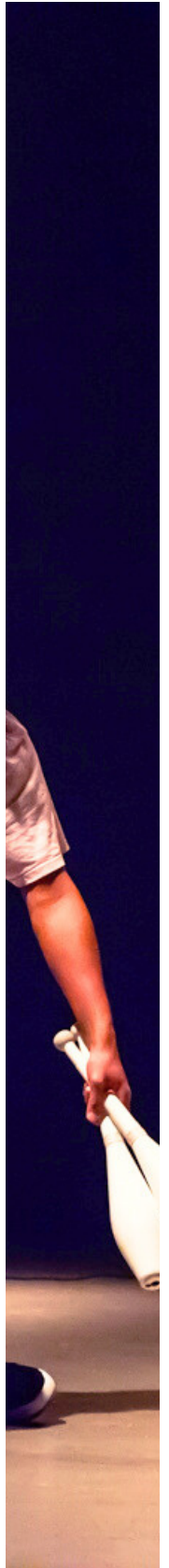
Unrestricted reserves are set at 10% of the average income of a festival in order to be able to manage the closure of the CIO at the most expensive time which would be mid festival while contracted with companies/ artists re. cancellation.

The board assesses risk at each meeting. During this year the main risks identified were:

- retention of staff
- retention of knowledge and relationships through change in leadership
- Fundraising in an increasingly competitive environment.

Key staff were able to obtain short term freelance projects to sustain their careers through this period of low activity for the charity, retaining them in the arts sector and the charity.

Organisational development created a new staffing structure that would increase capacity through delegation of artistic, financial and fundraising responsibilities, preventing reliance on one Director for management of all operations.





# STRUCTURE, GOVERNANCE AND MANAGEMENT

---

Our CIO has a constitution document that outlines its structure.

Trustees are selected by identifying skills gaps in the board and working towards a diverse, representative board. New trustees are appointed by the board who meet 4 times a year with a template agenda with finance, director's report and risk management as standing items.

Names of the charity trustees who manage the charity at the close of 22-2023:

Claire Teasdale - Chair

Tabitha Moyle - Treasurer

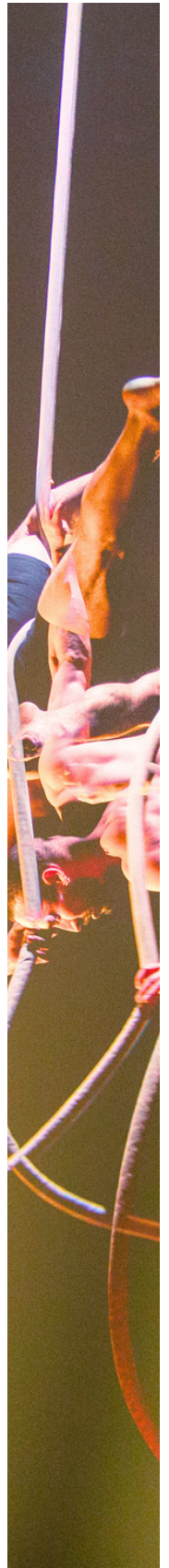
Sascha Goslin - Trustee

Kate Webb - Chair

This year we have worked to develop the board to include an early career artist from Bristol with interest and experience in accessibility. Amy Nichols will be attending her first meeting in June 2023. Claire Teasedale will be retiring from the board as chair at this time after 5 years of service and Kate Webb will become chair.

During 2022-23 year the charity employed 2 key freelance staff - one festival director and one festival producer.

Over the last quarter, we began succession planning as Director Kate Hartoch prepared to leave the organisation. Nicole A'Court-Stuart was appointed Artistic Director and in collaboration with Kate and mentor Mel Scaffold a new staffing structure was developed to support the strength and growth of the charity and its activity.



# STRUCTURE, GOVERNANCE AND MANAGEMENT

---

Handstand Arts has adopted the following staffing structure:

Nicole A'Court Stuart - Artistic Director

Nicole has worked with HSA as Circus City producer since 2018. In 2022 Nicole qualified from the RD1st coaching and leadership programme and underwent training in accessibility during her role with Disabled-led performance makers Extraordinary Bodies. She is committed to developing the accessibility of Handstand Arts activities for all and to support UK artists to do the same. As a freelance producer active in the circus and performing arts sector locally and internationally, Nicole is uniquely placed to develop our creative vision and networks.

Rhiannon Jones - Executive Director

Rhiannon has over 20 years of experience of working in cultural charities, including 13 years of experience of programming, project management and overseeing annual budgets for Trinity Community Arts. Rhiannon holds an MA in Arts Policy and Management and recently completed the Clore Social - Experienced Leaders programme (2023) and Designing for Inclusion - Fearless Futures (2022).

Thea Woodrow - General Manager

Thea brings experience as a Producer, Finance and Project Manager over the last 7 years of working in the arts and voluntary sectors, including 5 years with international show makers Cirque Bijou. Drawing on roots in classical music, she is passionate about working creatively and collaboratively to make socially engaged, inclusive, accessible live performances, events, and experiences. Thea is excited to take on the new General Manager role for Handstand Arts, and work with Nicole and Rhiannon to grow the organisation and Circus City festival.



**Circus City**

England & Wales - Charity number 1181762

---

# Accounts

---

# HANDSTAND ARTS CIO

---

## ANNUAL REPORT

02/04/2021 - 01/04/2022

CHARITY NO. 1181762

REG. ADDRESS - 19 GREENBANK  
AVE. WEST, BRISTOL  
BS56EP



# CHAIR OF THE BOARD'S STATEMENT

---

We felt very fortunate to have been able to deliver a live, public facing festival during the pandemic. This called for a lot of scenario planning and risk management in an ever changing landscape.

By commissioning artists to make new work in this environment we supported freelancers and helped our sector progress. We placed access and care at the centre of how we worked during this time in response to external and internal pressures compounded by the pandemic.

Our box office performed well against conservative targets responding to the situation and our fundraising activity was measured and successful.

The board and team look forward to a time of funded consultation to further develop the company, board and staffing team in preparation for Circus City 2023 which we hope we can run without covid restrictions.



**CLAIRE TEASDALE**

CHAIR OF THE BOARD OF TRUSTEES



# OBJECTIVES AND ACTIVITIES

---

The object of the CIO is to advance the arts through the presentation of circus performances and other performance arts for the public benefit, in particular but not exclusively for those people living in Bristol and the surrounding areas.

The trustees are aware of the Charity Commission's guidance on public benefit

During this year we ran our 4th bi-ennial festival under Covid 19 conditions which was our main activity. The festival was run by a core team of 2, a festival team of 9 and 12 volunteers. We reached live audiences of 2,500 with 32 performances in 13 venues including 50 artists from 21 companies.

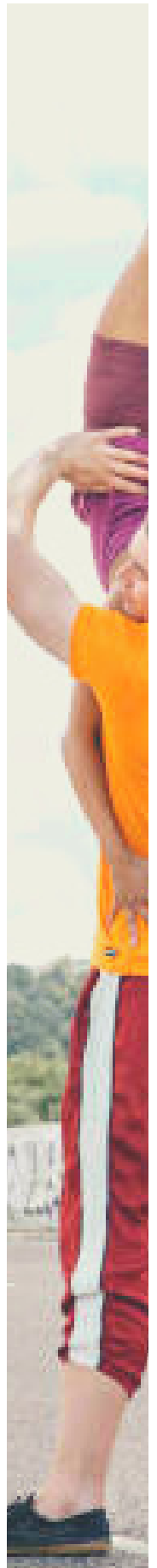
Outside of the festival, we were a partner in the new Horizon showcase project for Edinburgh Festival and were active in various local, national and international networks.

Our qualitative feedback was very positive:

*'Really brilliant programming, diverse and inviting new audiences.'*

*'Well Done pulling this amazing festival together in these precarious times of live performance. It was both inspiring and encouraging to see these brilliant productions as the first live shows since lockdown.'*

*'The care, trust, creative nourishment and support offered to me as an artist has been outstanding and extremely meaningful and genuine.'*



# ACHIEVEMENTS AND PERFORMANCE

---

We made progress towards our charity's work with our objectives in the categories of:

- Audience development
  - Achieve 50% capacity in venues as theatre venues are committing to social distancing.
  - Maintaining progress towards audiences being more representative of Bristol as a whole (in terms of ethnic group, socio-economic background, disability, gender diversity).
  - Continue to track the proportion of audiences experiencing contemporary circus for the first time to understand patterns and issues of attendance for audiences.
- Artform and sector development
  - A high-quality programme of performances and events, equal to the quality of CC2019 (which acknowledges programming risks as restricted go-see opportunities due to COVID mean inclusion of more work which hasn't been seen by Director).
  - An increased insight into the diversity of artists
  - CC2021 programming and artist development work supports artist diversity and access needs.
  - Artists and partner venues feel that CC values and supports artist and sector development.
- Organisational impact.
  - Box Office income meets targets.
  - Satisfaction amongst the artists and team members regarding their experience of working with CC: wellbeing, well-managed, agency within their roles, feeling of being valued team members.

By supporting the sector and the artists within it, we support the creation of work that the public experiences.

By keeping our organisation strong we ensure the resilience and future of its operation.



# FINANCIAL REVIEW

---

Our principle sources of funding were our box office returns, Arts Council England (Project Fund and Emergency Resource Support) and Bristol City Council.

ERS funding came in just after the festival following a resubmission and has supported our ability to wrap up a demanding festival, retain staff, plan for the future, develop our people and organisation and create reserves.

Our accounts were certified by independent accountant Mike Wheatley F.C.M.A

At the end of this financial year we held £11,000 in reserves from Emergency Resource Funding and a subsequent reserves policy was agreed by the board which states that unrestricted reserves are to be held in a savings account at Unity Trust bank.

Any use of reserves needing a transfer from the savings account must be signed off by the board.

Reserves can be used for:

1. for unexpected drops in income or costs

As key projects (ie Circus City Festival) are not started until adequate funding is in place and box office income is carefully managed, in-project drops in income are unlikely.

One likely risk of unexpected costs is the late cancellation of shows where tickets need to be refunded and the company still be paid.

2. The existence of adequate reserves will ensure that, if the worst happens and the organisation needs to be closed down, there will be sufficient funds to meet all of its obligations and liabilities as part of a managed exit.

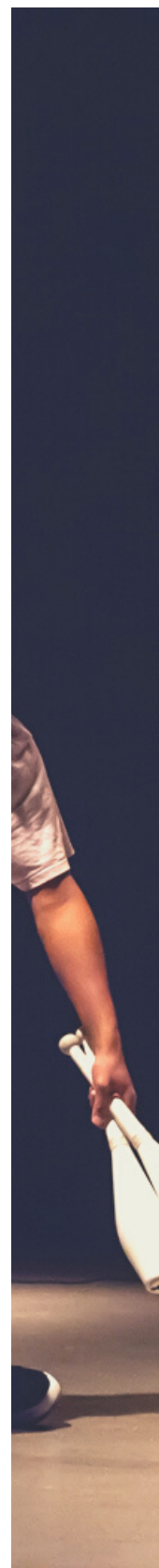
3. Begin new projects or activities

4. To respond to an unexpected opportunity that will allow your charity to deliver its

Unrestricted reserves are set at 10% of the average income of a festival in order to be able to manage the closure of the CIO at the most expensive time which would be mid festival while contracted with companies/ artists re. cancellation.

The board assesses risk at each meeting. The main risks we face are:

1. Staff retention and development in a precarious financial landscape
2. Reduced funding available for the arts and charitable organisations
3. Reduced attendance at events due to Covid and cost
4. Company development plans and budgeting/ forecasting are in place to address these



# STRUCTURE, GOVERNANCE AND MANAGEMENT

---

Our CIO has a constitution document that outlines its structure.

Trustees are selected by identifying skills gaps in the board and working towards a diverse, representative board. New trustees are appointed by the board who meet 4 times a year with a template agenda with finance, director's report and risk management as standing items.

The team and staff update existing regularly and produce new policies in response to change. This year we have produced an injury policy to address procedure for on-stage injury and have produced a reserves policy.

This financial year did not see major changes in our structure, governance and management.

Recruitment of festival staff was challenging - with our marketing manager and production manager coming on board relatively late and our assistant producer needing to be replaced during the festival.

Personal challenges for staff exacerbated by the pandemic called for a gentle and supportive approach with wellbeing placed at the centre of our operations.

ACE ERS funding has enabled us to carry out some company development which aims to support major staff changes for next financial year.

The charity employs 2 x key freelance staff - one festival director and one festival producer. During the festival the team expands to 9 plus volunteers.

The CIO is part of wider sectoral organisations - Circostrada, MICC, Bristol Festivals and Circus Change Up.

Names of the charity trustees who manage the charity

Claire Teasdale - Chair

Tabitha Moyle - Treasurer

Sascha Goslin - Trustee

Kate Webb - Chair

Name of chief executive or names of senior staff members

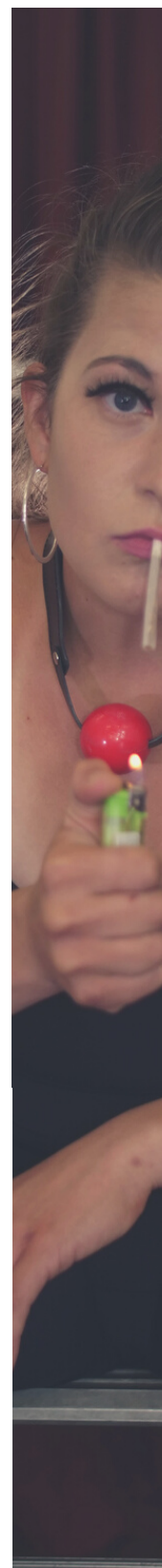
Kate Hartoch - Director

Nicole A'Court-stuart - Senior Creative Producer



# PROFIT AND LOSS

	2022
<b>Turnover</b>	
General	(7,042.63)
Office Hire	(177.60)
Residency 1	6,187.73
Show 1	21,676.47
Show 2	(3,500.00)
Talk 1	(75.00)
<b>Total Turnover</b>	<b>17,068.97</b>
<b>Cost of Sales</b>	
Artist Accommodation	2,384.07
Artist Fees 1	14,704.99
Artist Fees 2	6,000.00
Artist Per Diems	701.00
Artist UK Journeys	198.10
Assistant Producer	1,500.00
Commission Artist Fee 1	14,200.00
Director Circus Cky Festival	26,785.15
Evaluator	1,600.00
Graphic Designer	180.00
Green Room Food	95.09
Logistics	670.00
Marketing Manager	4,179.98
Other Green Room Hospitality	238.74
Producer	13,531.36
Production Manager	3,500.00
Tech Contras	1,034.48
Technical Costs	7,176.87
Venue Hire	9,287.53
<b>Total Cost of Sales</b>	<b>107,967.36</b>
<b>Gross Profit</b>	<b>(90,898.39)</b>
<b>Administrative Costs</b>	
ACE ERS SPEND	402.55
Audit & Accountancy fees	614.00
Box Office Software - Flat Fee	1,500.00
Bristol Festivals Membership	50.00
BSL Translators	120.00
Documentation - Photographer	2,650.00
Documentation - Video	2,263.86
Health & Wellbeing	700.00
Insurance	1,263.72
Logistics - Travel etc.	3,725.51
Marketing - Distribution	180.00
Marketing - Event Costs	250.00
Marketing - Social Media	1,395.74
PR - Press Release	583.00
Print & Signage	1,632.00
Rehearsal Venue Hire - local choir etc.	625.00
Training	3,792.29
Travel - Bus, Tram & Tube	234.00
Travel - Car Park	69.52
<b>Total Administrative Costs</b>	<b>22,051.19</b>
<b>Operating Profit</b>	<b>(112,949.58)</b>
<b>Other Income</b>	
ACE	79,297.00
Bristol City Council	11,115.00
Commissions	(2,500.00)
Repayment Income	3,000.00
Sponsorship	1,000.00
<b>Total Other Income</b>	<b>91,912.00</b>
<b>Profit on Ordinary Activities Before Taxation</b>	<b>(21,037.58)</b>
<b>Profit after Taxation</b>	<b>(21,037.58)</b>



# CERTIFICATION



CHARITY COMMISSION  
FOR ENGLAND AND WALES

## Independent examiner's report on the accounts

### Section A Independent Examiner's Report

<b>Report to the trustees/ members of</b>	Handstand Arts		
<b>On accounts for the year ended</b>	31 <sup>st</sup> . March 2022	<b>Charity no (if any)</b>	
	<b>Set out on pages</b> 1-2		

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended

**Responsibilities and basis of report**

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent examiner's statement**

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

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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 accounts to be reached.

\* Please delete the words in the brackets if they do not apply.

**Signed:**  **Date:** 16/05/22

**Name:** M.B. Whedley

**Relevant professional qualification(s) or body (if any):** F.C.M.A. (Fellowship Member of Chartered Institute of Management Accountants)

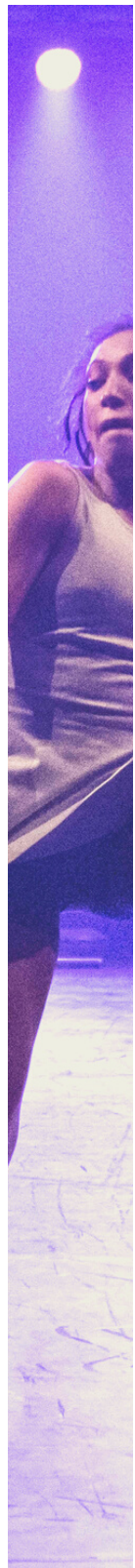
**Address:** 5, Charter Place, Worcester, WR1 3BX

### Section B Disclosure

Only complete if the examiner needs to highlight material matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

**Give here brief details of any items that the examiner wishes to disclose.**

None



**Circus City**

England & Wales - Charity number 1181762

---

# Accounts

---



## Trustees' Annual Report for the period

From 02/04/2020 To 01/04/2021

Charity name: Handstand Arts

Charity registration number: 1181762

### Objectives and Activities

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	The object of the CIO is to advance the arts through the presentation of circus performances and other performance arts for the public benefit, in particular but not exclusively for those people living in Bristol and the surrounding areas.
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	<p>During this pandemic year which is an off year for our bi-ennial festival, we ran an emergency digital project which supported artists to share the development of their work with the international sector.</p> <p>We learned to use new digital tools and supported artists with mentoring for this project.</p> <p>We spend time online building and maintaining networks in the UK and internationally which benefit our arts sector.</p> <p>We didn't do any public facing work in this financial year but started to plan our festival for October 2021.</p> <p>This work included a lot of covid related work on contingency planning, local authority consultancy and cancellation planning.</p>
Statement confirming whether the trustees have had regard to the guidance	Para 1.18	The trustees are aware of the Charity Commission's guidance on public benefit

issued by the Charity Commission on public benefit		
--	--	--

### Additional information (optional)

You may choose to include further statements where relevant about:

	SORP reference	
Policy on grant making	Para 1.38	
Policy on social investment including program related investment	Para 1.38	
Contribution made by volunteers	Para 1.38	We didn't work with any volunteers in this off year of our festival
Other		

### Achievements and Performance

	SORP reference	
Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.	Para 1.20	<p>We made progress towards our charity's work with our objectives in the categories of:</p> <ul style="list-style-type: none"> <li>● Artform and sector development</li> <li>● Organisational impact.</li> </ul> <p>By supporting the sector and the artists within it, we support the creation of work that the public experiences.</p> <p>By keeping our organisation strong we ensure the resilience and future of it's operation.</p>

**Additional information (optional)**

You may choose to include further statements where relevant about:

Achievements against objectives set	Para 1.41	We set objectives against our festival but do not yet have enough year-round activity to evaluate during off years.
Performance of fundraising activities against objectives set	Para 1.41	<p>Following the closure of the normal project grant process due to the pandemic, we applied for an Arts Council ERF fund to deliver a project which was successful.</p> <p>We applied for 1 x international and 1 x European funds which were unsuccessful.</p> <p>We spent time fundraising in this financial year for funds which were allocated outside of it.</p>
Investment performance against objectives	Para 1.41	
Other		

## Financial Review

Review of the charity's financial position at the end of the period	Para 1.21	We held some local authority funds allocated for the 2021 festival
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	No reserves held
Amount of reserves held	Para 1.22	None
Reasons for holding zero reserves	Para 1.22	All our costs are project costs
Details of fund materially in deficit	Para 1.24	None
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	None

### Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	Our principal sources of funds for 20/21 were an Emergency Response Fund to deliver a project and Bristol City Council funding.
Investment policy and objectives including any social investment policy adopted	Para 1.46	
A description of the principal risks facing the charity	Para 1.46	During this year the main risk (besides illness) was retention of staff and mental health implications from the pandemic and decreased European/ international connections and the opportunities they bring due to Brexit and the pandemic. SEISS support for freelance team contributed to financial viability for those individuals which retains them in the arts sector.
Other		

## Structure, Governance and Management

Description of charity's trusts:		
Type of governing document (trust deed, royal charter)	Para 1.25	Constitution
How is the charity constituted? (e.g unincorporated association, CIO)	Para 1.25	CIO
Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Trustees are selected by identifying skills gaps in the board and working towards a diverse, representative board. New trustees are appointed by the board.

### Additional information (optional)

You may choose to include further statements where relevant about:

Policies and procedures adopted for the induction and training of trustees	Para 1.51	
The charity's organisational structure and any wider network with which the charity works	Para 1.51	The charity employs 2 x key freelance staff – one festival director and one festival producer. During the festival the team expands to 9. The CIO is part of wider sectoral organisations – Circostrada, MICC and Circus Change Up.
Relationship with any related parties	Para 1.51	
Other		

### Reference and Administrative details

Charity name	Handstand Arts CIO
Other name the charity uses	
Registered charity number	1181762
Charity's principal address	19 Greenbank Ave. West, Bristol BS56EP

**Names of the charity trustees who manage the charity**

	<b>Trustee name</b>	<b>Office (if any)</b>	<b>Dates acted if not for whole year</b>	<b>Name of person (or body) entitled to appoint trustee (if any)</b>
1	Claire Teasdale	Chair		
2	Sascha Goslin			
3	Tabitha Moyle	Treasurer		
4	Kate Webb			

Corporate trustees – names of the directors at the date the report was approved

<b>Director name</b>		

Name of trustees holding title to property belonging to the charity

<b>Trustee name</b>	<b>Dates acted if not for whole year</b>	

**Funds held as custodian trustees on behalf of others**

Description of the assets held in this capacity	None
Name and objects of the charity on whose behalf the assets are held and how this falls within the custodian charity's objects	NA
Details of arrangements for safe custody and segregation of such assets from the charity's own assets	NA

**Additional information (optional)**

**Names and addresses of advisers (Optional information)**

<b>Type of adviser</b>	<b>Name</b>	<b>Address</b>


**Name of chief executive or names of senior staff members (Optional information)**

Kate Hartoch

**Exemptions from disclosure**

Reason for non-disclosure of key personnel details

**Other optional information**

**Declarations**

The trustees declare that they have approved the trustees' report above.

**Signed on behalf of the charity's trustees**

**Signature(s)**

*C. E Teasdale*

**Full name(s)**

Claire Teasdale

**Position (eg Secretary, Chair, etc)**

Chair

**Date**

03/04/2022

# Profit and Loss

## Handstand Arts

For the year ended 31 March 2021

2021

---

### Turnover

General	5,000.00
<b>Total Turnover</b>	<b>5,000.00</b>

### Cost of Sales

Artist Fees 1	15,342.39
Director Circus City Festival	5,500.00
Producer	7,349.00
Production Manager	470.00
Technical Costs	1,192.35
Venue Hire	1,107.81
<b>Total Cost of Sales</b>	<b>30,961.55</b>

---

### Gross Profit

(25,961.55)

### Administrative Costs

Audit & Accountancy fees	417.60
Box Office Stationery	1.83
Health & Wellbeing	28.32
Logistics - Travel etc.	46.67
Marketing - Distribution	390.00
Marketing - Social Media	270.00
Office Costs	4.35
Transfer Fees (ex.Paypal)	25.00
<b>Total Administrative Costs</b>	<b>1,183.77</b>

---

### Operating Profit

(27,145.32)

### Other Income

ACE	21,829.99
Bristol City Council	18,135.00
<b>Total Other Income</b>	<b>39,964.99</b>

---

### Profit on Ordinary Activities Before Taxation

12,819.67

---

### Profit after Taxation

12,819.67



**Section A Independent Examiner's Report**

<b>Report to the trustees/ members of</b>	Handstand Arts		
<b>On accounts for the year ended</b>	31 <sup>st</sup> . March 2021	<b>Charity no (if any)</b>	1181762
<b>Set out on pages</b>	1 & 2		

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/03/2021

**Responsibilities and basis of report** As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent examiner's statement** I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination.

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 accounts to be reached.

\* Please delete the words in the brackets if they do not apply.

**Signed:**  **Date:** 29/07/21

**Name:** M.B. Wheatley

**Relevant professional qualification(s) or body (if any):** F.C.M.A.

**Address:** 5, Charter Place,  
Love's Grove  
Worcester WR1 3BX

**Section B Disclosure**

Only complete if the examiner needs to highlight material matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).