

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.

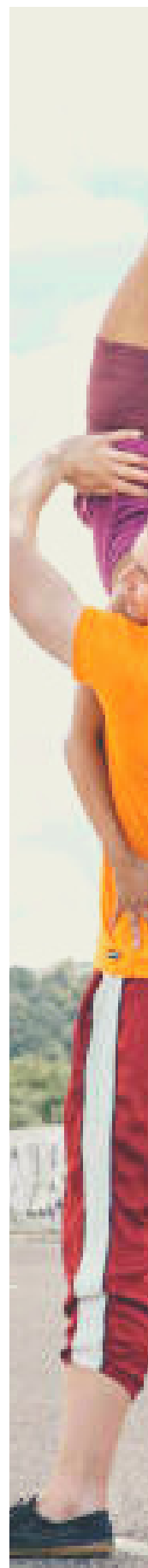
Outside of the festival, we were a partner in the new Horizon showcase project for Edinburgh Festival and were active in various local, national and international networks.

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.

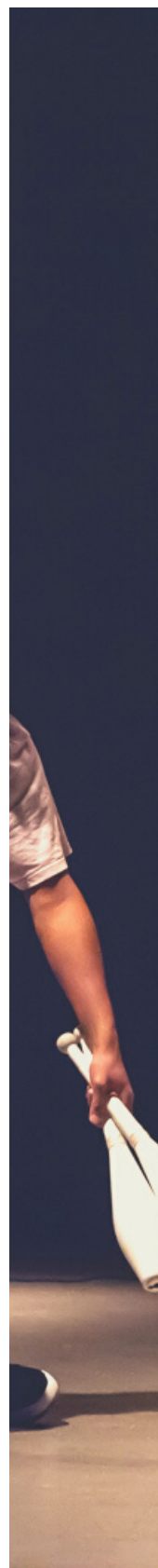
3. Begin new projects or activities

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 it's 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

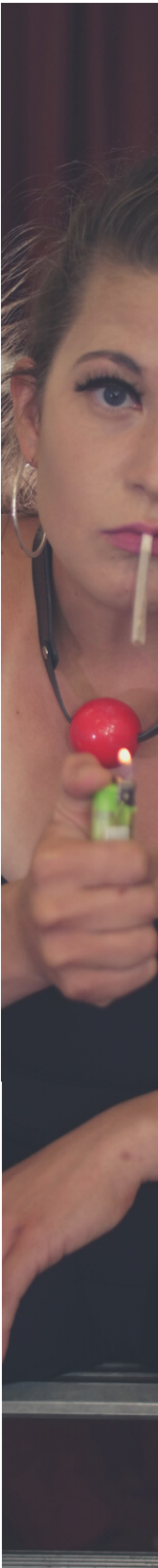
Kate Hartoch - Director

Nicole A'Court-stuart - Senior Creative Producer


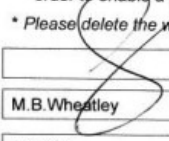


PROFIT AND LOSS

	2022
Turnover	
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)
Total Turnover	17,068.97
Cost of Sales	
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 City 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
Total Cost of Sales	107,967.36
Gross Profit	(90,898.39)
Administrative Costs	
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
Total Administrative Costs	22,051.19
Operating Profit	(112,949.58)
Other Income	
ACE	79,297.00
Bristol City Council	11,115.00
Commissions	(2,500.00)
Repayment Income	3,000.00
Sponsorship	1,000.00
Total Other Income	91,912.00
Profit on Ordinary Activities Before Taxation	(21,037.58)
Profit after Taxation	(21,037.58)



CERTIFICATION

	CHARITY COMMISSION FOR ENGLAND AND WALES	Independent examiner's report on the accounts	
Section A Independent Examiner's Report			
Report to the trustees/ members of	Handstand Arts		
On accounts for the year ended	31 st . March 2022	Charity no (if any)	
Set out on pages	1-2		
Responsibilities and basis of report	<p>I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended</p> <p>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").</p> <p>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.</p>		
Independent examiner's statement	<p>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:</p> <ul style="list-style-type: none">the accounting records were not kept in accordance with section 130 of the Charities Act; orthe accounts did not accord with the accounting records; orthe 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. <p>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.</p> <p><i>* Please delete the words in the brackets if they do not apply.</i></p>		
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		

