

**THE TELLING**  
**(Charitable Incorporated Organisation)**

**Charity number: 1181802**

**THE TELLING**  
**TRUSTEES REPORT AND FINANCIAL**  
**STATEMENTS**  
**for the YEAR ENDED 31 MARCH 2022**

**David Smith & Co**  
**7 Grosvenor Gardens**  
**Victoria**  
**London**  
**SW1W 0AF**

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**REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITABLE INCORPORATED ORGANISATION,  
ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 MARCH 2022**

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| <b>Trustees</b>                                    | Catherine Magdalen Edis (Chair)<br>Elizabeth Davies<br>Joanne McIntosh<br>Clare Ross (stage name: Clare Norburn)         |
| <b>Charity registered number</b>                   | 1181802  |
| <b>Registered office</b>                           | 60 Lancaster Road<br>London<br>N4 4PT  |
| <b>Artistic Director</b><br><b>General Manager</b> | Clare Norburn<br>Stephanie Williams  |
| <b>Independent examiner</b>                        | David C Smith<br>of David C Smith & Co<br>Chartered Accountants<br>7 Grosvenor Gardens<br>Victoria<br>London<br>SW1W 0AF |
| <b>Bankers</b>                                     | HSBC<br>312 Seven Sisters Road<br>Finsbury Park<br>London<br>N4 2AW  |

The Trustees (who are also directors of The Telling for the purposes of charity law), present their report, together with the independently examined financial statements for the year ending 31 March 2022. The Trustees confirm that the Report and financial statements of the Charity comply with the current statutory requirements, the requirements of the Charity's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (Effective 1 January 2019).

## **TRUSTEES REPORT**

### **OBJECTIVES AND ACTIVITIES**

The Trustees confirm that they have complied with the duty in section 17 of the Charities Act 2011 to have due regard to the Charities Commission's general guidance on public benefit. This is borne out by deliveries of activities outlined in this report, which are in line with the main objectives of The Telling and the activities to deliver against those objectives:

The main objectives of The Telling are: to advance the arts and education for the public benefit, through the promotion, support and encouragement of music, in particular by presenting historically-aware musical performances, workshops, talks and recordings using period instruments, often collaborating with other art-forms including theatre, film, dance and puppetry, to reach people who are not usually attracted to classical concerts. We:

- a) give high quality concerts and performances, including repertoire which otherwise would not be performed widely
- b) work with young people in schools and amateur singers and instrumentalists from a variety of walks of life, introducing them to new repertoire and enabling them to develop and improve their musical skills.

We perform across the UK and, alongside a series of engagements, run our own growing programme of residencies, targeting places where there is little classical or early music touring which are currently Liverpool, Barrow Peninsula/South Cumbria, Mistley/Manningtree, Folkestone, Conwy, Cardiff, SE Devon and Wolverhampton.

Music and particularly early music (from the middle ages to the late 18th century) is promoted by our organisation through live performances and recordings using voices and period instruments. We often collaborate with other art-forms including theatre, new writing, story-telling, film, dance and puppetry, to create narratives using source material, contemporary literature or newly-written "concert/plays" to demystify the music and reach people who are not usually attracted to classical concerts.

We combine music (which straddles classical/folk/world music) with new writing, readings or film. We move around audiences and use costume and lighting/candlelight. We have recently been selected for the Pitch Perfect Scheme run by The Space (the BBC and Arts Council England jointly funded organisation to support the development of digital arts and on broadcast media). This will see us receiving support in 2023 in developing work and approaching broadcasters.

We engage a pool of leading directors, actors, musicians and lighting designers from arts organisations including **BBC TV, The RSC, National Theatre, Orchestra of the Age of Enlightenment, The Dufay Collective** and **I Fagiolini**.

***"Siren-like voices... an ardour to these performances that is hard to resist."*** BBC Music Magazine

We have been on **BBC Radio's In Tune, Woman's Hour** and **Saturday Live** and performed for promoters including **Music at Oxford, Buxton International Festival, Lake District Summer Music, Brighton Early Music Festival, Little Missenden Festival** and **Keele Arts**. We have released three CDs – both on the **First Hand Records** label.

Our Artistic Director, Clare Norburn has devised a new genre where music and drama collide. Her concert/plays have attracted **4 star reviews** in **The Times** and **The Guardian** and performances at **Bridgewater Hall, St George's Bristol** and **LSO St Lukes**. The stage director we work with, **Nicholas Renton** directed Andrew Davies' BAFTA nominated **Mrs Gaskell's Wives and Daughters** for **BBC TV** and episodes of **Lewis, Musketeers, Silent Witness** and **George Gently**.

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#### TRUSTEES

The following Trustees served the charity during the year:

Catherine Magdalen Edis (Chair)  
Elizabeth Davies  
Joanne McIntosh  
Clare Ross (stage name: Clare Norburn)

#### STRUCTURE, GOVERNANCE AND MANAGEMENT

The Telling is a charitable incorporated organisation and has no share capital. In the event of a winding up, while a Member or within one year of ceasing to be a Member, the Member's liability is limited to £5. The Telling received confirmation of its charitable status on 30 January 2019 and is governed by its Constitution.

The Board of Trustees is responsible for the overall governance of the CIO. With the exception of the Artistic Director, Clare Norburn, the Trustees are not artists involved in the charity's work. Trustees may be appointed at the discretion, and with the approval, of the existing Trustees. New Trustees are briefed of their duties by existing Trustees.

The Telling engages musicians, actors, directors, lighting designers, costume makers and other creatives on a project by project basis. All are paid on a freelance rehearsal and concert-by-concert basis and none is a permanent employee of the charity.

The administration of the Foundation during the year was undertaken on a pro bono basis by the Artistic Director, Clare Norburn.

#### REPORT: ACHIEVEMENTS AND PERFORMANCE

This is the Trustees third report to the Charity Commission.

This financial year started as we were still in lockdown. The Telling had been able to continue to build upon successes in pre-pandemic 2019/20 (28 live performances) and during 2020/21 had transferred many activities online, working hard to maintain connections with our residency audiences around the country.

By the start of the 2021/22 financial year in April 2021, we had completed our Arts Council England's Emergency Response fund grant and were just at the end of completing filming and editing of the final project in our **HomeTour** online programme: **Love in the Lockdown**. Again, The Telling was able to respond agilely in response to restriction.

#### SINGING WORKSHOPS

We were also continuing our weekly singing workshops on Zoom led by our mezzo Ariane Prüssner, which were largely self-funding. We started the year with a programme of "women in early music" workshops which was due to go up to midsummer 2021.

*"Thank you so much for all you are doing during this time of Covid. I am a regular participant in the In Retreat sessions and love the concerts/films too. I thought Vision in particular was absolutely stunning."*

*"The Telling has been a lifeline"*

*"I have hated being in lockdown but I realise that without it, I would never have come across your wonderful medieval music and the really enjoyable workshops so I guess it is true that every cloud has a"*

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*silver lining!"*

We had planned to reduce from weekly sessions from summer 2021 to more occasional sessions but that was pre-empted by the sudden death of Ariane in May 2021. Since then we have continued to put on short courses of online singing workshops – including a Carol mini course in December 2021 led by Clare Norburn.

### **CELEBRATING ARIANE PRÜSSNER**

In May 2021 we were devastated by the **sudden death of our wonderful mezzo Ariane Prüssner** from undiagnosed lung cancer. As a result, our In Retreat singing series came to a sudden halt in May. It is part of her extraordinary singing ability and resilience and how much she loved giving the workshops that she carried on singing right to her last – giving her last workshop 10 days before her death and passionately wanting to carry on singing and teaching.

Ariane had provided such important relief to so many of our ***In Retreat*** singing workshop participants as a steady and calm presence throughout the lockdown. She had also been a hugely important performer in the Telling in nearly all of our live concerts and shows and three of our online films. She was, and still is, sorely missed. We are blessed that she was part of The Telling and we are lucky to have so much of her legacy on film which we can continue to share. We marked Ariane's death with a tribute at the end of the final 3 episodes of ***Love in the Lockdown*** which included her final recording: a stunning solo a cappella rendition of ***Lucente Stella*** (from the Rossi Codex). We also fundraised to be able to **release an album** of the soundtrack of the two films of ***Vision*** and ***Unsung Heroine*** in her memory, so that her music was able to be kept alive. Jean Kelly and Clare Norburn also gave a memorial concert celebrating her life, which included streaming of some of her most beautiful recordings.

### **LOVE IN THE LOCKDOWN**



Our Artistic Director wrote ***Love in the Lockdown*** which we filmed in February and March 2021 and had started to release from 4 March 2021. The final 5 episodes were released from April to 20 May 2021 within this financial year.

An online play with music, starring acclaimed actors **Alec Newman** and **Rachael Stirling**, it was rehearsed and filmed entirely over Zoom or on actor and musicians' mobiles/recording devices from their own homes. The action and music took place over 9 episodes, which were released in real time on YouTube, on the first anniversary of the key moments at the start of the lockdown from 4 March till 20 May 2021. ***Love in the Lockdown*** told the story of two lovers separated by the lockdown at work on an updated version of Boccaccio's ***The Decameron*** which was a kind of box-set to while away quarantine during the 1348 Black Death!

The series was shortlisted in 6 categories for the SceneSaver online theatre awards, with **Nicholas Renton** winning Best Director.

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*"an exploration of the boundaries between art and life...intelligent... does more than reflect overfamiliar pandemic situations back at us... it **finds new terrain**"* Arifa Akbar, The Guardian

The drama, directed by **Nicholas Renton** (BAFTA-nominated *Mrs Gaskell's Wives and Daughters*, *Musketeers*, *A Room With A View*, *Lewis*, *Silent Witness*), follows medieval musician Emilia (Stirling) and playwright Giovanni (Newman) in the early stages of an intense relationship, which starts with awkward early Zoom dates just before lockdown. Each short episode will be streamed in real time on the anniversary of some of the key points in Lockdown 1.0. Comedian, Impressionist and **Actor Jon Culshaw** has a cameo as the voice of Boris Johnson in episode 3.

Over 3 months, the separated lovers get closer. They also work on a project together, inspired by **The Decameron** by Boccaccio, a "14th Century box set" of 100 stories told by young people to while away their quarantine during the Black Death in Florence in 1348. Giovanni reimagines this work, drawing out parallels with the COVID-19 pandemic, while Emilia and her ensemble, played by real medieval music group **The Telling**, plan the music. However, their relationship ultimately gets tested and the challenges they face lead them on a soul-searching journey to discover their artistic truth.

Music performed by **The Telling** was from the 14th century by Guillaume de Machaut, Johannes Ciconia, Francesco Landini, Gherardello da Firenze and anon.

Rachael Stirling wrote about the piece:

"Clare's beautiful piece dramatises a lockdown experience of a live musician with the generous, funny and painful insight of her first-hand experience. She has written a drama for every creative who was told to retrain."

*Love in the Lockdown* secured major reviews/coverage including in The Times, Daily Mail and The Guardian. In particular, The Guardian review by Arifa Akbar had a strong positive reaction to the piece:

*"emotional subtlety.... this moreish serial drama finds new terrain with excellent performances from Rachael Stirling and Alec Newman"*

*"this intelligent Zoom performance does more than reflect overfamiliar pandemic situations back at us.... it finds new terrain."*

*"this is theatre that mimics the format of a TV show"*

*"The couple's conversational eddies and undercurrents exert a gentle pull and the series becomes moreish precisely because it is so gentle. Stirling and Newman are understatedly excellent and their characters feel real."*

*"five episodes in, it shows signs of developing into an exploration of the boundaries between art and life"*

*"the music is like a celestial pause between acts"*

*"The relationship is drawn with emotional subtlety; Stirling and Newman are good at expressing vulnerability or romantic hope"*

We also had three recommendations in The Sunday Times and these other 4 and 5 star reviews:

★★★★★ "as least as appealing as Tennant & Sheen in the BBC's *Staged*" PocketSizeBlog

★★★★★ "charming...already a little hooked" Patrick Marmion in **The Daily Mail**

★★★★★ "There have been plenty of Zoom plays over this year of lockdown, but perhaps none so classy and assured as Clare Norburn's episodic series" @thereviewshub

"music is absolutely beautiful" @loureviewsblog

"virtual format we've not seen before" @westendbf

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### I, SPIE

We rehearsed and toured a new concertplay by Clare Norburn, taking 6 performances across England in October 2021. We also filmed one of the performances and edited together a film for release on Brighton Early Music Festival's BREMF@home series which is available on demand on their Facebook and Youtube channels until 31 December 2021. We hope to do a further and longer tour in 2024.



*The Telling musicians for I, Spie: Emily Baines (recorder), Giles Lewin (violin), Alison Kinder (viol), Clare Norburn (soprano) and Jamie Akers (lute) –with Danny Webb (actor) in the background– dress rehearsal at Stroud Green, North London October 2021*

**The numbers we reached:** The tour saw us taking early music to places which never or rarely receive live early music performances including: Grange-over-Sands in Cumbria, Liverpool and Wolverhampton. 530 people bought tickets to see the show live, which slightly exceeded our ticket sale targets. From everything we heard from colleagues at the time, exceeding or even achieving ticket sale targets was rarely happening across concerts and theatre post-pandemic. So this was a testament to the loyalty of our audiences and the interest in the project. The performances in Brighton and Wolverhampton sold out and in Cumbria, where we had never done anything before and where there is no regular early music touring, we attracted an audience of 90 people. The film had 680 views (232 on Youtube and 448 on Facebook). So overall 1220 people saw the show, either live or online.

### Who was involved?

*I, Spie* was directed by Nicholas Renton (BAFTA-nominated *Mrs Gaskell's Wives and Daughters*, *Musketeers*, *A Room With A View*, *Lewis*, *Silent Witness*) and written by singer and playwright, Clare Norburn. The music comprised consort pieces and lute songs by Dowland, alongside Elizabethan tavern, street and courtly masque music by his contemporaries including Holborne, Campion and Ravenscroft. The line up was for 3 actors and 5 musicians:

Emily Baines, recorders/bagpipes/voice  
Giles Lewin, fiddle/bagpipes/voice  
Alison Kinder, viols/recorders/voice  
Jamie Akers, lute/cittern  
Clare Norburn, soprano/tambourine  
Dominic Marsh as John Dowland  
Danny Webb as The Man (Sir Robert Cecil / Philipps / Father Scudamore / Topcliffe, the torturer)  
Alice Imelda as The Woman (Maria / Future Mrs Dowland / Elizabeth I)  
Directed by Nicholas Renton  
Written & produced by Clare Norburn  
Lighting Designer Natalie Rowland

**The concept** of the show is centred around an extraordinary letter which Dowland wrote to spymaster Sir Robert Cecil in 1595. At the time, Dowland was travelling Europe, having taken umbrage in having not secured a court post as a lutenist when one fell vacant. Cecil had signed Dowland's travel papers and probably told him to "keep his eyes and ears open". So when, as a Catholic Englishman, Dowland is approached by English ex-Pats living in Florence and Rome, who are plotting to overthrow Queen Elizabeth I, Dowland dishes up the information on the plot and key players to Cecil. *I, Spie* imagines the gaps in what we know about Dowland's life at that time – what led to the moment of his writing that letter - but also what happened in the aftermath.

Being a Catholic informant in Elizabethan England was a dangerous business – no one entirely trusted you, even if your information was helpful. The 1580s has seen a series of Catholic plots and the terrifying threat of the Spanish Armada – and with the Queen ageing without any clear succession, by 1595 there was a febrile sense of panic and suspicion. In that context, it is no wonder that Dowland's letter reads like a man out of his depths: he sounds scared for his own life - and with good reason. Catholics who informed were not always fully trusted - many ended



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up on the gallows. But on the other hand, he does dish up the information and effectively foil the plot... Quite how involved in it all was he? We don't know but the play takes over and imagines the gaps in between the information we have from Dowland's letter.

*I, Spie* enabled us to do lots of new things: to develop the concertplay format further, integrating the musicians and actors more so that the actors sang in some of the livelier tavern numbers and the musicians even had a few lines. The format provided a way into Dowland's music and the music of his contemporaries to audiences not used to listening to early music. But also the tour allowed us to connect relationships with our audiences in cities where we had begun to develop a relationship pre-pandemic (Liverpool and Wolverhampton) and develop new

relationships with first performances in South Cumbria and Hounslow. We returned to these locations in 2022 and plan to do so again in 2023. This is just some of the audience feedback questionnaire responses we received:



Alice Imelda as Maria, Dominic Marsh as Dowland and Clare Norburn (soprano) – photo Robert Piwko

*"Thank you for a truly inventive show, presented in such an original style - the first live, full Telling show I've seen, caught the last performance on Sunday, in Hounslow. The combination of drama and music - and the conscious breaking of the 'fourth wall' to involve the audience to dramatic and comic effect and allow the characters to step outside themselves and examine their own identities and the context of their actions - worked so well. The secret world of espionage in the Tudor court is a fascinating topic. And of course what a rich musical seam for you to mine! Great cast, great musicians - congratulations all round"*  
Audience feedback, Hounslow performance

*"I wanted to add my admiration for the talent, confidence, commitment, courage of each and every one of the artists in these challenging times. How thankful we are to be able to enjoy such a performance. We realised how clever it is to combine the drama and music. We like early music but had we attended an evening of the pieces we heard last night, I would have been less than transfixed no matter how good the delivery. You really brought the music to life."* Audience feedback from Cumbria

*"thank you so much for coming to Grange-over-Sands - we sometimes feel left out by touring companies. Husband, who isn't into early music, loved it. Excellent performances by both actors and musicians"* Cumbria audience feedback

To the right is a "word cloud" of words that appeared most in our audience feedback - the larger the word, the more it appeared:



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In each location we developed partnerships which helped us reach local audiences - for example in Cumbria we worked with our venue, **Victoria Hall in Grange-over-Sands** who advised on where to advertise, as well as other classical music promoters in the area, **Lake District Summer Music** (who went on to book us for August 2022 as a result) and **Ulverston Festival** who shared information about the performance with their following and we will return the favour ahead of their next performances.

### Marketing and Press coverage

We also benefitted enormously from mentoring on the **Arts Council/BBC The Space's Digital Marketing Mentoring scheme**. The Telling was the **only classical music charity** to be selected as one of 13 English arts organisations on: alongside **Matthew Bourne's New Adventures** and **Leeds City of Culture 2023!** We benefitted from 3 months of advice on digital marketing which hugely impacted on our I, Spie tour- particularly we learnt how to refine use of Facebook ads which we used to drive interest to Facebook events set up for each location on our tour. This, in combination with reciprocal marketing with partners a flyer distribution plan on the ground worked strongly together.



Dominic Marsh as Dowland with The Telling musicians – photo Robert Piwko

We also worked hard to secure local press coverage securing **4 local BBC Radio** interviews (**BBC Shropshire, BBC Cumbria, BBC West Midlands and BBC Merseyside**).

Clare Norburn and Jamie Akers appeared and were interviewed on **BBC Radio 4's Front Row** on 18 October: The show has a **listenership of 2.2million each week** (source: BBC Media Centre press release 2017).

### SHARING OUR LEARNING WITH OTHER ENSEMBLES AND COMPANIES

We are aware that we were one of the first small groups out there touring since the pandemic. Given we have an interesting formula for developing residencies in areas where there is little or no early music touring, we put together a training session on 27 January 2022 to share our learning (both successes and failures) so others could benefit from our learning and explore how to tour and develop residencies themselves. **39 people attended or subsequently downloaded the recording of the training session**. We provided a powerpoint with a toolkit which was subsequently selected as a shortlisted project for the **REMA European Early Music Awards**.

### MANAGEMENT

Managerially, our Artistic Director, Clare Norburn continued in her role supported by our General Manager Stephanie Williams. This management team, together with a focused and dedicated board of trustees, has continued the strengthening of the organisation with tight controls over all aspects of planning, including deciding on repertoire for programmes, scheduling, budgeting, and monitoring of financial forecasts.

## **FINANCIAL REVIEW**

The surplus at the end of the year was £6,976, which, after deducting the small deficit from the previous year gives a balance carried forward on reserves of £4,456. The 2020/21 financial year covers the entire first year of the pandemic and series of lockdowns which significantly restricted activities and so reduced both our income and expenditure accordingly. The accounts for the difference between the total income and expenditure for the financial year ending 31 March 2021 (respectively £40,582 and £43,723) and this financial year to 31 March 2022 (respectively £68,101 and £61,125). The year to 31 March 2022 is much closer to the 2019/2020 financial year, as we were able to undertake one tour, whereas in 2020/21, we were unable to tour at all.

The Telling is most grateful to the individuals and organisations who supported The Telling during the year to enable our online programme during 2021/22 including

- **Angel Early Music:** £2000 for the *I, Spie* project and tour
- **Continuo Foundation;** £8000 for the *I, Spie* project and tour
- **Esmee Fairbairn Foundation** (Trustee's Areas of Specialist Knowledge (TASK) Fund) £5000
- **Garfield Weston Foundation** £10,000 towards core costs
- **Crowdfunders** and **individuals** who supported two appeals:
  - for our CD of Vision and Unsung Heroine in memory of Ariane Prüssner
  - for our *I, Spie* tour

In addition to this fundraised income, we received £8500 from **Sir John Fisher Foundation** just at the start of lockdown. They are a Trust based on the Furness peninsula, and the grant is for work in South Cumbria. We could not undertake this work during the 2020/21 financial year because of the lockdowns. We started this in October 2021 with our *I, Spie* tour which was well attended and drew down £3790 for this, deferring the remaining £4710 which has been fully expended in the following 2022/23 financial year with 3 further Cumbrian performances.

The Trustees are acutely aware that, in these still-early years of operation, much more needs to be done in the ensuing years to increase The Telling's reserves with a target to have reserves equivalent to running costs for a 3-month period by 2023 and 6 months by 2025. This has been challenging to bring about because of the pandemic. Looking ahead, the trustees are determined to avoid any significant loss-making ventures and keep the charity in surplus.

The administration of the Foundation during the period was undertaken on a pro bono basis by the Artistic Director, Clare Norburn. She is supported by our freelance General Manager, Stephanie Williams whose important skills, particularly in editing and managing online content, have been instrumental in ensuring The Telling has been agile and able to adapt our work quickly and efficiently.

## **PLANS FOR FUTURE PERIODS**

In response to the risks and challenges outlined overleaf under the heading **Assessment of Major Risks**, we are now planning activities for summer and autumn tours in 2023 and a new project for late autumn 2023. 2022/23 proved challenging financially, but rich artistically with 28 UK performances including at Lake District Summer Music and Conwy Classical Music Festival and Stroud Green Festival – and our first European visit to Voci Audaci in Locarno, Switzerland and a first screening on our Unsung Heroine film at Bloomington Early Music Festival in Indiana, USA. Carol workshops and concerts have sold well and are cheaper to put on and so a carol tour will remain an important part of our strategy for the foreseeable future. While we maintain a commitment to fundraise to take work to places which miss out (which means more expensive and higher risk self-promoted events) our model going forward will be to combine that funded work with paid engagements and box office split/shared risks to create a more sustainable model. This is shaping up well with confirmed and likely engagements in 2023 and 2024 at Bedford Music Club, Harris Music Club (Preston) and Beverley Early Music Festival (2024), and box office split/shared risk with JW3

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Arts Centre and Oso Arts Centre. In addition, we have a planned second screening of our Into the Melting Pot film at Bloomington Early Music Festival in Indiana USA and plans to tour the USA in 2024. In addition, we are thrilled to be selected to the final round of The Space (funded by ACE and the BBC) to have support and funding towards a broadcast commission (not yet guaranteed) of a potential radio adaptation of ***Love in the Lockdown***.

To fund future activities, the Artistic Director and General Manager will continue to apply for grants from grant-making organisations whose priorities and goals are shared by The Telling. The organisation will continue to run appeals to underpin projects.

### **ASSESSMENT OF MAJOR RISKS**

The Trustees have considered risks to which The Telling is exposed and have established appropriate procedures to mitigate the impact of those risks.

The outlook for the 2022-23 financial year and beyond is undoubtedly a challenging one. The main difficulty faced by The Telling and all other arts organisations is a perfect storm of rising costs, combined with audiences having not yet returned to “normal” concert-going, combined with the cost-of-living also impacting significantly on ticket sale income and making promoters risk-averse. However we have learnt much about the challenges ahead which are likely to remain:

- a) A need for enhanced funding to mitigate losses due to fewer promoter engagements, reduced fees from promoters and reduced ticket income from self-promoted events
- b) A climate in which competition for funds is fiercer than ever

Our future plans detail how we are changing the model of our work to involve more paid engagements alongside fundraising for our more risky residencies/self-promotions, which depend on ticket income. The increase in paid engagements will mitigate the risk, alongside plans to continue to build our fundraising, which already has doubled between the financial years 2021/22 and 2022/23.

### **TRUSTEES' RESPONSIBILITIES STATEMENT**

The Trustees are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The Charities Act requires the Trustees to prepare financial statements for each financial year. The Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the charity and hence for

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taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.



**DISCLOSURE OF INFORMATION TO INDEPENDENT EXAMINERS**

Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant accounting information of which the charity's independent examiner is unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant information and to establish that the charity's independent examiner is aware of that information.

In preparing this report, the Trustees have taken advantage of the small charity exemptions provided by the SORP and FRS102.

This report was approved by the Trustees, on and signed on their behalf by



**Catherine Magdalen Edis**

Chair of Trustees

### Independent Examiner's Report to the Trustees of The Telling

I report to the trustees on my examination of the financial statements of The Telling ('the charitable incorporated organization') for the year ended 31 March 2021 which comprise the Statement of Financial Activities, the Balance Sheet and related notes.

This report is made solely to the charity's trustees, as a body, in accordance with section 145 of the Charities Act 2011. My work has been undertaken so that I might state to the charity's trustees those matters I am required to state to them in this report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for my work, for this report, or for the opinions I have formed.

### Responsibilities and basis of report

As the trustees of a charitable incorporated organization, you are responsible for the preparation of the financial statements in accordance with the Charities Act 2011 ('the 2011 Act').

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') 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 2011 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 giving me cause to believe that in any material respect:

- i. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
- ii. the financial statements do not accord with those records; or
- iii. the financial statements do not comply with the applicable concerning the form and content of financial statements set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the financial statements give a 'true and fair view which is not a matter considered as part of an independent examination.

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.



David C Smith FCA for  
David Smith & Co  
7 Grosvenor Gardens  
Victoria  
London  
SW1W 0AF

Date: 23<sup>rd</sup> January 2023

**THE TELLING**  
**STATEMENT OF FINANCIAL ACTIVITIES**  
**INCLUDING INCOME AND EXPENDITURE ACCOUNT**  
**FOR THE YEAR ENDED 31 MARCH 2022**

|                                   | Unrestricted<br>Funds<br>£ | Restricted<br>Funds<br>£ | Total<br>2022<br>£ | Unrestricted<br>Funds<br>£ | Restricted<br>Funds<br>£ | Total<br>2021<br>£ |
|-----------------------------------|----------------------------|--------------------------|--------------------|----------------------------|--------------------------|--------------------|
| <b><u>Income</u></b>              |                            |                          |                    |                            |                          |                    |
| Donations                         |                            |                          |                    |                            |                          |                    |
| Donations and gifts               | 3,869                      | 17,821                   | 21,690             | 1,233                      | 6,107                    | 7,340              |
| Grants                            | 15,000                     | 14,120                   | 29,120             | -                          | 24,658                   | 24,658             |
| Charitable activities             |                            |                          |                    |                            |                          |                    |
| Promoters Fees                    | 361                        | 7,588                    | 7,949              | -                          | -                        | -                  |
| Box Office & C D Sales            | 3,297                      | 6,045                    | 9,342              | -                          | 7,984                    | 7,984              |
| Royalties                         | -                          | -                        | -                  | 600                        | -                        | 600                |
| Total income                      | 22,527                     | 45,574                   | 68,101             | 1,833                      | 38,749                   | 40,582             |
| <b><u>Expenditure</u></b>         |                            |                          |                    |                            |                          |                    |
| Charitable activities             |                            |                          |                    |                            |                          |                    |
| Artists                           | 160                        | 25,495                   | 25,655             | -                          | 22,227                   | 22,227             |
| Venues                            | -                          | 2,718                    | 2,718              | -                          | -                        | -                  |
| Lighting                          | -                          | 3,451                    | 3,451              | -                          | -                        | -                  |
| Project sundries                  | 23                         | 490                      | 513                | -                          | 747                      | 747                |
| Travel and subsistence            | -                          | 4,526                    | 4,526              | -                          | 900                      | 900                |
| Marketing                         | 549                        | 2,776                    | 3,325              | 236                        | 1,941                    | 2,177              |
| Film and CD production            | 104                        | 4,697                    | 4,801              | -                          | 4,726                    | 4,726              |
| Project administration            | 10,944                     | 5,192                    | 16,136             | -                          | 12,946                   | 12,946             |
|                                   | 11,780                     | 49,345                   | 61,125             | 236                        | 43,487                   | 43,723             |
| Other charitable costs            |                            |                          |                    |                            |                          |                    |
| General marketing                 | -                          | -                        | -                  | -                          | -                        | -                  |
| Total charitable expenditure      | 11,780                     | 49,345                   | 61,125             | 236                        | 43,487                   | 43,723             |
| Excess of income over expenditure | 10,747                     | (3,771)                  | 6,976              | 1,597                      | (4,738)                  | (3,141)            |
| Transfer between funds            | (8,600)                    | 8,600                    | -                  | -                          | -                        | -                  |
| Net movement in Funds             | 2,147                      | 4,829                    | 6,976              | 1,597                      | (4,738)                  | (3,141)            |
| Total Funds brought forward       | 2,218                      | (4,738)                  | (2,520)            | 621                        | -                        | 621                |
| Total Funds carried forward       | 4,365                      | 91                       | 4,456              | 2,218                      | (4,738)                  | (2,520)            |

The notes on pages 17 - 18 form part of these financial statements



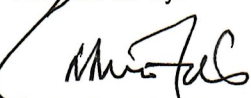
**THE TELLING**  
**BALANCE SHEET**  
**AS AT 31 MARCH 2022**

|   | <u>2022</u> |             | <u>2021</u> |
|---|-------------|-------------|-------------|
|   | £           | £           | £           |
| <b>Current assets</b>                                 |             |             |             |
| Stock of CDs  | -           | -           |             |
| Debtors   | 356         | 2,929       |             |
| Cash at bank and in hand                              | 16,310      | 3,051       |             |
|   | <hr/>       | <hr/>       |             |
|   |             | 16,666      | 5,980       |
| <b>Creditors: amounts falling due within one year</b> |             | (12,210)    | (8,500)     |
|   |             | <hr/>       | <hr/>       |
| <b>Net current assets</b>                             |             | 4,456       | (2,520)     |
|   |             | <hr/> <hr/> | <hr/> <hr/> |
| <b>Funds</b>  |             |             |             |
| Restricted funds                                      |             | 91          | (4,738)     |
| Unrestricted funds                                    |             | 4,365       | 2,218       |
|   |             | <hr/>       | <hr/>       |
|   |             | 4,456       | (2,520)     |
|   |             | <hr/> <hr/> | <hr/> <hr/> |

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

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small charity's regime.

The financial statements were approved and authorised for issue by the Trustees on 22nd January 2023 and signed on their behalf by:

  
Catherine Magdalen Edis  
Chair of Trustees

## **THE TELLING**

**(A Charitable Incorporated Organisation)**

### **NOTES TO THE FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2022**

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#### **1. Accounting policies**

##### **1.1 Basis of preparation of financial statements**

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), the Charities Act.

The Telling meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognized at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

##### **1.2 Going Concern**

The charity is mainly reliant upon donations and grant income to raise revenue to meet future expenditure. The Trustees consider that it is appropriate to prepare the financial statements on a going concern basis. This assumes that the charitable incorporated organisation (CIO) will be successful in its fundraising activities. The financial statements do not include any adjustments that would result if insufficient funds are raised. In formulating this assessment the Trustees have taken into consideration the impact of the global cost of living crisis on the charity's ability to raise funds.

##### **1.3 Organisation Status**

The charity is a Charitable Incorporated Organisation (CIO). The members of the CIO are the Trustees named on page 1. In the event of the CIO being wound up, the liability in respect of the guarantee is limited to £5 per Trustee.

The registered address is 60 Lancaster Road, London N4 4PT

##### **1.4 Income**

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donated services and facilities, including gifts in kind, are included at the value to the Charity where this can be quantified and a third party is bearing the cost. No amounts are included in the financial statements for services donated by volunteers.

Donations received with imposed restrictions are classified as restricted funds.

Revenue grants are credited as incoming resources when they are receivable provided conditions for receipt have been complied with. Where grants awarded for specific concerts or events are received in advance of the performance, they are deferred so that concert and event costs align with related income.

Concert and event income is recognized in the period in which the performance takes place.

## THE TELLING

(A Charitable Incorporated Organisation)

### NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

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#### 1. Accounting policies (continued)

##### 1.5 Expenditure

Expenditure is recognized once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources.

Support costs are those costs incurred directly in support of expenditure on the objects of the Charity. Governance costs are those incurred in connection with administration of the Charity and compliance with constitutional and statutory requirements and are included in support costs.

Costs of raising funds are costs incurred in attracting voluntary income, and those incurred in trading activities that raise funds.

##### 1.6 Stocks

Stocks are CDs for sale and are stated at the lower of cost and estimated selling price.

##### 1.7 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

##### 1.8 Creditors and provisions

Liabilities are recognized when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognized at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide. Provisions are measured at the best estimate of the amounts required to settle the obligation.

Trade and other creditors are recognized at the settlement amount after any trade discounts received. Accruals are valued based on the estimated amount to be paid.

##### 1.9 Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognized at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortized cost using the effective interest method.

**THE TELLING**  
**(A Charitable Incorporated Organisation)**

**NOTES TO THE FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2022**

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**1. Accounting policies (continued)**

**1.10 Fund accounting**

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

**2. Critical accounting estimates and judgements**

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

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

**3. Income and Expenditure**

Details of the income and expenditure are shown on the Statement of Financial Activities (page 14).

The Statement of Financial Activities includes all gains and losses recognized in the year.

All Income and Expenditure is derived from continuing activities.

**4. Trustees' remuneration and benefits**

The following payments were made to Clare Ross (stage name Clare Norburn) in the year. These payments were made in respect of services provided to the charity as a performer, and as authorized by the governing document and the Trustees:

|  | <b>2022</b> | <b>2021</b> |
|--|-------------|-------------|
|  | <b>£</b>    | <b>£</b>    |
| Performing/writing fees                  | 4120        | 1,895       |
| Expenses reclaimed (travel, postage etc) | 438.29      | 414         |