

UPSTART THEATRE LIMITED

England & Wales · Charity number 1140419

Details

Other names	UPSTART THEATRE
Status	Registered
Legal form	Charitable company
Company number	06494297
Registered	2011-02-15
Register	View on the Charity Commission register

Contact

Address	The Orange Tree Hub 51 Park Street Bristol BS1 5NT
Phone	07880531737
Email	info@upstart-theatre.co.uk
Website	http://www.upstart-theatre.co.uk

Activities

Objects: TO FURTHER THE EDUCATION OF THE PUBLIC BY DEVELOPING AND PRODUCING NEW WORKS OF THEATRE RELATING TO CONTEMPORARY ISSUES.

Activities: Upstart Theatre develops and produces entertaining and compelling new works of theatre relating to the biggest issues facing our society. Based in London, Upstart also aims to tour work nationally.

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- **Area of benefit:** UNDEFINED. IN PRACTICE, NATIONAL
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-02-28	£10,405	£11,022	-	-
2024-02-29	£17,921	£18,126	-	-
2023-02-28	£41,049	£43,831	-	-
2022-02-28	£40,503	£40,311	-	-
2021-02-28	£49,174	£39,604	-	-

Trustees

Name	Role	Appointed
Iorraine Lecourtois	Chair	2020-11-09
Susanna Italiano		2019-03-18

UPSTART THEATRE LIMITED

England & Wales - Charity number 1140419

Accounts



Upstart Theatre Ltd Trustees' Annual Report

For the Financial Year 1 March 2022 to 28 February 2023

Company Number 6494297
Registered Charity Number 1140419

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Chair's Introduction

This is my second year writing the introduction to the annual report, and once again I'm a proud and pleased Chair. The passion and drive of the staff team and my fellow Trustees are second to none, and it's been a pleasure to see Upstart emerge from the pandemic with two new shows as well as making exciting progress in artist development and the Beyond Theatre strand.

There is still so much to do, but the team's artistic ambition is matched by sound financial, audience development and business plans. Even more important is an ethical commitment to the idea that theatre – and particularly playable theatre – are for everyone. Looking to the future, I am excited by this charity's ability to expand both its audience reach and its artistic ambitions. Watch this space!

Lorraine Lecourtois
Chair of Trustees
November 2023

Artistic Director's Introduction

This has been a hugely exciting year for us at Upstart Theatre, and one where our resilience and creativity has shone through. We've welcomed new trainees to the team, presented two new shows, performed internationally for the first time since 2011, and started to develop our very first board game!

My proudest moments in this financial year have involved seeing people and projects grow and thrive – whether that's seeing our two Kickstart trainees, Ezra and Nash, learn about the theatre industry; seeing students start to understand how playable theatre works as part of our Birmingham University residency with *The Learning Lottery*; or making a new show on established foundations with *Red Planet: Revolution*. In a difficult climate for arts organisations – it's worth noting that this was the first year since 2016 that Upstart hasn't received funding from Arts Council England – I'm fiercely proud that we've been able to not only keep going, but to find new and innovative ways to create.

In many ways 2022-23 was a transitional year for the company and as I write this in November 2023, I'm excited to be seeing the seeds that we planted during this period come to fruit. I'll look forward to sharing that with you in November's report. Until then, a huge thank you to our Trustees, our artists and participants, and our many colleagues and partners who made 2022-23 such a success. I look forward to continuing to play, together.

Tom Mansfield
Artistic Director and Chief Executive
November 2023

Reference and Administrative Details

Charity Name: Upstart Theatre Limited (also known as Upstart Theatre or Upstart)

Charity Number: 1140419

Company Number: 6494297, registered in England

Registered Office:

Current: The Orange Tree, 51 Park Street, Bristol BS1 5NT

On date of report: 77 Stokes Croft, Bristol BS1 3RD

Charitable Purpose: To further the education of the public by developing and producing new works of theatre relating to contemporary issues.

Trustees on date of report:

Lorraine Lecourtois (chair)

Susanna Italiano

Thomas Ryalls

Trustees serving during the period:

Tom Davies (Resigned March 2023)

Senior Staff in 2022-2023

Artistic Director and Chief Executive: Tom Mansfield

Producer: Hannah Tookey

Administrative Staff in 2022-2023

Ezra Joy (Production Assistant)

Nash Metaxas (Marketing Assistant)

Artistic Staff in 2022-2023

Dylan Frankland (performer)

Chloe Mashiter (game designer and theatremaker)

Katurah Morrish (theatremaker)

Lizzie Wiggs (performer)

Clive Meldrum (sound designer)

Bankers: The Co-Operative Bank, PO Box 250, Skelmersdale, WN8 6WT

Independent Examiners: Counterculture Partnership LLP, Unit 115, Ducie House, Ducie Street, Manchester M1 2JW

The Trustees confirm that in preparing this Annual Report, they have had regard to the Charity Commission's guidance on public benefit.

The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2015)

Our Mission

At Upstart Theatre, our mission is to **help people reimagine the world by making theatre playable**. We create and support playable theatre – live performance which gives the audience the leading role, in order to imagine how we can change the world together. We make our own live shows (both in live venues and online); we run co-creation projects with communities; we support emerging artists to learn about playable theatre; and we take our work beyond the theatre by making digital and physical games.

2022-23 in Numbers

This year, we:

- Worked with a total of **12** artists to develop **2** live shows (2021-2022 comparison: **8** artists, **1** new work)
- Welcomed **333** live audience members to **7** performances (2021-22: 20 audience members to 4 live performances)
- Held **16** sessions of workshops, participation and discussion, reaching **134** participants (2021-22: 27 sessions, 223 participants)
- Welcomed **4,088** people to online channels (2021-22: 12,902)

Progress 2022-23

Our Business Plan for 2021-26, *Make Theatre Playable*, is centred around six themes:

- PLAYABLE PERFORMANCE:** Produce an ongoing programme of [playable theatre](#) that's excellent, relevant and entertaining to audiences across the UK and beyond.
- CO-CREATION:** Produce a programme of top-quality participation activity making playable theatre with, by and for local communities.
- ARTIST DEVELOPMENT:** Run the best-in-class artist development programme supporting the making of playable theatre, by artists representing the diversity of contemporary Britain.
- BEYOND THEATRE:** Create compelling, exciting and fun playable products which grow out of our theatre projects and expand their reach into other media.
- GROW OUR FAMILY & KEEP OUR FRIENDS:** Expand our family of audiences, artists, participants, co-creators, citizen performers, players, funders, donors and partners each year, while maintaining existing relationships.
- THRIVE AS A COMPANY:** Maintain staffing, organisational structures and policies which allow us to deliver our programme to the highest possible standard. Remain

financially self-sustaining, with a diverse set of earned, grant and private income streams, and build a strategic reserve.

Playable Performance

During the 2022-23 financial year, our Playable Performance programme centred around two projects.

The Learning Lottery

The Learning Lottery was originally created by Katurah Morrish for Upstart Theatre's online DARE Festival 5 in 2021. In this playable show, audiences are split into teams, each guiding one of a diverse group of three UK school students through their GCSEs. In a fast-paced, TV game show style experience, the audience members must perform tasks and answer questions, attempting to guide the young people to 'the future of their dreams'. But the odds are stacked against the teens thanks to the structural inequalities built into the UK education system – and by extension, into wider society.

The Learning Lottery blends extensive research with a lighthearted and playful approach to performance, to powerful effect. In 2022-23 we created two distinct versions of *The Learning Lottery*. The first was developed with a group of 13 students at Birmingham University, as part of their final-year performance project in November-December 2022. This played at George Cadbury Hall in Autumn 2021. Feedback from the students and from audiences was extremely positive. Audiences praised the unique style of the show, while the participating students loved the collaborative approach taken by director Tom Mansfield and writer Katurah Morrish.

Following the success of the Birmingham University project, we applied to take *The Learning Lottery* to VAULT Festival in February 2022, in a smaller, streamlined production performed by Katurah and Tom. Building on the lessons learned in Birmingham, this tightly-structured version of *The Learning Lottery* was nominated for a Offie Award for IDEA (Immersive) performance. BroadwayWorld gave it a four-star review which described it as "a thought-provoking game that describes the myth of meritocracy in Britain...with strokes of undeniable joy".

In total, *The Learning Lottery* reached an audience of **220** during the financial year. We plan to create a tour pack and explore interest from venues in a touring version of *The Learning Lottery* in 2023-24.

Red Planet: Revolution

Red Planet: Revolution is a reworking of *Republic*, our critically acclaimed 2020 show about democracy, set on Mars 200 years in the future. This new version, created by Tom Mansfield and Chloe Mashiter, casts its audience as leaders of the Martian revolution. Having thrown off the oppressive rule of Earth, our heroes (the audience) must now decide how to build the society of their dreams. In this new version, this is done through a series of questions – the audience are asked what values the revolution stands for, invited to design a flag, and then

presented with a series of increasingly challenging scenarios based on real-world historical events. Each of these scenarios offers a challenge to the new Martian nation, and forces the audience to consider what their society values most.

Red Planet: Revolution is our most interactive show to date. Building on the success of *Republic*, we played four shows at three different venues during the financial year: the Wild Words Literary Festival in Hatfield, Game:Play at The Place, Bedford, and MOT Festival in Skopje, Macedonia. We were excited to receive positive feedback from all our audiences, especially at the Bedford and Skopje performances. The success of the show in this new iteration led us to plan a UK tour of the show in 2023-4.

In total, *Red Planet: Revolution* reached an audience of **113** at live performances, and **44** participants in workshop sessions.

Co-Creation

Co-creation was an area in which we faced challenges during 2022-23. Following the success of the online DARE Festival 5 in 2021, we had planned to present a new, in-person iteration of DARE Festival in either late 2022 or early 2023. This iteration of DARE would have included a newly commissioned playable show, to be co-created with community performers, alongside 5 other playable commissions from emerging artists. While there was strong interest from Shoreditch Town Hall for a new iteration of DARE, our applications to Arts Council England for funding were unsuccessful during this financial year. We will continue to explore new funding avenues for DARE in the coming year, while also seeking alternative sources of funding.

Artist Development

Although we were unable to present DARE Festival in 2022-3 as we had hoped, we were able to engage in mentoring. The Barbican invited Artistic Director Tom Mansfield to mentor Peyvand Sanghedian as part of the creation of their interactive mixed-media project, *Dual*.

As well as this, we ran workshops for the University of Oregon and Birkbeck, University of London.

In total we reached a total of **20** participants across **5** sessions as part of our Artist Development strand.

Beyond Theatre

This financial year was an exciting one for our Beyond Theatre work, as we were commissioned by Royal Botanic Gardens Kew to turn our *Reforest* card game, created for COP26 in 2021, into a fully-fledged board game! As part of this process, we worked with scientist and educators at RBG Kew at Wakehurst, as well as attending the Association for Heritage Interpretation's conference. We anticipate that the game will go into a print in a short run in Autumn 2023.

In total we reached 58 participants across 7 sessions through the Beyond Theatre strand.

Grow Our Family and Keep Our Friends

This year saw us gradually expand our family of venues and audiences – working with Wild Words Festival and The Place Bedford for the first time, as well as presenting work at MOT Festival, building on the relationships established in Skopje as part of The Chorus Project in 2020-22.

This year also saw us build on the relationship with RBG Kew that we established in 2021 with the Reforest card game. We look forward to an ongoing collaboration as we develop the board game version described above.

Finally, we were able to maintain our positive relationship with Shoreditch Town Hall thanks to good communications, despite the disappointing news about DARE Festival.

Thrive as a Company

The most exciting development from an organisational perspective was welcoming our two Kickstart trainees, Ezra Joy and Nash Metaxas, for their 6-month placements funded by the Department for Work and Pensions. As an organisation that had never previously had contracted employees as opposed to a freelance team, bringing Nash and Ezra on to the team gave us the opportunity to finally realise a long-term ambition of having employed staff. While Nash and Ezra were only with us for a short time, they each made a strong contribution to the charity's work, generating new ideas for projects and identifying potential partners and audiences. Employing them also gave us the stimulus to update our HR policies and processes to bring them up to date with best practice.

From a financial perspective, this financial year saw a decrease in available funds, with expenditure being £2,782 greater than income. However, this is in large part due to some income for Reforest being received before the start of this financial year, but fees for the project being paid this year. We are confident of improving the financial position of the charity in the year ahead.

Tom Mansfield, Artistic Director & CEO, 23 November 2023

Financial Statements for the year 2022-2023

Structure, Governance and Management

Upstart Theatre Limited is both a company limited by guarantee (company number 6494297, registered in England), and a registered charity (number 1140419). The charity is governed by our Memorandum and Articles of Association.

The charity's Board of Trustees are responsible for the overall management of the charity. Tom Mansfield is currently Company Secretary as well as Artistic Director and Chief Executive. He is responsible to the Board for Upstart Theatre's day-to-day activity, working alongside Hannah Tookey as Producer. In 2022-23, Upstart also had two part-time employees under the DWP's Kickstart Scheme, Ezra Joy and Nash Metaxas. Upstart had no permanent employees. Day-to-day management activities, including grant applications and reporting, were done on a freelance basis by our senior management team. During 2022-3, 4 additional artists were engaged on projects.

The Board of Trustees meet on at least a quarterly basis.

The process for managing Trustee recruitment was led by Tom Davies, Trustee. Tom Davies managed relationships with trustee recruitment websites and arranged informal meetings between potential new Trustees, Tom Davies and Tom Mansfield to discuss the charity's operations.

Exemptions from disclosure

The Trustees have not asked for any exemptions from disclosure in this report.

Funds held as custodian trustee on behalf of others

The Charity did not operate as a custodian trustee in this financial year.

Signed on behalf of the Board of Directors and Trustees


Lorraine Lecourtois
Chair of Trustees

Date: 25 November 2023

Independent Examiner's Report

I report to the trustees on my examination of the accounts of the charitable company for the year ended 28 February 2023.

Responsibilities and basis of report

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the 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 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 Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act 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; or
4. the accounts 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 in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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



27 November 2023

Andrew M Wells FMAAT Counterculture Partnership LLP
99 Western Road
Lewes
East Sussex
BN7 1RS

Statement of Financial Activities

						Restricted	Unrestricted	Total	Total
					Note	Funds	Funds	Funds	Funds
						2023	2023	2023	2022
						£	£	£	£
INCOMING RESOURCES									
Incoming resources from generated funds:									
Voluntary income				2		-	1,559	1,559	1,436
Activities for generating funds				3		-	917	917	-
Investment income				4		-	-	-	-
Incoming resources from charitable									
activities				5		15,325	23,248	38,573	39,067
TOTAL INCOMING RESOURCES						15,325	25,724	41,049	40,503
RESOURCES EXPENDED									
Cost of generating funds:									
Costs of generating voluntary income				7		-	-	-	-
Charitable activities				9		0	26,935	26,935	35,731
Support costs				10		15,325	944	16,269	4,003
Governance costs				11		-	627	627	577
TOTAL RESOURCES EXPENDED				6/8		15,325	28,506	43,831	40,311
Net Income/(Expenditure) before transfer									
						0	(2,782)	(2,782)	192
Transfer between funds				15		-	-	-	-
NET MOVEMENT IN FUNDS						0	(2,782)	(2,782)	(9,570)
TOTAL FUNDS AT 28 FEBRUARY 2022						-	6,260	6,260	6,068
TOTAL FUNDS AT 28 FEBRUARY 2023						0	3,478	3,478	

The notes on pages 14 to 21 form part of these financial statements.

Balance Sheet

	Notes	2023	2023	2022	2022
		£	£	£	£
Fixed Assets					
Fixed Assets net of depreciation	13		361		366
CURRENT ASSETS					
Stock		-		-	
Debtors and prepayments	14	4,678		3,675	
Cash at bank and in hand		182		4,396	
		4,861		8,071	
CREDITORS: amounts falling due within one year	14	1,743		2,176	
		1,743		2,176	
CURRENT LIABILITIES					
Directors Loan	16	0		0	
NET CURRENT ASSETS			3,118		5,895
TOTAL ASSETS LESS CURRENT LIABILITIES			3,478		6,261
CHARITY FUNDS					
Restricted funds	17		0		0
Unrestricted funds:	17		3,478		6,260
			3,478		6,260

For the year ended 28 February 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476.

The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Trustees on 25 November 2023 and signed on their behalf, by:


 Lorraine Lecourtois
 Chair of Trustees
 Company Registration No.6494297

27/11/23

Statement of Financial Activities 2022

						Restricted	Unrestricted	Total	Total
					Note	Funds	Funds	Funds	Funds
						2022	2022	2022	2021
						£	£	£	£
INCOMING RESOURCES									
Incoming resources from generated funds:									
Voluntary income				2		-	1,436	1,436	2,341
Activities for generating funds				3		-	-	-	-
Investment income				4		-	-	-	-
Incoming resources from charitable									
activities				5		17,884	21,183	39,067	46,833
TOTAL INCOMING RESOURCES						17,884	22,619	40,503	49,174
RESOURCES EXPENDED									
Cost of generating funds:									
Costs of generating voluntary income				7		-	-	-	-
Charitable activities				9		17,884	18,309	35,731	36,058
Support costs				10			3,541	4,003	2,993
Governance costs				11		-	577	577	553
TOTAL RESOURCES EXPENDED				6/8		17,884	22,427	40,311	39,604
Net Income/(Expenditure) before transfer									
						0	192	192	(9,570)
Transfer between funds				15		-	-	-	-
NET MOVEMENT IN FUNDS						0	192	192	(9,570)
TOTAL FUNDS AT 28 FEBRUARY 2021						-	6,068	6,068	(3,502)
TOTAL FUNDS AT 28 FEBRUARY 2022						0	6,260	6,260	

Notes to the Financial Statements for the year ended 28 February 2023

1. Accounting Policies

1.1 Basis of Accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and 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 2015)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Upstart Theatre Ltd meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

1.2 Going Concern

The Trustees have reviewed the operating forecasts and the ongoing net asset position of the Charity. Since the year end further grant funding has been received and the Trustees are satisfied that additional funds will continue to become available to the Charity. Consequently the Trustees consider that the financial statements should be prepared on a going concern basis.

1.3 Company Status

The company is a company limited by guarantee. The members of the company are the Trustees named on page 5. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

1.4 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 company 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 company 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.

1.5 Incoming Resources

All incoming resources are included in the Statement of Financial Activities when the company has entitlement to the funds, certainty of receipt and the amount can be measured with sufficient reliability.

Grants are included as incoming resources when these are received / receivable.

Consultancy and training income is recognised in the period in which it is receivable and to the extent the services have been provided.

1.6 Resources Expended

Expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to particular activities they have been allocated on a basis consistent with the use of resources.

Support costs are those costs incurred directly in support of the expenditure on the objects of the company and include project management carried out at Headquarters. Governance costs are those incurred in connection with administration of the company and compliance with constitutional and statutory requirements.

All resources expended are inclusive of irrecoverable VAT.

1.7 Stocks

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

1.8 Allocation and Apportionment of Costs

Expenditure is allocated between Cost of Generating Funds, Charitable Activities and Governance Costs on an actual basis where possible. Where actual allocations are not possible, apportionments are made based principally on employee time. The policy of apportionment is consistently applied year on year although the specific bases adopted will vary year on year with changing circumstances.

2. Voluntary Income

				Restricted	Unrestricted	Total	Total
				Funds	Funds	Funds	Funds
				2023	2023	2023	2022
				£	£	£	£
Donations (including Gift Aid)				-	1,559	1,559	1,436
				-	1,559	1,559	1,436

3. Fundraising Income

				Restricted	Unrestricted	Total	Total
				Funds	Funds	Funds	Funds
				2023	2023	2023	2022
				£	£	£	£
Fundraising income - London Marathon				-	917	917	-
				-	917	917	-

4. Investment Income

				Restricted	Unrestricted	Total	Total
				Funds	Funds	Funds	Funds
				2023	2023	2023	2022
				£	£	£	£
Deposit account interest				-	-	-	-
				-	-	-	-

5. Incoming Resources from Charitable Activities

				Restricted	Unrestricted	Total	Total
				Funds	Funds	Funds	Funds
				2023	2023	2023	2022
				£	£	£	£
Grants from European Union				-	-	-	-
Grants from Arts Council England				-	-	-	2,089
Grants from trusts and foundations				-	-	-	-
Grants from British Council				-	-	-	15,795
Grants from Department for Work and Pensions				15,325	-	15,325	-
Income from production partners				-	-	-	993
Workshop fees				-	835	835	500
Consultancy fees				-	250	250	50
Crowdfunding campaigns				-	-	-	-
Ticket sales				-	999	999	1,125
Programme sales				-	-	-	-
Theatre Tax Relief				-	-	-	2,125
Incoming Commissions and Fees				-	21,079	21,079	16,260
Sales of used equipment				-	86	86	130
				15,325	23,248	38,573	39,067
				Restricted	Unrestricted	Total	Total
				Funds	Funds	Funds	Funds
				2021	2021	2021	2020
				£	£	£	£
Grants from European Union				-	-	-	19,350
Grants from Arts Council England				33,804	-	33,804	14,029
Grants from trusts and foundations				1,800	-	1,800	4,500
Income from production partners				-	2,500	2,500	4,792
Workshop fees				-	500	500	560
Consultancy fees				-	75	75	-
Crowdfunding campaigns				-	-	-	-
Ticket sales				-	-	-	1,021
Programme sales				-	-	-	-
Theatre Tax Relief				-	8,154	8,154	6,073
Incoming Commissions and Fees				-	-	-	5,490
				35,604	11,229	46,833	55,815

6. Analysis of Resources Expended by Expenditure Type

				Direct	Support Costs	Total Costs	Total Costs
				Costs			
				2023	2023	2023	2022
				£	£	£	£
Charitable activities				26,935	16,269	43,204	39,734
Governance					627	627	577
				26,935	16,896	43,831	40,311

7. Costs of Generating Voluntary Income

					Restricted	Unrestricted		Total	Total
					Funds	Funds		Funds	Funds
					2023	2023		2023	2022
					£	£		£	£
Staff Costs					-	-		-	-
					-	-		-	-

8. Analysis of Resources Expended by Activities

				Activities	Other		
		Staff		undertaken	Support	Total	Total
		Costs		directly	Costs		
		2023		2023	2023	2022	2022
		£		£	£	£	£
Charitable activities		11,489		26,935	5,407	43,831	39,734
		11,489		26,935	5,407	43,831	39,734

9. Direct Costs

							2023	2022
							£	£
Accessibility							148	88
Commissions							-	-
Computer Equipment							-	3
Contingency							-	-
Electronic Equipment							-	-
Freelance fees							21,366	28,803
Hospitality							21	57
International Partners							-	6,761
Materials for workshops							35	-
Miscellaneous							37	-
Physical production costs							197	-
Rehearsal Space							-	-
Speaker Fees							-	-
Subsistence							212	-
Theatre Tickets							-	-
Training							313	20
Transport							-	-
Travel & accommodation							3,828	-
Venue charges							778	-
							26,935	35,731

10. Support Costs

								2023	2022
								£	£
Accounting software								426	338
Bank Charges								22	26
Computer Software								405	294
Depreciation								170	5
Freelance Staff								-	334
Fundraising								-	-
General Administration								134	86
IETM Membership								104	107
Information Commissioner								35	35
Insurance								1,002	1,002
ITC Membership								286	302
Marketing								689	462
Office Space								1,120	440
Realised Currency Gains								184	-
Salaries (inc NIC and pensions)								11,489	570
Staff Travel, Accommodation and Subsistence									-
Stationery								24	-
Training								-	-
Arts Management Association membership								180	
Volunteer Expenses									-
								16,269	4,003

Note - all marketing (inc. core and projects) is considered as a support cost from 2023 onwards. In 2022 it was considered a direct cost.

11. Governance Costs

				Restricted	Unrestricted	Total	Total
				Funds	Funds	Funds	Funds
				2023	2023	2023	2022
				£	£	£	£
Governance				-	627	627	577
				-	627	627	577

12. Trustees and Related Parties

No Trustees received any remuneration during the period. (2022 - £100 workshop fee for Thomas Ryalls)

During the period, no Trustees received any benefits in kind (2022 - £NIL)

During the period, no Trustees received reimbursements for expenses (2022 - £NIL)

13. Property, Plant and Equipment

		Computer Equipment	Total
		£	£
Cost or valuation			
At 1 March 2022		1402	1402
Additions		165	165
Disposals		0	0
At 28 February 2023		1567	1567
Provision for depreciation and impairment			
At 1 March 2022		1036	1036
Charge for year		170	170
Disposals		-	-
At 28 February 2023		1206	1206
Net book value			
At 28 February 2023		361	361
At 28 February 2022		366	366

14. Debtors

		2023	2022
		£	£
Trade Debtors		-	-
Other debtors		4,678	3,675
Prepayments and accrued income		-	-
		4,678	3,675

15. Creditors: Amount Falling Within One Year

		2023	2022
		£	£
Accounts payable		1,743	2,176
		1,743	2,176

16. Loans

		2023	2022
		£	£
Director Loan		0	0
		-	-

17. Statement of Funds

		Brought forward	Incoming resources	Resources expended	Transfers	Carried forward
		£	£	£	£	£
UNRESTRICTED FUNDS						
GENERAL FUND		6,261	25,724	(28,506)	-	3,479
RESTRICTED FUNDS						
DWP - Kickstart Scheme		-	15,325	(15,325)	-	0
TOTAL RESTRICTED FUNDS		-	15,325	(15,325)	-	0
TOTAL OF FUNDS		6,261	41,049	(43,831)	-	3,479

Restricted funds represent unspent balances on grants or donations received from the following sources for the specific purposes stated:

DWP

Kickstart Scheme grant towards employment costs for two Kickstart trainees. Grants in the year totalled £15,325.12, to pay their salaries, NICs and pension contributions plus costs of equipment and training.

ANALYSIS OF FUNDS

No transfers between funds were made.

		Brought forward	Incoming resources	Resources expended	Transfers in/out	Carried forward
		£	£	£	£	£
General funds		6,261	25,724	(28,506)	-	3,479
Restricted funds		-	15,325	(15,325)	-	0
TOTAL OF FUNDS		6,261	41,049	(43,831)	-	3,479

18. Analysis of net assets between funds

		Restricted Funds	Unrestricted Funds	Total Funds	Total Funds
		2023	2023	2023	2021
		£	£	£	£
Fixed assets			361	361	366
Current assets			182	182	4,396
Accounts receivable			4,678	4,678	3,675
Creditors due within one year			(1,830)	(1,830)	(2,176)
Creditors due after more than one year			87	87	
		-	3,478	3,478	6,261

19. Staff costs

Total staff costs for the year ended 28 February 2023 were:						
					2023	2022
					£	£
Salaries, NICs and pensions total					11,283	570
					11,283	570
					2023	2022
Production					1	0
Marketing					1	1

Accounts



Upstart Theatre Limited Trustees' Annual Report

For the Financial Year 1 March 2021 to 28 February 2022

Company Number 6494297
Registered Charity Number 1140419

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Chair's Introduction

Following on from the challenges of 2020, this year Upstart have begun to deliver the audience growth and income diversity laid out in our business plan *Making Theatre Playable*.

This report emphasises many of the great pieces of work that were created in this period. For me, the most exciting elements are ones that have laid the ground for work that we will continue to develop over the coming year especially *Red Planet: Revolution* and *Reforest!* Tackling vastly different but equally important subject matter, these pieces show how we can reimagine the world to make tangible change in attitudes and behaviour. I would also like to draw attention to our flagship co-creation project, the Andover Space Programme, a spaceship designed with participants from Andover Young Carers and the Picket Twenty Fillies Women's Institute. This was not just a joyful project to undertake but one that impacted on the lives all of those involved and reached thousands of people as part of an installation at Winchester Science Centre.

The running of a small theatre company like Upstart takes hard work and dedication from our Artistic Director, Tom Mansfield, and the small team that work with him. This year we said goodbye to Emma Sampson who has been working with us as Executive Producer for several years, and we wish her well as her life moves across the globe.

The past few years have seen major changes in working practice. In 2021 our team have been able to work, collaborate and create across the world, with many production meetings and training sessions held across multiple time zones. This has all happened without hiccup, and importantly has served and strengthened the work and relationships we have created.

Thank you to everyone who has collaborated with us, commissioned or funded our work. We promise to continue to **keep our friends, grow our family** and expand our **Artist Development** programme. With you all we will **co-create playable shows** and work that goes **beyond theatre** making sure that we deliver on our vision to make art for people that want to play. offering the audience the chance to take the leading role, in order to imagine how we can change the world together. In doing this we will **thrive** as a company and continue to **pay our way**, ensuring our long-term sustainability.

Lorraine Lecourtois
Chair of Trustees
November 2022

Artistic Director's Introduction

If last year was about ensuring that Upstart could survive, this year was an opportunity for us to push on and thrive. While we still faced massive challenges due to the pandemic - and its impact on both our industry and on society at large – in 2021-22, we were able to reach more people than ever before. This was our first year since we committed to our revised mission: helping people reimagine the world by making theatre playable. With our country and our planet facing multiple emergencies from the pandemic to climate, biodiversity and economic, it's more important than ever that the arts offer people the chance to imagine how our world can be changed. This year, we've worked with artists, audiences and communities across Europe and beyond; imagined how society could look two centuries into the future; used games to tackle the climate and biodiversity emergencies; and made accessible training available for more than a hundred artists. I'm proud of what we've achieved together with our family of artists, partners, and players; and even more excited about what we can do together as we grow.

Tom Mansfield

Artistic Director and Chief Executive

November 2022

Reference and Administrative Details

Charity Name: Upstart Theatre Limited (also known as Upstart Theatre or Upstart)

Charity Number: 1140419

Company Number: 6494297, registered in England

Registered Office:

On date of report: 77 Stokes Croft, Bristol BS1 3RD.

In 2021-2022: 41 Whitcomb Street, London, WC2H 7DT

Charitable Purpose: To further the education of the public by developing and producing new works of theatre relating to contemporary issues.

Trustees on date of report:

Lorraine Lecourtois (chair)

Tom Davies

Susanna Italiano

Thomas Ryalls

Other Trustees in 2021-2022

Corey Reynolds

Senior Staff in 2021-2022

Artistic Director and Chief Executive: Tom Mansfield

Executive Producer: Emma Sampson

Producer: Hannah Tookey

Artistic Staff in 2021-2022

James Blakey (Artistic Associate)

Rianna Dearden (narrative designer)

Duncan Grimley (composer & sound designer, Artistic Associate)

Chloe Mashiter (game designer and theatremaker)

Hannah Sibai (Artistic Associate)

Jennifer Jackson (Artistic Associate)

Rebecca Kenyon (Artistic Associate)

Rochi Rampal (Artistic Associate)

Simon Carroll-Jones (Artistic Associate)

Zodwa Nyoni (Artistic Associate)

Bankers: The Co-Operative Bank, PO Box 250, Skelmersdale, WN8 6WT

Independent Examiners: Andrew Wells FMAAT Counterculture Partnership, 99 Western Road, Lewes, East Sussex BN7 1RS

The Trustees confirm that in preparing this Annual Report, they have had regard to the Charity Commission's guidance on public benefit.

The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2015)

Our Mission

Upstart Theatre helps people reimagine the world by making theatre playable.

2021-22 in Numbers

This year, we:

- Reached a total of **61,274** audience for artistic and creative works (2020-21: 470)
- **60,000** people experienced our Andover Space Programme installation at Winchester Science Centre (2020-21: 0 people)
- Welcomed **1,020** live audience members to **2** live event days (2020-21: 210 to 3 live performances)
- Worked with a total of **31** artists to create **9** new works of live or digital performance (2020-21: 29 artists, 8 new digital works)
- Held **27** sessions for participation and discussion live or online, with a total of **223** participants (2020-21: 24 online sessions, 306 participants)
- Welcomed **12,906** people to online channels, including **4** online performance events and **1** online game (2020-21: 19,606 audience, 21 online events)

Against the challenging background of the ongoing global pandemic, 2021-22 was Upstart Theatre's most successful ever in terms of audience reach. Above all this was due to the Andover Space Programme – our There's a Bigger Picture Out There commission from Chapel Arts Studios and Winchester Science Centre. We were able to return to live events, including one at COP26; continued our artist development work through our accessible Make Theatre Playable workshop programme; and supported DARE Festival alumni companies to continue to grow shows presented at DARE Festival 5 in 2021.

Our Business Plan: Making Theatre Playable

This was Upstart Theatre's first year operating under our new business plan, *Making Theatre Playable*. This strategy has been a step-change for us, giving new focus to our artistic identity and building on our existing strengths as a company. Playable Theatre is interactive theatre which puts the audience's agency at the centre of the experience – as one recent audience member put it, 'you're not watching the show – you are the show'. This genre of theatre allows us to explore vital political questions in a way that's created *with* as well as *for* our audiences, with the audience becoming not only spectators but participants, players and co-creators of the work.

Our *Making Theatre Playable* business plan contains 8 objectives:

- A) **PLAYABLE SHOWS:** Produce an ongoing programme of [playable theatre](#) that's excellent, relevant and entertaining to audiences across the UK and beyond.
- B) **CO-CREATION:** Produce a programme of top-quality participation activity making playable theatre with, by and for local communities.
- C) **ARTIST DEVELOPMENT:** Run the best-in-class artist development programme supporting the making of playable theatre, by artists representing the diversity of contemporary Britain.
- D) **BEYOND THEATRE:** Create compelling, exciting and fun playable products which grow out of our theatre projects and expand their reach into other media.
- E) **GROW OUR FAMILY:** Expand our family of audiences, artists, participants, co-creators, citizen performers, players, funders, donors and partners each year.
- F) **KEEP OUR FRIENDS:** Maintain our existing relationships with audiences, artists, participants, players, funders, donors, and partners.
- G) **THRIVE:** Maintain staffing, organisational structures and policies which allow us to deliver our programme to the highest possible standard.
- H) **PAY OUR WAY:** Remain financially self-sustaining, with a diverse set of earned, grant and private income streams, and build a strategic reserve.

Playable Shows

This was a developmental year for our Playable Shows strand. We worked with theatremaker and researcher Katurah Morrish to develop **The Learning Lottery**, one of the highlights of DARE Festival 5, towards future performances. This included dramaturgical support from Artistic Director Tom Mansfield, and a week-long residency at Canada Water Theatre. During the residency we ran 2 workshops with 37 pupils from local schools, exploring their own experiences of school.

Alongside this, we continued to work with Chloe Mashiter to develop **Red Planet: Revolution** (previously presented at VAULT Festival 2020 under the title *Republic*, where it was nominated for the Innovation Award). Performances were booked for 2022 at Wild Words Festival, The Place Bedford, and MOT Festival in Skopje, North Macedonia.

We worked with DARE Festival alumni company Clumsy Bodies, providing dramaturgical support for their show **Clumsy Body Doubles** which had an extended in-development performance at Camden People's Theatre, reaching an audience of 20 people and providing them with a platform for further development of the show.

We presented an online festival alongside our colleagues at MKC Skopje, showing the digital versions of each of the shows created as part of **The Chorus Project** in 2020-21. 473 people engaged with the festival over 3 days, with 35 people participating in 2 workshop sessions.

The Chorus Project was supported by the Creative Europe Programme of the European Union, and by Arts Council England's Cultural Recovery Fund.

Co-Creation

Our flagship co-creation project, the **Andover Space Programme**, was a spaceship designed with participants from Andover Young Carers and the Picket Twenty Fillies WI. Following its flight in

September 2020, where it reached an altitude of 30 kilometres, our spacecraft “Spayce McSpayceFace” became part of an installation at Winchester Science Centre, alongside a video game created by Tom Mansfield, and a film by Rebecca Kenyon showing the flight and the adventures of our team as they followed Spayce McSpayceFace on the ground. During this financial year, an estimated 60,000 people visited the installation.

Commissioned by Chapel Arts Studios for the CAS:AIR residency “There's a Bigger Picture Out There”, the Andover Space Programme was generously funded by Andover Vision, Andover Town Council and Test Valley Borough Council, with further support from Andover Library, Arts Council England and Winchester Science Centre.

Artist Development

Our artist development work in 2021-2 drew on our experiences the previous year on both DARE Festival 5 and The Chorus Project. By taking our artist development work online, we were able to work with participant artists well beyond our usual geographical reach. We did this through two key projects – the International Playable Theatre Lab and our Make Theatre Playable open-access workshops.

The **International Playable Theatre Lab** was a two-week online workshop for artists in the UK, Mexico and Macedonia, offering them the chance to explore Playable Theatre approaches and concepts while learning both from one another, and a team of expert artists based both in the UK and internationally. We worked with our partners Mi Film (North Macedonia) and Teatro al Cubo (Mexico) to recruit participating artists in each country. On each day of the Lab, the artists participated in a workshop led by either one of the Upstart Theatre team, or an external Artist Mentor. The artists had the rest of the day to develop their own Playable Theatre project, and at the end of the Lab they presented a pitch for their project to our expert panel.

Funded by the British Council, the International Playable Theatre Lab was an invaluable opportunity for artists to explore an artistic form that was new to them. In total, the Lab supported the creation of 6 new works, working with 6 participating artists (3 in Mexico and 3 in Macedonia), and 7 mentor artists including Coney, Fast Familiar, Chloe Mashiter, Eve Leigh, and Celia Pearce of the US Playable Theatre Project.

Participant feedback was extremely positive:

“I can say that all the programme and the mentors were all excellent and really enjoyed the balance of playing games and having fun and learning at the same time. Truly great experience!”

“An amazing experience that definitely directed us towards new horizons and opportunities in creating new forms of theatre”

We have stayed in touch with all the IPTL participating artists and are working to support them as they develop their Playable Theatre shows for future presentation.

The **Make Theatre Playable** workshops built on the success of our DARE Festival artist development programme, and in particular the Playable Theatre workshops we ran for DARE Festival 5 in 2021. We ran 12 two-hour workshops in two blocks throughout the year. These were advertised through our social media channels and mailing lists, those of partner companies, and through our ticketing programme Eventbrite. A total of 127 people attended the workshops, facilitated by our Artistic Director Tom Mansfield, game designer and theatremaker Chloe Mashiter, and playwright Eve Leigh. Feedback for the workshops was extremely positive. 71% of participants rated the workshops as ‘excellent’, 25% as ‘very good’ and 4% as ‘good’; 84% said they had learned new techniques; 80% said they now felt more confident making their own playable theatre work.

We further extended our artist development reach through **The UN**, our Discord server for playable theatre makers, which had 48 members by the end of the financial year.

We delivered workshops at DaDaFest, The Living Record Festival, and Birkbeck University of London, and provided artistic mentoring and support to artists Oli Isaac and Peyvand Sadeghian.

We also began to develop our plans for DARE Festival 6.

Beyond Theatre

This was our first year of creating work under our Beyond Theatre strand, and we were delighted with its success. We were commissioned by Royal Botanic Gardens Kew to create **Reforest!**, a card game about forest ecosystems and their role as a nature-based solution to the climate and biodiversity crises, to be presented at COP26 in Glasgow in October 2021. This was a rapid commission, and we developed the game from concept to completion in under eight weeks. 1,000 copies were given to COP attendees and feedback from the team at RBG Kew was very positive. In January 2022, RBG Kew asked us to begin work on developing an expanded, board game version of the game.

We also worked with DARE alumni Kill the Cat Theatre on their **Escape to Mars** online game, which we hosted on our website. This had been played 118 times by the end of the financial year.

Grow Our Family

2021-22 was a year of new connections for us, many of which grew out of existing relationships. We were able to finally bring the Andover Space Programme installation to Winchester Science Centre visitors – not only a new geographical area for us, but also a new kind of work and making. Through our two online workshop programmes, we were able to reach artists in Mexico, Macedonia, the US, Ireland and mainland Europe. Our growing reputation for artist development also presented us with new opportunities to run workshops and support individual artists through DaDaFest, the Barbican, and The Living Record Festival.

Keep our Friends

Alongside new connections, it is striking how much of our work in 2021-2022 grew from existing relationships, including our work with Kill the Cat Theatre and Birkbeck, University of London. The International Playable Theatre Lab was the product of a sustainable relationship with artists in North Macedonia which we developed through The Chorus Project; and with Teatro al Cubo in Mexico, who we first worked with on the Goethe-Institut's Cultural Management Lab in 2016. At the end of our first year working under *Make Theatre Playable*, it's evident that strengthening our artistic brand has allowed us to clarify our relationships with existing partners; we are now much more able to articulate to partners and funders what we can offer, and what we can achieve.

Thrive

This year's internal focus was on rethinking our programme and structure to best deliver our Make Theatre Playable strategy. In particular, we were able to develop our financial model (see Pay our Way below) while also offering ad-hoc training for our team as necessary. In the last week February 2022, we joined the UK Government's Kickstart scheme, under which we employed two young people for a six-month period. Preparing for this involved updating our policy raft to make sure we were ready to formally employ staff rather than hire purely on a freelance basis.

Our organisational strengths are underpinned by membership of key national and international organisations for smaller theatre companies – the Independent Theatre Council (ITC) and IETM.

Pay our Way

Our business plan calls for us to become more financially self-sustaining, including by introducing full cost recovery into each of our project budgets, and by using our Beyond Theatre strand to raise funds which can then be used for core and/or project costs. Against a challenging background, with the pandemic ongoing, we were able to run a small budget surplus of £192 across the financial year, and increase our unrestricted reserve by 10%, to £3,300. The Reforest! project made a surplus of over £3,500 which was invested in other projects as well as core costs.

Financial Statements for the year 2021-2022

Structure, Governance and Management

Upstart Theatre Limited is both a company limited by guarantee (company number 6494297, registered in England), and a registered charity (number 1140419). The charity is governed by our Memorandum and Articles of Association.

The charity's Board of Trustees are responsible for the overall management of the charity. Tom Mansfield is currently Company Secretary as well as Artistic Director and Chief Executive. He is responsible to the Board for Upstart Theatre's day-to-day activity. In 2021-22, Upstart had no permanent employees. Day-to-day management activities, including grant applications and reporting, were done on a freelance basis by our senior management team. During 2021-22, a total of 23 freelance staff were engaged by Upstart Theatre on projects (including DARE Festival commissions)

The Board of Trustees meet on at least a quarterly basis.

The process for managing Trustee recruitment was led by Tom Davies, Trustee. Tom Davies managed relationships with trustee recruitment websites and arranged informal meetings between potential new Trustees, Tom Davies and Tom Mansfield to discuss the charity's operations.

Exemptions from disclosure

The Trustees have not asked for any exemptions from disclosure in this report.

Funds held as custodian trustee on behalf of others

The Charity did not operate as a custodian trustee in this financial year.

Signed on behalf of the Board of Directors and Trustees



Lorraine Lecourtois
Chair of Trustees

Date: 21.11.22

Independent Examiner's Report

I report to the trustees on my examination of the accounts of the charitable company for the year ended 28 February 2022.

Responsibilities and basis of report

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the 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 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 Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act 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; or
4. the accounts 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 in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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



22 November 2022

Andrew M Wells FMAAT Counterculture Partnership LLP
99 Western Road
Lewes
East Sussex
BN7 1RS

Statement of Financial Activities

STATEMENT OF FINANCIAL ACTIVITIES									
FOR THE YEAR ENDED 28 FEBRUARY 2022									
						Restricted	Unrestricted	Total	Total
				Note		Funds	Funds	Funds	Funds
						2022	2022	2022	2021
						£	£	£	£
INCOMING RESOURCES									
Incoming resources from generated funds:									
Voluntary income				2		-	1,436	1,436	2,341
Activities for generating funds				3		-	-	-	-
Investment income				4		-	-	-	-
Incoming resources from charitable									
activities				5		17,884	21,183	39,067	46,833
TOTAL INCOMING RESOURCES						17,884	22,619	40,503	49,174
RESOURCES EXPENDED									
Cost of generating funds:									
Costs of generating voluntary income				7		-	-	-	-
Charitable activities				9		17,884	18,309	36,193	36,058
Support costs				10			3,541	3,541	2,993
Governance costs				11		-	577	577	553
TOTAL RESOURCES EXPENDED				6/8		17,884	22,427	40,311	39,604
Net Income/(Expenditure) before transfer									
						0	192	192	(9,570)
Transfer between funds				15		-	-	-	-
NET MOVEMENT IN FUNDS						0	192	192	(9,570)
TOTAL FUNDS AT 28 FEBRUARY 2021						-	6,068	6,068	(3,502)
TOTAL FUNDS AT 28 FEBRUARY 2022						0	6,260	6,260	

The notes on pages 18 to 24 form part of these financial statements.

Balance Sheet

Upstart Theatre Limited						
(A Company Limited by Guarantee)						
BALANCE SHEET						
AS AT 28 FEBRUARY 2022						
	Notes	2022	2022	2021	2021	
		£	£	£	£	
Fixed Assets						
Fixed Assets net of depreciation	13		366			31
CURRENT ASSETS						
Stock		-		-		
Debtors and prepayments	14	3,675		2,769		
Cash at bank and in hand		4,396		20,679		
		8,071		23,449		
CREDITORS: amounts falling due within one year						
	15	2,176		7,411		
		2,176		7,411		
CURRENT LIABILITIES						
Directors Loan	16	0		10,000		
NET CURRENT ASSETS			5,895			6,038
TOTAL ASSETS LESS CURRENT LIABILITIES			6,261			6,068
CHARITY FUNDS						
Restricted funds	17		0			0
Unrestricted funds:	17		6,261			6,068
			6,261			6,068

For the year ended 28 February 2022 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476.

The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Trustees on 22 November 2022 and signed on their behalf, by:



Lorraine Lecourtois
Chair of Trustees
Company Registration No.6494297

Statement of Financial Activities 2021

Upstart Theatre Limited					
(A Company Limited by Guarantee)					
STATEMENT OF FINANCIAL ACTIVITIES					
FOR THE YEAR ENDED FOR THE YEAR ENDED 29 FEBRUARY 2021					
			Restricted	Unrestricted	Total
		Note	Funds	Funds	Funds
			2021	2021	2021
			£	£	£
INCOMING RESOURCES					
Incoming resources from generated funds:					
Voluntary income		2	-	2,341	2,341
Activities for generating funds		3	-	-	-
Investment income		4	-	-	-
Incoming resources from charitable					
activities		5	35,604	11,229	46,833
TOTAL INCOMING RESOURCES			35,604	13,570	49,174
RESOURCES EXPENDED					
Cost of generating funds:					
Costs of generating voluntary income		7	-	-	-
Charitable activities		9	35,604	454	36,058
Support costs		10		2,993	2,993
Governance costs		11	-	553	553
TOTAL RESOURCES EXPENDED		6/8	35,604	4,000	39,604
Net Income/(Expenditure) before transfer					
			0	9,570	9,570
Transfer between funds		15	-	-	-
NET MOVEMENT IN FUNDS			0	9,570	9,570
TOTAL FUNDS AT 29 FEBRUARY 2020			-	(3,502)	(3,502)
TOTAL FUNDS AT 28 FEBRUARY 2021			0	6,068	6,068

Notes to the Financial Statements for the year ended 28 February 2022

1. Accounting Policies

1.1 Basis of Accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and 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 2015)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Upstart Theatre Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

1.2 Going Concern

The Trustees have reviewed the operating forecasts and the ongoing net asset position of the Charity. Since the year end further grant funding has been received and the Trustees are satisfied that additional funds will continue to become available to the Charity. Consequently the Trustees consider that the financial statements should be prepared on a going concern basis.

1.3 Company Status

The company is a company limited by guarantee. The members of the company are the Trustees named on page 4. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

1.4 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 company 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 company 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.

1.5 Incoming Resources

All incoming resources are included in the Statement of Financial Activities when the company has entitlement to the funds, certainty of receipt and the amount can be measured with sufficient reliability.

Grants are included as incoming resources when these are received / receivable.

Consultancy and training income is recognised in the period in which it is receivable and to the extent the services have been provided.

1.6 Resources Expended

Expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to particular activities they have been allocated on a basis consistent with the use of resources.

Support costs are those costs incurred directly in support of the expenditure on the objects of the company and include project management carried out at Headquarters. Governance costs are those incurred in connection with administration of the company and compliance with constitutional and statutory requirements.

All resources expended are inclusive of irrecoverable VAT.

1.7 Stocks

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

1.8 Allocation and Apportionment of Costs

Expenditure is allocated between Cost of Generating Funds, Charitable Activities and Governance Costs on an actual basis where possible. Where actual allocations are not possible, apportionments are made based principally on employee time. The policy of apportionment is consistently applied year on year although the specific bases adopted will vary year on year with changing circumstances.

2. Voluntary Income

				Restricted		Unrestricted		Total		Total
				Funds		Funds		Funds		Funds
				2022		2022		2022		2021
				£		£		£		£
Donations (including Gift Aid)				-		1,436		1,436		2,341
				-		1,436		1,436		2,341

3. Fundraising Income

				Restricted		Unrestricted		Total		Total
				Funds		Funds		Funds		Funds
				2022		2022		2022		2021
				£		£		£		£
Fundraising income				-		-		-		-
				-		-		-		-

4. Investment Income

				Restricted		Unrestricted		Total		Total
				Funds		Funds		Funds		Funds
				2022		2022		2022		2021
				£		£		£		£
Deposit account interest				-		-		-		-
				-		-		-		-

5. Incoming Resources from Charitable Activities

				Restricted	Unrestricted	Total	Total
				Funds	Funds	Funds	Funds
				2022	2022	2022	2021
				£	£	£	£
Grants from European Union				-	-	-	-
Grants from Arts Council England				2,089	-	2,089	33,804
Grants from trusts and foundations				-	-	-	1,800
Grants from British Council				15,795	-	15,795	-
Income from production partners				-	993	993	2,500
Workshop fees				-	500	500	500
Consultancy fees				-	50	50	75
Crowdfunding campaigns				-	-	-	-
Ticket sales				-	1,125	1,125	-
Programme sales				-	-	-	-
Theatre Tax Relief				-	2,125	2,125	8,154
Incoming Commissions and Fees				-	16,260	16,260	-
Sales of used equipment				-	130	130	-
				17,884	21,183	39,067	46,833

6. Analysis of Resources Expended by Expenditure Type

				Direct	Support	Total	Total
				Costs	Costs	Costs	Costs
				2022	2022	2022	2021
				£	£	£	£
Charitable activities				36,127	3,607	39,734	39,051
Governance					577	577	553
				36,127	4,184	40,311	39,604

7. Costs of Generating Voluntary Income

				Restricted	Unrestricted	Total	Total
				Funds	Funds	Funds	Funds
				2022	2022	2022	2021
				£	£	£	£
Staff Costs				-	-	-	-
				-	-	-	-

8. Analysis of Resources Expended by Activities

				Activities	Support	Total	Total
				undertaken	Costs		
				directly			
				Costs			
				2022	2022	2022	2021
				£	£	£	£
Charitable activities			-	36,127	3,607	39,734	39,051
			-	36,127	3,607	39,734	39,051

9. Direct Costs

								2022	2021
								£	£
Accessibility								88	261
Commissions								-	6,000
Computer Equipment								3	160
Contingency								-	-
Electronic Equipment								-	-
Freelance fees								28,803	28,167
Hospitality								57	59
International Partners								6,761	-
Marketing								462	534
Physical production costs								-	593
Rehearsal Space								-	-
Speaker Fees								-	-
Subsistence								-	-
Theatre Tickets								-	-
Training								20	-
Transport								-	-
Travel & accommodation								-	284
Venue charges								-	-
								36,193	36,058

10. Support Costs

								2022	2021
								£	£
Accounting software								338	328
Bank Charges								26	42
Computer Software								294	831
Core Marketing								-	-
Depreciation								5	-
Freelance Staff								334	-
Fundraising								-	-
General Administration								86	119
IETM Membership								107	123
Information Commissioner								35	35
Insurance								1,002	1,071
ITC Membership								302	444
Office Space								440	-
Salaries								570	-
Staff Travel, Accommodation and Subsistence								-	-
Stationery								-	-
Training								-	-
Volunteer Expenses								-	-
								3,541	2,993

11. Governance Costs

				Restricted	Unrestricted	Total	Total
				Funds	Funds	Funds	Funds
				2022	2022	2022	2021
				£	£	£	£
Governance				-	577	577	553
				-	577	577	553

12. Trustees and Related Parties

During the period, Thomas Ryalls (Trustee) was paid a fee of £100 for workshop delivery. No other Trustees received any remuneration during the period. (2021 - £NIL)

During the period, no Trustees received any benefits in kind (2021 - £NIL)

During the period, no Trustees received reimbursements for expenses (2021- £NIL)

13. Property, Plant and Equipment

		Computer Equipment	Total
		£	£
Cost or valuation			
At 1 March 2021		1262	1262
Additions		340	340
Disposals		-200	-200
At 28 February 2022		1402	1402
Provision for depreciation and impairment			
At 1 March 2021		1231	1231
Charge for year		5	5
Disposals		(200)	(200)
At 28 February 2022		1036	1036
Net book value			
At 28 February 2022		366	366
At 27 February 2021		31	31

14. Debtors

		2022	2021
		£	£
Trade Debtors		-	-
Other debtors		3,675	2,769
Prepayments and accrued income		-	-
		3,675	2,769

15. Creditors: Amount Falling Within One Year

		2022	2021
		£	£
Accounts payable		2,176	7,410
		2,176	7,410

16. Loans

					2022		2021
					£		£
Director Loan					0		10,000
					0		10,000

17. Statement of Funds

		Brought forward	Incoming resources	Resources expended	Transfers	Carried forward
		£	£	£	£	£
UNRESTRICTED FUNDS						
GENERAL FUND		6,068	22,619	(22,427)	-	6,260
RESTRICTED FUNDS						
Arts Council England						
CRF: Core		-	2,089	(2,089)	-	-
British Council						
International Playable Theatre Lab		-	15,795	(15,795)	-	-
TOTAL RESTRICTED FUNDS		-	17,884	(17,884)	-	-
TOTAL OF FUNDS		6,068	40,503	(40,311)	-	6,260

Restricted funds represent unspent balances on grants or donations received from the following sources for the specific purposes stated:

Arts Council England

£2,089 as part of the Culture Recovery Fund grant allocated to core activities

British Council

£15,795 towards the International Playable Theatre Lab

ANALYSIS OF FUNDS

No transfers between funds were made.

		Brought forward	Incoming resources	Resources expended	Transfers in/out	Carried forward
		£	£	£	£	£
General funds		6,068	22,619	(22,427)	-	6,260
Restricted funds		-	17,884	(17,884)	-	-
TOTAL OF FUNDS		6,068	40,503	(40,311)	-	6,260

18. Analysis of net assets between funds

		Restricted Funds	Unrestricted Funds	Total Funds	Total Funds
		2022	2022	2022	2021
		£	£	£	£
Fixed assets			366	366	31
Current assets		-	4,396	4,396	23,449
Accounts receivable		-	3,675	3,675	-
Creditors due within one year		-	(2,176)	(2,176)	(17,411)
		-	6,261	6,261	6,069

UPSTART THEATRE LIMITED

England & Wales - Charity number 1140419

Accounts

UPSTART

Upstart Theatre Limited Trustees' Annual Report

For the Financial Year 1 March 2020 to 28 February 2021

Company Number 6494297
Registered Charity Number 1140419

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Chair's Introduction

This is my first introduction to the annual report, and I think it might become one of my favourite jobs in my new role as Chair. What a pleasure to read the report and see all the successes of the past year and all the ambition for the future.

It has been a difficult time for all arts organisations, and we are not out of the woods yet. It is going to take a new level of dedication to our work, and its importance and relevance to our audiences, to see artists and companies through the fallout from the pandemic. Upstart are emerging from this period with even more to say, a passion to share our work, and a drive to create conversations with our audiences.

Our ambition is underpinned by solid strategic, artist and audience development plans. It is this detailed planning work that is the springboard from which we will build on our strength and increase reach and funding into the future.

Lorraine Lecourtois
Chair of Trustees
November 2021

Artistic Director's Introduction

In my introduction to last year's Annual Report, I quoted playwright Bertolt Brecht's famous poem about 'singing in the dark times'. 2020-2021 was a hard year for the world, a difficult one for the UK, and a deeply challenging one for the cultural sector. For Upstart Theatre, as for many other organisations of our scale, the pandemic presented both an existential threat, and opportunities to change how we work and how we think about ourselves as a theatre company.

In the first months of the pandemic, we found ourselves rapidly changing our plans, postponing DARE Festival from October to February (because surely things would be back to normal by February). We took our activity online, starting with a series of pub quizzes over the first weeks of the pandemic which ended up running for several months. The Chorus Project was hit hard by travel restrictions – with our planned European tour of *Beneath the City* being cancelled – but we found creative ways to present our shows, and to work more closely with our community co-creators. *The Chorus: An Audio Experience* was a beautiful response to the lockdown, created in full collaboration with our Citizen Chorus of performers in the West Midlands as a creative response to the themes of racism and justice we'd explored in *Beneath the City*. And we worked with our international partners in Munich, Skopje and Graz to present a series of digital theatre festivals reaching audiences across Europe.

In September, the Andover Space Programme took flight. Spayce McSpaceFace, the spaceship we built with Andover Young Carers and Picket Twenty Fillies WI, launched from

Andover town centre and flew to a height of 30km before landing in a paddock outside Guildford. An installation about the flight is now installed in Winchester Science Centre.

We had hoped that it would be possible to present live performances again by February 2021, and so postponed DARE Festival 5 until then. When it turned out that we'd have to present the festival fully online, our team and artists reacted with incredible creativity. All our artist development work happened online; the DARE commissioned artists pivoted to making work they could present from their homes; and we created two digital versions of Shoreditch Town Hall for audiences to explore! Presenting the festival in this way was a steep learning curve but we were incredibly proud of the results.

We now know that we may never go back to working the way we did before the pandemic began, but we now find that prospect liberating as well as challenging. Support from Arts Council England's Cultural Relief Fund has allowed us the time and space to come up with a new Business Plan which will see us through the next five years, creating Playable Theatre that takes place in traditional theatres, online, in homes and many more. We'll keep working on brilliant shows for live audiences; continue our outstanding artist development work; create work with and for communities; and take our work beyond the theatre by making physical and digital games. We can't wait for our next adventures.

Tom Mansfield
Artistic Director and Chief Executive
November 2021

Reference and Administrative Details

Charity Name: Upstart Theatre Limited (also known as Upstart Theatre or Upstart)

Charity Number: 1140419

Company Number: 6494297, registered in England

Registered Office: 41 Whitcomb Street, London, WC2H 7DT

Charitable Purpose: To further the education of the public by developing and producing new works of theatre relating to contemporary issues.

Trustees on date of report:

Lorraine Lecourtois (chair)

Tom Davies

Susanna Italiano

Corey Reynolds

Thomas Ryalls

Other Trustees in 2020-2021

Eleanor Mottram

Senior Staff in 2020-2021:

Artistic Director and Chief Executive: Tom Mansfield

Executive Producer: Emma Sampson

Producer: Hannah Tookey

Artistic Staff in 2020-2021:

James Blakey (Artistic Associate)

Rianna Dearden (narrative designer)

Duncan Grimley (composer & sound designer, Artistic Associate)

Chloe Mashiter (game designer)

Hannah Sibai (Artistic Associate)

Jennifer Jackson (Artistic Associate)

Rebecca Kenyon (Artistic Associate)

Rochi Rampal (Artistic Associate)

Simon Carroll-Jones (Artistic Associate)

Zodwa Nyoni (Artistic Associate)

Bankers: The Co-Operative Bank, PO Box 250, Skelmersdale, WN8 6WT

Independent Examiners: Counterculture Partnership, Unit NH.204, E1 Business Studios, 7 Whitechapel Road, London E1 1DU

The Trustees confirm that in preparing this Annual Report, they have had regard to the Charity Commission's guidance on public benefit.

The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2015)

Our Mission

Upstart exists to provoke honest, playful and inspiring conversations about the biggest challenges which face our society. We use theatre to create connections within and between communities, both in the UK and around the world, and to bring previously unheard voices into the mainstream.

2020-21 in Numbers

This year, we:

- Worked with a total of **29** artists to create **8** new works of digital performance (2019-20 comparison: 79 artists, 18 new live works)
- Held **24** online sessions for participation and discussion, with a total of **306** participants (2019-20: 42 sessions, 170 participants)
- Welcomed **210** live audience members to **3** live event days (2020-21: 602 to 14 live performances)
- Welcomed **19,606** people to online channels, including **21** online performance events (2020-21: 91,280 audience, 0 online events)

This year's programme looked quite different to the previous year's, partly as a direct result of the Covid-19 pandemic but also because of the new focus of our Business Plan. Previous DARE Festivals commissioned 12 new works. This year, we wanted to give artists the additional support and attention they needed to make their first piece of Playable Theatre. We decided to commission 6 new shows for DARE, with a higher commission fee than in previous years.

Our reach with live events was significantly smaller than last year due to the pandemic, though attendance at the 2 live events organised as part of the *Andover Space Programme* project was strong. We ran digital events for the first time this year, ranging from pub quizzes on Facebook Live to Chorus Project screenings. These were all successful, meaning that our online event reach for this year (11,035 for events) was significantly higher than our live performance reach for the previous year (602).

While we ran fewer participation sessions this year, audience attendance was almost double compared with the previous year. Taking our work online allowed us to extend our reach, particularly when working in partnership with our international colleagues on The Chorus Project.

Achievements in 2020-21

Surviving and Thriving

2020 was a crisis year for arts organisations both in the UK and the wider world, as the pandemic forced theatres to close their doors and funding sources started to dry up. We were grateful to be given a grant from Arts Council England's Culture Recovery Fund (CRF), which supported both our ongoing commitments to *The Chorus Project* and some of our core costs. We were part of the theatre industry's rapid and innovative pivot to online working, adapting existing shows to online spaces, pioneering the use of the videoconferencing platform Gather, as well as Facebook Live and Zoom.

As part of our commitment to building our family of audiences, participants, and artists, we ran a series of pub quizzes which we streamed over Facebook Live. Nearly 10,000 people joined us for these, including many short-term Facebook Live viewers in our early weeks, and a loyal group of about 50 quizzers who attended most of the events over the course of several months. As well as being a fun way to keep in touch with the Upstart family during the pandemic, and raising some donations, this helped us build the skills we needed to run our Chorus Project workshops and DARE Festival later in the financial year.

The funding from the CRF also enabled us to invest time in developing our new Business Plan for 2021-26, *Making Theatre Playable*.

Making Theatre Playable

Our *Making Theatre Playable* strategy will drive all Upstart Theatre's work over the next five years. It represents a step-change in our organisational plans, allowing us to build on our strengths and leverage them into increased reach and funding in the future. It builds on our experience making interactive work which uses game design concepts to put the audience's agency at the centre of the experience – what we call Playable Theatre. We've been making this kind of work since *This City* in 2010, alongside our more 'conventional' scripted and devised theatre work. It represents a distinct genre of theatre, one which allows us to explore vital political questions in a way that's created *with* as well as *for* our audiences, with the audience becoming not only spectators but participants, players and co-creators of the work.

Our *Making Theatre Playable* business plan contains 8 objectives:

- A) **PLAYABLE SHOWS:** Produce an ongoing programme of playable theatre that's excellent, relevant and entertaining to audiences across the UK and beyond.
- B) **CO-CREATION:** Produce a programme of top-quality participation activity making playable theatre with, by and for local communities.
- C) **ARTIST DEVELOPMENT:** Run the best-in-class artist development programme supporting the making of playable theatre, by artists representing the diversity of contemporary Britain.

- D) **BEYOND THEATRE:** Create compelling, exciting and fun playable products which grow out of our theatre projects and expand their reach into other media.
- E) **GROW OUR FAMILY:** Expand our family of audiences, artists, participants, co-creators, citizen performers, players, funders, donors and partners each year.
- F) **KEEP OUR FRIENDS:** Maintain our existing relationships with audiences, artists, participants, players, funders, donors, and partners.
- G) **THRIVE:** Maintain staffing, organisational structures and policies which allow us to deliver our programme to the highest possible standard.
- H) **PAY OUR WAY:** Remain financially self-sustaining, with a diverse set of earned, grant and private income streams, and build a strategic reserve.

This Business Plan came into force in March 2021 and we will report on its progress in next year's annual report. The team and Trustees would like to thank all the stakeholders - artists, audiences, participants, funders – who helped us develop the plan.

Andover Space Programme

After many postponements as a result of the pandemic, the *Andover Space Programme* balloon launch took place on the 8th September 2020. 'Spayce McSpaceFace', our spaceship designed with participants from the Andover Young Carers and a local WI group, the Picket Twenty Fillies, launched from Andover town centre and flew to an altitude of more than 30 kilometres, before landing in a paddock near Guildford. On board Spayce McSpaceFace was a USB stick containing people's memories of Andover, photos and poetry. It carried two cameras with which it took pictures throughout its ascent.

Following the flight, we planned to create an installation using the recovered spacecraft, which would be displayed at our partners Winchester Science Centre. Due to pandemic restrictions the installation was postponed until 2021. However, we were able to run two events which were open to the public – one family day at Chapel Arts Studios, and one science and discovery day at Winchester Science Centre.

We created a mobile game inspired by the *Andover Space Programme*. In *One Red Balloon*, players take control of an intrepid balloon on a flight to the stratosphere, dodging birds and other hazards along the way. *One Red Balloon* is available on the Apple and Google Play stores.

Commissioned by Chapel Arts Studios for the CAS:AIR residency "There's a Bigger Picture Out There", the *Andover Space Programme* was generously funded by Andover Vision, Andover Town Council and Test Valley Borough Council, with further support from Andover Library, Arts Council England and Winchester Science Centre.

More information about the *Andover Space Programme* can be found at <https://www.upstart-theatre.co.uk/the-andover-space-programme/>.

Chorus Project

Our plans to tour *Beneath the City* and the other three Chorus Project shows to Graz, Munich, Skopje and Birmingham were knocked sideways by the pandemic. With theatres closed and international travel banned, we needed to find creative solutions to continue the life of this innovative pan-European project about democracy and justice.

We decided to use the opportunity to work more closely with our Citizen Chorus group in Birmingham. Over ten weeks of online workshops, we created *The Chorus: An Audio Experience*, a piece of audio drama created by and with our Citizen Chorus along with director Tom Mansfield and composer & sound designer Duncan Grimley. *The Chorus* deepens *Beneath the City*'s exploration of democracy and justice, with each of our Chorus members exploring their relationship with race, justice and history.

The Chorus was presented at the only in-person festival performances we were able to do for The Chorus Project – at Steirischer Herbst in Graz, Austria. Although our UK-based team were unable to attend due to travel restrictions, a 'listening party' was attended by approximately 80 people. *The Chorus Project* was also streamed on Brum Radio. In total, *The Chorus* reached an online audience of approximately 472. We also participated in an online festival, led by our colleagues at Pathos Theater in Munich. As well as presenting digital versions of each of the four Chorus Project shows, there were nightly discussion events, reaching approximately 300 people.

A combined Chorus Project festival presented by us and our partners at the MKC Youth Culture Centre in Skopje was scheduled for March 2021.

The Chorus Project was supported by the Creative Europe Programme of the European Union, and by Arts Council England's Cultural Recovery Fund.

More information about *The Chorus: An Audio Experience* can be found at <https://www.upstart-theatre.co.uk/chorus/>.

DARE Festival 5

Our fifth DARE Festival took place in February 2021. It was the first event planned under our *Make Theatre Playable* strategy, focusing on our Playable Theatre artistic concept.

We commissioned 6 new theatre shows on the theme of 'we demand a better future'. The shows were taken through a development, mentoring and peer support process, before being presented live online via Shoreditch Town Hall. The festival took place across 2 evenings and 1 day from Thursday 25th to Saturday 27th February 2021, where we presented 15 performances and 1 digital installation along with 1 discussion event with the creators, 1 workshop on Making Playable Theatre, and worked with a total of 27 artists as well as an Upstart team of 2. Captioning was provided for all shows & discussions, with audio description provided for the installation.

Along with presenting the work, we ran a 2-month programme of artist development, with the lead artists and their collaborators being invited to attend three sessions to meet other

commissioned artists, share extracts of their work and get feedback and support in the process. Each commissioned company was assigned a dedicated mentor with expertise in making interactive and playable work. The Upstart Theatre team provided regular support with artistic guidance, producing and fundraising advice and logistics throughout this period.

The commissioned works were:

- The Fourteenth Stop by Speaks of Rivers
- The Isthmus Project by Abby + Alice x Solidaritree
- Cart Noodle Show by ShumGhostJohn
- The Learning Lottery by Katurah Morrish
- The Think Tank by Fable Workshop, Sean Hollands and Gavin Maxwell
- &then everything just- by ThisEgg and Camilla Clarke

One company said DARE was “the best artist development programme we’ve ever been in” and went on to say that they had never been part of a festival where the organisers were as responsive and able to take care of every artists’ need as much as we were. Another artist cited the creative support received as being “really crucial to the project” and that it “went above and beyond what we were expecting”. An artist who is neurodiverse said that “the artist support was first class and I felt totally held and valued throughout this brilliant process”. And another artist said that Upstart “are really good at making the space feel supportive”.

All of this was achieved on a limited budget, pivoting the work to online when new social distancing requirements were introduced by the UK government. We were particularly proud of the digital model we created, using the Gather platform to create a replica of Shoreditch Town Hall, Zoom for many of the shows, and the Unity 3D game engine to build an installation.

A full evaluation report for DARE Festival can be found [here](#).

DARE Festival was supported by the National Lottery through Arts Council England, Shoreditch Town Hall, and the Unity Theatre Trust.

Strategic Plan and Progress

Producing Programme

Upstart Theatre aims to present an annual programme of extraordinary contemporary theatre, which provokes, delights and inspires audiences, artists and participants to create change within society.

Our strategic aims are:

1. Present at least one fully mounted production of a new piece of theatre every two years.
2. Tour one production at least once every two years.
3. Present an annual festival of new and in-development theatre work.

We had planned that 2020-21 would see a fully produced version of *Republic* following its critically acclaimed in-progress performances at VAULT Festival, and planned to tour *Beneath the City* as part of The Chorus Project. As a result of the pandemic, we shelved our plans to tour *Beneath the City*, and instead we created *The Chorus* as a digital project which could be engaged with by audiences internationally.

We were able to present DARE Festival as an online event, and by going online we reached a larger audience than we had in previous years.

Community

Upstart Theatre aims to build meaningful and sustainable collaborations between professional theatre makers and the wider community, and to widen perspectives for both artists and participants.

Our strategic aims are:

1. Build opportunities for participation by non-professionals into each of our productions and, where possible, co-productions.
2. Develop arts participation projects with organisations interested in social change.

We continued working with non-professional performers through our Citizen Chorus group, highlighting their voices as part of *The Chorus*. This text of this show was entirely composed of the Chorus' voices, and while it was edited and the sound composed by our professional team, drafts of the audio project were shared with the Citizen Chorus at every stage. While *Beneath the City* was a successful integration of non-professionals into a piece of artist-led work, *The Chorus* was an act of co-creation in which our Citizen Chorus were full collaborators in the creation of the artwork.

The voices of citizen artists were also central to the making of the Andover Space Programme, although the co-created aspects of this activity mostly took place in 2019-20. We had originally planned to involve the Andover Young Carers and Picket Twenty Fillies WI at

'mission control' on the day of the space flight, but this was impossible due to Covid restrictions.

Digital Theatre

Upstart aims to become a leader in digital innovation in theatre, and to expand the reach, scale and artistic possibilities of our work.

Our strategic aims are:

1. Develop digital presences for all our productions, which could include documentaries, interactive games, video recordings and/or blogs as well as more traditional digital marketing.

2020-21 was a huge leap forward for digital theatre, and Upstart was a key part of that movement. We made *The Chorus* entirely remotely, using a combination of Zoom workshops, recording audio on tablets, and then published the piece as a podcast. For DARE Festival, we created two replicas of Shoreditch Town Hall – a front-of-house space in Gather, and a reconstructed future Town Hall as an installation for *&theneverythingjust-*, as well as supporting artists to make work on Zoom. We used Unity to create *&theneverythingjust-* and *One Red Balloon*.

Financial and Governance

Upstart aims to be a beacon of good governance and management, and to embody transparency to all our stakeholders including funders, government, participants, artists and audiences.

Our strategic aims are:

1. Build financial resilience by holding an unrestricted reserve equivalent to 2 months' operations by 28 February 2021.
2. Put in place robust and sustainable systems of financial management, including having a designated Treasurer on the Board of Trustees and having our accounts professionally examined.
3. Audit the skills and diversity of our Trustees and staff on an annual basis and act to ensure any gaps are addressed.
4. Provide an ongoing programme of training for our Trustees.

On 28 February 2021, our reserve bank account held £2,953. This would be sufficient to cover all required administrative costs, including annual insurance, governance and office space, plus sufficient cash to pay freelance staff to wind up the company if needed. The Trustees set £3,000 as a benchmark for the reserve account going forward.

The Board has two members who are well-versed in financial matters, with Corey Reynolds acting as Treasurer supported by Susie Italiano. Our accounts are independently examined each year by Counterculture Partners.

We explored the skills and diversity of our Trustees, with Equality, Diversity and Inclusion now being a standing item at each of our Board meetings.

Formal Trustee training did not take place in this financial year, as our capacity was limited due to the pandemic.

Staffing, Artists and Training

Upstart aims to create an atmosphere of creativity by providing its staff and artists with the highest possible level of support.

We aim to:

1. Pay our core staff team a salary by 28 February 2021.
2. Maintain membership of the Independent Theatre Council and other professional bodies.
3. Provide a programme of ongoing training for our staff.
4. Provide opportunities for continuing professional development for artists.

The uncertainties caused by the pandemic meant that we were unable to move forward with our aim of paying staff a salary, as opposed to engaging them on a freelance basis. We are revisiting this goal as part of our 2021-26 Business Plan, as it seems a crucial way to ensure the sustainability of our charity going forward.

We remain a member of the ITC and of IETM.

We were able to provide training and staff on an ad hoc basis. We provided some opportunities for professional development for artists (e.g. the How to Make Playable Theatre workshop at DARE Festival), and are moving forward with plans to expand this strand of our work in 2021-22.

Financial Statements for the year 2020-2021

Structure, Governance and Management

Upstart Theatre Limited is both a company limited by guarantee (company number 6494297, registered in England), and a registered charity (number 1140419). The charity is governed by our Memorandum and Articles of Association.

The charity's Board of Trustees are responsible for the overall management of the charity. Tom Mansfield is currently Company Secretary as well as Artistic Director and Chief Executive. He is responsible to the Board for Upstart Theatre's day-to-day activity. In 2020-21, Upstart had no permanent employees. Day-to-day management activities, including grant applications and reporting, were done on a freelance basis by our senior management team. During 2021, a total of 34 freelance staff were engaged by Upstart Theatre on projects (including DARE Festival commissions)

The Board of Trustees meet on at least a quarterly basis.

The process for managing Trustee recruitment was led by Tom Davies, Trustee. Tom Davies managed relationships with trustee recruitment websites and arranged informal meetings between potential new Trustees, Tom Davies and Tom Mansfield to discuss the charity's operations.

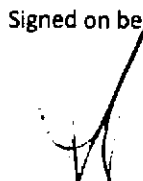
Exemptions from disclosure

The Trustees have not asked for any exemptions from disclosure in this report.

Funds held as custodian trustee on behalf of others

The Charity did not operate as a custodian trustee in this financial year.

Signed on behalf of the Board of Directors and Trustees



Lorraine Lecourtois
Chair of Trustees

Date: 22 November 2021

Independent Examiner's Report

I report to the trustees on my examination of the accounts of the charitable company for the year ended 28 February 2021.

Responsibilities and basis of report

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the 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 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 Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act 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; or
4. the accounts 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 in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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


22/11/2021
Andrew M Wells FMAAT Counterculture Partnership LLP
99 Western Road
Lewes
East Sussex
BN7 1RS

Statement of Financial Activities

Upstart Theatre Limited
(A Company Limited by Guarantee)

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED FOR THE YEAR ENDED 28 FEBRUARY 2021

	Note	Restricted Funds 2021 £	Unrestricted Funds 2021 £	Total Funds 2021 £	Total Funds 2020 £
INCOMING RESOURCES					
Incoming resources from generated funds:					
Voluntary income	2	-	2,341	2,341	1,700
Activities for generating funds	3	-	-	-	0
Investment income	4	-	0	0	0
Incoming resources from charitable activities	5	35,604	11,229	46,833	55,815
TOTAL INCOMING RESOURCES		35,604	13,570	49,174	57,515
RESOURCES EXPENDED					
Cost of generating funds:					
Costs of generating voluntary income	7	-	-	-	-
Charitable activities	9	35,604	454	36,058	70,908
Support costs	10	-	2,993	2,993	11,810
Governance costs	11	-	553	553	474
TOTAL RESOURCES EXPENDED	6/8	35,604	4,000	39,604	83,192
Net Income/(Expenditure) before transfer		0	9,570	9,570	(25,677)
Transfer between funds	15	-	-	-	-
NET MOVEMENT IN FUNDS		0	9,570	9,570	(25,677)
TOTAL FUNDS AT 29 FEBRUARY 2020		-	(3,502)	(3,502)	22,175
TOTAL FUNDS AT 28 FEBRUARY 2021		0	6,068	6,068	(3,502)

The notes on pages 20 to 25 form part of these financial statements.

Balance Sheet

Upstart Theatre Limited (A Company Limited by Guarantee)

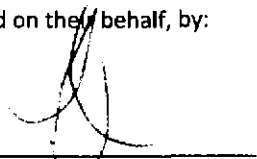
BALANCE SHEET AS AT 28 FEBRUARY 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Fixed Assets					
Fixed Assets net of depreciation			31		31
CURRENT ASSETS					
Stock					
Debtors and prepayments	13	2,769		4,975	
Cash at bank and in hand		<u>20,679</u>		<u>3,638</u>	
		23,448		8,613	
CREDITORS: amounts falling due within one year					
	14	<u>7,411</u>		<u>2,146</u>	
		7,411		2,146	
CURRENT LIABILITIES					
Directors Loan	15	<u>10,000</u>		<u>10,000</u>	
NET CURRENT ASSETS			6,038		(3,533)
TOTAL ASSETS LESS CURRENT LIABILITIES			6,068		(3,502)
CHARITY FUNDS					
Restricted funds	16		0		0
Unrestricted funds:	16		<u>6,068</u>		<u>(3,502)</u>
			6,068		(3,502)

For the year ended 28 February 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476.

The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Trustees on 22 November 2021 and signed on their behalf, by:


Lorraine Lecourtois
Chair of Trustees
Company Registration No.6494297

Statement of Financial Activities 2020

Upstart Theatre Limited
(A Company Limited by Guarantee)

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED FOR THE YEAR ENDED 29 FEBRUARY 2020

	Note	Restricted Funds 2020 £	Unrestricted Funds 2020 £	Total Funds 2020 £	Total Funds 2019 £
INCOMING RESOURCES					
Incoming resources from generated funds:					
Voluntary income	2	-	1,700	1,700	1,155
Activities for generating funds	3	-	-	-	0
Investment income	4	-	0	0	30
Incoming resources from charitable activities	5	37,879	17,936	55,815	69,728
TOTAL INCOMING RESOURCES		37,879	19,636	57,515	70,913
RESOURCES EXPENDED					
Cost of generating funds:					
Costs of generating voluntary income	7	-	-	-	-
Charitable activities	9	51,127	19,781	70,908	43,611
Support costs	10	-	11,810	11,810	8,392
Governance costs	11	-	474	474	493
TOTAL RESOURCES EXPENDED	6/8	51,127	32,065	83,192	52,496
Net Income/(Expenditure) before transfer		(13,248)	(12,429)	(25,677)	18,417
Transfer between funds	15	(1,025)	1,025	-	-
NET MOVEMENT IN FUNDS		(14,273)	(11,404)	(25,677)	18,417
TOTAL FUNDS AT 28 FEBRUARY 2019		14,273	7,902	22,175	3,758
TOTAL FUNDS AT 29 FEBRUARY 2020		(0)	(3,502)	(3,502)	22,175

Notes to the Financial Statements for the year ended 28 February 2021

1. Accounting Policies

1.1 Basis of Accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and 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 2015)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Upstart Theatre Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

1.2 Going Concern

The Trustees have reviewed the operating forecasts and the ongoing net asset position of the Charity. Since the year end further grant funding has been received and the Trustees are satisfied that additional funds will continue to become available to the Charity. Consequently the Trustees consider that the financial statements should be prepared on a going concern basis.

1.3 Company Status

The company is a company limited by guarantee. The members of the company are the Trustees named on page 5. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

1.4 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 company 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 company 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.

1.5 Incoming Resources

All incoming resources are included in the Statement of Financial Activities when the company has entitlement to the funds, certainty of receipt and the amount can be measured with sufficient reliability.

Grants are included as incoming resources when these are received / receivable.

Consultancy and training income is recognised in the period in which it is receivable and to the extent the services have been provided.

1.6 Resources Expended

Expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to particular activities they have been allocated on a basis consistent with the use of resources.

Support costs are those costs incurred directly in support of the expenditure on the objects of the company and include project management carried out at Headquarters. Governance costs are those incurred in connection with administration of the company and compliance with constitutional and statutory requirements.

All resources expended are inclusive of irrecoverable VAT.

1.7 Stocks

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

1.8 Allocation and Apportionment of Costs

Expenditure is allocated between Cost of Generating Funds, Charitable Activities and Governance Costs on an actual basis where possible. Where actual allocations are not possible, apportionments are made based principally on employee time. The policy of apportionment is consistently applied year on year although the specific bases adopted will vary year on year with changing circumstances.

2. Voluntary Income

	Restricted Funds 2021 £	Unrestricted Funds 2021 £	Total Funds 2021 £	Total Funds 2020 £
Donations (including Gift Aid)	-	2,341	2,341	1,700
	<u>-</u>	<u>2,341</u>	<u>2,341</u>	<u>1,700</u>

3. Fundraising Income

	Restricted Funds 2021 £	Unrestricted Funds 2021 £	Total Funds 2021 £	Total Funds 2020 £
Fundraising income	-	0	0	0
	<u>-</u>	<u>0</u>	<u>0</u>	<u>0</u>

4. Investment Income

	Restricted Funds 2021 £	Unrestricted Funds 2021 £	Total Funds 2021 £	Total Funds 2020 £
Deposit account interest	-	-	-	-
	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>

5. Incoming Resources from Charitable Activities

	Restricted Funds 2021 £	Unrestricted Funds 2021 £	Total Funds 2021 £	Total Funds 2020 £
Grants from European Union	-	-	-	19,350
Grants from Arts Council England	33,804	-	33,804	14,029
Grants from trusts and foundations	1,800	-	1,800	4,500
Income from production partners	-	2,500	2,500	4,792
Workshop fees	-	500	500	560
Consultancy fees	-	75	75	-
Crowdfunding campaigns	-	-	-	-
Ticket sales	-	-	-	1,021
Programme sales	-	-	-	-
Theatre Tax Relief	-	8,154	8,154	6,073
Incoming Commissions and Fees	-	-	-	5,490
	35,604	11,229	46,833	55,815

6. Analysis of Resources Expended by Expenditure Type

	Direct Costs 2021 £	Support Costs 2021 £	Total Costs 2021 £	Total Costs 2020 £
Charitable activities	36,058	2,993	39,051	82,718
Governance	-	553	553	474
	36,058	3,546	39,604	83,192

7. Costs of Generating Voluntary Income

	Restricted Funds 2021 £	Unrestricted Funds 2021 £	Total Funds 2021 £	Total Funds 2020 £
Staff Costs	-	-	-	-
	-	-	-	-

8. Analysis of Resources Expended by Activities

	Staff Costs 2021 £	Activities undertaken directly 2021 £	Support Costs 2021 £	Total 2021 £	Total 2020 £
Charitable activities	-	36,058	2,993	39,051	82,718
	-	36,058	2,993	39,051	82,718

9. Direct Costs

	2021 £	2020 £
Accessibility	261	282
Commissions	6,000	6,000
Computer Equipment	160	-
Contingency	-	87
Electronic Equipment	-	564
Freelance fees	28,167	46,041
Hospitality	59	590
Marketing	534	2,970
Physical production costs	593	4,385
Rehearsal Space	-	186
Speaker Fees	-	-
Subsistence	-	697
Theatre Tickets	-	-
Training	-	37
Transport	-	-
Travel & accommodation	284	9,069
Venue charges	-	-
	36,058	70,908

10. Support Costs

	2021 £	2020 £
Accounting software	328	312
Bank Charges	42	-
Computer Software	831	150
Core Marketing	-	87
Depreciation	-	-
Freelance Staff	-	5,740
Fundraising	-	3,119
General Administration	119	121
IETM Membership	123	106
Information Commissioner	35	40
Insurance	1,071	1,002
ITC Membership	444	281
Office Space	-	650
Staff Travel, Accommodation and Subsistence	-	91
Stationery	-	(9)
Training	-	-
Volunteer Expenses	-	120
	2,993	11,810

11. Governance Costs

	Restricted Funds 2021 £	Unrestricted Funds 2021 £	Total Funds 2021 £	Total Funds 2020 £
Governance	-	553	553	474
	-	553	553	474

12. Trustees and Related Parties

During the period, no Trustees received any remuneration (2020 - £NIL)

During the period, no Trustees received any benefits in kind (2020 - £NIL)

During the period, no Trustees received reimbursements for expenses (2020 - £NIL)

13. Debtors

	2021	2020
	£	£
Trade Debtors	-	-
Other debtors	2,769	4,975
Prepayments and accrued income	-	-
	<u>2,769</u>	<u>4,975</u>

14. Creditors: Amount Falling Within One Year

	2021	2020
	£	£
Accounts payable	7,410	2,146
	<u>7,410</u>	<u>2,146</u>

15. Loans

	2021	2020
	£	£
Director Loan	10,000	10,000
	<u>10,000</u>	<u>10,000</u>

16. Statement of Funds

	Brought forward	Incoming resources	Resources expended	Transfers	Carried forward
	£	£	£	£	£
UNRESTRICTED FUNDS					
GENERAL FUND	-3,502	13,570	(4,000)	-	6,068
RESTRICTED FUNDS					
Arts Council England					
CRF: Core	-	11,470	(11,470)	-	-
CRF: The Chorus Project	-	7,334	(7,334)	-	-
DARE Festival 5	-	15,000	(15,000)	-	-
Unity Theatre Trust					
DARE Festival 5	-	800	(800)	-	-
The Chorus Project	-	1,000	(1,000)	-	-
TOTAL RESTRICTED FUNDS	-	35,604	(35,604)	-	-
TOTAL OF FUNDS	(3,502)	49,174	(39,604)	-	6,068

Restricted funds represent unspent balances on grants or donations received from the following sources for the specific purposes stated:

Arts Council England

£7,344 as part of the Culture Recovery Fund grant allocated to The Chorus Project

£11,470 as part of the Culture Recovery Fund grant allocated to core activities

£15,000 from Project Grants for DARE Festival 5 production costs

Unity Theatre Trust

£800 grant towards DARE Festival 5 production costs

£1,000 grant to The Chorus Project to cover Festival costs

ANALYSIS OF FUNDS

No transfers between funds were made.

	Brought forward	Incoming resources	Resources expended	Transfers in/out	Carried forward
	£	£	£	£	£
General funds	(3,502)	13,570	(4,000)	-	6,068
Restricted funds	-	35,604	(35,604)	-	-
TOTAL OF FUNDS	(3,502)	49,174	(39,604)	-	6,068

17. Analysis of net assets between funds

	Restricted Funds	Unrestricted Funds	Total Funds	Total Funds
	2021	2021	2021	2020
	£	£	£	£
Fixed assets	-	31	31	31
Current assets	-	23,449	23,449	8,613
Creditors due within one year	-	(17,411)	(17,411)	(12,146)
	-	6,069	6,069	(3,502)