

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.

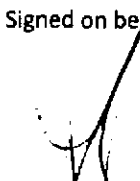
Exemptions from disclosure

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 October 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)

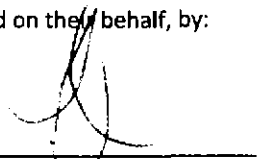
BALANCE SHEET AS AT 28 FEBRUARY 2021

	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			6,069		(3,502)
CHARITY FUNDS					
Restricted funds	16		0		0
Unrestricted funds:	16		<u>6,069</u>		<u>(3,502)</u>
			6,069		(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)