



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 2021-22 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
				Note	Funds	Funds	Funds
					2022	2022	2022
					£	£	£
INCOMING RESOURCES							
Incoming resources from generated funds:							
Voluntary income				2	-	1,436	1,436
Activities for generating funds				3	-	-	-
Investment income				4	-	-	-
Incoming resources from charitable							
activities				5	17,884	21,183	39,067
TOTAL INCOMING RESOURCES					17,884	22,619	40,503
RESOURCES EXPENDED							
Cost of generating funds:							
Costs of generating voluntary income				7	-	-	-
Charitable activities				9	17,884	18,309	36,193
Support costs				10		3,541	3,541
Governance costs				11	-	577	577
TOTAL RESOURCES EXPENDED				6/8	17,884	22,427	40,311
Net Income/(Expenditure) before transfer							
					0	192	192
Transfer between funds				15	-	-	-
NET MOVEMENT IN FUNDS					0	192	192
TOTAL FUNDS AT 28 FEBRUARY 2021					-	6,068	6,068
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 Costs	Total Costs	Total 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