

Report of the Trustees and
Unaudited Financial Statements for the Year Ended 5 April 2024
for
Silent Uproar

CFA Tax Limited
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The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 5 April 2024. 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 Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and aims

The objects of the CIO are to promote, maintain, improve and advance public education, particularly by the production and promotion of educational plays and drama and the encouragement of the arts, culture, heritage and science and other fine arts especially those activities which seek to make the arts relevant to the public including the arts of drama, comedy, performing arts, mime, dramatic improvisation, ballet, music, singing, literature, dance, sculpture and painting and to formulate prepare and establish schemes therefor.

ACHIEVEMENT AND PERFORMANCE

Charitable activities

The principal activity of the charity during the year was focused on promoting, maintaining, improving and advancing public education, particularly by the production and promotion of educational plays and drama. This activity was done through our artist development programme and producing the work of those artists.

Creating & Touring New Work

Creating & touring work by daring artists (often described as "risky") about topics that you would not traditionally find at the theatre (often described as socially conscious) has been part of Silent Uproar's award-winning formula for creating work. This has predominantly attracted a younger and more alternative arts crowd, usually from low-cultural engagement areas across the North of England, which is now our target audience.

ARTISTIC PROGRAMME 2023-2024

ORGANISATIONAL DEVELOPMENT

We have enhanced the company's internal management systems, and thanks to core funding from Hull City Council, the Foyle Foundation, Garfield Weston, and the John Ellerman Foundation, we have improved the upscaling of our work. This has increased the level of support we can offer artists, enhanced internal skills, increased our number of trustees for improved governance, improved financial operations, and expanded the staff team by adding a company producer to our core team.

Additionally, The Warren successfully secured a significant capital project in the city centre. This includes the creation of a dance studio rehearsal space, a theatre office, and a black box studio space, where Silent Uproar will be the resident company.

RESEARCH & DEVELOPMENT:

R&D - WORKING HORROR (working title) by Josh Val Martin. As part of our writer support research and development programme, we supported Josh in creating a supernatural horror piece about people desperately trying to survive in the modern workplace. This work took place at The National Theatre Studio as part of the Generate Programme. We worked with six performers, including Kwaku Mills (Disney's Extraordinary), and a creative team that included illusionist Dr Will Houston (2:22 Ghost Story and The National Theatre's The Witches).

R&D - BECKTACULAR BECKTACULAR by Olivia Hirst with Matthew Floyd Jones. As part of our writer support research and development programme, we helped Olivia Hirst and Matthew Floyd Jones develop a hilarious new musical about the last time the justice system was reformed with the creation of the Court of Appeal. The story focuses on the farcical, bizarre, and tragic true story of Adolf Beck.

SMALL SHOWS:

As part of our Small Shows Community Touring strategy, the show toured iconic pubs, bars, gig venues, and community centres in Hull and East Yorkshire. The show featured a series of sold-out performances, with the majority of attendees under the age of 30. Overall, it was a great success, both artistically and strategically.

THE NIGHT OF THE WEREWOLVES LIVE! by Olivia Hirst. We commissioned Olivia Hirst to write our Small Shows Community Touring show for late winter 2023. The show ran for five performances over two weeks in February 2023, featuring one performer, two technical creatives, and a wider creative team of two. The team included traditional theatre artists, Hull-based visual artist Ian Hinley, and internationally acclaimed metal musician Eddi Pickard (Infant Annihilator) for sound design.

The 2023 **Out Loud** programme, a new addition to our Small Show programme in partnership with Middle Child Theatre, showcased new writers' early drafts of their plays performed in front of a friendly audience. These short performances featured professional actors but no sets, props, or costumes. The programme included:

" **1988** by Hannah Scorer, a queer love story set against the backdrop of Section 28. Performed by emerging performers Jade Farnill and Elle Ideson, with Elle going on to star in Middle Child's 2024 show *Baby He Loves You*. Directed by Paul Smith, Artistic Director of Middle Child, with support from one technical creative.

" **SHIT LIFE CRISIS** by Olivia Hannah, about surviving cancer and what it means to be a survivor. Performed by Unique Spencer (Netflix's *Top Boy*) and Sarah Penney, co-directed by Ruby Clarke and Alex Mitchell (Artistic Director of Silent Uproar), and supported by one technical creative.

" **CUCKOO** by Chris Pearson, a challenging look at life in 1982 and how little has changed 40 years on. Performed by Jon Adamson, Ethan Griffiths, and Jessica Jolleys, and directed by Paul Smith with support from one technical creative.

Overall, we had three weeks of rehearsals with seven actors and six nights of performances across summer and autumn 2023.

BIG SHOWS:

DEAD GIRLS RISING by Maureen Lennon and Anya Pearson. This punk-gig theatre piece, exploring the horrors of patriarchy and the allure of revenge, is set to be our first mid-scale production developed through our Making Trouble writer support & research and development programmes. The project has successfully secured £74,000 in funding from Arts Council England to support the full production and a national tour with over 20 performances. The production will be performed by a cast of 6 and toured by a technical team of 3. Additionally, it will be supported by a creative team of 13.

In total, Silent Uproar has raised £137,000 to bring *Dead Girls Rising* to life, and we are excited to stage the production in 2024/2025 and resume national touring

ADDITIONAL HIGHLIGHTS

OTHER SUPPORT:

KATHY & STELLA SOLVE A MURDER by Jon Brittain.

As part of our writer support research and development programme in 2022, we supported Jon Brittain and Matthew Floyd Jones with a small residency week in Hull to develop *Kathy & Stella Solve A Murder*, a hilarious murder mystery musical. Following support from award-winning producer Francesca Moody, the show went on to win multiple awards at the 2022 Edinburgh Fringe, including Best Musical. The production is now set for a West End run in 2024.

This highlights how even small-scale support from Silent Uproar can have a meaningful impact. Since we first supported Jon Brittain in 2016, he has gone on to win two Olivier Awards, direct the theatre show *Baby Reindeer* (which was later adapted into the Emmy Award-winning Netflix series), and write for Apple TV.

"Working with Silent Uproar has been a pleasure and very important to me. [...] Their continued trust and support was invaluable and led to the creation of a long-running play that we're all proud of. I look back with pride and gratitude on the opportunity I had to work with this company and hope that many other writers are able to do so as well in the future." - **Jon Brittain, Writer**

Press Selection from our 2023 Programme:

"Silent Uproar promises 'glitter-filled political nights out for a younger crowd,' and they certainly deliver all that." - The Scotsman

"The musicality was masterly." - The Arts Dispatch

"Unapologetic and fiery, loud, and furious." - Corr Blimey

"With verve and unquenched rage, it provides energetic and unapologetic truth and humour." - The Wee Review

"Riot grrrl feminist fable on getting wisdom." - The Herald (Print)

"A daring, essential watch." - Lisa in the Theatre

"Rock'n'roll escapism." - The Stage

Audience Feedback from 2023/2024:

"It's one of the best pieces of theatre I have watched this year."

"It was one of the best pieces of theatre I have ever seen."

"I wish I could've seen it again."

"It was amazing."

"As an older person, it enlightened me to the issues facing today's young people."

"I would rush to see anything from Silent Uproar again!"

"It was an excellent show that I think all secondary age students should see."

"The show was fantastic. The energy, the storytelling, and the message were thoroughly engaging. My teenage daughter loved it, and she loved hearing such strong female voices. Thank you for inspiring her."

WRITER SUPPORT/TALENT DEVELOPMENT

Silent Uproar is committed to supporting northern writers in creating exciting and relevant new touring theatre. This commitment is one we admire hugely, and it is invaluable to the north of England, both as an artistic voice and a leader within the industry. - **Anthony Lau, Deputy Artistic Director, Sheffield Theatres (Making Trouble Partner)**

Supporting bold new writing in the north of England is at the heart of everything we do. Our **Making Trouble** programme is currently being reviewed for relaunch in 2025. This multi-strand writer support programme focuses on developing and championing exciting and bold Northern writers. This year, we concentrated on research and development opportunities to explore mid-scale work. Writers involved in 2023-2024 included Olivia Hannah, Maureen Lennon, Olivia Hirst, and Joshua Val Martin. Additional support was given to Hannah Scorer, Josh Overton, and Chris Pearson.

2023/24 Activity Included:

"A one-week residency at The National Theatre for Josh Val Martin, with an industry sharing. The work involved six performers and an eight-member creative team."

"A week-long writing residency in Hull for Maureen Lennon, collaborating with punk star Anya Pearson (Dream Nails)."

"A one-week residency in Hull for Olivia Hirst, working alongside award-winning cabaret/musical composer Matthew Floyd Jones."

"Olivia Hannah, Chris Pearson, and Hannah Scorer were given slots in our paid scratch night Out Loud programme with Middle Child in Summer and Autumn 2023."

Overall, we invested £39,818 in new writing for commissioning, development, and production in the 2023-2024 period. In addition to supporting seven writers, we worked with 37 additional creatives (cast, designers, directors, composers) on developing and producing these writers' work.

COMMUNITY ENGAGEMENT & OUTREACH

Youth Engagement:

Silent Uproar's youth engagement steering board is ambitious about collaborating with individuals aged 16-30. Our aim is to place the voices of alternative young people at the core of our work, ensuring our artistic strategies and output resonate with young audiences. We have developed our youth steering board to influence our artistic vision and organisational strategies, ensuring young people have direct input into our shows and engagement initiatives.

Recently, the Youth Steering Board (previously called The Collective) played an instrumental role in developing our 2024 Small Shows Community Touring production *The Night of The Werewolves LIVE*. They were pivotal in selecting the show's theme, attending rehearsals, watching performances, and evaluating the production. The production sold out and is now set for a small northern tour in autumn 2024.

Small Shows Community Touring Strategy:

Since 2019, our Small Show Touring programme has brought artists directly to the heart of alternative communities to reach younger audiences. This programme delivers creative projects in non-traditional venues, such as pubs, cafes, gig venues, and community centres in areas with low arts provision. Our research shows these environments reduce audience anxiety about attending arts events, enabling us to engage with more people.

"Silent Uproar's Small Shows engage young people from queer, alternative communities in new writing in Northern venues that are familiar and culturally relevant to them. Rather than seeking to 'develop an audience' by changing their attitudes or behaviours, Silent Uproar responds to audiences' interests and needs, placing culture within the everyday spaces and lives of these young people." - **Evaluation of the Small Show Model by The Audience Agency 2023.**

In 2023, we created a new small-scale show, *Night of The Werewolves Live* by Olivia Hirst. This interactive gothic murder mystery, which included a meal as part of the ticket price, toured bars and gig venues and will embark on a larger tour in autumn 2024. The initial run sold out, and our Youth Steering Board unanimously voted to bring it back for further performances.

FINANCIAL REVIEW

Financial position

Over the past financial year, the charity has returned to pre-pandemic income levels. Despite the ongoing crisis in the UK touring theatre sector, making it difficult to generate the necessary box office income, Silent Uproar has formed new partnerships with Trusts and Foundations, reducing our reliance on box office income.

We have continued our Small Shows touring model and restarted our national touring model for Big Shows with a successful Arts Council England bid for the 2024-2025 financial year. This has allowed us to return to pre-pandemic operations. Thanks to these new funding partnerships, the charity remains in a strong position, though we are conscious of the challenges posed by the crisis in the UK arts touring sector, with lower audiences than anticipated and the ongoing cost of living crisis.

Reserves policy

The CIO should if possible, aim to maintain a reserve ambition in its account equal to three months of running costs to include staff salaries and fees, or £15,000, whichever is the greater amount. The company will always aim to pay for the completion of all projects if a decision is made to wind down the CIO. This allows us the time to keep operating, keeping audiences engaged and exploring the other income revenue streams for the charity if traditional income routes disappear. Restricted reserves sit at zero, as all funding for particular projects has been allocated to those projects.

As the charity continues to grow the reserves policy will be reviewed in 2024.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

CE019199 (England and Wales)

Registered Charity number

1185817

Registered office

The Warren
Queens Dock Chambers
47-49 Queens Dock Avenue
Hull
East Yorkshire
HU1 3DR

Trustees

K Smiles Trustee
R Nicholson Chair
L Yates Trustee

Independent Examiner

CFA Tax Limited
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Selby Times Business Centre
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Approved by order of the board of trustees on 24 September 2024 and signed on its behalf by:

R Nicholson - Trustee

Independent examiner's report to the trustees of Silent Uproar ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 5 April 2024.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you 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 as 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:

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 accounting 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.



Mrs Cassandra Fennell
The Association of Accounting Technicians

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24 September 2024

Statement of Financial Activities
for the Year Ended 5 April 2024

	Notes	Unrestricted funds £	Restricted funds £	5.4.24 Total funds £	5.4.23 Total funds £
INCOME AND ENDOWMENTS FROM					
Charitable activities					
General		157,801	6,750	164,551	147,422
Investment income	2	164	-	164	38
Total		<u>157,965</u>	<u>6,750</u>	<u>164,715</u>	<u>147,460</u>
EXPENDITURE ON					
Charitable activities					
General		<u>99,619</u>	<u>6,750</u>	<u>106,369</u>	<u>150,935</u>
NET INCOME/(EXPENDITURE)		58,346	-	58,346	(3,475)
RECONCILIATION OF FUNDS					
Total funds brought forward		28,904	-	28,904	32,379
TOTAL FUNDS CARRIED FORWARD		<u><u>87,250</u></u>	<u><u>-</u></u>	<u><u>87,250</u></u>	<u><u>28,904</u></u>

The notes form part of these financial statements

	Notes	Unrestricted funds £	Restricted funds £	5.4.24 Total funds £	5.4.23 Total funds £
CURRENT ASSETS					
Debtors	5	14,844	-	14,844	2,986
Cash at bank		120,786	-	120,786	25,918
		<u>135,630</u>	<u>-</u>	<u>135,630</u>	<u>28,904</u>
CREDITORS					
Amounts falling due within one year	6	(48,380)	-	(48,380)	-
		<u>87,250</u>	<u>-</u>	<u>87,250</u>	<u>28,904</u>
NET CURRENT ASSETS					
		<u>87,250</u>	<u>-</u>	<u>87,250</u>	<u>28,904</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>87,250</u>	<u>-</u>	<u>87,250</u>	<u>28,904</u>
NET ASSETS		<u>87,250</u>	<u>-</u>	<u>87,250</u>	<u>28,904</u>
FUNDS	7				
Unrestricted funds				<u>87,250</u>	<u>28,904</u>
TOTAL FUNDS				<u>87,250</u>	<u>28,904</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 5 April 2024.

The members have not required the company to obtain an audit of its financial statements for the year ended 5 April 2024 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 24 September 2024 and were signed on its behalf by:

R Nicholson - Trustee

The notes form part of these financial statements

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

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

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

2. INVESTMENT INCOME

	5.4.24	5.4.23
	£	£
Deposit account interest	164	38
	<u>164</u>	<u>38</u>

3. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 5 April 2024 nor for the year ended 5 April 2023.

Trustees' expenses

There were no trustees' expenses paid for the year ended 5 April 2024 nor for the year ended 5 April 2023.

4. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Charitable activities			
General	22,716	124,706	147,422
Investment income	38	-	38
Total	22,754	124,706	147,460
EXPENDITURE ON			
Charitable activities			
General	26,229	124,706	150,935
NET INCOME/(EXPENDITURE)	(3,475)	-	(3,475)
RECONCILIATION OF FUNDS			
Total funds brought forward	32,379	-	32,379
TOTAL FUNDS CARRIED FORWARD	28,904	-	28,904

5. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	5.4.24 £	5.4.23 £
Trade debtors	14,844	2,986

6. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	5.4.24 £	5.4.23 £
Accruals and deferred income	48,380	-

7. MOVEMENT IN FUNDS

	At 6.4.23 £	Net movement in funds £	At 5.4.24 £
Unrestricted funds			
General fund	28,904	58,346	87,250
TOTAL FUNDS	28,904	58,346	87,250

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	157,965	(99,619)	58,346
Restricted funds			
Access to Work	750	(750)	-
Backstage Trust	5,000	(5,000)	-
Writer support	1,000	(1,000)	-
	6,750	(6,750)	-
TOTAL FUNDS	164,715	(106,369)	58,346

Comparatives for movement in funds

	At 6.4.22 £	Net movement in funds £	At 5.4.23 £
Unrestricted funds			
General fund	32,379	(3,475)	28,904
TOTAL FUNDS	32,379	(3,475)	28,904

7. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	22,754	(26,229)	(3,475)
Restricted funds			
Arts Council England	78,556	(78,556)	-
Hull City Council	25,000	(25,000)	-
East Riding of Yorkshire Council	5,700	(5,700)	-
British Council	950	(950)	-
Creative Scotland	14,500	(14,500)	-
	124,706	(124,706)	-
TOTAL FUNDS	147,460	(150,935)	(3,475)

A current year 12 months and prior year 12 months combined position is as follows:

	At 6.4.22 £	Net movement in funds £	At 5.4.24 £
Unrestricted funds			
General fund	32,379	54,871	87,250
TOTAL FUNDS	32,379	54,871	87,250

7. MOVEMENT IN FUNDS - continued

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	180,719	(125,848)	54,871
Restricted funds			
Arts Council England	78,556	(78,556)	-
Hull City Council	25,000	(25,000)	-
East Riding of Yorkshire Council	5,700	(5,700)	-
British Council	950	(950)	-
Creative Scotland	14,500	(14,500)	-
Access to Work	750	(750)	-
Backstage Trust	5,000	(5,000)	-
Writer support	1,000	(1,000)	-
	<u>131,456</u>	<u>(131,456)</u>	<u>-</u>
TOTAL FUNDS	<u>312,175</u>	<u>(257,304)</u>	<u>54,871</u>

8. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 5 April 2024.

Detailed Statement of Financial Activities
for the Year Ended 5 April 2024

	5.4.24 £	5.4.23 £
INCOME AND ENDOWMENTS		
Investment income		
Deposit account interest	164	38
Charitable activities		
Event tickets	-	3,416
Commissioning	17,996	5,250
Grants	80,850	138,756
Tax credit	65,705	-
	<u>164,551</u>	<u>147,422</u>
Total incoming resources	164,715	147,460
EXPENDITURE		
Charitable activities		
Creative and cast fees	87,916	123,071
Rent	3,000	4,848
Insurance	1,337	464
Postage and stationery	96	71
Marketing, press and engagement	1,509	6,366
Learning and evaluation	-	396
Travel and accommodation	10,389	9,396
Subscriptions	531	730
Production costs	216	4,400
	<u>104,994</u>	<u>149,742</u>
Support costs		
Governance costs		
Accountancy fees	1,375	1,193
Total resources expended	<u>106,369</u>	<u>150,935</u>
Net income/(expenditure)	<u>58,346</u>	<u>(3,475)</u>

This page does not form part of the statutory financial statements