

Silent Uproar

Charity No. 1185817

Company No. CE019199

Trustees' Report and Unaudited Accounts

05 April 2025

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## Silent Uproar

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the unaudited financial statements of the charity for the year ended 5 April 2025.

### REFERENCE AND ADMINISTRATIVE DETAILS

Company No. CE019199

Charity No. 1185817

#### Principal Office

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

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

#### Directors and Trustees

The Directors of the charitable company are its Trustees for the purposes of charity law.  
The following Directors and Trustees served during the year:

R. Nicholson  
J. Orr  
L. Yates

#### Accountants

I Hate Numbers Limited  
Forester Building  
29-35 St Nicholas Place  
Leicester  
LE1 4LD

### OBJECTIVES AND ACTIVITIES

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.

### ACHIEVEMENTS 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 and 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. We have a particular focus to create work for LGBTQIA+ audiences and communities, 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, 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, improved financial operations, and expanded the staff team by adding a company producer and Audience Development Associate to our core team.

#### Commissions and Development:

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. The project is part of our ambition to support mid-career artists to develop shows that truly excites them. We are now looking to move this to full production for 2026/2027.

#### Productions:

As part of our Touring strategy, we tour pubs, bars, gig venues, and community centres as well as traditional venues. This strategy allows us to achieve 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.

1) 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 made a return for 2024. The show ran for 15 performances across the year, which also featured a small tour across East Yorkshire. Featuring one performer, two technical creatives, and a wider creative team of three. The team included traditional theatre artists, Hull-based visual artist Ian Hinley and internationally acclaimed metal musician Eddi Pickard (Infant Annihilator) for sound design. Due to this work the show was upscaled, commissioned and expanded for Freedom Festival in 2025.

#### Touring Impact:

- Audience Reach: 259
- Young Audience (16–30): 55% of attendees
- Repeat Attendance: 100% (would attend another Silent Uproar show)
- Relevance to Young People: 75% felt the production was relevant to younger, non-traditional audiences

Additionally, it was supported by a creative team of 13. In total, Silent Uproar raised £137,000 to bring *Dead Girls Rising* to life, and we were excited to stage the production, which was our main activity for 2024/2025. The show received a large amount of press and critical acclaim, which helped continue to establish Silent Uproar as champions of bold and challenging new work. 2) *Dead Girls Rising* by Maureen Lennon and Anya Pearson. This punk-gig theatre piece, exploring the horrors of patriarchy and the allure of revenge, was our first mid-scale production developed through our Making Trouble writer support & research and development programmes. The project 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 was performed by a cast of 6 and toured by a technical team of 3.

#### Touring Impact

- Audience Reach: 1,150
- Artists Involved: 33
- Young Audience (16–30): 32.4%
- First-Time/Rare Theatre-Goers: 22.3% (rising to 37.6% at non-traditional venues such as The Welly Nightclub)
- Repeat Attendance: Target 80% | Achieved 94.8% (would attend another Silent Uproar show)
- Relevance to Young People: 88.25% agreed the production was relevant to a younger, less traditional audience.

#### Highlights

These results underscore the production's relevance and quality, strengthening Silent Uproar's profile and ensuring future funding, partnerships, and audience development. *Dead Girls Rising* achieved a significant milestone in engaging younger demographics and spotlighting new talent on national stages. Our alternative touring model and youth-focused content resulted in 32.4% under-30 audience engagement, exceeding the national average of 25%.

#### Future Productions:

*Shit Life Crisis* by Olivia Hannah. Originally staged as part of our last season of Out Loud (which was our showcasing programming in partnership with Middle Child Theatre), *Shit Life Crisis* was awarded £30,000 from Arts Council England to be staged as a full production and a three-week tour, featuring two performers and a wide creative team of critically acclaimed creatives. *Shit Life Crisis* was a strategic move towards refocusing our work to be able to produce more live work.

#### ADDITIONAL HIGHLIGHTS

##### Press Selection from our 2024/2025 Programme:

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

Five Stars: "A highly memorable and hard-hitting show that deserves to be seen." *North West End review*

Five Stars: "An all-too-necessary call to arms for their youthful audience." *The Herald*

Five Stars: "Relatable to a younger, feisty audience—just the sort of people theatre should appeal to."

*Musical Theatre Review*

Five Stars: "Emotional roller-coaster of punk gig theatre [Silent Uproar] uses musical theatre to entertain and raise important contemporary issues." *All Edinburgh Theatre review*

##### Audience Feedback from 2024/2025:

- "Every Silent Uproar production I've been to is so clever, relatable, and full of surprises. I will continue to recommend Silent Uproar to friends and colleagues and can't wait to see what's next."
- "I would rush to see anything from Silent Uproar again!"
- "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 an excellent show that I think all secondary age students should see."

## STRATEGIC OUTCOME REVIEW FOR 2024-2025

### Governance

Trustees have actively monitored financial risk, touring viability, and audience engagement throughout the year, particularly in response to sector-wide challenges. Regular board review ensured activities remained aligned with the charity's objects and financial sustainability.

### Outcome 1: Engaging More Young People in Theatre

Over the past year, we directly engaged 1,409 live audience members through our touring productions and 30,000 additional audience members indirectly through productions we have supported and seed-commissioned—primarily *Kathy & Stella Solve A Murder!* in the West End.

While our initial figure of 1,409 is lower than our projected target, we remain optimistic about increasing engagement. 2024 was an exceptionally challenging year for the arts sector, particularly in the North of England. However, with renewed strategies and strengthened partnerships, we are confident in our ability to expand our reach and meet our goals.

### Youth Empowerment through 'The Collective'

Our Under-25 Youth Committee, in collaboration with Silent Uproar and professional artists, developed and programmed the small-scale production *The Night of the Werewolves Live*. The project was a resounding success, selling out nine performances and receiving overwhelmingly positive audience feedback—100% of attendees said they would return to a Silent Uproar show. This initiative placed young people at the heart of the creative process, reinforcing our commitment to community led theatre. Towards the end of 2025, with consultation with The Collective, we are pivoting this group to focus more on LGBTQIA+ Community members.

### Workshops and Industry Exposure

In 2024-2025 we delivered five "Intro to Playwriting" workshops in Hull, Edinburgh, Doncaster, and Pocklington, mentoring 24 emerging writers under 30. These sessions provided vital support for new talent, offering hands-on experience and professional guidance in playwriting.

### Collaborative Pipeline with The Warren

Through our partnership with The Warren, we expanded opportunities for young creatives to participate in writing and performance programmes, feeding into future productions. As part of this initiative:

- Young musicians and band members under 25 performed paid curtain-raiser gigs before our mid-scale touring show, *Dead Girls Rising*—for some, this was their first-ever paid performance.
- Young people played an active role in the creative development, consultation, rehearsal process, programming, and marketing of *Dead Girls Rising*, *The Night of the Werewolves Live!*, and our upcoming production, *Shit Life Crisis*.
- We launched a free theatre ticket initiative, providing over 50 young people with the opportunity to attend live theatre at no ticket cost throughout the year.

### Accessible Theatre Experiences

Our commitment to reaching new audiences was reflected in our choice of non-traditional venues, such as The Welly Nightclub. Notably, 37% of attendees at these performances were first-time theatre-goers, demonstrating our success in making theatre more inclusive, engaging, and accessible to diverse communities.

### Outcome 2: Improving Inclusivity, Representation, and Playwriting Culture

This year, we took bold steps to support Northern artists, particularly those from underrepresented backgrounds. We provided tailored support to five writers and 52 additional creatives, investing over £149,000 in commissions, productions, research and development projects, and workshops.

While we did not reach our internal target of nine writers, this reflected a strategic decision to focus more intensely on a smaller group, enabling us to invest more deeply in their growth and amplify the development and impact of their work. Notably, 70% of the creatives supported throughout the year came from underrepresented backgrounds, demonstrating our commitment to inclusivity and aligning with our core values.

### National Platforms and Partnerships

A major highlight of the year was the success of *Kathy & Stella Solve a Murder!*, a production seed-commissioned by Silent Uproar, which made a highly successful transfer to the West End. Featuring a cast of eight actors and four musicians, the show ran at the Ambassadors Theatre in London from May 25 to September 14, 2024—a 16-week engagement that reached over 30,000 audience members.

### Expanding National Partnerships

This year, we have strengthened existing relationships and forged new collaborations with leading theatres across the UK, amplifying the voices of traditionally underrepresented artists and bringing their work to national stages.

We partnered with:

Major Theatres & Institutions: The National Theatre, Sheffield Theatres, Hull Truck Theatre, Northern Stage (Newcastle), The Traverse Theatre (Edinburgh), The Tron Theatre (Glasgow), The Dukes Theatre (Lancaster).

Regional & Community Venues: The Junction (Goole), The Civic (Barnsley), Marsden Mechanics (Wakefield), Red Ladder Theatre (Leeds), Pocklington Arts Centre, Cast (Doncaster), The Arts Club (Liverpool).

These partnerships have been instrumental in expanding our reach, fostering artistic innovation, and creating inclusive, accessible theatre experiences nationwide.

### Outcome 3: Producing High-Quality Theatre for Young People

Over the past year, we have successfully delivered two productions, with a third currently in development. By the time this production is staged, we will have completed a total of 35 nights of bold, high-quality performances showcasing the work of exceptional northern writers.

This achievement is particularly significant because we believe one of the most impactful ways to support writers is by producing well-developed, engaging, and ambitious productions that bring their work to life on stage.

## 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 bids to continue our work.

#### 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.

As the charity continues to grow the reserves policy will be reviewed in 2025/2026

#### STRUCTURE, GOVERNANCE AND MANAGEMENT

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.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Companies Act 2006. The Trustees are also responsible for safeguarding the assets of the charity and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

The above report has been prepared in accordance with the provisions applicable to companies subject to the small companies regime as set out in Part 15 of the Companies Act 2006 and in accordance with the Charities SORP (FRS 102).

Signed on behalf of the board

J. Orr  
Trustee  
31 January 2026



I report to the charity trustees on my examination of the financial statements of Silent Uproar for the year ended 5 April 2025.

#### 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 financial statements in accordance with the requirements of the Companies Act 2006 ('the 2006 Act).

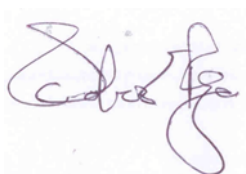
Having satisfied myself that the financial statements of the Charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's financial statements as carried out under section 145 of the Charities 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 can confirm that no material matters have come to my attention in connection with the examination giving me cause to believe:

- accounting records were not kept in accordance with section 386 of the 2006 Act ; or
- the financial statements do not accord with those records; or
- the financial statements do not comply with the accounting requirements under section 396 of the 2006 Act other than any requirement that the financial statements give a 'true and fair' view which is not a matter considered as part of an independent examination; or
- the financial statements 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 financial statements to be reached.



Mahmood Reza Chartered Association of Certified Accountants

I Hate Numbers Limited  
Forester Building  
29-35 St Nicholas Place  
Leicester

LE1 4LD

31 January 2026

Silent Uproar  
Statement of Financial Activities  
for the year ended 5 April 2025

		Unrestricted funds 2025 £	Restricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
	Notes				
Income and endowments from:					
Charitable activities	4	89,105	76,272	165,377	98,846
Investments	5	123	-	123	164
Other	6	20,624	503	21,126	65,705
Total		109,851	76,775	186,626	164,715
Expenditure on:					
Charitable activities	7	32,561	154,160	186,721	104,367
Other	8	37,030	2,962	39,992	2,002
Total		69,591	157,122	226,713	106,369
Net gains on investments		-	-	-	-
Net (expenditure)/income		40,260	(80,347)	(40,087)	58,346
Transfers between funds		(99,018)	99,018	-	-
Net (expenditure)/income before other gains/(losses)		(58,758)	18,671	(40,087)	58,346
Other gains and losses					
Net movement in funds		(58,758)	18,671	(40,087)	58,346
Reconciliation of funds:					
Total funds brought forward		87,250	-	87,250	28,904
Total funds carried forward		28,492	18,671	47,163	87,250

Silent Uproar  
Summary Income and Expenditure Account  
for the year ended 5 April 2025

	2025 £	2024 £
Income	186,503	164,551
Interest and investment income	123	164
Gross income for the year	<u>186,626</u>	<u>164,715</u>
Expenditure	226,713	106,369
Total expenditure for the year	<u>226,713</u>	<u>106,369</u>
Net (expenditure)/income before tax for the year	(40,087)	58,346
Net (expenditure )/income for the year	<u>(40,087)</u>	<u>58,346</u>

Silent Uproar  
Balance Sheet  
at 5 April 2025

Company No. CE019199	Notes	2025 £	2024 £
Current assets			
Debtors	10	3,540	14,844
Cash at bank and in hand		45,023	120,786
		<u>48,563</u>	<u>135,630</u>
Creditors: Amount falling due within one year	11	(1,400)	(48,380)
Net current assets		47,163	87,250
Total assets less current liabilities		<u>47,163</u>	<u>87,250</u>
Net assets excluding pension asset or liability		47,163	87,250
Total net assets		<u><u>47,163</u></u>	<u><u>87,250</u></u>
The funds of the charity			
Restricted funds	12		
Restricted income funds		18,671	-
		<u>18,671</u>	<u>-</u>
Unrestricted funds	12		
General funds		28,492	87,250
		<u>28,492</u>	<u>87,250</u>
Reserves	12		
Total funds		<u><u>47,163</u></u>	<u><u>87,250</u></u>

These accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

For the year ended 5 April 2025 the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

Approved by the board on 31 January 2026

And signed on its behalf by:

J. Orr  
Trustee  
31 January 2026

## 1 Accounting policies

### Basis of preparation

The financial statements have been prepared in accordance with 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) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

### Change in basis of accounting or to previous accounts

There has been no change to the accounting policies (valuation rules and method of accounting) since last year and no changes have been made to accounts for previous years.

### Fund accounting

Unrestricted funds	These are available for use at the discretion of the trustees in furtherance of the general objects of the charity.
Designated funds	These are unrestricted funds earmarked by the trustees for particular purposes.
Revaluation funds	These are unrestricted funds which include a revaluation reserve representing the restatement of investment assets at their market values.
Restricted funds	These are available for use subject to restrictions imposed by the donor or through terms of an appeal.

### Income

Recognition of income	Income is included in the Statement of Financial Activities (SoFA) when the charity becomes entitled to, and virtually certain to receive, the income and the amount of the income can be measured with sufficient reliability.
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Income with related expenditure	Where income has related expenditure the income and related expenditure is reported gross in the SoFA.
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Donations and legacies	Voluntary income received by way of grants, donations and gifts is included in the the SoFA when receivable and only when the Charity has unconditional entitlement to the income.
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Tax reclaims on donations and gifts	Income from tax reclaims is included in the SoFA at the same time as the gift/donation to which it relates.
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Donated services and facilities	These are only included in income (with an equivalent amount in expenditure) where the benefit to the Charity is reasonably quantifiable, measurable and material.
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Volunteer help	The value of any volunteer help received is not included in the accounts.
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Investment income	This is included in the accounts when receivable.
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Gains/(losses) on revaluation of fixed assets	This includes any gain or loss resulting from revaluing investments to market value at the end of the year.
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Gains/(losses) on investment assets	This includes any gain or loss on the sale of investments.
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Expenditure

Recognition of expenditure	Expenditure is recognised on an accruals basis. Expenditure includes any VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates.
Expenditure on raising funds	These comprise the costs associated with attracting voluntary income, fundraising trading costs and investment management costs.
Expenditure on charitable activities	These comprise the costs incurred by the Charity in the delivery of its activities and services in the furtherance of its objects, including the making of grants and governance costs.
Grants payable	All grant expenditure is accounted for on an actual paid basis plus an accrual for grants that have been approved by the trustees at the end of the year but not yet paid.
Governance costs	These include those costs associated with meeting the constitutional and statutory requirements of the Charity, including any audit/independent examination fees, costs linked to the strategic management of the Charity, together with a share of other administration costs.
Other expenditure	These are support costs not allocated to a particular activity.

Taxation

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

Trade and other debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Cash and cash equivalents

Cash and cash equivalents comprise cash at bank and on hand, demand deposits with banks and other short-term highly liquid investments with original maturities of three months or less and bank overdrafts. In the statement of financial position, bank overdrafts are shown within borrowings or current liabilities. In the Statement of Cash Flows, cash and cash equivalents are shown net of bank overdrafts that are repayable on demand and form an integral part of the company's cash management.

Trade and other creditors

Short term creditors are measured at the transaction price. Other creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

## 2 Company status

The company is a private company limited by guarantee and consequently does not have share capital.

3 Statement of Financial Activities - prior year

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £
Income and endowments from:			
Charitable activities	157,801	6,750	164,551
Investments	164	-	164
Total	<u>157,965</u>	<u>6,750</u>	<u>164,715</u>
Expenditure on:			
Charitable activities	99,619	6,750	106,369
Total	<u>99,619</u>	<u>6,750</u>	<u>106,369</u>
Net income	<u>58,346</u>	<u>-</u>	<u>58,346</u>
Net income before other gains/(losses)	58,346	-	58,346
Other gains and losses:			
Net movement in funds	<u>58,346</u>	<u>-</u>	<u>58,346</u>
Reconciliation of funds:			
Total funds brought forward	28,904	-	28,904
Total funds carried forward	<u>87,250</u>	<u>-</u>	<u>87,250</u>

4 Income from charitable activities

	Unrestricted £	Restricted £	Total 2025 £	Total 2024 £
Event tickets	2,466	11,740	14,206	-
Commissioning	7,750	-	7,750	17,996
Grants	57,000	64,532	121,532	80,850
Local Authority Funding	21,889	-	21,889	-
	<u>89,105</u>	<u>76,272</u>	<u>165,377</u>	<u>98,846</u>

5 Income from investments

	Unrestricted £	Total 2025 £	Total 2024 £
Deposit account interest	123	123	164
	<u>123</u>	<u>123</u>	<u>164</u>

6 Other income

Unrestricted	Restricted	Total 2025	Total 2024
£	£	£	£
20,624	503	21,126	65,705
<u>20,624</u>	<u>503</u>	<u>21,126</u>	<u>65,705</u>

7 Expenditure on charitable activities

	Unrestricted	Restricted	Total 2025	Total 2024
	£	£	£	£
<i>Expenditure on charitable activities</i>				
Production, Creative, writer and Cast fees	5,223	75,605	80,828	88,132
Space Hire	180	3,180	3,360	4,337
Marketing & Comms	1,350	7,864	9,214	1,509
Materials, Set, Costume & Props	169	20,572	20,741	-
SU Freelancer Fees	24,800	9,725	34,525	-
Evaluation	-	2,379	2,379	-
Training & Development	-	450	450	-
Travel	310	16,808	17,118	10,389
Accommodation	230	16,276	16,506	-
Access	300	1,300	1,600	-
	<u>32,561</u>	<u>154,160</u>	<u>186,721</u>	<u>104,367</u>

8 Other expenditure

	Unrestricted	Restricted	Total 2025	Total 2024
	£	£	£	£
Motor and travel costs	473	235	708	10,389
Premises costs	2,250	-	2,250	4,337
General administrative costs	30,520	2,727	33,247	2,136
Legal and professional costs	3,787	-	3,787	1,375
	<u>37,030</u>	<u>2,962</u>	<u>39,992</u>	<u>18,237</u>

9 Staff costs

No employee received emoluments in excess of £60,000.



10 Debtors

	2025	2024
	£	£
Trade debtors	-	14,844
Other debtors	3,465	-
Prepayments and accrued income	75	-
	<u>3,540</u>	<u>14,844</u>

11 Creditors:  
amounts falling due within one year

	2025	2024
	£	£
Accruals	1,400	-
Deferred income	-	48,380
	<u>1,400</u>	<u>48,380</u>

12 Movement in funds

	At 6 April 2024	Incoming resources (including other gains/losses) £	Resources expended £	Gross transfers £	At 5 April 2025 £
Restricted funds:					
Restricted income funds:					
Dead Girls Rising (Big Show)	-	49,243	(148,261)	99,018	0
Shit Life Crisis (Small Show)	-	27,532	(8,861)	-	18,671
<i>Total</i>	<u>-</u>	<u>76,775</u>	<u>(157,122)</u>	<u>99,018</u>	<u>18,671</u>
Unrestricted funds:					
General funds	87,250	109,851	(69,591)	(99,018)	28,492
<b>Total funds</b>	<u>87,250</u>	<u>186,626</u>	<u>(226,713)</u>	<u>-</u>	<u>47,163</u>

Purposes and restrictions in relation to the funds:

Restricted funds:

Dead Girls Rising (Big Show) *Funded by Arts Council, Hull City Council, and Trust & Foundations*

Shit Life Crisis (Small Show) *Funded by Arts Council, Hull City Council, and Trust & Foundations*

13 Analysis of net assets between funds

	Unrestricted funds £	Total £
Net current assets	47,163	47,163
	<u>47,163</u>	<u>47,163</u>

14 Reconciliation of net debt

	At 6 April 2024	Cash flows	At 5 April 2025
	£	£	£
Cash and cash equivalents	120,786	(75,763)	45,023
	<u>120,786</u>	<u>(75,763)</u>	<u>45,023</u>
Net debt	<u>120,786</u>	<u>(75,763)</u>	<u>45,023</u>

15 Post balance sheet events

The trustees of Silent Uproar believe that the Charity remains a going concern, supported by a positive balance sheet as of 5th April 2025.

During the year, the Charity incurred high production costs on Dead Girls Rising, one of its flagship projects. The Charity will be submitting a Theatre Tax Relief claim where there is a strong expectation of significant reclaimable tax credits. The Charity are aware that there may be an impact on the scope and scale of activities Silent Uproar could undertake beyond the following financial year.

Notwithstanding this, the trustees are confident that, over the longer term, they will be able to adapt the Charity's practices and services sufficient to enable Silent Uproar to continue its operations.

However, at the date of signing these accounts, the trustees acknowledge that this uncertainty may affect the Charity's going concern status as we advance.

16 Related party disclosures

*Controlling party*

The company is limited by guarantee and has no share capital; thus no single party controls the company.

Silent Uproar  
Detailed Statement of Financial Activities  
for the year ended 5 April 2025

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Income and endowments from:				
Charitable activities				
Event tickets	2,466	11,740	14,206	-
Commissioning	7,750	-	7,750	17,996
Grants	57,000	64,532	121,532	80,850
Local Authority Funding	21,889	-	21,889	-
	<u>89,105</u>	<u>76,272</u>	<u>165,377</u>	<u>98,846</u>
Investments				
Deposit account interest	123	-	123	164
	<u>123</u>	<u>-</u>	<u>123</u>	<u>164</u>
Other				
	<u>20,624</u>	<u>503</u>	<u>21,126</u>	<u>65,705</u>
	<u>20,624</u>	<u>503</u>	<u>21,126</u>	<u>65,705</u>
Total income and endowments	109,851	76,775	186,626	164,715
Expenditure on:				
Charitable activities				
Production, Creative, writer and Cast fees	5,223	75,605	80,828	88,132
Space Hire	180	3,180	3,360	4,337
Marketing, Comms and fees	1,350	7,864	9,214	1,509
Materials, Set, Costume & Props	169	20,572	20,741	
SU Freelancer costs	24,800	9,725	34,525	-
Evaluation	-	2,379	2,379	-
Training & Development	-	450	450	-
Travel	310	16,808	17,118	10,389
Accommodation	230	16,276	16,506	-
Access	300	1,300	1,600	-
	<u>32,561</u>	<u>154,160</u>	<u>186,721</u>	<u>104,367</u>
Total of expenditure on charitable activities	32,561	154,160	186,721	104,367
Motor and travel costs				
Travel and subsistence	473	235	708	-
	<u>473</u>	<u>235</u>	<u>708</u>	<u>-</u>
Premises costs				
Rent	2,250	-	2,250	-
	<u>2,250</u>	<u>-</u>	<u>2,250</u>	<u>-</u>
General administrative costs, including depreciation and amortisation				

# Silent Uproar

## Detailed Statement of Financial Activities

Access	2,149	-	2,149	-
Freelancer costs	27,506	1,791	29,297	-
Computer Hardware	0	936	936	-
Research & Development	196	-	196	-
Postage and couriers	-	-	-	96
Web Hosting	55	-	55	-
Subscriptions	514	-	514	531
Sundry expenses	100	-	100	-
	<u>30,520</u>	<u>2,727</u>	<u>33,247</u>	<u>627</u>
Legal and professional costs				
Accountancy and bookkeeping	3,787	-	3,787	1,375
	<u>3,787</u>	<u>-</u>	<u>3,787</u>	<u>1,375</u>
Total of expenditure of other costs	<u>37,030</u>	<u>2,962</u>	<u>39,992</u>	<u>2,002</u>
Total expenditure	69,591	157,122	226,713	106,369
Net gains on investments	-	-	-	-
	<u>40,260</u>	<u>(80,347)</u>	<u>(40,087)</u>	<u>58,346</u>
Net (expenditure)/income				
Transfers between funds	(99,018)	99,018	-	-
	<u>(58,758)</u>	<u>18,671</u>	<u>(40,087)</u>	<u>58,346</u>
Net (expenditure)/income before other gains/(losses)				
Other Gains	-	-	-	-
	<u>(58,758)</u>	<u>18,671</u>	<u>(40,087)</u>	<u>58,346</u>
Net movement in funds				
Reconciliation of funds:				
Total funds brought forward	87,250	-	87,250	28,904
Total funds carried forward	<u>28,492</u>	<u>18,671</u>	<u>47,163</u>	<u>87,250</u>