
UPSTART

Upstart Theatre Ltd Trustees' Annual Report

For the Financial Year 1 March 2017 to 28 February 2018

Company Number 6494297
Registered Charity Number 1140419

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Chair's Introduction

Anniversaries can sometimes make arts organisations go a bit loopy. The milestones that seem exceptionally hard-fought inside the organisation - the day-to-day battle of seeking out funding, negotiations with buildings and suppliers and collaborators, scrabbling for audiences, discovering champions of the work - all of these can sometimes only be of passing interest to the passing public. "You've been around a decade? You started ten years ago? 2008? That doesn't feel that long ago to me."

Upstart Theatre was indeed incorporated in 2008, and so we're celebrating ten years of hard work and incredible achievement.

Ten years might seem like the blink of an eye. But as trustees, we have the privilege of witnessing a decade of that often unseen, often uncelebrated toil. It continues to be, to me, a remarkable thing that Upstart is able to draw together diverse people, give them a space to express themselves, ask the hugest questions about the nature of our fractured world, and produce exceptional work.

It continues to be, for the trustees I represent and myself, a joy to work with Tom Mansfield, and to see him push, and test, and grow as an Artistic Director. I feel this year has seen a renewed confidence within the organisation, which is expressly the result of the support of Emma Sampson, and the wealth of artistic staff that support Tom to achieve great things.

Ten years might seem like the blink of an eye, but 2008 also feels very long ago. (In 2008, Boris Johnson became Mayor of London. What a different time it was.) In 2019, Great Britain and the world will face some extraordinary challenges, and Upstart Theatre will continue to defy the prevailing culture by championing international collaboration, and nurturing art that seeks a deeper understanding of all that ails society.

Ten years might seem like the blink of an eye, but just look how much can be achieved. In 2028, where will we be? It's time to go to work.

Tom Davies
Chair, Board of Trustees
November 2018

Artistic Director's Introduction

Looking back on the 2017-18, I'm struck by how we built on the successes of the previous year: presenting the second DARE Festival; using our new expertise to support the emerging Change of Art Festival; taking *Marco*, first seen at DARE Festival in 2016, on the road; and sharing the lessons we learned on 2016's *Phone Home* with students and colleagues. Through our co-production of *The Last Ones* with Jermyn Street Theatre, we expanded our producing skills and audience reach, and helped bring an undiscovered masterpiece to a British stage for the first time.

As well as taking our work around the UK, we also built our international relationships. We attended IETM – the European gathering for the independent theatre sector – for the first time – and laid the groundwork for *The Chorus Project*, our collaboration with Pathos München, Theater am Lend in Graz, and MKC in Skopje. We submitted a new Creative Europe application in January 2018, which we have now learned was successful. At this time of fracturing relationships at the political level, I'm fiercely proud that Upstart – like so many British cultural organisations – is cementing its identity as an organisation rooted in one European city, but connected to many others.

We also continued our commitment to working with communities, through our renewed collaboration with Fairbeats Music, and their partners at the Katherine Low Centre in Battersea, exploring questions around democracy and decision-making with young people from refugee backgrounds – work that continued into 2018-19 and will inform our work on *The Chorus Project*.

Looking at the numbers, I'm proud that we worked with a total of 78 artists throughout the year, developing 19 new works of theatre ranging from early-stage work to fully realised productions - particularly impressive in a year in which we received less than £20,000 in income. We were fortunate to have some designated funds in place (e.g. from *Marco* in the previous financial year), but we were also able to punch significantly above our financial weight through collaborating with partners like Jermyn Street Theatre, ARC Stockton, the Bike Shed Theatre, HOPE not Hate and especially Shoreditch Town Hall. Receiving Arts Council funding for DARE Festival 2017 was also critical to the success of this year.

As always, I'm hugely thankful for the support of our artists, our team, our Trustees, partners and funders. I can't wait to move forward with our continued adventures together.

Tom Mansfield
Artistic Director
15 November 2018

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: 37 Gartmoor Gardens, London SW19 6NX

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:

Geoffrey (Jack) Bennett

Francesca Ellis

Lorraine Lecourtois (née Cheesmur)

Tom Davies (chair)

Other Trustees in 2017-2018:

Andrew Smaje

Senior Staff in 2017-2018:

Artistic Director and Chief Executive: Tom Mansfield

Producer: Emma Sampson

Artistic Staff in 2017-2018:

James Blakey (DARE Festival Programmer and Artistic Associate)

Duncan Grimley (sound designer, Artistic Associate)

Hannah Sibai (set and costume designer, Artistic Associate)

Jennifer Jackson (performer and movement director, Artistic Associate)

Rebecca Kenyon (videographer, Artistic Associate)

Rebecca Tortora (workshop facilitator)

Rochi Rampal (actor, Artistic Associate)

Simon Carroll-Jones (performer, Artistic Associate)

Zodwa Nyoni (playwright and dramaturg, Artistic Associate)

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

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

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

The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2015)

Our Mission

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

Activities in 2017-2018

- In June 2017, we presented the inaugural **Change of Art Festival** at **Amnesty International's Human Rights Action Centre**, bringing together professional and non-professional performers to celebrate the Great Get Together in commemoration of Jo Cox MP. The one-day festival was headlined by Bridget Christie and compered by Sindhu Vee; the line-up included John Livingstone Dance, Sidrah Muntaha, Kate Willoughby, Scandinavian Singing Club and Tobias Wright. Change of Art Festival was presented in collaboration with HOPE not Hate. The one-night event worked with 20 artists and 40 community participants to reach an audience of **184**, with **8** new performance works presented.
- In June 2017, we co-produced the UK premiere of Maxim Gorky's play *The Last Ones* at **Jermyn Street Theatre**, directed by their Artistic Director Anthony Biggs. This critically acclaimed production (★★★★ *Independent*) featured Daragh O'Malley and Louise Gold and reached a total of **1,069** audience across 26 performances.
- In June-July 2017, we presented Simon Jones' solo performance **MARCO** at the **Boat Shed Exeter**, **ARC Stockton** and **Shoreditch Town Hall**. Directed by James Blakey and designed by Hannah Sibai, **MARCO** had been previously presented (under the title 'The Cycle Play') at DARE Festival 2016. This was the first production to be presented by Upstart Theatre following its participation in DARE Festival. The 6 performances reached an audience of **210** in three regions of the UK.
- We presented the second annual **DARE Festival** of new and in-development theatre and performance at **Shoreditch Town Hall** in September 2017, funded by Arts Council England. The two-day festival included new work from Elizabeth Dearnley, Jennifer Jackson and Tom Hughes, Rebecca Kenyon, Adie Mueller and Trau Malten, Natasha Nixon and Marcelo dos Santos, Rebecca Peyton, Two Pale Ladies, Segen Yosife and Simon Watt. We **commissioned 9 new works of theatre, performance and installation**, engaging with **32 artists** and **49 participants**, and reaching an **audience of 181** across 2 nights.
- In January 2018, we worked with **Fairbeats! Music** to deliver a workshop at the Katherine Low Settlement, Battersea, working with **21 young participants**.
- Throughout the year our Artistic Director, Tom Mansfield, delivered **workshops and lectures** at the London Devised Theatre Intensive, the University of South Wales, and St Mary's University London, reaching **57 participants**.
- Tom also attended the **IETM Plenary Meeting** in Brussels in November 2017, an opportunity to extend our **international network** and prepare a Creative Europe application for *The Chorus Project*, which was submitted in January 2018.

2017-18 in Numbers

This year, we:

- Collaborated with a total of **78** professional artists to create **19** new works of theatre, performance and installation (2016-17 comparison: 35 artists, 9 new works)
- Held **11** sessions for participation and discussion with **167** participants (2016-17: 23 sessions, 239 participants)
- Welcomed **1,644** audience members to **35** live performances (2016-17: 1,632 audience, 18 performances)
- Reached **9,182** people via digital channels including our website, social media and the digital archive of the *Phone Home* project from October 2016 (2016-17: 8,451)

Strategic Plan and Progress

Producing Programme

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

Our strategic aims are:

- 1. Present at least one fully mounted production of a new piece of theatre every two years.*

2017-18 was a developmental year for Upstart in terms of full productions, as we continued to prepare plans for *The Chorus Project*, our planned collaboration with Pathos München, MKC-Youth Cultural Centre in Skopje, Macedonia, and Theater am Lend in Graz, Austria. We applied for Creative Europe funding for this project in November 2016 but were told this was unsuccessful in Summer 2017. We submitted a revised bid in January 2018.

- 2. Tour one production at least once every two years.*

Following its initial presentation at DARE Festival 2016 (under the working title *The Cycle Play*) we presented Simon Jones' *Marco* at three venues across the UK in July 2017: ARC Stockton, Shoreditch Town Hall in East London, and the Boat Shed, a pop-up venue run by the Bike Shed Theatre in Exeter. We presented six performances, reaching a total of 210 audience members. Thanks to generous private support, the production broke even and this initial small-scale tour allowed us both to develop the show creatively and explore audience development plans, in preparation for further performances in 2018-19.

- 3. Present an annual festival of new and in-development theatre work.*

DARE Festival

The second **DARE Festival** took place at Shoreditch Town Hall on 29 and 30 September 2018. The expanded festival (2016's Festival took place over a single day) included 9 new and in-development works of theatre, performance, installation and video including:

- Elizabeth Dearnley's *Big Teeth*, an installation and audio-storytelling work adapting the traditional story of Little Red Riding Hood to explore gender dynamics;
- The *Live Poetry Jukebox*, an intimate performance installation presented by performer Adie Mueller and scenographer Trui Malten;
- A new adaptation of Kafka's *Metamorphosis*, created by scientist and performer Simon Watt and featuring a live beetle as one of the protagonists;
- Emerging ensemble Two Pale Ladies' *How To Cope With Embarrassment*, exploring social anxiety;
- Segen Yosife's *Freshy*, a work exploring the relationship between a young Londoner of Eritrean heritage and a young man at his school newly arrived from Eritrea;
- A screening of Rebecca Kenyon's film *Holding Space* exploring the experiences of end-of-life doulas;
- Rebecca Peyton's solo show *Do You Live Alone* which investigated the experiences of a life coach struggling with her own life choices;
- Natasha Nixon's production of Marcelo dos Santos' play *Trigger Warning*, an exploration of society's fears;
- Jennifer Jackson and Tom Hughes' *Wrestleladswrestle*, which placed a live 'girl gang' of 18 women centre stage, exploring the power of fighting against injustice and inequality.

DARE Festival was funded by a grant from Arts Council England of £7,000. Each artist was given a seed commission of £500 and offered support in raising additional funds. Three artist development workshops were delivered by Artistic Director Tom Mansfield and DARE Festival programmer James Blakey.

We worked with a total of 32 artists, reaching an audience of 181 and offering 5 sessions for participation and discussion, across 2 days of performances.

Audience responses were highly positive judging by conversations with audience on the night, and Twitter responses (e.g. "Really glad I popped along to #DAREartsfest on Saturday, saw some very interesting pieces! Nice to see a community of artists in one place" @RyanHutton27). Many audience members praised the atmosphere of the festival, as did Shoreditch Town Hall's producer Toby Hanton, who described DARE as bringing "an electric atmosphere into our basement spaces that stimulated ideas and discussion amongst artists and audiences across the two nights of activity". The variety of programming was also commented on by our DARE Festival volunteers: "I loved the variety of shows on offer, and the combination of immersive experiences and more traditional 'audience and performer' shows".

Overall, 2017's DARE Festival represented an exciting development on the success of 2016. Several DARE Festival 2017 projects, including *Holding Space*, *Big Teeth*, *How to Cope with Embarrassment* and *Wrestleladswrestle* have moved on to perform at other venues and festivals including the Bloomsbury Festival, Cambridge Junction, Blue Elephant Theatre, Cicalorus Film Festival and ARC Stockton. We look forward to building on this success in future years.

Change of Art Festival

The first annual Change of Art Festival was held on Saturday, 17th June 2017 at the Human Rights Action Centre performance space in Shoreditch, as part of Hope Not Hate's Weekend of Action marking the anniversary of the murder of Jo Cox, MP.

The aim of the festival was to celebrate Jo Cox's life through the performing arts and to bring people together from different communities who might not otherwise connect. Tickets were free for everyone, and the festival performers and organisers were volunteers. The Festival played to a total audience of 184.

While the Festival was independently organised by a group of volunteers, Upstart Theatre's Artistic Director Tom Mansfield was part of the organising committee. Following the success of the Festival, Upstart Theatre agreed to act as fiscal sponsor for Change of Art Festival, running the Festival's finances through our accounts and providing other support as required in 2018-19.

4. Participate in at least one co-production per year.

Upstart Theatre was invited to join Jermyn Street Theatre's UK premiere of *The Last Ones*, directed by their Artistic Director, Anthony Biggs. Our Artistic Director, Tom Mansfield, was Creative Producer on the project. We received a fee of £1,200 towards the production, which covered our staff costs. The production engaged 18 artists (including acting company and creative team). Running between 7 June and 1 July 2017 at Jermyn Street Theatre in central London, the production welcomed a total of 1,069 audience members to its 26 performances. This was the first time Upstart Theatre had presented a classic text and it marked a departure from our usual aesthetic. The production was generally well received by its audiences and received one highly positive, four-star review in the *Independent*.

Community

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

Our strategic aims are:

1. Build opportunities for participation by non-professionals into each of our productions and, where possible, co-productions.

Change of Art Festival formed the core of our work with non-professional performers, featuring work from the Park Players, who meet on Thursdays at the Park Theatre to play, explore a variety of acting skills and devise. The Park Players hail from all walks of life and were inspired by the notion that there is more that unites us than divides us. They performed a set of music and monologues for the Change of Art Festival. In addition, a singing workshop was offered as part of the Festival. In total, Change of Art Festival engaged with 40 non-professional participants.

Jennifer Jackson and Tom Hughes' *Wrestleladswrestle*, presented as part of DARE Festival, also engaged with non-professional performance as part of its 'girl gang' chorus. In total, DARE engaged with 49 participants in performance and discussion events.

2. Develop arts participation projects with organisations interested in social change, for example by building on our existing relationships to develop a programme of arts participation for refugees and migrants.

Building on our work in *Phone Home*, we began a project with Fairbeats and Love to Learn at the Catherine Low Settlement in Battersea. Working with primary school aged children from refugee

backgrounds, the project was inspired by *The Chorus Project's* themes of democracy and power. 21 children attended the first workshop in January 2018; the project was planned to continue into the 2018-19 financial year. *The Chorus Project* will aim to expand our participatory work in the 2018-19 financial year.

Digital Theatre

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

We aim to:

1. *Live stream our own productions online wherever possible, and work with other organisations to stream their productions.*

Discussions about live streaming of projects took place throughout the year. We took the view that the early-stage work shown at DARE Festival was not appropriate for live streaming, but will plan to livestream and record discussion events at next year's DARE Festival.

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

Digital video was a key part of the documentation process for DARE Festival 2017. A two-minute video documenting the process, prepared by Artistic Associate Rebecca Kenyon, achieved 2.9K YouTube views by the end of the financial year. Each artist involved in the Festival was provided with a full video recording of their production. A video trailer was also prepared for *Marco* in preparation for its 2018-19 tour.

The website for *Phone Home* had 669 users throughout the 2017-18 financial year, of whom 93.1% (662 visitors) were new visitors to the site. This speaks to the value of continuing this digital archiving of our international work.

3. *Work with other arts organisations to expand the digital presence of their work, including through the presentation of live streams of their productions.*

We have started dialogue with Middle Child Theatre about potentially working together on a digital project in 2018-19.

Financial and Governance

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

Our strategic aims are:

1. *Build financial resilience by holding an unrestricted reserve equivalent to 2 months' operations by 28 February 2021.*

At the end of the 2017-18 financial year, our total cash assets were £3,663. This would be enough to cover any wind-down costs. As currently envisaged, our core operations would be of nominal cost since we were not running any ongoing projects and subscriptions to Xero and Microsoft Office could be cancelled with immediate effect.

2. *Put in place robust and sustainable systems of financial management, including having a designated Treasurer on the Board of Trustees and having our accounts professionally examined.*

Continuing use of accounting software has allowed us to continue to prepare our accounts efficiently and effectively. The search for a Treasurer is ongoing. Our annual accounts are independently examined by Counterculture Partners.

3. *Audit the skills and diversity of our Trustees and staff on an annual basis and act to ensure any gaps are addressed.*

Trustee skills audit takes place annually.

4. *Provide an ongoing programme of training for our Trustees.*

Induction is offered to all of our trustees. Lorraine Cheesmur attending the Building Better Boards workshop offered by the ITC; Tom Davies participated in training offered by the Association of Chairs.

Staffing, Artists and Training

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

We aim to:

1. *Pay our core staff team a salary by 28 February 2021.*

Plans in this area are still being developed as we move towards a model budgeted annually rather than on a project-by-project basis.

2. *Build a team of Artistic Associates who will input into our artistic, participation and digital programmes.*

Our Artistic Associates were central to the year's programming. Jennifer Jackson's *Wrestlelads* was a highlight of DARE Festival. Simon Jones' *Marco* toured to three venues. Rebecca Kenyon's video work was key to documenting DARE Festival.

3. Maintain membership of the Independent Theatre Council and other professional bodies.

We remain a member of the ITC, and of the NCVO. Tom Mansfield attended the IETM conference in Brussels in November, allowing us to build our European network.

4. Provide a programme of ongoing training for our staff.

In the first half of the financial year, trustee Andrew Smaje has been acting as a mentor to Tom Mansfield, discussing issues around management, producing and funding.

Tom Mansfield attended two training sessions organised by Team London – one in business planning run by consultancy firm Elixirr, and one in perfecting your pitch to corporates run by Natixis Asset Management.

The training with Natixis was a chance both to discuss Upstream and also to consider a possible future approach to corporates for in-kind support, e.g. accountancy and HR support in exchange for workshops.

5. Provide opportunities for continuing professional development for artists.

Artist development opportunities in this financial year were centred around DARE Festival, with each DARE artist invited to three development workshops as well as 1:1 feedback sessions with Tom Mansfield and James Blakey.

Additionally, Jennifer Jackson ran a series of lab sessions at Shoreditch Town Hall in May-June, exploring dance technique with actors.

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 Trustees are responsible for the overall management of the charity. Tom Mansfield is currently Company Secretary as well as Artistic Director and chief executive and is responsible for its day-to-day activity. In 2017-2018, Upstart had no permanent employees. Day-to-day management activities, including grant applications and reporting, were done on a voluntary basis. Artistic staff were paid on a freelance basis for project work. During 2017-2018, a total of 19 freelance staff were engaged on projects.

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

The process for managing Trustee recruitment was led by Tom Davies, Chair of Trustees. 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

A handwritten signature in black ink that reads "Tom Davies". The signature is written in a cursive style with a large, stylized 'D'.

Tom Davies
Chair of Trustees
19 November 2018

Independent Examiner's Report

Independent Examiner's Report to the Trustees of Upstart Theatre Limited (Limited by Guarantee)

I report on the accounts of the company for the year ended 28 February 2018, which are set out on pages 16 to 28.

Respective Responsibilities of Trustees and Examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

Basis of Independent Examiner's Report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent Examiner's Statement

In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that in any material respect the requirements:

- to keep accounting records in accordance with section 386 and 387 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

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Andrew Wells

19/4/2015

Counterculture Partnership LLP, 99 Western Road, Lewes, East Sussex BN7 1RS

Date:

Statement of Financial Activities for the year ended 28 February 2018

	Note	Restricted Funds 2018 £	Unrestricted Funds 2018 £	Total Funds 2018 £	Total Funds 2017 £
INCOMING RESOURCES					
Incoming resources from generated funds:					
Voluntary income	2	867	1,445	2,312	8,750
Activities for generating funds	3	-	-	-	127
Investment income		-	-	-	-
Incoming resources from charitable activities					
	4	6,706	10,373	17,079	80,653
TOTAL INCOMING RESOURCES		7,573	11,818	19,391	89,530

RESOURCES EXPENDED

Cost of generating funds:

Costs of generating voluntary income	-	-	-	-
Charitable activities	6	14,170	10,223	88,031
Governance costs	9	-	891	960
TOTAL RESOURCES EXPENDED		14,170	11,114	88,991

Net Income/(Expenditure) before transfer

Transfer between funds 13 - - 704 539

NET MOVEMENT IN FUNDS

TOTAL FUNDS AT 29 FEBRUARY 2017		6,928	2,723	9,112
TOTAL FUNDS AT 28 FEBRUARY 2018		331	3,427	9,651

The notes on pages 23 to 30 form part of these financial statements

Balance sheet as at 28 February 2018

	Notes	2018 £	2018 £	2017 £	2017 £
Fixed Assets					
Fixed Assets net of depreciation			95		652
CURRENT ASSETS					
Stock		-		-	
Debtors and prepayments	11	100		13,882	
Cash at bank and in hand		4,363		8,963	
		4,463		22,845	
CREDITORS: amounts falling due within one year					
	12	(800)		13,846	
		(800)		13,846	
NET CURRENT ASSETS			3,663		8,999
TOTAL ASSETS LESS CURRENT LIABILITIES			3,758		9,651
CHARITY FUNDS					
Restricted funds	13		331		6,928
Unrestricted funds:	13		3,427		2,723
			3,758		9,651

For the year ended 28 February 2018 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 19th November 2018 and signed on their behalf, by:



Tom Davies
Chair of Trustees

Statement of Financial Activities for the year ended 28 February 2017

	Note	Restricted Funds 2017 £	Unrestricted Funds 2017 £	Total Funds 2017 £	Total Funds 2016 £
INCOMING RESOURCES					
Incoming resources from generated funds:					
Voluntary income	2	7,500	1,250	8,750	1,000
Activities for generating funds	3	-	127	127	-
Investment income		-	-	-	-
Incoming resources from charitable activities	4	74,054	6,599	80,653	11,338
TOTAL INCOMING RESOURCES		81,554	7,976	89,530	12,338

RESOURCES EXPENDED

Cost of generating funds:

Costs of generating voluntary income

Charitable activities

Governance costs

TOTAL RESOURCES EXPENDED

Net Income/(Expenditure) before transfer

Transfer between funds

NET MOVEMENT IN FUNDS**TOTAL FUNDS AT 29 FEBRUARY 2016****TOTAL FUNDS AT 28 FEBRUARY 2017**

-	-	-	-	-	-
6	80,463	7,568	88,031	4,540	
9	-	960	960	142	
	80,463	8,528	88,991	4,682	
13	1,091	(552)	539	7,656	
	1,091	(552)	539	-	
	5,837	3,275	9,112	1,456	
	6,928	2,723	9,651	9,112	

Notes to the Financial Statements

For the year ended 28 February 2018

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 and 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 that have been allocated on a basis consistent with the use of resources.

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

All resources expended are inclusive of irrecoverable VAT.

1.7 Stocks

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

1.8 Allocation and Apportionment of Costs

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

2 Voluntary Income

	Restricted Funds 2018 £	Unrestricted Funds 2018 £	Total Funds 2018 £	Total Funds 2017 £
Donations (including Gift Aid)	867	1,445	2,312	8,750
	867	1,445	2,312	8,750

3 Fundraising Income

	Restricted Funds 2018 £	Unrestricted Funds 2018 £	Total Funds 2018 £	Total Funds 2017 £
Fundraising income	-	0	0	127
	-	-	-	-

4 Incoming Resources from Charitable Activities

	Restricted Funds 2018 £	Unrestricted Funds 2018 £	Total Funds 2018 £	Total Funds 2017 £
Grants from European Union	-	-	-	36,905
Grants from Arts Council England	6,706	3,516	10,222	35,149
Grants from trusts and foundations	-	-	-	2,000
Income from production partners	-	5,480	5,480	4,619
Workshop fees	-	350	350	538
Consultancy fees	-	200	200	-
Crowdfunding campaigns	-	-	-	-
Ticket sales	-	827	827	1,426
Live streaming fees	-	-	-	-
Programme sales	-	-	-	16
	6,706	10,373	17,079	80,653

5 Analysis of Resources Expended by Expenditure Type

	Direct Costs 2018 £	Support Costs 2018 £	Total Costs 2018 £	Total Costs 2017 £
Charitable activities	21,746	2,647	24,393	88,031
Governance		891	891	960
	21,746	3,538	25,284	88,991

6 Analysis of Resources Expended by Activities

	Staff Costs 2018 £	Activities undertaken directly 2018 £	Support Costs 2018 £	Total 2018 £	Total 2017 £
Charitable activities	-	21,747	2,646	24,393	88,031
	-	21,747	2,646	24,393	88,031

7 Direct Costs

	2018 £	2017 £
Commissions	4,500	-
Computer Equipment	-	-
Electronic Equipment	-	131
Freelance fees	14,813	57,956
Hospitality	39	265
Marketing	928	3,731
Materials for workshops	-	26
Physical production costs	372	5,410
Rehearsal Space	60	2,580
Staff Expenses	-	-
Subsistence	107	-
Theatre Tickets	30	-
Transport	-	2,030
Travel & accommodation	898	10,313
Venue charges	-	3,342
	21,747	85,784

8 Support Costs

	2018	2017
	£	£
General Administration	502	718
Accounting software	297	-
Bank Charges	5	131
Computer Software	64	136
Depreciation	558	552
Exchange difference	-	208
Insurance	807	-
IETM Membership	185	-
Stationery	11	-
Training	217	-
	2,646	1,745

9 Governance Costs

	Restricted Funds	Unrestricted Funds	Total Funds	Total Funds
	2018	2018	2018	2017
	£	£	£	£
Governance	-	891	891	960
	-	891	891	960

10 Trustees and Related Parties

During the period, no Trustees received any remuneration (2017 - £NIL)

During the period, no Trustees received any benefits in kind (2017 - £NIL)

During the period, no Trustees received reimbursements for expenses (2017 - £NIL)

11 Debtors

	2018	2017
	£	£
Trade Debtors	-	-
Other debtors	100	-
Prepayments and accrued income	-	13,882
	100	13,882

12 Creditors – Amounts Falling Due Within One Year

	2018	2017
	£	£
Accounts payable	720	560
Trustee Loan from Lorraine Cheesmur	-	13,286
	720	13,846

13 Statement of Funds

	Brought forward	Incoming resources	Resources expended	Transfers	Carried forward
	£	£	£	£	£
UNRESTRICTED FUNDS					
GENERAL FUND	2,723	11,818	(11,114)	-	3,427
RESTRICTED FUNDS					
Creative Europe - Phone Home Grant	1	-	(1)	-	-
Arts Council England - Phone Home Grant	327	-	(327)	-	-
Arts Council England - DARE Festival Grant	-	6,706	(6,706)	-	-
Steve and Hilary Jones - Marco	6,600	-	(6,600)	-	-
Seth Jones - Marco	-	867	(536)	-	331
Box Office Income Designated as Restricted - Marco	-	-	-	-	-
TOTAL RESTRICTED FUNDS	6,928	7,573	(14,170)	-	331
TOTAL OF FUNDS	9,651	19,391	(25,284)	-	3,758

13 Statement of Funds continued

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

Arts Council England

- A grant towards the development and production of Phone Home in 2016
- A grant towards production costs for DARE Festival

Steve and Hilary Jones

- Gift-aided donation of £6,000 (£7,500 including Gift Aid) towards the development and production of Marco

Seth Jones

- Donation of £867 towards the development and production of Marco