

## Project information

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### Grants for the Arts

**Applicant name:** Upstart Theatre Ltd  
**Project title:** DARE Festival  
**Project number:** GFTA-00058160  
**Amount awarded (£):** £7,000  
**Report type:** Final activity report

## Introduction

This online submission allows you to complete either:

- an interim report form (completed during your activity); or
- an activity report form (completed at the end of your activity)

The report forms are pre-populated with information from your original application but you may still find it useful to refer to the submitted application and any changes you have agreed with us when you complete the report.

Please complete all questions marked with a symbol \*. If you do not fill in these questions you will not be able to submit this report.

Interim report form (Grants for £15,000 or more)

If your grant was for more than £15,000, your payment schedule will show that you must complete an interim report form in order to release a payment part way through your activity. This report updates us on your activity's progress and budget to date.

Activity report form (all grants)

Please read this introduction and the information sheet on Final income and expenditure for Grants for the Arts activities carefully before filling in this form.

Everyone who receives a grant from Arts Council England must complete a final activity report form. You should use the information (or 'evidence') collected throughout your project to inform your report.

Our Terms and Conditions for grants specify that you must use the grant exclusively for the activity described in your application form. We are therefore unable to allow you to keep any part of our funding for activity that is not related to the activity we originally funded. If you have any questions relating to this, please contact us before submitting your Activity report form at [grant.management@artscouncil.org.uk](mailto:grant.management@artscouncil.org.uk)

Please note that this online form must only be used for your final report once your activity is complete.

# Evaluation

## 1. An outline of the activity delivered - what you achieved, compared with the original aims of the activity:

No more than 3000 characters.

DARE Festival 2017 set out to kickstart conversations between audiences and artists by presenting new pieces of theatre and performance at the earliest possible stage in their development. Our further aims were to create and develop a community of artists, producers and makers associated with the Festival; and offer pathways for the further development of new work.

Overall, we have strongly succeeded in achieving those aims. A total of 32 artists were involved in making the festival, a higher figure than we had initially expected, with a total audience of 181 over the two-day festival. This latter figure was slightly lower than the 200 targeted; however, this figure does not include the artists involved in the festival, or the 19 participants in WRESTLELADSWRESTLE, each of whom attended several other performances.

Of the nine projects described in our project, eight were delivered as described in the application, with the two installations taking place throughout the Festival and 6 pieces – Do You Live Alone, Freshy, How to Cope with Embarrassment, Metamorphosis, Trigger Warning and WRESTLELADSWRESTLE having two performances each. During the artistic planning process, we took the decision to combine the Angels Flee project with a conversation piece about art and politics, leading to the holding of a Long Table on Arts and Activism on the Saturday afternoon. Alongside this, filmmaker Rebecca Kenyon, one of Upstart Theatre’s associate artists who was also filming the festival, held a ‘Death Café’ and screened a portion of her new documentary film, Holding Space, which explores the emerging role of the end-of-life doula.

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”.

Feedback from the artists involved in DARE has been highly positive, with many commenting on the strong level of artistic support. Rebecca Peyton (Do You Live Alone) writes: “Without the commitment of the festival and the incredible support and advice from both of you and everyone else I would never have made the show...the support in the run-up was so good”. In the artists’ debrief meetings and in emailed feedback, one key theme has been the value of having more than one performance of each piece as part of the festival.

## **2. What you learned, and how the activity has helped you or your organisation to develop:**

No more than 3000 characters.

During our debriefing meeting, both artists and Shoreditch Town Hall staff commented on the efficiency of the running of the Festival. However, we learned many lessons that we can apply to future DARE Festivals.

One area of confusion came from audiences not being sure about how ticketing worked. DARE uses a 'music festival' model, in which audience members buy one ticket which gains them access to the Festival for a full day. Several audience members told us they were not fully aware of this until they arrived. We can be clearer on the messaging of this in future.

Similarly, in the future we will publish start times for all performances earlier; especially important since more than one event is happening at any one time throughout the festival. This year, the full timetable for events was posted online 1 week before the Festival; in future, we will do this at least 2 weeks in advance. We will also make the schedule visible within the venue. While printed freesheets were available, not all audience members picked one up. A large board or other installation in the bar area would help make the timings for each day clearer.

This year, we submitted our Grants for the Arts application once we had finalised the programme at the end of June, receiving a positive decision in August. There was limited time for our artists to make their own funding applications. In future, we will revise our timeline to create more space for this; assuming the 2018 festival takes place at the end of September, we will aim to put a funding bid in by the end of May at the latest. We will also consider the possibility of adding staff time to support our artists' funding applications to next year's budget.

In terms of technical support, we were very pleased with the support offered by Shoreditch Town Hall, and their technical manager and crew went above and beyond in order to deliver the get-ins and technical rehearsals on schedule. However, it would be beneficial for Upstart to employ our own Production Manager who can triage technical questions from DARE artists and then liaise with the Shoreditch Town Hall technical staff.

In terms of digital, live streaming was not considered appropriate by the artists since their work was not yet finished. However, we will seek to live stream future discussion events like the Long Table on Arts and Activism.

Overall, DARE 2017 has helped deepen our relationship with Shoreditch Town Hall, and with several of our associate artists – James Blakey, Jennifer Jackson, Rebecca Kenyon and Simon Jones. It has also given us the chance to work with a number of inspiring artists with whom we have not previously connected, and to kickstart new projects. Our experience developing Simon Jones' MARCO from DARE Festival to touring it in summer 2017 has already established DARE Festival as a key development space for Upstart to try out new ideas and engage with audiences; we are already discussing further development of some of this year's DARE projects.

### **3. Any longer term impact the activity has had:**

No more than 3000 characters.

We're very pleased that each of the DARE projects from this year is having some form of future life, with some having already had additional performances and others in development:

- How to Cope with Embarrassment will have four performances at the Blue Elephant Theatre in Camberwell between 15-18 November. They are also currently planning a tour to Wales, Cambridge, Essex, Manchester and Plymouth.
- Elizabeth Dearnley's Big Teeth was performed at Treadwell's bookshop as part of the Bloomsbury Festival from 20-22 October. It is provisionally booked for performances in another bookshop in Shoreditch and a dialogue has been started with Leeds Central Library.
- Rebecca Peyton has begun a conversation with a producer from Battersea Arts Centre about Do You Live Alone.
- Simon Watt is teaming up with Solar Productions for the next phase of Metamorphosis, aiming to take it to festivals.
- Rebecca Kenyon's Holding Space has been selected as one of four projects to be part of London Calling by Film London. Rebecca is holding a taster Death Café at the Cucalorus Festival in November.
- The WRESTLELADSWRESTLE team are working on a proposal to tour the project as a community theatre piece, working with groups of women in each place it visits to form the onstage chorus of wrestlers. They will keep in dialogue with Upstart as a potential producer for this phase of the project.
- Segen Yosife is continuing the writing of Freshy and will keep in contact with James Blakey and Tom Mansfield so we can offer artistic support.
- Natasha Nixon and Tom Mansfield have begun a dialogue about Upstart coming on board to produce Trigger Warning in its full version.
- Adie Mueller and Trui Malten are preparing an application for research and development of two prototypes of the Live Poetry Jukebox: one for adults one for children. A performance of the adult version is confirmed at the Essex Book Festival on 25 March 2018.

One very positive long-term impact of DARE Festival 2017 is that plans are already in motion for DARE Festival 2018! We have already agreed in principle with Shoreditch Town Hall that the festival will take place again next year, and we will be holding detailed discussions with them in December 2017 about how to move forward.

## Activity Location

**Type of activity:** Non-touring

**Is the non-touring activity taking place in one or more specific locations or venues?** Yes

## Non-touring

### Location details

Name of the venue	Local authority
Shoreditch Town Hall	Hackney

## Non-touring venue details

**Name of the venue or place (e.g. Oneplace Arts Centre):** Shoreditch Town Hall

**Enter postcode:** EC1V 9LT

**If you have updated the postcode, please make sure you click the 'Get Local Authority' button below.**

**No postcode available:**

**Local authority:** Hackney



## Activity beneficiaries

Tell us how many people have engaged with your activity. The first column below shows what you estimated in your application. Please use the second column to show the actual numbers achieved.

### People who will benefit from your activity

Beneficiary Type	Number of people who will be benefiting from this activity	Actual activity
Artists	24	32
Participants	60	49
Audience (live)	200	181
Audience (broadcast, online, in writing)	800	848
<b>Total</b>	1,084	1,110

### Results of your activity:

The first column shows what you estimated in your application. Please use the second column to show the actual numbers achieved. Enter '0' (zero) to any item that is not relevant.

Activity Results	Estimated	Actual
Number of new products or commissions	9	9
Period of employment for artists (in days)	15	15
Number of performance or exhibition days	2	2
Number of sessions for education, training or participation	2	5

Divide the day into three sessions (morning, afternoon and evening). A session is any one of these or part thereof.

## Activity income

We require you to complete an income and expenditure statement for your activity. The first column below shows what you estimated in your application. Please use the second column to show the actual figures for your activity. Please enter full pounds only and check your figures carefully.

For more information about entering income and expenditure, please refer to the Finance section of the 'How to apply' guidance.

### Income summary

If this is an interim report, please give 'Actual' amounts to date.

If this is a final Activity Report Form, please give 'Actual' amounts to reflect the full final income.

Income heading	Budgeted income (£)	Actual income (£)
Earned income	£3,000	£3,000
Local authority funding	£0	£0
Other public funding	£0	£0
Private income	£500	£500
<b>Income total (cash)</b>	<b>£3,500</b>	<b>£3,500</b>
Support in kind	£2,700	£2,700
<b>Arts Council England funding</b>	<b>£7,000</b>	<b>£7,000</b>
<b>Income total</b>	<b>£13,200</b>	<b>£13,200</b>

Please click the 'ADD' button above the table at the bottom of the page to add items of income.

Income heading	Description	Budgeted income	Actual income
Earned income	Fees from Shoreditch Town Hall	£3,000	£3,000
Private income	From Upstart reserves	£500	£500
Support in kind	Marketing support from Shoreditch Town Hall	£500	£500
Support in kind	Ditch hire fee waived by Shoreditch Town Hall	£1,200	£1,200
Support in kind	Technical support from Shoreditch Town Hall - staff and equipment	£1,000	£1,000

## Income details

**Income heading:** Earned income  
**Description:** Fees from Shoreditch Town Hall  
**Budgeted income (£):** £3,000  
**Actual income (£):** £3,000

## Income details

**Income heading:** Private income  
**Description:** From Upstart reserves  
**Budgeted income (£):** £500  
**Actual income (£):** £500

## Income details

**Income heading:** Support in kind  
**Description:** Marketing support from Shoreditch Town Hall  
**Budgeted income (£):** £500  
**Actual income (£):** £500

## Income details

**Income heading:** Support in kind  
**Description:** Ditch hire fee waived by Shoreditch Town Hall  
**Budgeted income (£):** £1,200  
**Actual income (£):** £1,200

## Income details

**Income heading:** Support in kind

**Description:** Technical support from Shoreditch Town Hall - staff and equipment

**Budgeted income (£):** £1,000

**Actual income (£):** £1,000

## Activity expenditure

### Spending (expenditure) summary

If this is an Interim Report, please give 'Actual' amounts to date.

If this is a final Activity Report Form, please give 'Actual' amounts to reflect the full final expenditure.

Expenditure heading	Budgeted expenditure (£)	Actual expenditure (£)
Artistic spending	£9,250	£9,223
Making your work accessible	£0	£0
Developing your organisation and people	£0	£0
Marketing and developing audiences	£500	£467
Overheads	£500	£256
Assets - buildings, equipment, instruments and vehicles	£0	£0
Other	£250	£0
Personal access costs	£0	£0
<b>Expenditure total (cash)</b>	<b>£10,500</b>	<b>£9,946</b>
<b>Support in kind</b>	<b>£2,700</b>	<b>£2,700</b>
<b>Expenditure total</b>	<b>£13,200</b>	<b>£12,646</b>

Please click the 'ADD' button above the table at the bottom of the page to add items of expenditure.

Expenditure	Description	Budgeted expenditure	Actual expenditure
Artistic spending	Artists' seed commissions 9x£500	£4,500	£4,500
Artistic spending	Curator/producer fees - Tom Mansfield (3wks at 500/wk)	£1,500	£1,500
Artistic spending	Curator/artistic mentor fees - James Blakey 2wks at £500/wk	£1,000	£1,000
Artistic spending	Stage Management - 2 SMs, 3 days each at 150/day	£900	£900
Marketing and developing audiences	Digital Marketing - Facebook and Thunderclap	£100	£67
Marketing and developing audiences	Livestreaming and video - Rebecca Kenyon	£400	£400
Artistic spending	Artist subsistence and hospitality	£200	£34
Artistic spending	Volunteers' expenses	£250	£231
Artistic spending	Do What You Dare fees to Heather Long	£500	£500
Artistic spending	Speakers' honoraria	£400	£330
Overheads	Insurance and software	£500	£256
Other	Contingency	£250	£0
Artistic spending	Front of House (Assigned Contingency)	£0	£168

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Artistic spending	Rehearsal Space (Assigned Contingency)	£0	£60
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## Expenditure details

**Expenditure heading:** Artistic spending  
**Description:** Artists' seed commissions 9x£500  
**Budgeted expenditure (£):** £4,500  
**Actual expenditure (£):** £4,500

## Expenditure details

**Expenditure heading:** Artistic spending  
**Description:** Curator/producer fees - Tom Mansfield (3wks at 500/wk)  
**Budgeted expenditure (£):** £1,500  
**Actual expenditure (£):** £1,500

## Expenditure details

**Expenditure heading:** Artistic spending  
**Description:** Curator/artistic mentor fees - James Blakey 2wks at £500/wk  
**Budgeted expenditure (£):** £1,000  
**Actual expenditure (£):** £1,000

## Expenditure details

**Expenditure heading:** Artistic spending  
**Description:** Stage Management - 2 SMs, 3 days each at 150/day  
**Budgeted expenditure (£):** £900  
**Actual expenditure (£):** £900

## Expenditure details

**Expenditure heading:** Marketing and developing audiences  
**Description:** Digital Marketing - Facebook and Thunderclap  
**Budgeted expenditure (£):** £100  
**Actual expenditure (£):** £67

## Expenditure details

**Expenditure heading:** Marketing and developing audiences  
**Description:** Livestreaming and video - Rebecca Kenyon  
**Budgeted expenditure (£):** £400  
**Actual expenditure (£):** £400

## Expenditure details

**Expenditure heading:** Artistic spending  
**Description:** Artist subsistence and hospitality  
**Budgeted expenditure (£):** £200  
**Actual expenditure (£):** £34

## Expenditure details

**Expenditure heading:** Artistic spending  
**Description:** Volunteers' expenses  
**Budgeted expenditure (£):** £250  
**Actual expenditure (£):** £231



## Expenditure details

**Expenditure heading:** Artistic spending  
**Description:** Do What You Dare fees to Heather Long  
**Budgeted expenditure (£):** £500  
**Actual expenditure (£):** £500

## Expenditure details

**Expenditure heading:** Artistic spending  
**Description:** Speakers' honoraria  
**Budgeted expenditure (£):** £400  
**Actual expenditure (£):** £330

## Expenditure details

**Expenditure heading:** Overheads  
**Description:** Insurance and software  
**Budgeted expenditure (£):** £500  
**Actual expenditure (£):** £256

## Expenditure details

**Expenditure heading:** Other  
**Description:** Contingency  
**Budgeted expenditure (£):** £250  
**Actual expenditure (£):** £0

## Expenditure details

**Expenditure heading:** Artistic spending  
**Description:** Front of House (Assigned Contingency)  
**Budgeted expenditure (£):** £0  
**Actual expenditure (£):** £168

## Expenditure details

**Expenditure heading:** Artistic spending  
**Description:** Rehearsal Space (Assigned Contingency)  
**Budgeted expenditure (£):** £0  
**Actual expenditure (£):** £60

## Finance narrative

**Income: You should explain any differences between the actual figures and the original figures in this space using the relevant budget heading.**

Income was as budgeted.

**Expenditure: You should explain any differences between the actual figures and the original figures in this space using the relevant budget heading.**

Honoraria for Speakers: While 4 speakers were approached, only three were able to attend, and paid a fee of £100 each. Two speakers were also bought a ticket to Inua Ellam's An Evening With An Immigrant, as part of a stimulus to the conversation. These cost £15 per head. Total honoraria for speakers was therefore £330.

Digital Marketing: Facebook advertising was slightly cheaper than expected. Digital marketing ultimately cost £67 rather than the £100 budgeted.

Hospitality: This was significantly lower than expected - £34 rather than a planned £200. This was partly due to the flow of artists coming through the festival - throughout get-in and the performance weekend artists generally chose to go out for food. Upstart donors were invited but unable to attend, so we decided not to run an event for them.

Volunteer travel and food: This was slightly lower than expected as fewer volunteers than expected chose to submit expense claims.

Overheads were lower than budgeted. Our insurance policy was purchased at the beginning of the calendar year in order to spread costs across all projects. ACE Enquiries have advised us that since the policy was purchased before the activity began it can't be claimed as expenditure on this project. We have therefore reassigned this budget line to cover £200 of administrative staff time during the project, plus the costs of our accountancy software Xero in Sept-October (£56).

Contingency was assigned as follows:

£60 for rehearsal space at Kemble House  
£168 for front of house costs (T-shirts for staff and volunteers; pens, paper and pencils for audience evaluation; wristbands for audience members; poker chips to act as internal ticketing)

**Support in kind: You should explain any differences between the actual figures and the original figures in this space using the relevant budget heading.**

Support in kind was as budgeted.

## Attachments

You can use the links below to upload documents. Please note that the maximum file size you can upload is 10MB and we accept pdf, MS Word, MS Excel, MS PowerPoint and jpeg files.

**Web link:** [https://www.youtube.com/watch?v=V-rkX6\\_6Yhw&feature=youtu.be](https://www.youtube.com/watch?v=V-rkX6_6Yhw&feature=youtu.be)

Document Type	Required?	Document description	Date attached	Attachment type
Click to add attachment...	No			
Click to add attachment...	No			
Click to add attachment...	No			

## **Attachment details**

**Document description:**  
**Activity report attachment type:**

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**Document description:**  
**Activity report attachment type:**

## How did we do?

**Thinking about the grant you have received from us, how did we:**

Criteria	Rating
Explain about eligibility to apply for funding?	Very well
Explain the application process?	Very well
Manage your application for funding?	Very well
Respond when you contacted us for advice or information?	Very well

**Are there any other comments you would like to make?**

We've felt hugely supported by ACE - thank you so much!

# Declaration

## Data protection and freedom of information

We comply with all aspects of the Data Protection Act 1998 – to find out more about how we use your information please read our data protection policy which is available from our website.

As a public organisation we also have to follow the Freedom of Information Act 2000, which may mean we have to provide information about your grant to a member of the public if they request it under the Act.

**Tick this box if you consider any part of your activity report or any supporting documentation to be confidential information and would expect us to treat as such on receipt of a request for information under the Freedom of Information Act.**

Please be aware that if we do receive a request for information we will contact you in the first instance to obtain your views on disclosing the information relating to your application and whilst we will take on board your response above, we cannot guarantee that information will not be provided in response to a request as we are required to approach each case individually and ultimately meet our legal obligations.

## Checklist for submitting your activity report form

**Have you met all the payment conditions attached to your next payment?**

**Have you checked that the bank account details we hold are still correct?**

**I confirm that, as far as I know, the information in this activity report is true and correct.**



**I understand that Arts Council England conduct checks on a sample of applications each year to ensure that the funding is being used appropriately and that it reserves the right to ask grant holders for access to all project management and financial documentation relating to their activity.**

**I confirm I am authorised to submit this activity report.**

**Name:** Tom Mansfield

## Submission summary

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<b>Introduction</b>	No Input Required
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<b>How did we do?</b>	No Input Required
<b>Declaration</b>	11/11/2017