

# UPSTART

## Upstart Theatre Ltd Trustees' Annual Report

For the Financial Year 1 March 2016 to 28 February 2017

Company Number 6494297  
Registered Charity Number 1140419

## Contents

<b>Chair's Introduction.....</b>	<b>3</b>
<b>Artistic Director's Introduction .....</b>	<b>4</b>
<b>Reference and Administrative Details.....</b>	<b>5</b>
<b>Our Mission .....</b>	<b>7</b>
<b>Activities in 2016-2017 .....</b>	<b>7</b>
<b>Participation in 2016-2017.....</b>	<b>7</b>
<b>Strategic Plan and Progress .....</b>	<b>8</b>
<b>Structure, Governance and Management .....</b>	<b>12</b>
<b>Exemptions from disclosure .....</b>	<b>12</b>
<b>Funds held as custodian trustee on behalf of others .....</b>	<b>12</b>
<b>Independent Examiner's Report .....</b>	<b>13</b>
<b>Statement of Financial Activities for the year ended 28 February 2017 .....</b>	<b>15</b>
<b>Balance sheet as at 28 February 2017 .....</b>	<b>17</b>
<b>Statement of Financial Activities for the year ended 28 February 2016 .....</b>	<b>19</b>
<b>Notes to the Financial Statements .....</b>	<b>21</b>

## Chair's Introduction

In board conversations through the year, we agreed: 2016 felt like a turning point for Upstart. Nothing radical changed in our intentions, in the exemplary quality of our work, or in the aim to provoke conversations using theatre as a mirror to our world... but something was different.

Certainly, the ambition and scale of projects felt ever-more impressive. Phone Home's use of live-streaming technology to bring together a global audience and tell the stories of the dispossessed was new, and challenging, and exciting. Each new project through 2016-17 built on Upstart's experience and expertise, and opened new doors that showed tantalising glimpses of the future of the company.

But Upstart has always been about connections - between writer and stage, between inspiration and its realisation, between real lives and theatre audiences. As a board, we continue to be inspired and energised by our artistic director Tom Mansfield - his vision, his leadership, and his ability to bring artists, contributors and audiences together.

For the real sea change happened in a multiplicity of new friends and collaborators, of new voices contributing to the mix - from our resident group of artists, to theatre company peers and colleagues in the UK and overseas, to charity partners who shared their lives and stories with us. It's been a true privilege to be part of the board of trustees through this time, and to contribute our own voices of oversight and experience.

We can't wait to see these connections blossom - and for Upstart to continue to tell vital stories of our interconnected world.

Tom Davies  
Chair of Trustees  
November 2017

## Artistic Director's Introduction

2016-2017 was a pivotal year for Upstart Theatre, as we embarked on our most ambitious project yet, *Phone Home*, and created our first annual DARE Festival of new and emerging theatre and performance.

Between March and October, we had the privilege of meeting a series of extraordinary people who'd come to the UK as refugees and asylum seekers, and it was a real privilege to work with them and to hear their stories. Several of these stories found their way into the UK texts of *Phone Home*, created by the extraordinary playwright and poet Zodwa Nyoni. Many more stories were shared online, either in interviews recorded by our videographer Rebecca Kenyon or through the wonderful songs created by young people at Action for Refugees in Lewisham, Love to Learn and Refugee Action Kingston, in collaboration with the music charity Fairbeats.

These workshops happened alongside a series of get-togethers with our artistic colleagues, a remarkable group of performers, directors and writers from Germany and Greece, to prepare the texts and then rehearse *Phone Home*. Making the show together, and bringing it to three stages across Europe simultaneously, was a unique experience – exciting, challenging, exhausting and exhilarating – and one that's captured beautifully in Rebecca Kenyon's documentary.

2016-2017 has been one of the most challenging and rewarding times of my career, and it's exemplified everything that Upstart Theatre was founded to do: to bring together audiences, participants and artists in honest, playful and inspiring conversation about the most important questions facing the world we live in.

The thrilling collision of theatre, politics and new technology we achieved this year wouldn't have been possible without the support of our dedicated and committed band of artists, producers, technicians and trustees; our funders at Arts Council England, Creative Europe, Trust Greenbelt and the Unity Theatre Trust; and most of all everyone who gave up their time to take part in a workshop or attend a performance. I'd like to take this opportunity to thank everyone who made it all happen – I look forward to all our future adventures together!

Tom Mansfield  
Artistic Director  
November 2017

## 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 Cheesmur  
 Tom Davies (chair since 26 July 2017)  
 Andrew Smaje

**Other Trustees in 2016-2017:**

Lorna Hughes  
 Roger Woodhouse (chair until retirement on 26 April 2017)

**Senior Staff in 2016-2017:**

Artistic Director and Chief Executive: Tom Mansfield  
 Associate Artistic Director: James Blakey  
 Phone Home Producer: Emma Sampson

**Artistic Staff in 2016-2017:**

Christopher Silvester (production manager)  
 Claire Litton (stage manager)  
 Duncan Grimley (sound designer)  
 Emma Sampson (producer)  
 Hannah Sibai (set and costume designer)  
 Heather Long (performer)  
 James Blakey (director)  
 Jennifer Jackson (performer and movement director)  
 Jo Walker (Qlab programmer)  
 Nadi Kemp-Sayfi (actor)  
 Rachel Darwood (stage manager)  
 Ramzi DeHani (actor)  
 Rebecca Kenyon (videographer)  
 Rochi Rampal (actor)  
 Sherry Coenen (lighting designer)  
 Simon Carroll-Jones (actor)  
 Tom Mansfield (director)

Tom Penn (performer)  
Zodwa Nyoni (playwright and dramaturg)

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

**Independent Examiners:** Counterculture Partnership, 99 Western Road, Lewes, East Sussex BN17 1RS

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

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



## Our Mission

Upstart 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 2016-2017

In 2016-2017, our activities were as follows:

- We presented the first ***DARE Festival*** at Shoreditch Town Hall in April 2016, bringing together new and in-development theatre from artists including Bards Without Borders, James Blakey, Freedom Studios, Jennifer Jackson, Simon Jones, Heather Long, Tom Penn and Write to Life.
- We devised, produced and presented the innovative pan-European project ***Phone Home*** at Shoreditch Town Hall, Sfendoni Theatre in Athens, and Pathos München, in collaboration with a team of European theatremakers and refugee and migrant groups in London and Birmingham.
- We began research and development work on ***Marco***, a solo physical theatre performance by Simon Carroll-Jones and directed by James Blakey, in preparation for an in-development tour of the show in Summer 2017.
- We ran the **Monday Group**, an informal coming-together of artists for a weekly workshop.

## Participation in 2016-2017

During 2016-2017, we:

- Collaborated with a total of **35** professional artists to create **9** new works of theatre and performance;
- Held **23** workshops and discussions with **239** participants;
- Welcomed **1,632** audience members to **18** live performances;
- Reached **5,205** people via live streamed performances and the blogs, videos and other resources on the *Phone Home* website;
- Engaged with **3,246** visitors to Upstart's own website;
- Held **6** gatherings of artists.

## Strategic Plan and Progress

Our core goals for the year were:

1. Produce two new productions;
2. Develop our capabilities as a professional organisation;
3. Maintain a reserve fund of at least £2,000;
4. Develop an informal ensemble of theatre-makers.

### Goal 1 – Produce 2 new productions

In 2016-2017, we produced our two projects at Shoreditch Town Hall: the first annual DARE Festival of new and in-development theatre, and the world premiere of our unique international collaboration *Phone Home*.

#### *DARE Festival*

The first DARE Festival took place at Shoreditch Town Hall on Saturday 30<sup>th</sup> April 2016. Inspired by our major 2016 production *Phone Home*, artists and community groups were invited to present new and in-development performances inspired by the theme of 'crossing borders'. The final programme included:

- *Souvenirs*, a verbatim theatre performance created by Write to Life, the writers' group of Freedom from Torture and performed by its participants, which dealt with its authors' experiences of surviving torture and seeking asylum in the UK;
- A performance of new work from the refugee poets' group Bards Without Borders;
- *Band Solo*, a collection of work-in-progress performances of four collaboratively developed solo performances from Jennifer Jackson, Simon Jones, Heather Long and Tom Penn, and directed by Upstart's Associate Artistic Director James Blakey;
- An informal discussion event about making theatre with migrant communities with Upstart's Artistic Director Tom Mansfield and co-founder of Fairbeats Jenn Raven;
- A scratch performance of *North Country*, a new play by Tajinder Singh Hayer, presented by Freedom Studios and directed by Alex Chisholm.

We worked with a total of 20 artists, reaching an audience of 100 and presenting 8 performances during the one-day festival. The reaction from audience and artists alike was highly positive:

- "Great aft enjoying honest funny & important works in motion" (@SarahLouiDavies)
- "Funny, brave & hilarious" (@PetraHjortsberg)
- "Love the @upstarttheatre way of thinking & communicating. Learning lots working in partnership for #phonehome." (@JennRaven, Fairbeats co-founder)



- “#DareFestivalSTH curated by @upstarttheatre at @ShoreditchTH was brilliant today” (@Jamestomp, James Pidgeon, Deputy Director at Shoreditch Town Hall)

As well as being an exciting and successful event in and of itself, and embodying Upstart’s approach to theatre as a collaboration between artists and audiences, DARE Festival has also become central to Upstart’s work on developing new projects. MARCO, which Upstart would present in summer 2017, had its first public scratch performance as part of DARE Festival 2016. Freedom Studios went on to present performances of *North Country* later in 2016, including a livecast performance in June and site-specific performances at the Wild Woods, Bradford, in October-November.

### *Phone Home*

*Phone Home* was a unique theatrical collaboration between Upstart Theatre in London, Pathos Theater in Munich, and Highway Productions in Athens. Presented simultaneously on three interlinked stages in three European countries in October 2016, *Phone Home* sought to tell the story of people who had left home to find home, with a focus on those caught up in the ongoing situation around refugees and migration.

In the UK, we worked with three main charity partners to research the project: Freedom from Torture, Fairbeats Music, and the Journey Metropolitan Church’s group for LGBTQ asylum seekers in Birmingham. In total, we ran 17 sessions for participations, with total participants numbering 373. This phase of the project also included some invitation-only performances. As part of our work in Birmingham, we presented a 10-minute mini-performance of a Malinese folk tale, performed in front of 40 staff and youth theatre members at Birmingham REP. At Fairbeats’ workshop at Action for Refugees in Lewisham (AFRIL), we created a performance by parents for their children. 8 parents took part in this performance, in front of approximately 80 children and Fairbeats and AFRIL staff.

Alongside workshops with participants at each of these partner groups between February and June 2016, we ran a series of artistic workshops with our partners in Munich and Athens in April, June and September. The experience of these is detailed on the Phone Home project microsite, [www.phonehome.upstart-theatre.co.uk](http://www.phonehome.upstart-theatre.co.uk), and in Rebecca Kenyon’s documentary about the making of Phone Home, available online at <http://www.upstart-theatre.co.uk/the-making-of-phone-home/>.

The final performances took place in October 2017 at Oxford House and Shoreditch Town Hall in London, Pathos Munchen, and Sfendoni Theatre in Athens. In total, 1532 people watched the performance live in the three different countries (468 in London, 250 in Munich, 814 in Athens); while 1131 people watched the live streamed performances either on their own devices or at screenings organised by Upstart at Bradford Cathedral and the University of South Wales. 849 people had watched YouTube content relating to the project by the end of the 2017 financial year.

The performances – and the post-show discussions that followed each one – were well-received and led to robust debate. The collaborative, international nature of the

performance meant that it covered a very broad range of styles and approaches, leading to a very diverse audience response, explored in more detail in the *Phone Home* evaluation report available online at <http://www.upstart-theatre.co.uk/phone-home-evaluation-report/>. Overall, we were highly pleased with the reception of *Phone Home* – both for the enthusiastic responses we received from many audience members and critics and for the robust debate the show created:

- *Phone Home* provides a refreshingly humane response, in the current hostile climate, towards all those who are desperate or displaced. (*Camden New Journal*)
- "Can't stop... won't stop thinking about #PhoneHome" (@Becks1993)
- "Boyfriend saw this as 1st piece of politically-charged theatre last night he wouldn't stop talking about it after well done!" (@egparrett)
- "Potent, Knowing Theatre to Remind Us Of Our Humanity" (*Disclaimer Magazine*)
- "Painfully shambolic...futile" (@DataDrivenEcon)
- "Once the idea's novelty has worn off, it becomes apparent that the show doesn't have much insightful comment to offer on the refugee crisis beyond earnestness, honesty, and an – admittedly pretty cool – ability to unite audiences across Europe" (*The Stage*)
- "Certainly one of the most innovative theatre performances I've ever seen!" (@A\_Charmantzi)

*Phone Home* was Upstart's most ambitious project to date, both artistically and in terms of its demands on the production team. As such, *Phone Home* has proved itself to be a central statement of Upstart's core artistic mission: it dealt with a compelling political and social question; explored that issue through a collaboration between professional theatre makers and non-professional participants; and it used interactive technology to push at the edges of what theatre can do.

*Phone Home's* legacy can be seen in several ways:

- Upstart Theatre are planning a new collaboration with Pathos Munchen alongside other European partners, *The Chorus Project*, to take place in 2018-2019;
- Tom Mansfield was invited to attend the Goethe Institut's two-week International Forum on Cultural Management and Cultural Policy in November 2016;
- Tom appeared on the panel for the Theatre and the Referendum event at Camden People's Theatre in November 2016;
- Upstart maintains a dedicated project microsite, [www.phonehome.upstart-theatre.co.uk](http://www.phonehome.upstart-theatre.co.uk), which details the process of making the project;
- Rebecca Kenyon's documentary film about the making of *Phone Home* is available at <http://www.upstart-theatre.co.uk/the-making-of-phone-home/>
- The detailed Phone Home evaluation report can be found at <http://www.upstart-theatre.co.uk/phone-home-evaluation-report/>;

## Goal 2 – Develop our capabilities as a professional organisation

Upstart began its life as a group of recent graduates and has evolved continuously throughout its existence. As we've continued to develop, it has become imperative to bring in new skills and expertise. In 2016, we joined the Independent Theatre Council. On both our major projects, *Phone Home* and the DARE Festival, our artistic staff were paid for their work (though the latter had a significant contribution from volunteers and our artistic director's fee for programming and managing the project was minimal). This represents a significant step forward in terms of professionalization from 2014, when the bulk of our work was being done on a voluntary, expenses-only basis.

Upstart's planning and funding has continued to operate on a project-by-project basis through the 2016-2017 financial year. One of our aims in our 2017-2022 Strategic Plan is to ensure the sustainability of the organisation by paying our core leadership on a salaried rather than freelance basis. This will allow more time to be devoted to fundraising and project planning, which currently are conducted on a voluntary basis by the Artistic Director alongside the rest of the artistic team.

One area in which we have improved substantially in 2016-2017 is in our financial management. Investing in the accounting software Xero has allowed us to more easily prepare our accounts, and our work with Counterculture Partners has prepared us for the more rigorous fund accounting that is now required by our increased turnover and range of projects.

### **Goal 3 – maintain a reserve fund of £2,000**

The Board of Trustees determined in 2015 that a reserve fund of £2,000 should be established to cover any winding-up costs and ensure sufficient cash flow. Total unrestricted funds available at the end of the 2016-2017 financial year were £2,723. As we had not yet received the final instalment of our grant from Creative Europe at the end of this financial year, trustee Lorraine Cheesmur provided a loan of £17,553.98 to cover our cash flow needs. £4,246.67 of this was repaid on 10 February 2017. The balance of £13,286.33 would be repaid in April 2017 following receipt of the final instalment of our Creative Europe grant.

### **Goal 4 – develop an informal ensemble of artists**

The Monday Group, an informal group of eight playwrights, performers, directors and theatremakers, met at Shoreditch Town Hall six times in 2016. Since this was a relatively small group of artists, with fluctuating availabilities, we chose not to continue the meetings. Following the Phone Home project eight artists were invited to become Artistic Associates of Upstart Theatre: James Blakey, Duncan Grimley, Jennifer Jackson, Simon Jones, Rebecca Kenyon, Zodwa Nyoni, Hannah Sibai and Rochi Rampal. These artists would meet periodically in person and online to discuss Upstart's artistic projects in 2017-2018.



## 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 acting as Artistic Director and chief executive, and is responsible for its day-to-day activity. In 2016-2017, 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 2016-2017, 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, trustee (who became chair of trustees in the next financial year, on 26 July 2017). 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. Should these informal meetings prove successful, potential new Trustees would then be invited to attend a Board meeting. Following this meeting, the full Board would consider whether to appoint the Trustee.

## 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



**Tom Davies**  
**Chair of Trustees**  
**20 November 2017**

## 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 2017, 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.



---

Andrew Wells

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

**20 November 2017**



## Statement of Financial Activities for the year ended 28 February 2017

	Note	Restricted Funds 2017	Unrestricted Funds 2017	Total Funds 2017	Total Funds 2016
		£	£	£	£
<b>INCOMING RESOURCES</b>					
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
<b>TOTAL INCOMING RESOURCES</b>		<b>81,554</b>	<b>7,976</b>	<b>89,530</b>	<b>12,338</b>

**RESOURCES EXPENDED**

## Cost of generating funds:

Costs of generating voluntary income	-	-	-	-
Charitable activities	80,463	7,568	<b>88,031</b>	4,540
Governance costs	9	960	<b>960</b>	142
<b>TOTAL RESOURCES EXPENDED</b>	<b>80,463</b>	<b>8,528</b>	<b>88,991</b>	<b>4,682</b>

Net Income/(Expenditure) before transfer

Transfer between funds

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

1,091	(552)	<b>539</b>	7,656
-	-	-	-
<b>1,091</b>	<b>(552)</b>	<b>539</b>	<b>7,656</b>
5,837	3,275	<b>9,112</b>	1,456
<b>6,928</b>	<b>2,723</b>	<b>9,651</b>	<b>9,112</b>

The notes on pages 22 to 28 form part of these financial statements.

## Balance sheet as at 28 February 2017

	Notes	2017 £	2017 £	2016 £	2016 £
<b>Fixed Assets</b>					
Fixed Assets net of depreciation			52		973
<b>CURRENT ASSETS</b>					
Stock		-	-	-	-
Debtors and prepayments	11	882	1,000	1,000	
Cash at bank and in hand		8,963	7,209	8,209	
		2	8,209		
		845	209		
<b>CREDITORS: amounts falling</b>					
due within one year	12	(146)	(70)	(70)	
		(146)	(70)		
			8,998		8,139
<b>NET CURRENT ASSETS</b>					
			9,651		9,112
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>					
<b>CHARITY FUNDS</b>					
Restricted funds	13		6,928		5,837
Unrestricted funds:	13		2,723		3,275
			9,651		9,112

For the year ended 28 February 2017 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 20th November 2017 and signed on their behalf, by:



Tom Davies  
Chair of Trustees

## Statement of Financial Activities for the year ended 28 February 2016

	Note	Restricted Funds 2016 £	Unrestricted Funds 2016 £	Total Funds 2016 £
<b>INCOMING RESOURCES</b>				
Incoming resources from generated funds:				
Voluntary income	2	-	1,000	1,000
Activities for generating funds	3	-	-	-
Investment income		-	-	-
Incoming resources from charitable activities	4	9,098	2,240	11,338
<b>TOTAL INCOMING RESOURCES</b>		<b>9,098</b>	<b>3,240</b>	<b>12,338</b>

## RESOURCES EXPENDED

Cost of generating funds:				
Costs of generating voluntary income	-	-	-	-
Charitable activities	3,261	1,279	4,540	
Governance costs	9	142	142	
<b>TOTAL RESOURCES EXPENDED</b>	<b>6</b>	<b>1,421</b>	<b>4,682</b>	
Net Income/(Expenditure) before transfer	5,837	1,819	7,656	
Transfer between funds	17	-	-	
<b>NET MOVEMENT IN FUNDS</b>	<b>5,837</b>	<b>1,819</b>	<b>7,656</b>	
<b>TOTAL FUNDS AT 28 FEBRUARY 2015</b>	<b>-</b>	<b>1,456</b>	<b>1,456</b>	
<b>TOTAL FUNDS AT 29 FEBRUARY 2016</b>	<b>5,837</b>	<b>3,275</b>	<b>9,112</b>	



# Notes to the Financial Statements

## For the year ended 28 February 2017

### 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 2017 £	Unrestricted Funds 2017 £	Total Funds 2017 £	Total Funds 2016 £
Donations (including Gift Aid)	7,500	1,250	8,750	1,000
	<b>7,500</b>	<b>1,250</b>	<b>8,750</b>	<b>1,000</b>

## 3 Fundraising Income

	Restricted Funds 2017 £	Unrestricted Funds 2017 £	Total Funds 2017 £	Total Funds 2016 £
Fundraising income	-	127	127	-
	<b>-</b>	<b>127</b>	<b>127</b>	<b>-</b>

## 4 Incoming Resources from Charitable Activities

	Restricted Funds 2017 £	Unrestricted Funds 2017 £	Total Funds 2017 £	Total Funds 2016 £
Grants from European Union	36,905	-	36,905	8,598
Grants from Arts Council England	35,149	-	35,149	-
Grants from trusts and foundations	2,000	-	2,000	500
Workshop fees	-	538	538	240
Income from production partners	-	4,619	4,619	1,000
Crowdfunding campaigns	-	-	-	-
Ticket sales	-	1,426	1,426	-
Live streaming fees	-	-	-	1,000
Programme sales	-	16	16	-
	<b>74,054</b>	<b>6,599</b>	<b>80,653</b>	<b>11,338</b>

## 5 Analysis of Resources Expended by Expenditure Type

	Direct Costs	Support Costs	Total Costs	Total Costs
	2017	2017	2017	2016
	£	£	£	£
Charitable activities	86,286	1,745	<b>88,031</b>	4,540
Governance		960	<b>960</b>	142
	<b>86,286</b>	<b>2,705</b>	<b>88,991</b>	4,682

## 6 Analysis of Resources Expended by Activities

	Staff Costs	Activities undertaken directly	Support Costs	Total	Total
	2017	2017	2017	2017	2016
	£	£	£	£	£
Charitable activities	-	86,286	1,745	<b>88,031</b>	4,540
	-	<b>86,286</b>	<b>1,745</b>	<b>88,031</b>	4,540

## 7 Direct Costs

	2017	2016
	£	£
Computer Equipment	-	90
Electronic Equipment	<b>131</b>	234
Freelance fees	<b>57,956</b>	2,558
Hospitality	<b>265</b>	-
Marketing	<b>3,731</b>	118
Materials for workshops	<b>26</b>	21
Miscellaneous	<b>502</b>	-
Production costs	<b>5,410</b>	79
Rehearsal Space costs	<b>2,580</b>	-
Staff Expenses	-	9
Transport	<b>2,030</b>	-
Travel & accommodation	<b>10,313</b>	353
Venue charges	<b>3,342</b>	-
	<b>86,286</b>	3,463

## 8 Support Costs

2017	2016
£	£

General Administration	<b>718</b>	-
Bank Charges	<b>131</b>	22
Computer Software	<b>136</b>	17
Depreciation	<b>552</b>	58
Exchange difference	<b>208</b>	-
Insurance	-	980
	<b><u>1,745</u></b>	<b><u>1,077</u></b>

## 9 Governance Costs

	Restricted Funds 2017 £	Unrestricted Funds 2017 £	Total Funds 2017 £	Total Funds 2016 £
Governance	-	960	<b>960</b>	142
	<b><u>-</u></b>	<b><u>960</u></b>	<b><u>960</u></b>	<b><u>142</u></b>

## 10 Trustees and Related Parties

During the period, no Trustees received any remuneration (2016 - £NIL)

During the period, no Trustees received any benefits in kind (2016 - £NIL)

During the period, no Trustees received reimbursements for expenses (2016 - £NIL)

## 11 Debtors

	2017 £	2016 £
Trade Debtors	-	-
Other debtors	-	-
Prepayments and accrued income	<b>13,882</b>	1,000
	<b><u>13,882</u></b>	<b><u>1,000</u></b>

## 12 Creditors – Amounts Falling Due Within One Year

	2017 £	2016 £
Accounts payable	<b>560</b>	70
Trustee Loan from Lorraine Cheesmur	<b>13,286</b>	-

13,846      70



## 13 Statement of Funds

	Brought forward	Incoming resources	Resources expended	Transfers	Carried forward
	£	£	£	£	£
<b>UNRESTRICTED FUNDS</b>					
GENERAL FUND	3,275	7,976	(8,528)	-	2,723
<b>RESTRICTED FUNDS</b>					
Creative Europe - Phone Home Grant	5,337	36,905	(42,241)	-	1
Unity Theatre Trust - Phone Home Grant	500	-	(500)	-	-
Arts Council England - Phone Home Grant	-	35,149	(34,822)	-	327
Trust Greenbelt - Phone Home Grant	-	2,000	(2,000)	-	-
Steve and Hilary Jones - Marco	-	7,500	(900)	-	6,600
<b>TOTAL RESTRICTED FUNDS</b>	<b>5,837</b>	<b>81,554</b>	<b>(80,463)</b>	<b>-</b>	<b>6,928</b>
<b>TOTAL OF FUNDS</b>	<b>9,112.00</b>	<b>89,530</b>	<b>(88,991)</b>	<b>-</b>	<b>9,652</b>

## 13 Statement of Funds continued

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

### **Creative Europe**

Development and production of *Phone Home*. The grant was paid in Euro to Highway Productions in Greece, who in turn pass the grant income to Upstart.

### **Unity Theatre Trust**

Production of *Phone Home* - grant of £500.

### **Trust Greenbelt**

A grant of £2,000 towards the development and production of *Phone Home*.

### **Arts Council England**

A grant towards the development and production of *Phone Home*.

### **Steve and Hilary Jones**

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