

daedalus

DAEDALUS THEATRE COMPANY

ANNUAL REPORT AND ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2018



DAEDALUS THEATRE COMPANY
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2018

Report of the Trust for the year ended 31 March 2018

The Trustees present their annual report and financial statements of the charity for the year ended 31st March 2018. The financial statements have been prepared in accordance with the accounting policies set out in Note 1 to the accounts and comply with the charity's trust deed, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities published on 16 July 2014.

Reference and Administrative Details of the Charity, its Trustees and Advisers

Daedalus Theatre Company (sometimes referred to as "Daedalus") is a company limited by guarantee (Company No: 07313013) and registered as a charity with the Charity Commission (Charity No: 1161754). The names of the Trustees who served during the year are as follows:

DIRECTORS: Mr Christopher White
Ms Catrin John
Ms Alia Alzougbi
Mr Mark Bixter (appointed 16th March 2017)

SECRETARY: Mr Paul Burgess

Other administrative details are as follows:

Registered Address

106 Wilmot Street
London
E2 0BT

Bankers

The Co-operative Bank Plc
PO Box 250
Skelmersdale
WN8 6WT



Structure, Governance and Management

Legal Status

Daedalus Theatre Company was registered as a company limited by guarantee on 13th July 2010. The trustees adopted new Articles of Association commensurate with charitable status on 30th June 2014, and the company became a registered charity on 20th May 2015. Both processes were overseen by the Independent Theatres Council, of which Daedalus Theatre Company is a member.

New trustees are appointed by the existing trustees; in selecting persons to be appointed, the trustees take into account the contribution that each potential trustee is able to make to the pursuit of the objects or the management of the Charity.

Objectives and Activities

The stated objects of the charity are “to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama.”

The company was set up to create socially-engaged, research-based theatre work. We do this through creating professional performances and participative community projects – always dealing with issues of public interest.



Our activities comprise the following: public performances, workshops and opportunities ideas-sharing.

The performances we present are not conventional drama, although they are mainly rooted in theatrical practice: the most frequent format is “documentary theatre”, created by the company during rehearsals using research on a particular theme. This provides public benefit by enabling audiences to expand their horizons and explore a variety of issues. We are very careful about how we engage audiences: we aim to create situations that are empowering, such as inviting the audience to eat with us, or having seating layouts that make audiences feel central to the event.

The workshops and opportunities for discussion and ideas-sharing are often based around bridge-building activities such as a reading group and cross-cultural storytelling, as well as events where members of the public and professionals can share their artistic work and ideas. These events are kept free of charge whenever possible. Such events provide public benefit by addressing gaps in cultural understanding by bridge-building between communities, enabling the sharing of skills and supporting self-confidence and articulacy. We are particularly focused on language skills, specifically in giving confidence in English to non-native speakers resident in the UK through the process of using their own words to shape and then tell a story, and listening to others engaging in the same process. The result is of benefit to the wider community as well as to individual participants since better communication skills lead to greater social cohesion. This is especially relevant in places with multiple immigrant communities, like East London where we are based.



We present many of our activities at non-arts venues in order to reach a wider public, as well as working with arts venues that have a strong community commitment. We also work with partner organisations from outside the arts world to expand our activities and reach new audiences, whether local community groups, as in East London, special interest groups, or simply a new geographical area.

Our work also involves informal research into good professional practice and the testing of new techniques and approaches for the furtherance of our aims. This has led to some academic interest in our output.

Achievements and Performance in 2017-18

The year was dominated by our project about the history of protest: *Gerrard Winstanley's True and Righteous Mobile Incitement Unit*, or *Mobile Incitement* for short. This partnership between Daedalus, The Black Smock Band and Rua Arts was commissioned by Ovalhouse in April to be developed in and then performed at the Brixton City Festival in September. It was challenging to get additional



funding within this timeframe but a partnership with Queen Mary University of London brought some additional funds, and the remainder was made up with crowdfunding. We had two weeks of rehearsal at Ovalhouse to finish development of the project, while the mobile incitement unit itself, a kind of trailer containing everything we need to do the show and run participation sessions, was fabricated at Acme Studios in Deptford by Andy Bannister, a member of the band who is also a visual artist. The unit was later exhibited as part

of Acme Studios open studios. We had two public performances at Ovalhouse and two in Brixton: all were outdoors, free and part of the Ovalhouse's Brixton City Festival. The performances in Brixton were also part of Brixton Design Week.

In January we started a residency at Queen Mary, working with 3rd year BA students doing the Applied Performance module, which was led by Ali Campbell. The aim of the residency was to develop a participation programme that would be inclusive and adaptable, and could meaningfully inform the performance. We developed a methodology around a tea party, in which material could be developed that could be used in the performance, but which was also entertaining and allowed people to choose their depth of engagement. The residency comprised weekly sessions with students over three months, two public tea parties to trial the format, a performance on campus and a student evaluation session. A final performance public performance took place in June 2018. As part of the



process of reaching out to potential tea party participants we formed new relationships with Bethnal Green-based intergeneration arts organisation Magic Me and local venue Poplar Union. Poplar Union also gave us rehearsal space and ended up being the venue for our final off-campus performance.



We also started a dialogue with Theatre Delicatessen in the City of London, where we'd had some additional rehearsals. The only outcome of this was a performance of music from *Gerrard Winstanley's True and Righteous Mobile Incitement Unit* in their bar in January.

As a result of our work with traditional music on *Gerrard Winstanley's True and Righteous Mobile Incitement Unit* we were invited to provide music of the Tower Hamlets leg of *Silk River*, a major project by Kinetica, in which silk banners made by communities were paraded through communities along the Thames and the Hooghly River in India. Initial planning for this started in May, with the main outdoor performance taking place across the borough on one day in September, followed by a smaller, indoor performance at the Brady Centre as part of *A Season of Bangla Drama*.



Also part of the 2017 *A Season of Bangla Drama* was a performance by our East group of community storytellers, which attracted an audience of 70 and a ticket income of £186.67 (after deduction of box office commission). This is a marked improvement on previous performances by the East group. The audience, which was mainly from the local Bangladeshi community, gave the performance an enthusiastic response. For the first time, we included guest slots: These featured Kinsi Abdulleh of Somali arts group Numbi Arts and

Dan Cox of The Black Smock Band. Two of the lead artists, Sef Townsend and Paul Burgess, were interviewed about the project on BBC Asian Network.

The 'East 3', namely Sef, Shamim Azad and Paul, who run the East project, were invited to run a storytelling tent (as they had last year) at *A Great Day Out*, London Borough of Tower Hamlets' flagship families event in August in Victoria Park, though Shamim had to be replaced by trustee Alia Alzougbi. For the first time, they were also asked to run the storytelling tent at the council's Eid Al-Fitr celebrations in July, also in Victoria Park. Both events had a good attendance and positive feedback from local families.



The trustees continued to meet as normal but had an additional meeting in May to look at the company's business plan. We also developed the company's good practice documents, with improvements to our safeguarding and other policies, and ran a skills audit of the current trustees.



We were invited to contribute to Tower Hamlets' London Borough of Culture Bid consultation process and Paul Burgess attended a consultation event on the company's behalf. Though the bid was ultimately unsuccessful we were pleased to be invited to contribute. Paul also attended the annual Tower Hamlets Arts Development & Networking Event on behalf of the company.

More about our work can be found on our website: www.daedalustheatre.co.uk.

Plans for Future Periods

We now have to fundraise to tour *Gerrard Winstanley's True and Righteous Mobile Incitement Unit*. We also have a session at Queen Mary planned to look at how our relationship with the university can be sustained.

We will continue to develop East, although additional funding is needed before we do any performances or develop the East Archive.



Meanwhile, we will continue to develop the company as an organisation, with further work to be done on safeguarding, including formalising our process for DBS checks. We have several targets on our business plan, ranging from social media to fundraising, that will need to be met. We are looking to expand our board of trustees

We will also pick up on our *Woodland Walk* project, which had been temporarily set aside due to the many

demands of *Gerrard Winstanley's True and Righteous Mobile Incitement Unit*.

If resources allow, we will also start initial development on a new project, though the priority must be to serve our existing projects as well as possible.

Photos in order of appearance:

Cover:

Sarah Jeanpierre in *Gerrard Winstanley's True and Righteous Mobile Incitement Unit* at the former Brixton Food Court, during Brixton City Festival

Page 2:

The East storytelling group at Rich Mix, performing as part of *A Season of Bangla Drama*

Rehearsing a tea party at Queen Mary University, as part of the development of *Gerrard Winstanley's True and Righteous Mobile Incitement Unit*

Page 3:

The Black Smock Band in *Gerrard Winstanley's True and Righteous Mobile Incitement Unit* at Brixton City Festival

Sef Townsend and Alia Alzougbi performing at our storytelling tent as part of *A Great Day Out* in Victoria Park - used by kind permission of Rehan Jamil

Page 4:

Rehearsing at the Brady Centre for East's performance at *A Season of Bangla Drama*

Sef Townsend and Paul Burgess at the BBC to be interviewed for the Asian Network

Andy Bannister and Paul Burgess with the mobile incitement unit at ACME Open Studios

Sarah Jeanpierre and Rhiannon Kelly in *Gerrard Winstanley's True and Righteous Mobile Incitement Unit* at Ovalhouse, during Brixton City Festival

Page 5:

A public tea party at Queen Mary University of London, part of the participation development for *Gerrard Winstanley's True and Righteous Mobile Incitement Unit*

Kinsi Abdulleh at Rich Mix, performing with East as part of *A Season of Bangla Drama*

Working with Queen Mary students at Poplar Union

Page 6:

The Black Smock Band, performing at Mulberry School, Tower Hamlets, during Kinetica's *Silk River* - used by kind permission of Mike Johnston

Gerrard Winstanley's True and Righteous Mobile Incitement Unit at the former Brixton Food Court, during Brixton City Festival

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Financial Review

The financial statements of the company for the year ended 31 March 2018 are attached to this report and are prepared in accordance with statutory requirements and the requirements of the Articles. The principal elements of the financial statements are explained below.

Income

The company has occasional grants from various sources as well as a small stream of income from donations and workshops. There was no income from grants in this period but income from fees went up considerably due to a commission from Ovalhouse. We also continue to receive some paid work from the London Borough of Tower Hamlets. Donations also increased due to a last-minute push to use donations to make up the rest of the budget for the Ovalhouse commission, the time-frame being shorter than ideal for trusts and foundations, or the Arts Council. Total income for the year was 12,616.

Expenditure

The company spent £10,608 in fees and other costs for its production work, mainly because we staged a major production in the period, and £2,368 for its participation work. Administrative costs were £244. This remains low because much of the administration of the company is done on a voluntary basis.

One trustee, Alia Alzougbi, who is also a professional storyteller, stepped in to replace an unavailable performer at the 2017 *Great Day Out* event in Victoria Park. She absented herself from any discussions about payment, and the remaining trustees decided she should be paid the same fee as had been set aside for the absent performer, who was not paid as her absence was due to her own decision to work on another project.

Financial Position at the Period End

Since there were no grants received and any remaining grant money was used for charitable activities over the course of the year, there are no restricted funds to carry forward. A loss of £604 was incurred over the year, which was planned for and sustainable, leaving total funds at the year end of £1,816.

Chris White

Chair of Trustees

04/12/18



DAEDALUS THEATRE COMPANY

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2018

	Year to 31 March 2018 Restricted Funds	Year to 31 March 2018 Unrestricted General Funds	Year to 31 March 2018 Total	Year to 31 March 2017 Total
Income and Expenditure				
Incoming Resources				
<u>Incoming Resources from Generated Funds</u>				
Donations from Individuals	-	7,265	7,265	943
GiftAid	-	1,490	1,490	-
Grants	-	-	-	490
Bank Interest Received	-	-	-	-
<u>Incoming Resources from Charitable Activities</u>				
Ticket Sales	-	187	187	-
Fees	-	3,674	3,674	1,300
Total Incoming Resources	-	12,616	12,616	2,733
Resources Expended				
<u>Charitable Activities</u>				
Production Costs	(494)	(10,114)	(10,608)	(1,567)
Participation Costs	-	(2,368)	(2,368)	(3,186)
Resources Expended / Charitable Activities	(494)	(12,482)	(12,976)	(4,753)
<u>Other Resources Expended</u>				
Administrative Costs	-	(244)	(244)	(189)
Total Resources Expended	(494)	(12,726)	(13,220)	(4,942)
Net Incoming Resources Before Transfers	(494)	(110)	(604)	(2,209)
<u>Gross Transfers Between Funds</u>				
Transfers of Income from Restricted Fund	-	-	-	-
Net Incoming Resources	(494)	(110)	(604)	(2,209)
Net Movement in Funds for the Year	(494)	(110)	(604)	(2,209)
Total Funds Brought Forward at 1 April	494	1,926	2,420	4,629
Total Funds Carried Forward at 31 March	-	1,816	1,816	2,420

The notes on page 10 form part of these accounts

DAEDALUS THEATRE COMPANY
BALANCE SHEET AS AT 31 MARCH 2018

		31 March 2018		31 March 2017	
	Note	£	£	£	£
Fixed Assets					
Investments			-		-
Current Assets					
Debtors	3	-	-	-	-
Cash at Bank and In Hand		1,816		2,420	
		<u>1,816</u>		<u>2,420</u>	
Total Current Assets			1,816		2,420
Current Liabilities					
Deferred Income		-	-	-	-
Total Current Liabilities			-		-
Net Assets			<u>1,816</u>		<u>2,420</u>
Funds					
Restricted Funds	4,5		0		494
Unrestricted General Funds	4		1,816		1,926
			<u>1,816</u>		<u>2,420</u>

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

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

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

Approved by the Board of Trustees on 04/12/18
and signed on their behalf by Chris White (Chair of Trustees)



The notes on page 10 form part of these accounts

DAEDALUS THEATRE COMPANY

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2018

1. ACCOUNTING POLICIES

The accounts (financial statements) have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities published on 16 July 2014, the Financial Reporting Standard for Smaller Entities (FRSSE), and the Charities Act 2011 and applicable regulations.

Accounting Convention

The financial statements are prepared under the historical cost convention.

Charitable Expenditure

Charitable expenditure relates to the Company's costs relating to productions and other activities. All costs are charged in the accounting period to which they relate.

2. TRANSACTIONS WITH TRUSTEES AND CONNECTED PERSONS

Neither the Trustees nor any connected persons have been remunerated for their services nor have any been reimbursed for any expenses.

3. DEBTORS

	2017/2018	2016/2017
	£	£
Other Debtors	-	-
	<u>-</u>	<u>-</u>

4. FUNDS

	31 March 2018	31 March 2017
	£	£
Restricted Funds	0	494
Unrestricted General Funds	1,816	1,926
	<u>1,186</u>	<u>2,420</u>

5. RESTRICTED FUNDS

Restricted Funds relate to income (and associated expenditure) relating to specific projects and which cannot be used for other purposes.

Transfers from restricted funds to unrestricted general funds represent a contribution towards the charity's general running costs as permitted under grant funding agreements.