



## DAEDALUS THEATRE COMPANY

ANNUAL REPORT AND ACCOUNTS  
FOR THE YEAR ENDED 31 MARCH 2016



Photos: project leaders Paul Burgess, Sef Townsend and Shamim Azad filming stories and songs with community participants for the *East Archive*.

**DAEDALUS THEATRE COMPANY  
TRUSTEES' REPORT  
FOR THE YEAR ENDED 31 MARCH 2016**

**Report of the Trust for the year ended 31 March 2016**

The Trustees present their annual report and financial statements of the charity for the year ended 31<sup>st</sup> March 2016. 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 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 Luffingham  
                              Mr Rikesh Shah (resigned 10th December 2015)  
                              Mr Christopher White  
                              Ms Catrin John (appointed 10th December 2015)

SECRETARY:           Mr Rikesh Shah (resigned 10th December 2015)  
                              Paul Burgess (appointed 10th December 2015)

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.



Paul Burgess, Sef Townsend and Shamim Azad filming songs over shared food with community participants for the *East Archive*.

Our activities comprise the following: public performances, workshops, opportunities for discussion and 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 the 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 like Amnesty International members, 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, and this had lead to some academic interest in our output.

## Achievements and Performance in 2015-16

During this financial year, with a great deal of focus on company development, there were no major productions. Instead there was a continuation of community-based work and some early-stage development for future work.

The company continued with its *East* storytelling project and created the *East Archive*, an online archive of stories and songs performed by members of the *East* group and other people from the local community. This can be viewed at [www.eastarchive.com](http://www.eastarchive.com). We also organised social events for the *East* group members.

The company has also developed interactive storytelling sessions for children. All of these were part of our continued partnership with Bishwo Shahitto Kendro, and were supported in kind by Rich Mix. We had funding from Arts Council England, as well as some crowd-sourced income.

Our next major project, known for now as *The Radical History Project*, had a development period and pilot performance at Ovalhouse, and freelance producer Maeve O'Neill has joined us to produce it.

We also continued our Radical Performance Reading Group sessions.

We gained charitable status this year and used that as an opportunity to start a period of general company development, with the creation of good practice polices, a robust strategy for future development and expansion of the board.

More on our work can be seen at [www.daedalustheatre.co.uk](http://www.daedalustheatre.co.uk).



*The Radical History Project* pilot performance at Ovalhouse, with John Bryden, Rhiannon Kelly, Andy Bannister, Alex Swift, Dan Cox and Paul Burgess



Paul Burgess, Sef Townsend and Shamim Azad meeting community participants to plan the next stage of the *East* storytelling project.

## Plans for Future Periods

We are aiming for a full production of *The Radical History Project*, probably at Ovalhouse, and fundraising needs to get underway for that. We also plan to keep adding to the *East Archive*, and supporting our *East* storytellers in meeting up to share stories. We will work with Tower Hamlets Council to deliver some of the workshops we have developed. We will also see the fruits of our company development process, with new trustees, comprehensive good practice policies and a development strategy.

## Financial Review

The financial statements of the company for the year ended 31 March 2016 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. Income from grants was £4410 and from donations was £2943.

This income will continue to assist the company to achieve its aims and to increase the scale of its work over time, although further growth in income will be necessary to fund further growth in the future.

### *Expenditure*

The company spent £1,344 in fees and production costs. This is an unusually small level of expenditure as, with so much focus on company development, there were no large-scale projects within this financial year, while many of the costs for the East Archive fell into the following year, but it was sufficient for this year's level of activity. Administrative costs were £426.



Rehearsing for children's holiday storytelling workshops, with Paul Burgess, Sef Townsend and Shamim Azad

### *Financial Position at the Period End*

The net surplus for 2015-16 was £5,583, giving us total funds at 31 March 2016 of £4,629, with £3,185 in restricted funds.

A handwritten signature in black ink, consisting of a large, stylized 'C' followed by a horizontal line that ends in a small flourish.

**Chris Luffingham**

Chair of Trustees

December 12<sup>th</sup> 2016

# DAEDALUS THEATRE COMPANY

## STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2016

	Note	Restricted Funds £	Unrestricted General Funds £	Year to 31 March 2016 Total £	Year to 31 March 2015 Total £
<b>Income and Expenditure</b>					
<b>Incoming Resources</b>					
<u>Incoming Resources from Generated Funds</u>					
Donations from Individuals		839	2,104	<b>2,943</b>	122
Grants		4,410	-	<b>4,410</b>	1,557
Bank Interest Received		-	-	-	2
<u>Incoming Resources from Charitable Activities</u>					
Ticket Sales		-	-	-	400
<b>Total Incoming Resources</b>		<b>5,249</b>	<b>2,104</b>	<b>7,353</b>	<b>2,081</b>
<b>Resources Expended</b>					
<u>Charitable Activities</u>					
Production Costs	1	(1,344)	-	<b>(1,344)</b>	(498)
Participation Costs	1	-	-	-	(1,400)
		(1,344)	-	(1,344)	(1,898)
<u>Other Resources Expended</u>					
Administrative Costs		-	(426)	<b>(426)</b>	(210)
<b>Total Resources Expended</b>		<b>(1,344)</b>	<b>(426)</b>	<b>(1,770)</b>	<b>(2,108)</b>
<b>Net Incoming Resources Before Transfers</b>		<b>3,905</b>	<b>1,678</b>	<b>5,583</b>	<b>(27)</b>
<u>Gross Transfers Between Funds</u>					
Transfers of Income from Restricted Fund	5	(720)	720	-	-
<b>Net Incoming Resources</b>		<b>3,185</b>	<b>2,397</b>	<b>5,583</b>	<b>(27)</b>
<b>Net Movement in Funds for the Year</b>		<b>3,185</b>	<b>2,398</b>	<b>5,583</b>	<b>(27)</b>
<b>Total Funds Brought Forward at 1 April</b>		<b>-</b>	<b>(954)</b>	<b>(954)</b>	<b>(927)</b>
<b>Total Funds Carried Forward at 31 March</b>		<b>3,185</b>	<b>1,444</b>	<b>4,629</b>	<b>(954)</b>

The notes on page 6 form part of these accounts

**DAEDALUS THEATRE COMPANY**  
**BALANCE SHEET AS AT 31 MARCH 2016**

	Note	31 March 2016		31 March 2015	
		£	£	£	£
<b>Fixed Assets</b>					
Investments			0		0
<b>Current Assets</b>					
Debtors	3	91		91	
Cash at Bank and In Hand		4,538		1,291	
		<u>4,629</u>		<u>1,382</u>	
Total Current Assets			<b>4,629</b>		<b>1382</b>
<b>Current Liabilities</b>					
Deferred Income		0		(2,336)	
Total Current Liabilities			0		(2,336)
<b>Net Assets</b>			<u><b>4,629</b></u>		<u><b>(954)</b></u>
<b>Funds</b>					
Restricted Funds	4,5		3,185		(477)
Unrestricted General Funds	4		1,444		(477)
			<u><b>4,629</b></u>		<u><b>(954)</b></u>

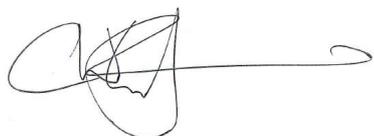
For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.

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 12<sup>th</sup> December 2016  
and signed on their behalf by Chris Luffingham (Chair of Trustees)



The notes on page 6 form part of these accounts

# DAEDALUS THEATRE COMPANY

## NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2016

### 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

*Production Costs*

*Participation Costs*

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

	2015/2016 £	2015/2014 £
Other Debtors	91	91
	<u>91</u>	<u>91</u>

### 4. FUNDS

	31 March 2016 £	31 March 2015 £
Restricted Funds	3,185	(477)
Unrestricted General Funds	1,444	(477)
	<u>4,629</u>	<u>(954)</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.