



DAEDALUS THEATRE COMPANY

ANNUAL REPORT AND ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2017



Photos, clockwise from top left: live music at the *East Archive* launch, a pilot performance of the woodland walk project, dinner and a sing-along as part of recording the *East Archive*, making props at an *East* storytelling holiday workshop, rehearsing for *Radical History*, members of *East* performing at *Boi Lit*.

DAEDALUS THEATRE COMPANY
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2017

Report of the Trust for the year ended 31 March 2017

The Trustees present their annual report and financial statements of the charity for the year ended 31st March 2017. 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 Luffingham (resigned 16th March 2017)
Mr Christopher White
Ms Catrin John
Ms Alia Alzougbi (appointed 12th December 2016)
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, 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 has led to some academic interest in our output.



Achievements and Performance in 2016-17

The year started with *East Stories*, a holiday storytelling workshop at the Brady Centre in Tower Hamlets for local children aged 6-9, ending with a performance for family and friends. This was part of an Arts Council funded project to expand our *East* storytelling project and test some new ideas.



Also supported by this grant was the launch of the *East Archive*. Although the project is ongoing, and we continue to add stories to the archive, we used our funding to film most of the material from our past performances and create a searchable online collection. This was formally launched at Rich Mix, Bethnal Green, in May.

A smaller group from the *East* project, including Shamim Azad, Sef Townsend and Paul Burgess, the three professional artists who lead it, were invited to be part of *Boi-Lit Festival*, the annual Bangla Literature Festival at Rich Mix. This included an interactive performance for children and a

retelling of the story of the Trojan War, as part of an exploration of the links between Valmiki's *Ramayan* and Homer's *Iliad*.

Part of the funding was set aside for developing new ideas, and one of these is a woodland walk project with Dan Cox. Dan is a musician, writer, guide and founder of The Brightwood Project, which uses woodland activities to support people in mental distress. We ran a pilot walk for an invited audience and got a lot of constructive, helpful feedback.

We were invited by Tower Hamlets Council to run a storytelling tent at *A Great Day Out*, the council's flagship family



event in Victoria Park. Shamim Azad, Sef Townsend and Paul Burgess shared stories, poems, songs and some instrumental music with a diverse range of families from across the borough.

We also continued to develop *The Radical History Project* (working title), with an R&D at Theatre Delicatessen's temporary rehearsal space in Docklands. The project has also now been joined by a freelance producer, Maeve O'Neill.



Chris Luffingham, who has been on the board of Daedalus since it gained formal company status in 2010 and its chair since 2015, stepped down to pursue other projects. Huge thanks to him for playing such a key role in Daedalus's development. He was replaced as chair by Chris White. Two new trustees joined this year: Alia Alzougbi and Mark Bixter, both of who bring a great deal of valuable expertise and experience to the board.

More on our work can be seen at www.daedalus theatre.co.uk.

Plans for Future Periods

Looking ahead to 2017-18 and beyond, we aim to finish development on *The Radical History Project* (working title), getting it as far as its first public performances by spring 2018, with some touring in 2018-19. We also hope to develop a participation programme to run alongside it, and have plans to do this in conjunction with Queen Mary, University of London in early 2018. We will also continue to develop the woodland walk project.

We will continue to expand the *East Archive*, support our East community members, and run workshops. We hope to develop further our partnerships with Rich Mix, Ovalhouse, Queen Mary, University of London and Tower Hamlets council. We will also finalise a business development plan before the end of 2017.



Financial Review

The financial statements of the company for the year ended 31 March 2017 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 £490 (the final installment of an Arts Council grant from 2015-16) and from donations was £943. £1300 was earned in fees, through work for London Borough of Tower Hamlets and Bishwo Shahitto Kendro (organisers of the Boi-Lit festival)

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 £4,753 in fees and other costs for its production and participation work, mainly from our 2015-16 Arts Council funding. Administrative costs were £189.

Financial Position at the Period End

There was a planned net loss in 2016-17. This came to £2,209, giving us total funds at 31 March 2017 of £2,420, of which £494 was in restricted funds.

A handwritten signature in purple ink, appearing to read 'Chris White', is written over a light blue grid background.

Chris White

Chair of Trustees

10th October, 2017

Photos on pages 2 to 5 in order of appearance: Dan Cox leading a pilot performance of the woodland walk project, Sef Townsend performing at *Boi Lit*, community members and professionals at an East story-sharing and project planning session, rehearsing for *East Archive* filming, Shamim Azad filming for the *East Archive*, Shamim Azad performing at *Boi Lit*, holiday storytelling workshop for children in Tower Hamlets, Shamim Azad, Sef Townsend and Paul Burgess at the *East* storytelling tent during *Great Day Out*, the *East Archive* launch, Paul Burgess performing at *Boi Lit*, audience members at *Boi Lit*.

DAEDALUS THEATRE COMPANY

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2017

	Note	Year to 31 March 2017 Restricted Funds £	Year to 31 March 2017 Unrestricted General Funds £	Year to 31 March 2017 Total £	Year to 31 March 2016 Total £
Income and Expenditure					
Incoming Resources					
<u>Incoming Resources from Generated Funds</u>					
Donations from Individuals		494	449	943	2,943
Grants		490	-	490	4,410
Bank Interest Received		-	-	-	-
<u>Incoming Resources from Charitable Activities</u>					
Ticket Sales		-	-	-	-
Fees		-	1,300	1,300	-
Total Incoming Resources		<u>984</u>	<u>1,749</u>	<u>2,733</u>	<u>7,353</u>
Resources Expended					
<u>Charitable Activities</u>					
Production Costs	1	(1,567)	-	(1,567)	(1,344)
Participation Costs	1	(500)	(2,686)	(3,186)	-
Resources Expended / Charitable Activities		(2,067)	(2,686)	(4,753)	(1,344)
<u>Other Resources Expended</u>					
Administrative Costs		-	(189)	(189)	(426)
Total Resources Expended		<u>(2,067)</u>	<u>(2,875)</u>	<u>(4,942)</u>	<u>(1,770)</u>
Net Incoming Resources Before Transfers		(1,083)	(1,126)	(2,209)	5,583
<u>Gross Transfers Between Funds</u>					
Transfers of Income from Restricted Fund	5	(1,608)	1,608	-	-
Net Incoming Resources		(2,691)	482	(2,209)	5,583
Net Movement in Funds for the Year		(2,691)	482	(2,209)	5,583
Total Funds Brought Forward at 1 April		3,185	1,444	4,629	(954)
Total Funds Carried Forward at 31 March		494	1,926	2,420	4,629

The notes on page 8 form part of these accounts

DAEDALUS THEATRE COMPANY
BALANCE SHEET AS AT 31 MARCH 2017

		31 March 2017		31 March 2016	
	Note	£	£	£	£
Fixed Assets					
Investments		-	-	-	-
Current Assets					
Debtors	3	-	-	91	-
Cash at Bank and In Hand		2,420		4,538	
		<u>2,420</u>		<u>4,629</u>	
Total Current Assets			2,420		4,629
Current Liabilities					
Deferred Income		-	-	-	-
Total Current Liabilities			-		-
Net Assets			<u>2,420</u>		<u>4,629</u>
Funds					
Restricted Funds	4,5		494		3,185
Unrestricted General Funds	4		1,926		1,444
			<u>2,420</u>		<u>4,629</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 10th October, 2017
and signed on their behalf by Chris White (Chair of Trustees)



The notes on page 8 form part of these accounts

DAEDALUS THEATRE COMPANY

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2017

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

	2015/2017 £	2015/2016 £
Other Debtors	-	91
	<u>-</u>	<u>91</u>

4. FUNDS

	31 March 2017 £	31 March 2016 £
Restricted Funds	494	3,185
Unrestricted General Funds	1,926	1,444
	<u>2,420</u>	<u>4,629</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.