



DAEDALUS THEATRE COMPANY

**ANNUAL REPORT AND ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2019**



DAEDALUS THEATRE COMPANY

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 MARCH 2019

Report of the Trust for the year ended 31 March 2019

The Trustees present their annual report and financial statements of the charity for the year ended 31st March 2019. 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: Ms Alia Alzougbi (resigned 7th March 2019)
Mr Mark Bixter
Ms Catrin John
Mr Richard Keith (appointed 7th March 2019)
Mr Christopher White

In addition, Mr Aaron Le Marquer was appointed as a Director on 5th September 2019

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.

The artistic direction of the company is led by the artistic director Paul Burgess and the associate artists: Rhiannon Kelly, Alex Swift, Sef Townsend and Susan Worsfold.

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 articulation. 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 2018-19

The year was again dominated by our project about the history of protest: *Gerrard Winstanley's True and Righteous Mobile Incitement Unit*, or *Mobile Incitement* for short. This is a partnership between Daedalus, The Black Smock Band and Rua Arts, and was commissioned by Ovalhouse in 2017 to be developed in and then performed at the Brixton City Festival later that year. This led to a partnership with Queen Mary University of London, working with 3rd year BA students doing the Applied Performance module led by Ali Campbell. This started last financial year and was completed in summer 2018, with public performances at both the university, including one as part of the university's community open day, and Poplar Union. Part of this project involved giving some students from QMUL paid work experience on the project. The *Mobile Incitement Unit* itself was also exhibited at Poplar Union in the lead-up to the performance.



We then took *Mobile Incitement* to Latitude Festival, where it was performed in the 'Forbidden Forest' area, a new section funded by the Arts Council for experimental performances and installations.

We worked with a professional fundraiser, Kirsty Lambert, in order to develop a fundraising strategy for touring *Mobile Incitement*. This is the first time we've worked with a fundraiser. We also appointed an assistant producer, Divya Satwani, to cover the producer Maeve O'Neill during her maternity leave and then provide support as required.

As a result of our work with traditional music on *Mobile Incitement* we became interested in the music collecting undertaken by the poet John Clare and, as a result, The Black Smock Band (under the umbrella of Daedalus) was invited to perform and discuss music from Clare's collection at a study day at the University of Cambridge English Faculty. We are now recording the material for the Faculty's website.

The 'East 3', namely Sef, Shamim Azad and Paul, who run the East project, were invited to run a storytelling tent (as per the last few years) at *A Great Day Out*, London Borough of Tower Hamlets' flagship families event in August in Victoria Park, and were for the first time invited to perform at the Boishakhi Mela, the largest Bangla cultural event in the UK, also in Tower Hamlets.

We were delighted to welcome Richard Keith to the board of trustees: his experience in education, theatre and beyond will be a huge asset. We also express our gratitude to Alia Alzougbi who is stepping down, although she will continue to support the company's work



through her other work in education and the arts. We were also very happy indeed, after the end of this financial year, to welcome Aaron Le Marquer to the board. Meanwhile, the board has continued to develop the company's good practice documents, with improvements to a range of policies. We also completed the process of being set up to administer DBS checks via the ITC.

Paul Burgess 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.daedalus theatre.co.uk.



Plans for Future Periods

We are currently tour-booking for *Mobile Incitement*. When we have enough venues we will start to fundraise. We hope to tour in spring/summer 2020.

We are talking to Queen Mary about further work there, either for *Mobile Incitement* or something else.

We will continue to develop East, and will seek additional funding to develop the online East Archive.

Meanwhile, we will continue to develop the company as an organisation. There's still room

to develop our good practice policies and we are still working toward many of the targets on our business plan, ranging from expanding social media reach to fundraising. We are looking to expand our board of trustees, and have an ongoing skills audit in order to help with this.

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:

Page 1:

East 3 (Sef Townsend, Shamim Azad and Paul Burgess) at the 2018 Boishakhi Mela

Page 2:

Mobile Incitement public workshop at Poplar Union

Page 3:

Sarah Jeanpierre in *Mobile Incitement* at Latitude 2018. Photo credit: Andy Bannister.

Members of the Black Smock Band recording material collected by John Clare.

Page 4:

East 3 (Sef Townsend, Shamim Azad and Paul Burgess) at the 2018 Great Day Out in Victoria Park.

Performing *Mobile Incitement* at Poplar Union.

Page 5:

Performing *Mobile Incitement* at Latitude 2018. Photo credit: Andy Bannister.

The Black Smock Band performing material collected by John Clare at University of Cambridge English Faculty. Photo credit: Malcolm Goodall.

Page 6: Rehearsing *Mobile Incitement* at Poplar Union.

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Financial Review

The financial statements of the company for the year ended 31 March 2019 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. As anticipated, there was no income from grants in this period, but we continued to receive paid work from the London Borough of Tower Hamlets, as well as a fee for performing at Latitude festival. Our residency at Queen Mary University was paid for by a private donation. Other donations decreased as we did not do a push for contributions in this period. These donations, which in the year 2018-19 totalled £1,800, were treated as restricted funds for use only on projects with student involvement, and were spent within the financial year. Total income for the year was £3,913.

Expenditure

The company spent £2,327 in fees and other costs for its production work, mainly because of taking *Mobile Incitement* to Poplar Union and Latitude, and £1,070, for its participation work. This includes all costs linked to the East storytelling project, and those *Mobile Incitement* costs which pertained to the educational



aspects of our Queen Mary University residency. Administrative costs were £345. This remains low because much of the administration of the company is done on a voluntary basis. No trustees received any benefits, financial or otherwise, or were paid for their services, during this year.

Financial Position at the Period End

Since there were no grants received and all money from project-specific donations was used for charitable activities within the course of the year, there are no restricted funds to carry forward. As anticipated, projects this year were all fairly small-scale, and were funded by fees or donations made just ahead of the activity. So we expected no significant losses or gains. In fact we made a small surplus of £171, leaving total funds at the year end of £1,987. The company has no property or other resources apart from its bank account, so this figure is identical to the total cash held in our current account at the end of the period.

Chris White

Chair of Trustees

22nd October 2019

DAEDALUS THEATRE COMPANY

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2019

	Year to 31 March 2019 Restricted Funds	Year to 31 March 2019 Unrestricted General Funds	Year to 31 March 2019 Total	Year to 31 March 2018 Restricted Funds	Year to 31 March 2018 Unrestricted General Funds	Year to 31 March 2018 Total
Income and Expenditure						
Incoming Resources						
<u>Incoming Resources from Generated Funds</u>						
Donations from Individuals	1,800	225	2,025	-	7,265	7,265
Gift Aid	-	538	538	-	1,490	1,490
Grants	-	-	-	-	-	-
Bank Interest Received	-	-	-	-	-	-
<u>Incoming Resources from Charitable</u>						
Ticket Sales	-	-	-	-	187	187
Fees	-	1,350	1,350	-	3,674	3,674
Total Incoming Resources	1,800	2,113	3,913	-	12,616	12,616
Resources Expended						
<u>Charitable Activities</u>						
Production Costs	(1,230)	(1,097)	(2,327)	(494)	(10,114)	(10,608)
Participation Costs	(570)	(500)	(1,070)	-	(2,368)	(2,368)
Resources Expended / Charitable Activities	(1,800)	(1,597)	(3,397)	(494)	(12,482)	(12,976)
<u>Other Resources Expended</u>						
Administrative Costs	-	(345)	(345)	-	(244)	(244)
Total Resources Expended	(1,800)	(1,942)	(3,742)	(494)	(12,726)	(13,220)
Net Incoming Resources Before Transfers	-	171	171	(494)	(110)	(604)
<u>Gross Transfers Between Funds</u>						
Transfers of Income from Restricted Fund	-	-	-	-	-	-
Net Incoming Resources	-	171	171	(494)	(110)	(604)
Net Movement in Funds for the Year	-	171	171	(494)	(110)	(604)
Total Funds Brought Forward at 1 April	-	1,816	1,816	494	1,926	2,420
Total Funds Carried Forward at 31 March	-	1,987	1,987	-	1,816	1,816

The notes on page 10 form part of these accounts

DAEDALUS THEATRE COMPANY**BALANCE SHEET AS AT 31 MARCH 2019**

		31 March 2019		31 March 2018	
	Note	£	£	£	£
Current Assets					
Debtors	3	-	-	-	-
Cash at Bank and In Hand		1,987		1,816	
		<u>1,987</u>		<u>1,816</u>	
Total Current Assets			1,987		1,816
Current Liabilities					
Deferred Income		-	-	-	-
Total Current Liabilities			-		-
Net Assets			<u>1,987</u>		<u>1,816</u>
Funds					
Restricted Funds	4,5		-		-
Unrestricted General Funds	4		1,987		1,816
			<u>1,987</u>		<u>1,816</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 22nd October 2019

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 2019

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

	31 March 2019	31 March 2018
	£	£
Other Debtors	-	-
	<u>-</u>	<u>-</u>

4. FUNDS

	31 March 2019	31 March 2018
	£	£
Restricted Funds	-	-
Unrestricted General Funds	1,987	1,816
	<u>1,987</u>	<u>1,816</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.