



DAEDALUS THEATRE COMPANY



**ANNUAL REPORT AND ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2020**

DAEDALUS THEATRE COMPANY
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2020

Report of the Trust for the year ended 31 March 2020

The Trustees present their annual report and financial statements of the charity for the year ended 31st March 2020. 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 IN THE YEAR ENDED 31 MARCH 2020:

Mr Mark Bixter

Ms Catrin John

Mr Richard Keith (resigned 12 August 2020)

Mr Aaron Le Marquer (appointed 5 September 2019)

Mr Christopher White (chair)

DIRECTORS APPOINTED SINCE THE YEAR ENDED 31 MARCH 2020:

Ms Sebolelo Gebhardt (appointed 3 August 2020)

Taghrid Choucair-Vizoso (appointed 1 October 2020)

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

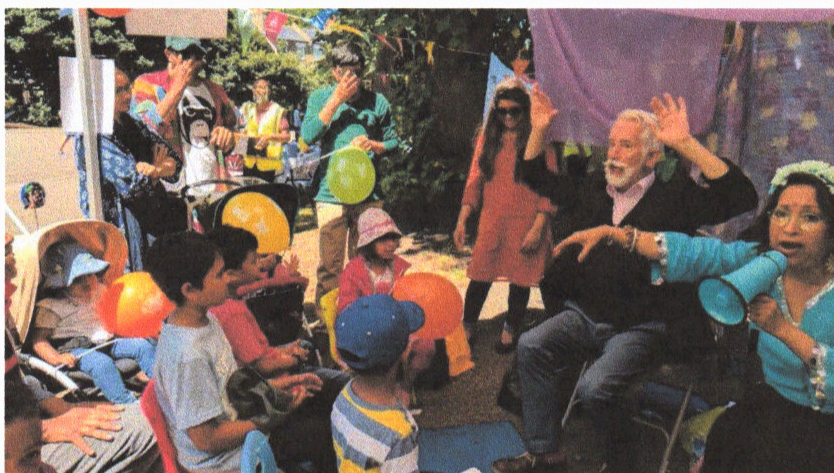
New trustees are appointed by the existing trustees; in selecting persons to be appointed, the trustees take into account the contribution that each potential trustee is able to make to the pursuit of the objects or the management of the Charity.

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 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 2019-20

Our artistic focus was on two projects: our gig-theatre show about the history of protest: *Gerrard Winstanley's True and Righteous Mobile Incitement Unit* (*Mobile Incitement* for short) and *East*, our participatory storytelling project for East London. The lead artists from *East* performed at two Tower Hamlets festivals: Great Day Out in Victoria park and the Boishakhi Mela. There were no public performances of *Mobile Incitement* in this time, but we were gifted space at Applecourt Arts in Upton Park, East London, to develop the work and create some video clips for marketing and fundraising. We also worked on booking a small national tour for spring-summer 2020 and, working with a professional fundraiser for the first time, developed a fundraising strategy. The only other creative project in this year was providing live music in collaboration with The Black Smock Band for the 40th anniversary celebrations of A Team Arts, Tower Hamlets Council's youth arts project. This involved several performances with young people in outdoor public spaces across the borough over a period of one day.

We were delighted to welcome Aaron Le Marquer to the board of trustees: his experience in both law and the music industry will be a great asset. In the year following that covered by this report, the trustees were joined by Sebolelo Gebhardt and Taghrid Choucair-Vizoso, while Richard Keith resigned. We're extremely grateful to Richard for his committed and detailed work, and are very excited to be joined by Sebolelo and Taghrid, who bring an impressive range of skills and experience to the board.

Meanwhile, the board has continued to develop the company's good practice policies, with improvements in a range of areas. More about our work can be found on our website: www.daedalus theatre.co.uk.

Plans for Future Periods

Our plan at the end of the financial year 19-20 was to tour *Mobile Incitement* (venues were booked and fundraising was in process) and to resume our *East* storytelling project with new partners Numbi Arts and Applecourt Arts. We were also hoping to start work on a new project on the ecological crisis, provisionally entitled *Dysbiosis*.



At the very end of the financial year 19-20, however, the tour of *Mobile Incitement* and the associated fundraising campaign were put on hold due to the Covid-19 lockdown. This was done in consultation with tour venues and we will resume when we can. We then decided to focus on taking our *East* project online and started work on a crowdfunding campaign to enable this.

Photos

Cover: Sef Townsend, Shamim Azad and Paul Burgess at the Tower Hamlets Boishakhi Mela 2019 (Photo: Daedalus Theatre Company)

Page 3: Sef Townsend and Shamim Azad in action in our Storytelling Tent at Great Day Out 2019 in Victoria Park (Photo: Bishwo Shahitto Kendro)

This page: Dan Cox, Sarah Jeanpierre, Rhiannon Kelly, Andy Bannister and Paul Burgess at Applecourt Arts (Photo: Daedalus Theatre Company)

Financial Review

The financial statements of the company for the year ended 31 March 2020 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, this year totaling £1,350. Other donations remain low as we did not do a push for contributions in this period: we received £500 this year, for which GiftAid of £125 is expected. None of this money was restricted.

Expenditure

The company spent £1,597 in fees and other costs for its production work, mainly recording extracts for *Mobile Incitement* for marketing and fundraising purposes, and £420 on artist fees for its participation work, which in this year comprised entirely of the *East* storytelling project. Administrative costs were £636 and included working with a professional fundraiser for the first time (although the resulting fundraising campaign, scheduled for spring 2020 was postponed due to lockdown).

Other admin costs remain 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. We made a small loss of £678, leaving total funds at the year end of £1,309.

The company has no property or other resources apart from its bank account so, apart from unclaimed GiftAid of £125, this figure is identical to the total cash held in our current account at the end of the period.

Chris White

Chair of Trustees

23rd October 2020

A handwritten signature in black ink, appearing to be 'Chris White', written over a horizontal line.

DAEDALUS THEATRE COMPANY

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2020

	Year to 31 March 2020			Year to 31 March 2019		
	Restricted Funds	Unrestricted General Funds	Total	Restricted Funds	Unrestricted General Funds	Total
Income and Expenditure						
Incoming Resources						
<u>Incoming Resources from Generated Funds</u>						
Donations from Individuals	-	500	500	1,800	225	2,025
Gift Aid	-	125	125	-	538	538
Grants	-	-	-	-	-	-
Bank Interest Received	-	-	-	-	-	-
<u>Incoming Resources from Charitable Activities</u>						
Ticket Sales	-	-	-	-	-	-
Fees	-	1,350	1,350	-	1,350	1,350
Total Incoming Resources	-	1,975	1,975	1,800	2,113	3,913
Resources Expended						
<u>Charitable Activities</u>						
Production Costs	-	(1,597)	(1,597)	(1,230)	(1,097)	(2,327)
Participation Costs	-	(420)	(420)	(570)	(500)	(1,070)
Resources Expended / Charitable Activities	-	(2,017)	(2,017)	(1,800)	(1,597)	(3,397)
<u>Other Resources Expended</u>						
Administrative Costs	-	(636)	(636)	-	(345)	(345)
Total Resources Expended	-	(2,653)	(2,653)	(1,800)	(1,942)	(3,742)
Net Incoming Resources Before Transfers	-	(678)	(678)	-	171	171
<u>Gross Transfers Between Funds</u>						
Transfers of Income from Restricted Fund	-	-	-	-	-	-
Net Incoming Resources	-	(678)	(678)	-	171	171
Net Movement in Funds for the Year	-	(678)	(678)	-	171	171
Total Funds Brought Forward at 1 April	-	1,987	1,987	-	1,816	1,816
Total Funds Carried Forward at 31 March	-	1,309	1,309	-	1,987	1,987

The notes on page 10 form part of these accounts

DAEDALUS THEATRE COMPANY**BALANCE SHEET AS AT 31 MARCH 2020**

		31 March 2020		31 March 2019	
	Note	£	£	£	£
Current Assets					
Debtors	3	125	-	-	-
Cash at Bank and In Hand		1,184	1,987	1,987	
		<u>1,309</u>	<u>1,987</u>		
Total Current Assets			1,309		1,987
Current Liabilities					
Deferred Income		-	-	-	-
Total Current Liabilities			-		-
Net Assets			<u>1,309</u>		<u>1,987</u>
Funds					
Restricted Funds	4,5	-	-	-	-
Unrestricted General Funds	4	1,309	1,987	1,987	
		<u>1,309</u>	<u>1,987</u>		

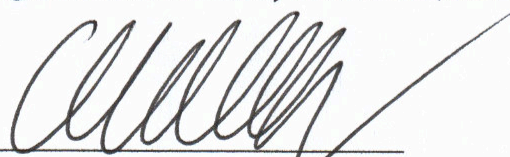
For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.

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 23rd October 2020
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 2020

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 2020	31 March 2019
	£	£
Other Debtors	125	-
	<u>125</u>	<u>-</u>

4. FUNDS

	31 March 2020	31 March 2019
	£	£
Restricted Funds	-	-
Unrestricted General Funds	1,309	1,987
	<u>1,309</u>	<u>1,987</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.