



DAEDALUS THEATRE COMPANY  
ANNUAL REPORT AND ACCOUNTS  
FOR THE YEAR ENDED 31 MARCH 2022



Saida Tani, *Mobile Incitement* guest artist, *Freedom and Independence Theatre Festival*, London 2021. Photo: Rehan Jamil

**DAEDALUS THEATRE COMPANY**  
**TRUSTEES' REPORT**  
**FOR THE YEAR ENDED 31 MARCH 2022**

**Report of the Trustees for the year ended 31 March 2022**

The Trustees present their annual report and financial statements of the charity for the year ended 31<sup>st</sup> March 2022. 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 2022:**

Ms Taghrid Choucair-Vizoso  
Ms Catrin John  
Ms Sebolelo Gebhardt  
Mr Aaron Le Marquer  
Mr Christopher White (chair)

**DIRECTORS APPOINTED SINCE THE YEAR ENDED 31 MARCH 2022:**

None

**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: Shamim Azad, Dan Cox, 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 2021-21**

This year included the complete running of *East Voices*, part of *East Storytelling*, and the beginning of *Speak Sign Sing*, a project that brought together elements of *East Storytelling* with our *Mobile Incitement* for a series of interrelated activities. Working across different projects in ways that bring together community participants and professionals demonstrates the kind of interconnected approach that we as a company are aiming for.

*East Voices* was a programme of group online storytelling workshops and one-to-one online storytelling coaching that responded to the specific conditions of the pandemic and led to the creation of a new set of story videos for east archive, our online storytelling website. As part of our determination to include a more diverse range of voices, these stories included British sign language and Somali for the first time in our work and gave us the chance to work with a new partner, the Somali cultural organisation Numbi Arts, and some brilliant deaf performers and BSL interpreters. It also represented a continuation of our long-term partnership with Bishwo Shahitto Kendro UK, the UK branch of a major Bangladeshi literature organisation. The resulting work can be seen at [eastarchive.com](http://eastarchive.com). One of our workshops was run in conjunction with another new partner, sign for all, a group that runs activities for the D/deaf community across the UK.

*Speak Sign Sing* was created in response to an invitation to take a production of *Mobile Incitement* to the *Freedom and Independence Theatre Festival* in Tower Hamlets, as we wanted to create a programme of activities around this that connected it to East storytelling. This led to a workshop that brought together a diverse group of musicians to learn from each other about protest songs from different cultures, a new video from one of our associate artists, Sef Townsend, on storytelling for the hard of hearing, and a set of community activities connected to the festival. The most exciting of these in terms of potential for future work was an interactive workshop-performance for schools in which the children created material that we then used as part of a shortened version of the show. A performance by *East Storytelling's* lead artists, under the name East3, at Bow Arts, was a new connection to a local venue.

More about our work can be found on our website: [daedalustheatre.co.uk](http://daedalustheatre.co.uk).

### **Plans for Future Periods**

Some of the *Speak Sign Sing* activity listed above has yet to be completely finished, hence the remaining restricted funds in our budget. Apart from that, our plan for *East Storytelling* is to review the work we have done with *East Storytelling* so far and come up with a plan for the future. Over the years, we have created a genuine community of past participants, and one of our aims is to find ways to build on that.

We have had an invitation to take *Mobile Incitement* to a venue in Exeter, but have no dates for that. We will also decide what is realistic in terms of further touring, and then look into venues in fundraising.

We have started talking about a new project based around ecological thinking, and we will start planning for that.



## Financial Review

The financial statements of the company for the year ended 31 March 2022 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

This financial year included one complete Arts Council England Grant (£9,399) and the first instalment of another (£6077). We also were paid a fee (£1250) for taking *Mobile Incitement* to the *Freedom and Independence Theatre Festival*. While not a major consideration in budgeting terms, as we opened the festival to mainly invited audiences, we did have some income from ticket sales (£114). Donations this year were minimal (£49) as we didn't run a crowdfunding campaign.

The Arts Council grants above and the money carried over from crowdfunding in 2020-21 (£4902) were restricted to *East Storytelling* or, in the case of the second grant both *East Storytelling* and *Mobile Incitement*. Other income was unrestricted.

### Expenditure

Our production expenditure was all generated by taking a show to the *Freedom and Independence Theatre Festival* (£6009) and our participation expenditure was generated by *East Storytelling* (£9389). The majority of admin (£2100) was for restricted activity, apart from small overhead costs (£50).

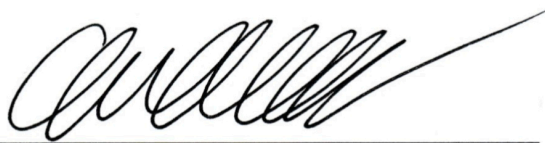
### Financial Position at the Period End

This leaves us with £5393 in total, of which £2880 is restricted to completing the *Speak Sign Sing* segment of *East Storytelling*.

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, 30<sup>th</sup> November 2022



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**DAEDALUS THEATRE COMPANY**

**STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2022**

	Year to 31 March 2022			Year to 31 March 2021		
	Restricted Funds	Unrestricted General Funds	Total	Restricted Funds	Unrestricted General Funds	Total
<b>Income and Expenditure</b>						
<b>Incoming Resources</b>						
<u>Incoming Resources from Generated Funds</u>						
Donations from Individuals	£0	£49	£49	£4,919	£500	£5,419
Gift Aid	£0	£0	£0	£463	£125	£588
Grants	£15,476	£0	£15,476	£0	£0	£0
Bank Interest Received	£0	£0	£0	£0	£0	£0
<u>Incoming Resources from Charitable Activities</u>						
Ticket Sales	£0	£114	£114	£0	£0	£0
Fees	£0	£1,250	£1,250	£0	£0	£0
<b>Total Incoming Resources</b>	<b>£15,476</b>	<b>£1,413</b>	<b>£16,889</b>	<b>£5,382</b>	<b>£625</b>	<b>£6,007</b>
<b>Resources Expended</b>						
<u>Charitable Activities</u>						
Production Costs	(£6,009)	£0	(£6,009)	£0	£0	£0
Participation Costs	(£9,389)	£0	(£9,389)	(£480)	(£125)	(£605)
Resources Expended / Charitable Activities	(£15,398)	£0	(£15,398)	(£480)	(£125)	(£605)
<u>Other Resources Expended</u>						
Administrative Costs	(£2,100)	(£50)	(£2,150)	£0	(£659)	(£659)
<b>Total Resources Expended</b>	<b>(£17,498)</b>	<b>(£50)</b>	<b>(£17,548)</b>	<b>(£480)</b>	<b>(£784)</b>	<b>(£1,264)</b>
<b>Net Incoming Resources Before Transfers</b>	<b>(£2,022)</b>	<b>£1,363</b>	<b>(£659)</b>	<b>£4,902</b>	<b>(£159)</b>	<b>£4,743</b>
<u>Gross Transfers Between Funds</u>						
Transfers of Income from Restricted Fund	£0	£0	£0	£0	£0	£0
<b>Net Incoming Resources</b>	<b>(£2,022)</b>	<b>£1,363</b>	<b>(£659)</b>	<b>£4,902</b>	<b>(£159)</b>	<b>£4,743</b>
<b>Net Movement in Funds for the Year</b>	<b>(£2,022)</b>	<b>£1,363</b>	<b>(£659)</b>	<b>£4,902</b>	<b>(£159)</b>	<b>£4,743</b>
<b>Total Funds Brought Forward at 1 April</b>	<b>£4,902</b>	<b>£1,150</b>	<b>£6,052</b>	<b>£0</b>	<b>£1,309</b>	<b>£1,309</b>
<b>Total Funds Carried Forward at 31 March</b>	<b>£2,880</b>	<b>£2,513</b>	<b>£5,393</b>	<b>£4,902</b>	<b>£1,150</b>	<b>£6,052</b>

The notes on page 8 form part of these accounts



**DAEDALUS THEATRE COMPANY**  
**BALANCE SHEET AS AT 31 MARCH 2021**

	Not	31 March 2022		31 March 2021	
		£	£	£	£
<b>Current Assets</b>					
Debtors	3	-	-	-	-
Cash at Bank and In		5,393		6,052	
		<u>5,393</u>		<u>6,052</u>	
Total Current Assets			<b>5,393</b>		<b>6,052</b>
<b>Current Liabilities</b>					
Deferred Income		-	-	-	-
Total Current Liabilities			-		-
<b>Net Assets</b>			<b><u>5,393</u></b>		<b><u>6,052</u></b>
<b>Funds</b>					
Restricted Funds	4,5		2,880		4,902
Unrestricted General	4		2,513		1,150
			<b><u>5,393</u></b>		<b><u>6,052</u></b>

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

and signed on their behalf by Chris White (Chair of Trustees) 30<sup>th</sup> November 2022



The notes on page 8 form part of these accounts.

## DAEDALUS THEATRE COMPANY

### NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021

#### 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 2022	31 March 2021
	£	£
Other Debtors	-	-
	<u>-</u>	<u>-</u>

#### 4. FUNDS

	31 March 2022	31 March 2023
	£	£
Restricted Funds	2,880	4,902
Unrestricted General Funds	2,513	1,150
	<u>5,393</u>	<u>6,052</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.