

THEATRE TEMOIN LIMITED

England & Wales · Charity number 1142854

Details

Other names	THEATRE TEMOIN
Status	Registered
Legal form	Charitable company
Company number	07655760
Registered	2011-07-13
Register	View on the Charity Commission register

Contact

Address	Flat 3 Leander House 3 Thames Street Hampton Middlesex TW12 2EW
Phone	07852775497
Email	info@theatretemoin.com
Website	www.theatretemoin.com

Activities

Objects: TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE THE PUBLIC'S APPRECIATION OF THE ARTS, INCLUDING DRAMA.

Activities: Theatre performances, tours, and workshops across the UK.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Northern Ireland
- Scotland
- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£56,693	£36,639	-	-
2024-03-31	£124,976	£109,799	-	-
2023-03-31	£148,011	£144,763	-	-
2022-03-31	£142,353	£117,221	-	-
2021-03-31	£43,634	£64,226	-	-

Trustees

Name	Role	Appointed
Butshilo Nleya		2022-05-09
Fiona Mason		2021-11-10
JASMINE CULLINGFORD		2014-01-27
Jennifer Sutherland		2021-08-31

THEATRE TEMOIN LIMITED

England & Wales - Charity number 1142854

Accounts

Company registration number: 07655760
Charity registration number: 1142854

**THEATRE TEMOIN LIMITED
TRUSTEES' REPORT AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

Theatre Temoin Limited Contents

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Theatre Témoin Limited
Company No. 07655760
Trustees' Report For The Year Ended 31 March 2025

The trustees present their report and the financial statements for the year ended 31 March 2025.

Objectives and Activities

Aims and Objectives

Theatre Témoin is a multi-award winning arts charity known for creating striking and socially driven theatre of the highest artistic quality. Based in the south east, we are dedicated to creating new work that is daring, socially engaged, and fun. We have a unique track record of shows, collaborations, and engagement programmes, with presentations spanning indoor and outdoor networks, unconventional spaces and national and international stages. We work both independently and in co-production with other companies and organisations, including humanitarian groups, communities, and NGOs, to amplify marginalised voices through co-created, immersive theatrical experiences. Our work bridges the gap between high quality theatre and socially relevant community engagement, putting the issues we approach, and the communities we represent, at the heart of our work. An in-depth research and development period and broad reaching programme of collaborative educational workshops accompany every production we create. We fund this work through restricted funds from grants as well as through unrestricted funds from individual giving and box office receipts. The methods of working adopted in the furtherance of these objectives have not changed during the year.

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

The stated mission of the charity is:

1. To create visually stunning, formally innovative, and well-researched theatre that creates change because it is visceral and personal, not because it is didactic. Our theatre is a space to share our questions, not to propound our messages – we strive to create work that is engaging, moving, and fun.
2. To increase access to theatre as a means of self-expression in areas and communities where it may not be readily available - through workshops, performances and collaborations - and to document the work produced, if any, so that it can reach a greater audience.
3. To work with a diverse range of people, companies, and communities, and strive to continually embrace new collaborators with under-told stories so that the theatre we create reflects the world which creates us.

In order to realise its stated mission, Theatre Témoin has developed a four-stage production model:

- 1) Research and development - where a scratch piece is built or written through text-based research and improvisation, and through conversations with relevant community and humanitarian organisations.
- 2) Development workshops - where the scratch piece is presented to relevant communities and the themes are explored collaboratively by artists and non-artists. The aim of this is to better inform the creative team, whilst also giving voice to community members with experience of the developed themes.
- 3) Final rehearsals, run, and teaching workshops - where the material from the workshops is creatively incorporated into the piece during a further rehearsal period and presented publicly. This runs alongside a structured educational workshop programme exploring the pieces' themes and/or genre.
- 4) Touring - to theatres, schools, and other institutions alongside further teaching workshops.

Public Benefit

In terms of public benefit, we aim to develop wider participation in the arts through the promotion of productions to underrepresented groups not often actively engaged in the arts, particularly groups that have been socially marginalised. We involve communities in our productions both by subsidising the cost of tickets wherever possible and by offering workshops on the developed themes.

Every production we propose to undertake is subject to an internal review by the Board, testing the proposal against a checklist of objectives including social and artistic benefit, corporate responsibility and relations with internal and external stakeholders. We also evaluate every production, reviewing the process against our intentions and the criteria used to determine the merit of the initial proposal.

The Trustees consider that Theatre Témoin's activities provide public benefit through the advancement of the arts and culture, the exploration and exposition of important and underrepresented social themes, and the inclusion of a broad social demographic in the world of theatre.

The trustees confirm that they have complied with the requirements of Section 17 of the Charities Act 2011 to have due regard to the Charity Commission's guidance on public benefit.

Achievements and Performance

Theatre Temoin Limited
Trustees' Report (continued)
For The Year Ended 31 March 2025

Main Achievements

Despite a challenging funding landscape, 2024–2025 was a year of innovation, resilience, and foundation-building for future growth. In 2024–2025, we continued our outdoor arts programme, realised the first iteration of our motion capture theatre project, and developed plans for our next indoor theatre show. During this period, we employed 4 core members of staff, who are also artists, and 13 professional artists across projects. We also engaged 50 live audiences, 10,000 digital audiences, 250 young people in engagement workshops, and 5 emerging artists in career development opportunities.

TRANSFORMATIONS

TRANSFORMATIONS is a pioneering digital engagement and performance project introducing motion capture technology to 25 young people from disadvantaged backgrounds in Tower Hamlets. During over 35 hours of workshops, participants explored themes of identity, belonging, refuge and mattering while learning performance and digital storytelling skills. The programme culminated in a performance sharing attended by 50 peers and professionals, showcasing a hybrid performance that blended real and virtual spaces through a live motion capture rig on stage. This meant the performers and audience could see both their live and virtual performances simultaneously. Outcomes included increased confidence, creative agency, digital literacy, and signposting to development opportunities and tech-driven careers or skills pathways, supported by free access to RADICAL Motion software licenses and legacy tools. This project set a new standard for community engagement with cutting-edge technology and will inform future research with Queen Mary University of London. We also engaged in the Motion Capture Performance and Pedagogy Symposium at Royal Central School of Speech and Drama to connect and share practices with industry leaders.

FLOOD

FLOOD is an interactive outdoor theatre show highlighting the health of our ocean through the eyes of Britain's coastal communities. Through movement, sound, acrobatics and integrated BSL, FLOOD playfully explores how our coastline and communities have become 'seasick'. Across its last three development phases, FLOOD has evolved into an immersive, multi-sensory experience that transcends language and invites audiences to engage in the climate conversation. We have seen consistent demand for the show from UK festivals across the Without Walls network and widespread acclaim from promoters and audiences. Building on the success of adapting FLOOD for neurodiverse audiences in partnership with Vision Redbridge, we have laid the foundations for a major new strand: a large-scale deaf and SEND schools tour that will bring the full performance to schools accompanied by a wraparound engagement programme. This ambitious expansion reflects our commitment to dismantling barriers to participation and embedding climate sustainability dialogue in educational settings. We are actively working with Arts Council England, People's Postcode Lottery, and the Foyle Foundation to secure investment for this next phase, which will reach 15 specialist schools in 2026 and extend to five UK festivals. Looking ahead, we are exploring FLOOD's potential for European touring in 2027, ensuring its journey continues to transcend linguistic and cultural boundaries. Our investment in FLOOD is rooted in a company-wide passion for environmental responsibility and creative agency in the face of global climate change.

In recognition of FLOOD's success, Tendring District Council has invited us to mentor Wise Ram Theatre on a new community theatre project exploring the impacts of extreme weather and its effect on health with communities from the Essex Sunshine Coast. The project will culminate in a community celebration event at the Jaywick Martello Tower supporting their 20th Anniversary 'Summer of Celebration' in 2025.

PARTNERSHIPS

Our partnerships remain central to our mission, enabling us to share knowledge, mentor peers, and co-create impactful work.

We have held initial scoping conversations with Improbable about their intention for Lifegame with refugees and migrants. Lifegame is a theatrical biography where the show takes the bare bones of someone's life story, by interviewing a guest onstage, and then transforming that information, there and then, into a magical piece of theatre. We are keen to further our relationships with refugee communities developed during ROUTES and are meeting Improbable leadership to take plans forward. We are planning our own funding application with Improbable as a confirmed partner to allow us to work with ROUTES legacy refugee groups over a sustained period.

Through our South East Company Peer Development Network, we have continued to support companies in a bespoke way, including helping Projekt Europa to fund their annual programme.

Our relationship with Without Walls remains strong and they will still subsidise festivals from their TNP network to receive FLOOD as a back-catalogue show. Our commissioned blog, published on the Without Walls website, documents our access journey with FLOOD, which continues to be available as a resource for others embarking on their own access journey. Sharing our touring experience with their Discover Programme cohort last year, sparked informal mentoring of new cohorts looking to develop outdoor work for the first time.

ORGANISATIONAL AND DIGITAL DEVELOPMENT

...CONTINUED

Theatre Temoin Limited
Trustees' Report (continued)
For The Year Ended 31 March 2025

Main Achievements - continued

We are continuing to grow our South East presence by increasing our pool of local practitioners, developing relationships with local education providers, and embedding our work with key cultural organisations and councils. We have made crucial updates to our internal governance structure and 5-year plan, implementing our Board expansion strategy, and maintaining our position on the Steering Board for Tendring Cultural Education Partnership. In order to meet next year's expansion of FLOOD, we have been developing a large-scale application to Arts Council England which has required significant investment in this financial year. The funding landscape remains austere and the reduced income for this year reflects this. We have continued to cultivate a funding pipeline and match relationships for next year. If successful with our first large-scale, nationally significant funding bid with Arts Council England, this will provide a strong base for us to consider applying to join the next National Portfolio, subject to availability.

As part of our new digital development strand, we are reviewing our digital content and products more broadly. This includes a strategy and action plan to contextualise existing digital assets for new audiences, capturing learning that enhances digital immersion and impact for future projects, widening access – particularly for neurodiverse, deaf, and digitally underserved communities in the South East – building digital literacy skills with young people through projects and resources, identifying new income streams for digital projects and assets, and developing high-impact, sustainable digital communications models for future delivery. FLOOD's 'Digital Wall' is a prototype delivery model for engaging stakeholders in this way.

Additional Note

PLANS FOR FUTURE PERIODS

In 2025/26, we plan to:

- Deliver our first large-scale Arts Council England-supported tour of FLOOD with nationally significant UK match funding. This ambitious programme will reach five outdoor arts festivals across the Without Walls TNP network and 15 specialist deaf and SEND schools. We are excited to take the full workshop and performance package directly into schools, amplifying their voices and connecting them to the urgent climate call. Due to the scale of the project, delivery will begin in 2025-26 and conclude in 2026-27.
- Explore FLOOD's international touring potential by connecting with European showcase festivals brokered with Without Walls and attending key industry and promoter events at UK TNP festivals, including Stockton International Riverside Festival, Out There Festival, and Greenwich + Docklands International Festival. Subject to demand, we anticipate launching an international tour or extended UK tour in 2027-28.
- Create a 'Digital Wall' for FLOOD, housing all existing assets and tracking the show's development over time. We will add interactive content from the latest tour to enable schools and festivals to build community between receiving and legacy partners. This prototype will inform future approaches to widening online participation and accessibility, assessing engagement with core themes and the creation process, and extending the model to other projects with strong outputs from our back catalogue.
- Replicate TRANSFORMATIONS Tower Hamlets pilot model in other community settings to reach more disadvantaged young people, having developed a touring rig and learning programme that can be utilised outside the studio environment. This will include embedding pre-programme taster sessions as a standard feature, deepening access-specific adaptations, integrating advanced digital tools, and maintaining free access to motion capture software during and after engagement. We have cultivated a partnership with Basildon's Towngate Theatre to engage young people from their Performance Lab Creatives programme – an artist development initiative for emerging creatives aged 18+ – providing access to motion capture technology, immersive theatre workshops, and industry-led careers support, subject to funding.
- Evaluate the TRANSFORMATIONS pilot in partnership with Queen Mary University, combining research to assess the impact of creative technology on young people's wellbeing, explore how artistic and academic partnerships complement an exploratory process, and use published findings to advance shared objectives and sector-wide dialogue. Insights will inform Témoir's wider programme and strategic aims, with outcomes disseminated through academic channels and cross-sector forums, including a staff training event at Spotlight Creative Youth Service.
- Work with a Digital Consultant to produce and contextualise our existing digital assets, increasing their economic and engagement value, and shaping sustainable online communication formats for all future Témoir projects. This forms part of our wider digital ambitions for TRANSFORMATIONS and FLOOD, supported by organisational development funding.
- Hold initial scoping conversations with Improbable about adapting their Lifegame process for refugee and migrant communities, building on relationships developed through ROUTES.
- Develop a brand-new Témoir production over the next two years. Planning has begun and will accelerate once the funding drive for FLOOD has concluded. We are particularly excited about a site-specific immersive horror piece and an ambitious adaptation of *The Yellow Wallpaper* by Charlotte Gilman Perkins, exploring women's rights and outmoded medical practices.
- Continue discussions with artists and partners to shape new work for our environmental programming strand once FLOOD has completed its main touring lifecycle.

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Theatre Temoin Limited
Trustees' Report (continued)
For The Year Ended 31 March 2025

Additional Note - continued

- Advance our funding pipeline by working closely with Bec Britain to secure larger funding pots for flagship projects. This will create a vital reprieve from the application treadmill, freeing resources to develop our strategic ambitions for the next five years. We will also pursue additional income streams, including off-the-peg courses in Lecoq-based devising, individual giving via our website, and expanding our role in artist development locally and nationally through partnerships with drama schools and FE/HE settings, while nurturing cross-sector links to engage new governing bodies beyond the arts.

Financial Review

Financial Position

Total incoming resources for the year were £56,693. Total resources expended were £36,639 resulting in a net balance, when added to amounts brought forward, of £68,266 in unrestricted general funds.

Structure, Governance and Management

Governing Document

Theatre Témoins was formed as a company limited by guarantee under a memorandum and articles of association dated June 2, 2011.

Trustee Selection Methods

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.

Additional Note

None of the trustees has any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The day-to-day running of the charity is administered by the Executive Director (Abbie Willcox).

The trustees have assessed the major risks to which the charity is exposed and are satisfied that systems are in place to mitigate exposure to the major risks.

Reference and Administrative Details

Trustees

Ms Jasmine Cullingford
Ms Fiona Mason
Mr Butshilo Nleya
Ms Jennifer Sutherland

Charity Number

1142854

Company Number

07655760

Registered Office

4 Firemans Square
Northgate Street
Chester
CH1 2JA

**Theatre Temoin Limited
Trustees' Report (continued)
For The Year Ended 31 March 2025**

Independent Examiner

Jon Harris, Accounting4Actors Ltd CIMA
Accounting4Actors Ltd
CIMA
Suite LP61812
20 Wenlock Road
London
N1 7GU

Theatre Temoin Limited
Trustees' Report (continued)
For The Year Ended 31 March 2025

Small Company Rules

This report has been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

The trustees' report was approved by the board of trustees and signed on its behalf by:



Ms Jasmine Cullingford

Trustee
03/03/2026

Theatre Temoin Limited
Independent Examiner's Report to the Trustees of Theatre Temoin Limited
For The Year Ended 31 March 2025

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

Responsibilities and Basis of Report

As the charity trustees of the Company (and also its directors for the purposes of company law), you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ("the 2006 Act").

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent Examiner's Statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Jon Harris, Accounting4Actors Ltd CIMA
03/03/2026
Suite LP61812
20 Wenlock Road
London
N1 7GU

Theatre Temoin Limited
Statement of Financial Activities (including Income and Expenditure Account)
For The Year Ended 31 March 2025

		Unrestricted funds	Restricted funds	2025 Total funds	2024 Total funds
	Notes	£	£	£	£
INCOME AND ENDOWMENTS FROM:					
Charitable activities:					
Charitable activities		3,810	27,795	31,605	61,610
Other trading activities		-	-	-	47,623
Investments		407	-	407	-
Other		24,681	-	24,681	15,743
		<u>28,898</u>	<u>27,795</u>	<u>56,693</u>	<u>124,976</u>
EXPENDITURE ON:					
Raising funds	3	(4,375)	-	(4,375)	-
Charitable activities:					
Charitable activities	3	(5,269)	(22,943)	(28,212)	-
Other		-	(4,052)	(4,052)	(109,799)
		<u>(9,644)</u>	<u>(26,995)</u>	<u>(36,639)</u>	<u>(109,799)</u>
NET INCOME		19,254	800	20,054	15,177
Transfers between funds	9	(22,523)	22,523	-	-
NET MOVEMENT IN FUNDS		(3,269)	23,323	20,054	15,177
RECONCILIATION OF FUNDS:					
Total funds brought forward		71,535	(23,323)	48,212	33,035
TOTAL FUNDS CARRIED FORWARD	9	<u><u>68,266</u></u>	<u><u>-</u></u>	<u><u>68,266</u></u>	<u><u>48,212</u></u>

The notes on pages 11 to 13 form part of these financial statements.

Theatre Temoin Limited
Comparative Statement of Financial Activities (including Income and Expenditure
Account)
For The Year Ended 31 March 2025

	Notes	Unrestricted funds £	Restricted funds £	2024 Total funds £
INCOME AND ENDOWMENTS FROM:				
Charitable activities:				
Charitable activities		2,450	59,160	61,610
Other trading activities		47,623	-	47,623
Other		15,743	-	15,743
		65,816	59,160	124,976
EXPENDITURE ON:				
Charitable activities:				
Other	3	(35,063)	(74,736)	(109,799)
NET INCOME		30,753	(15,576)	15,177
NET MOVEMENT IN FUNDS		30,753	(15,576)	15,177
RECONCILIATION OF FUNDS:				
Total funds brought forward		40,782	(7,747)	33,035
TOTAL FUNDS CARRIED FORWARD	9	71,535	(23,323)	48,212

The notes on pages 11 to 13 form part of these financial statements.

Theatre Temoin Limited
Balance Sheet
As At 31 March 2025

		Unrestricted funds	Restricted funds	2025 Total funds	2024 Total funds
	Notes	£	£	£	£
CURRENT ASSETS					
Debtors	7	6,691	-	6,691	15,915
Cash at bank and in hand		63,033	-	63,033	61,850
		<u>69,724</u>	<u>-</u>	<u>69,724</u>	<u>77,765</u>
Creditors: Amounts Falling Due Within One Year	8	<u>(1,458)</u>	<u>-</u>	<u>(1,458)</u>	<u>(29,553)</u>
NET CURRENT ASSETS (LIABILITIES)		<u>68,266</u>	<u>-</u>	<u>68,266</u>	<u>48,212</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>68,266</u>	<u>-</u>	<u>68,266</u>	<u>48,212</u>
NET ASSETS		<u>68,266</u>	<u>-</u>	<u>68,266</u>	<u>48,212</u>
FUNDS OF THE CHARITY					
Restricted Funds				-	(23,323)
Unrestricted Funds				<u>68,266</u>	<u>71,535</u>
TOTAL FUNDS	9			<u>68,266</u>	<u>48,212</u>

For the year ending 31 March 2025 the charitable company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the charitable company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

On behalf of the board



Ms Jasmine Cullingford

Trustee
03/03/2026

The notes on pages 11 to 13 form part of these financial statements.

Theatre Temoin Limited
Notes to the Financial Statements
For The Year Ended 31 March 2025

1. General Information

Theatre Temoin Limited is a company limited by guarantee, incorporated in England & Wales, registered number 07655760 and registered charity number 1142854. The registered office is 4 Firemans Square, Northgate Street, Chester, CH1 2JA.

2. Accounting Policies

2.1. Basis of Preparation of Financial Statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)", Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Companies Act 2006.

The charitable company is a Public Benefit Entity as defined by FRS 102.

2.2. Incoming Resources

Donations, legacies, grants etc. are accounted for when due to the charity, where applicable, with their associated tax recoverable element.

Production income is credited to the statement of financial activities for the period in which the related production takes place. Fees received in advance of future productions are deferred.

All other income is recognised when it is receivable.

No income is recorded net of expenses except where these are beyond the control or knowledge of the trustees.

Turnover is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

2.3. Resources Expended

Resources expended are recognised in the period in which they are incurred except that production expenses are recognised in the period in which the production takes place.

Governance costs are those necessary for the charity to meet constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

2.4. Cash and Cash Equivalents

Cash and cash equivalents are basic financial assets and include cash in hand and deposits held at call with banks, other short-term highly liquid investments that mature in no more than three months from the date of acquisition and are readily convertible to a known amount of cash with insignificant risk of change in value, and bank overdrafts.

3. Analysis of Expenditure

	2025
	Support costs
	(see note 4)
	£
Raising funds	4,375
Charitable activities	28,212
	<hr/>
	32,587
	<hr/> <hr/>

Theatre Temoin Limited
Notes to the Financial Statements (continued)
For The Year Ended 31 March 2025

4. Support Costs

	Raising funds	Charitable activities	2025
	£	£	Total
	£	£	£
Employee costs	-	23,539	23,539
Premises expenses	-	2,628	2,628
General administration	4,375	2,045	6,420
	4,375	28,212	32,587
	4,375	28,212	32,587

5. Independent Examiner's Remuneration

	2025	2024
	£	£
Independent examination of the financial statements	958	958
Other assurance services	-	-
Tax advisory services	-	-
Other financial services	-	-
	958	958
	958	958

6. Average Number of Employees

Average number of employees during the year was: NIL (2024: NIL)

7. Debtors

	2025	2024
	£	£
Due within one year		
Trade debtors	6,691	172
Other debtors	-	15,743
	6,691	15,915
	6,691	15,915

8. Creditors: Amounts Falling Due Within One Year

	2025	2024
	£	£
Trade creditors	500	-
Accruals and deferred income	958	29,553
	1,458	29,553
	1,458	29,553

Theatre Temoin Limited
Notes to the Financial Statements (continued)
For The Year Ended 31 March 2025

9. Movement in Funds

	As at 1 April 2024	Income	Expenditure	Transfers	As at 31 March 2025
	£	£	£	£	£
Unrestricted funds					
General:					
General unrestricted fund	71,535	28,898	(9,644)	(22,523)	68,266
Restricted funds					
Restricted projects to 31 Mar 2025	(23,323)	800	-	22,523	-
Transformations	-	26,995	(26,995)	-	-
Total restricted funds	<u>(23,323)</u>	<u>27,795</u>	<u>(26,995)</u>	<u>22,523</u>	<u>-</u>
Total funds	<u><u>48,212</u></u>	<u><u>56,693</u></u>	<u><u>(36,639)</u></u>	<u><u>-</u></u>	<u><u>68,266</u></u>

	As at 1 April 2023	Income	Expenditure	As at 31 March 2024
	£	£	£	£
Unrestricted funds				
General:				
General unrestricted fund		40,782	65,816	(35,063)
Restricted funds				
Restricted projects to 31 Mar 2025		(7,747)	59,160	(74,736)
Total funds		<u><u>33,035</u></u>	<u><u>124,976</u></u>	<u><u>(109,799)</u></u>
				<u><u>48,212</u></u>

10. Transactions with Trustees

None of the trustees received any remuneration or any other benefits from an employment with the charity or a related entity during the current or previous year.

No trustee expenses have been incurred.

11. Related Party Disclosures

There have been no related party transactions in the reporting period that require disclosure.

12. Company limited by guarantee

The company is limited by guarantee and has no share capital.

Every member of the company undertakes to contribute to the assets of the company, in the event of a winding up, such an amount as may be required not exceeding £1.

THEATRE TEMOIN LIMITED

England & Wales - Charity number 1142854

Accounts

Charity Registration No. 1142854

Company Registration No. 7655760 (England and Wales)

THEATRE TEMOIN LTD
ANNUAL REPORT AND UNAUDITED
FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 31 MARCH 2024

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees <i>(during the period or at date of approval)</i>	Ms J Cullingford Ms F Mason Mr B Nleya Ms J Sutherland
Charity number	1142854
Company number	7655760
Principal address	4 Firemans Square Northgate Street Chester CH1 2JA
Registered office	4 Firemans Square Northgate Street Chester CH1 2JA
Independent examiner	Jon Harris, ACMA, CGMA Suite LP61812 20 Wenlock Road London N1 7GU
Bankers	HSBC Plc

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE PERIOD ENDED 31 March 2024

The Trustees present their report and financial statements for the period ended 31 March 2024.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)".

Structure, Governance and Management

Legal Status

Theatre Témoignage was formed as a company limited by guarantee under a memorandum and articles of association dated June 2, 2011. The trustees, who are also the directors for the purpose of company law, and who served during the year were:

Jasmine Cullingford
Fiona Mason
Butshilo Nleya
Jennifer Sutherland

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.

None of the trustees has any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The day-to-day running of the charity is administered by the Executive Director (Abbie Willcox).

The trustees have assessed the major risks to which the charity is exposed and are satisfied that systems are in place to mitigate exposure to the major risks.

Statement of Trustees' responsibilities

The Trustees, who are also the directors of the charity for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Objectives and activities

Theatre Témoins is a south-east-based physical theatre company dedicated to international collaborations in the creation of new work that is daring, socially engaged, and fun. The charity is known for its striking visual theatre, and for working with humanitarian groups, communities, and NGOs to produce truthful and socially driven theatre that is of the highest artistic quality. We work both independently and in co-production with other companies and organisations. The charity strives to bridge the gap between high quality theatre and socially relevant community engagement, putting the issues we approach, and the communities we represent, at the heart of our work. An in-depth research and development period, as well as a structured and broad reaching programme of collaborative and educational workshops, accompany every production we create. We fund this work through restricted funds from grants as well as through unrestricted funds from individual giving and box office receipts. The methods of working adopted in the furtherance of these objectives have not changed during the year. The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

The stated mission of the charity is:

To create visually stunning, formally innovative, and well-researched theatre that creates change because it is visceral and personal, not because it is didactic. Our theatre is a space to share our questions, not to propound our messages – we strive to create work that is engaging, moving, and fun.

To increase access to theatre as a means of self-expression in areas and communities where it may not be readily available - through workshops, performances and collaborations - and to document the work produced, if any, so that it can reach a greater audience.

To work with a diverse range of people, companies, and communities and strive to continually embrace new collaborators with under-told stories so that the theatre we create reflects the world that creates us.

In order to realise its stated mission, Theatre Témoins has developed a four-stage production model:

- 1) Research and development - where a scratch piece is built or written through text-based research and improvisation, and through conversations with relevant community and humanitarian organisations.
- 2) Development workshops - where the scratch piece is presented to relevant communities and the themes are explored collaboratively by artists and non-artists. The aim of this is to better inform the creative team, whilst also giving voice to community members with experience of the developed themes.
- 3) Final rehearsals, run, and teaching workshops - where the material from the workshops is creatively incorporated into the piece during a further rehearsal period and presented publicly. This runs alongside a structured educational workshop programme exploring the pieces' themes and/or genre.
- 4) Touring - to theatres, schools, and other institutions alongside further teaching workshops.

In terms of public benefit, we aim to develop wider participation in the arts through the promotion of productions to underrepresented groups not often actively engaged in the arts, particularly groups that have been socially marginalised. We involve communities in our productions both by subsidising the cost of tickets wherever possible and by offering workshops on the developed themes.

Every production we propose to undertake is subject to an internal review by the Board, testing the proposal against a checklist of objectives including social and artistic benefit, corporate responsibility and relations with internal and external stakeholders. We also evaluate every production, reviewing the process against our intentions and the criteria used to determine the merit of the initial proposal.

The Trustees consider that Theatre Témoin's activities provide public benefit through the advancement of the arts and culture, the exploration and exposition of important and underrepresented social themes, and the inclusion of a broad social demographic in the world of theatre.

Achievements and Performance

2023-2024 saw a continuation of our outdoor arts programme as well as a pivot of our indoor touring programme to non-theatre spaces most in need of creative interventions post-Covid. In this period, we employed 5 core members of staff who are all also artists and 40 professional artists across projects. We also engaged 3121 live audiences, 1970 digital audiences, 405 young people in engagement workshops, and 20 emerging artists in career development.

Producing Work

FLOOD

FLOOD is an interactive outdoor theatre show highlighting the health of our ocean through the eyes of Britain's coastal communities. Through movement, sound, acrobatics and integrated BSL, FLOOD playfully explores how our coastline and communities have become 'seasick'. We delivered an impactful engagement programme with Elmfield School for Deaf Children in Bristol that culminated in the design of new visual elements including batiked ship sails, wind socks and sensory sea creatures. The outcomes of this engagement programme were embedded into residential rehearsals at Wild Rumpus in Cheshire. We toured nationally to 9 festivals, delivering 32 performances to over 3000 live audiences. FLOOD was the most booked show in 2023 across the Without Walls network. Some of the key developments this year were to further integrate BSL into the performance and teach BSL to audiences, work with deaf audiences to explore the piece visually and reflect this in the design, engage deaf audiences in each festival location with support from disability-led organisations, increase the visual impact of water in the design and the use of water without increasing water usage, work with an Environmental Consultant to advance our approach to environmental responsibility and sustainable touring as well as audience signposting. We were also successful in adapting the show to an indoor setting for a neurodiverse audience with Vision Redbridge and this has sparked interest in taking the show into more targeted settings next year.

NHS YARNS – DIGITAL LEGACY

NHS YARNS is a collaborative indoor theatre project bringing artists and frontline first responders together to create revelatory pieces of storytelling. We toured to Birmingham and Solihull Mental Health NHS Foundation Trust in the summer of 2022 and as part of this tour, we developed 3-D captures of the plays to be used as digital learning products within NHS settings. This year we have explored ways in which we can share this resource appropriately given that a large part of their value is in the supporting conversation. We discussed a digital wraparound package with Birmingham and Solihull Mental Health NHS Foundation Trust but this has been difficult with current resourcing restrictions. A proposal to the Head of Health and Wellbeing at BSMHFT is pending to see if a small interim offer could be made possible. As part of our new digital development strand, we are looking at our digital offer and products more broadly including a strategy and action plan to contextualise our existing digital assets for new audiences, capture learning that increases digital immersion / impact to employ in future projects, widen access particularly for neurodiverse / deaf / digitally impoverished south east communities, build digital literacy skills with young people through projects and resources, identify new income streams for digital projects and assets, and develop high impact, sustainable digital communications models for projects going forwards.

Pre-Production and Co-Creation Work

TRANSFORMATIONS

TRANSFORMATIONS is a new, live making and learning project with young people exploring the possibilities of motion capture technology and its applications in performance. We will explore the relationship between live and virtual spaces through both optical and inertial motion capture systems. Young people in the south east will cocreate a collection of short videos which use real recording and virtual movement data to create unique scenes that explore complex issues around identity, belonging, refuge and mattering. Ailin Conant delivered a week's R&D with East 15 students in July to test this approach. In the final quarter of 2023-24, we secured funding to deliver 2 contrasting residencies: one with East 15 Acting School using their full optical motion capture volume and state-of-the-art facilities; and one with Spotlight Creative Youth Service using Rokoko suits and Unity's free open-source platform. The main difference being felt in the high quality of studio recording versus democratised access in community settings outside the studio environment. We are excited to push the boundaries of both mediums and share learning across groups. Queen Mary University of London will be providing wraparound support by writing a research paper about the project and its impact.

FEED

FEED is an historical indoor touring piece developed pre-Covid exploring clickbait culture and the attention economy. Following lockdown and the rise of TikTok influencers, we decided to revisit the piece with 330 young people in Key Stage 3-4 across 3 Essex schools in spring 2023. These workshops expanded upon the piece's design, plot, and theatrical style while also developing theatre making and critical digital literacy skills with young people over 25 hours. We held dramaturgical development days with key staff pre- and post-workshops and developed a blueprint of future recommendations through our evaluation. This included sharing digital literacy teaching resources with schools including teacher-led activity tackling mental health issues linked to social media, self-image and self-confidence.

Other Engagement Work

South East Company Development Network

We have continued to run a peer development network for south east theatre companies including Projekt Europa, Signdance Collective, Justice in Motion, Mandala Theatre, and Full House Theatre. We ran a series of peer-led Action Learning sessions during this period and have since supported Projekt Europa to fund their annual programme.

Without Walls

We were commissioned to publish a blog on the Without Walls website documenting our access journey with FLOOD. We were also invited to speak with their Discover Programme cohort at a Tea & Talks event, which sparked informal mentoring of new cohorts looking to develop outdoor work for the first time.

Organisational Development

Theatre Témoin underwent a change of leadership with founding Artistic Director Ailin Conant stepping down after 16 years at the helm. Abbie Willcox took over in January 2024. During this year, we have continued to develop our relationships with key partners including Without Walls, Tendring Cultural Education Partnership, Tendring District Council, Essex County Council and Kent County Council. We are steadily growing our south east presence by increasing our pool of local practitioners, developing relationships with local education providers, and embedding our work with key cultural organisations, such as leading The Mercury Directors Programme. In addition, we have sought to increase our own skills base relating to safeguarding, codes of conduct and trauma informed practice. We have also continued to implement a Board expansion plan and Patrons scheme.

Plans for Future Periods

Plans for 2024/25 are:

To tour FLOOD to 5 outdoor arts festivals from across the Without Walls TNP network, including SO Festival, GO Festival, Barnsley Garden Party, and Arts by the Sea Festival. After three years touring arts festivals and working with specialists to engage deaf audiences, we are simultaneously shifting focus to engage deaf, neurodivergent and SEND participants and audiences by taking a workshop and show package directly into 15 specialist schools across the UK. This expansion into SEN settings grew from the 2023 tour and learning about the adaptability of the show and its value as a multi-sensory tool to support climate change engagement. Due to the scale of the project, we anticipate this beginning in 2024/25 and rolling into 2025/26.

Building on previous touring success with FLOOD, we will research international touring potential for 2026 by connecting with 4 European showcase festivals brokered by Without Walls and industry / promoter events at key UK TNP festivals including Stockton International Riverside Festival, Out There Festival and Greenwich + Docklands International Festival.

We will deliver TRANSFORMATIONS with East 15 and Spotlight Creative Youth Service and collect relevant data for the academic research paper conducted by Queen Mary University of London. We will also seek additional funding to support a third residency at Rose Bruford College who have expressed interest in partnering with us. We will engage in industry discussion and learning events including the Motion Capture Performance and Pedagogy Symposium at Royal Central School of Speech & Drama.

Alongside TRANSFORMATIONS, digital development funding from Arts Council will allow us to work with a Digital Consultant to produce and contextualise our digital assets, giving them greater economic and engagement value and a Digital Marketing Officer to help us to shape online communication formats for all projects that can be delivered sustainably in house or by freelance project teams.

We have held initial scoping conversations with Improbable about working with them on the redevelopment of their historical theatre piece, 'Lifegame', with refugee and migrant communities.

We are looking ahead to a new Témoin show to be developed over the next two years. The detailed planning for this will begin in 2024/25 and the first in our four-stage production model will be delivered in 2025/26.

We will advance our expansion plans for the Board, seeking to onboard a total of eight new members with specific roles / skills identified by 2026.

We will work with Bec Britain on developing a funding pipeline to include other income generating schemes, such as off-the-peg courses in Lecoq-based devising, setting up individual giving / donations on our website, developing our role in the local and national ecology of artist development with support from relationships with drama schools and FE / HE settings, and nurturing our existing cross-sector links and tapping into new governing bodies outside of the arts.

To capitalise on TRANSFORMATIONS, we will be taking steps to understand the digital development sector, to find new income streams and support for digital projects whilst developing an engaged digital marketing / communication model. We will be supported through mentoring relationships with Royal Shakespeare Company, Liminal and BRiGHT BLACK.

We will continue to sit on the Tendring CEP Steering Group and work closely with other cultural education providers to develop our work locally. We will also continue to strengthen our relationship with Essex County Council and Kent County Council, particularly around co-created engagement opportunities and developing local artists from underrepresented backgrounds.

Financial Details

The financial statements of Theatre Témoin for the year ending 31 March 2024 are attached to this report and are prepared in accordance with statutory requirements and the requirements of the articles of association.

Financial Review and Position at the Period End

Total incoming resources for the year were £124,796. Total resources expended were £109,799 resulting in a net incoming balance of £15,177.

Total funds at 31 March 2024 stood at £48,212.

The Trustees have approved this report.



Jasmine Cullingford
Trustee
15 December 2024

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
THEATRE TEMOIN LTD**

I report to the Trustees on my examination of the financial statements of Theatre Temoin Ltd for the period ended 31 March 2024.

Responsibilities and basis of report

As the Trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

I confirm that I am qualified to undertake the examination because I am a member of CIMA, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. the financial statements do not accord with those records; or
3. the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



Jon Harris, ACMA, CGMA, MA (Cantab.), FRSA

Dated: 15 December 2024

**STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT
FOR THE PERIOD ENDED 31 MARCH 2024**

		Unrestricted funds 2024	Restricted funds 2024	Total 2024	Unrestricted funds 2023	Restricted funds 2023	Total 2023
Notes	£	£	£	£	£	£	
<u>Income and endowments from:</u>							
		0	0	0	0	0	0
		2,450	59,160	61,610	6,419	110,983	117,402
		47,623	0	47,623	30,609	0	30,609
		0	0	0	0	0	0
		15,743	0	15,743	0	0	0
		65,816	59,160	124,976	37,028	110,983	148,011
<u>Expenditure on:</u>							
	3	35,063	74,736	109,799	33,780	110,983	144,763
Net income/(expenditure) for the year/ Net movement in funds							
		30,753	-15,576	15,177	3,248	0	3,248
Fund balances at 31 March 2023 (31 March 2022)							
		40,782	-7,747	33,035	37,534	-7,747	29,787
Fund balances at 31 March 2024 (2023)							
		71,535	-23,323	48,212	40,782	-7,747	33,035

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

BALANCE SHEET as at 31 March 2024

Notes	2024		2023	
	£	£	£	£
Fixed assets				
Tangible assets		0		0
Current assets				
Debtors	6	15,915		37,553
Cash at bank and in hand		61,850		12,119
		<u>77,765</u>		<u>49,672</u>
Creditors: amounts falling due within one year				
	7	<u>-29,553</u>		<u>-16,637</u>
Net current assets/(liabilities)		<u>48,212</u>		<u>33,035</u>
Total assets less current liabilities		48,212		33,035
Creditors: amounts falling due after more than one year				
		0		0
Net assets/(liabilities)		<u><u>48,212</u></u>		<u><u>33,035</u></u>
Income funds				
Unrestricted funds		71,535		40,782
Restricted funds		-23,323		-7,747
		<u>48,212</u>		<u>33,035</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the period ended 31 March 2024.

The directors acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 15 December 2024.



.....
Jasmine Cullingford
Trustee

1 Accounting policies

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling , which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

1.3 Incoming resources

Donations, legacies, grants etc. are accounted for when due to the charity, where applicable, with their associated tax recoverable element.

Production income is credited to the statement of financial activities for the period in which the related production takes place. Fees received in advance of future productions are deferred.

All other income is recognised when it is receivable.

No income is recorded net of expenses except where these are beyond the control or knowledge of the trustees.

Turnover is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

(Continued)

1 Accounting policies

1.4 Resources expended

Resources expended are recognised in the period in which they are incurred except that production expenses are recognised in the period in which the production takes place.

Governance costs are those necessary for the charity to meet constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

1.5 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Furniture and office equipment	20% reducing balance
Motor vehicles	20% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.7 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE PERIOD ENDED
31 MARCH 2024**

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Charitable activities

	2024	2023
	£	£
Activity costs	106,146	138,735
	<u>106,146</u>	<u>138,735</u>
Share of support costs (see note 4)	2,695	6,028
Share of governance costs (see note 4)	958	0
	<u>3,653</u>	<u>6,028</u>

Analysis by fund

Unrestricted funds	35,063	33,780
Restricted funds	74,736	110,983
	<u>109,799</u>	<u>144,763</u>

4 Support costs

	Support costs	Governance costs	2024	2023	Basis of allocation
	£	£	£		
Sundry costs	2,695		2,695	6,028	
Accountancy		0	0	0	
Independent examination		958	958	0	Governance

Analysed between				
Charitable activities	<u>2,695</u>	<u>958</u>	<u>3,653</u>	<u>6,028</u>

Governance costs include payments to the Independent Examiner of £958 including irrecoverable VAT (2023: 0)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE PERIOD ENDED 31 MARCH 2024

5 Trustees

Trustees remuneration for the year was 0. (2023: 0)
Trustees remuneration may comprise fees paid to Trustees, where they provide professional services to the Charity. No Trustee was paid to act as a Trustee.

6 Debtors	2024	2023
	£	£
Trade debtors	172	197
Accrued income	0	37,356
HMRC	15,743	0
	<u>15,915</u>	<u>37,553</u>

7 Creditors: amounts falling due within one year

	Notes	2024	2023
		£	£
Trade creditors		0	1,347
Accruals		29,553	15,290
		<u>29,553</u>	<u>16,637</u>

8 Employees

There were no employees during the year.

9 Limited by guarantee

The charitable company is constituted as a company limited by guarantee. In the event of winding up the liability of the guarantors is limited to £1 each.

THEATRE TEMOIN LIMITED

England & Wales - Charity number 1142854

Accounts

Charity Registration No. 1142854

Company Registration No. 7655760 (England and Wales)

THEATRE TEMOIN LIMITED

(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT AND UNAUDITED ACCOUNTS

FOR THE PERIOD ENDED 31 MARCH 2023

THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)

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THEATRE TEMOIN LIMITED

(A COMPANY LIMITED BY GUARANTEE)

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Pete Williams Jasmine Cullingford Fiona Mason Jennifer Sutherland Butshilo Nleya (Joined 9th May 2022)
Charity Number	1142854
Company Number	7655760

TRUSTEE'S REPORT

FOR THE YEAR ENDED 31 MARCH 2023

The trustees present their report and accounts for the year ended 31st March 2023.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's constitution, the Companies Act 2006 and the Statement of Recommended Practice, "Accounting and Reporting by Charities", issued in March 2005.

Structure, Governance and Management

Legal Status

Theatre Témoins was formed as a company limited by guarantee under a memorandum and articles of association dated June 2, 2011.

The trustees, who are also the directors for the purpose of company law, and who served during the year were:

Jen Pearcy-Edwards
Pete Williams
Jasmine Cullingford
Fiona Mason
Butshilo Nleya (Joined 9th May 2022)

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.

None of the trustees has any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The day-to-day running of the charity is administered by the Artistic Director (Ailin Conant) and the Executive Producer (Abbie Willcox).

The trustees have assessed the major risks to which the charity is exposed and are satisfied that systems are in place to mitigate exposure to the major risks.

Objectives and Activities

Theatre Témoins is a Colchester-based physical theatre company dedicated to international collaborations in the creation of new work that is daring, socially engaged, and fun. The charity is known for its striking visual theatre, and for working with humanitarian groups, communities, and NGOs to produce truthful and socially driven theatre that is of the highest artistic quality. We work both independently and in co-production with other companies and organisations. The charity strives to bridge the gap between high quality theatre and socially relevant community engagement, putting the issues we approach, and the communities we represent, at the heart of our work. An in-depth research and development period, as well as a structured and broad reaching programme of collaborative and educational workshops, accompany every production we create. We fund this work through restricted funds from grants as well as through unrestricted funds from individual giving and box office receipts. The methods of working adopted in the furtherance of these objectives have not changed during the year.

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

The stated mission of the charity is:

1. To collaborate with a diverse range of people, companies, and communities in the creation of quality theatre that creates change because it is personal, not because it is didactic. We see the theatre as a space to share our questions, not to propound messages - we strive to create work that is engaging, moving, and fun.

2. To increase access to theatre as a means of self-expression, in areas and communities where it may not be readily available - through workshops, performances, and collaborations - and to document the work produced, if any, so that it can reach a greater audience.

3. To work continually to embrace new people, views, stories, and experiences so that the theatre we create reflects the world that creates us.

In order to realise its stated mission, Theatre Témoin has developed a four-stage production model:

1) Research and Development - where a scratch piece is built or written through text-based research and improvisation, and through conversations with relevant community and humanitarian organisations.

2) Development workshops - where this piece is presented to relevant communities and the themes are explored collaboratively by artists and non-artists (with the aim of better informing the artists, while giving voice to community members who have had relevant experiences of the piece's themes).

3) Final rehearsals, run, and teaching workshops - where the material from the workshops is creatively incorporated into the piece over an additional rehearsal period, and presented publicly. This runs alongside a structured educational workshop programme exploring the pieces' themes and/or genre.

4) Touring - to theatres, schools, and other institutions alongside further teaching workshops.

In terms of public benefit, we aim to develop wider participation in the arts through the promotion of productions to groups not often actively engaged in the arts, particularly groups that have been socially marginalised. We involve communities in our productions both by subsidising the cost of tickets wherever possible and by offering workshops on the piece's themes.

Every production we propose to undertake is subject to an internal review by the board, testing the proposal against a checklist of objectives including social and artistic benefit, corporate responsibility and relations with internal (performers) and external (public) stakeholders. We also evaluate every production after the event, checking the actual process against our intentions as well as against the same criteria used to determine the merit of the initial proposal.

The Trustees consider that Theatre Témoin's activities provide public benefit through the advancement of the arts and culture, the exploration and exposition of important and underrepresented social themes, and the inclusion of a broad social demographic in the world of theatre.

Achievements and performance

2022-2023 saw a continuation of our outdoor arts programme as well as a pivot of our indoor touring programme to non-theatre spaces most in need of creative interventions post-Covid. In this period we employed 5 core members of staff who are all also artists, as well as 38 professional artists for FLOOD, NHS YARNS, and FEED, and worked with 580 young people as co-creators for future development and touring of FEED and FLOOD.

Producing Work

FLOOD

FLOOD is an interactive outdoor theatre show highlighting the health of the world's ocean through the eyes of Britain's coastal communities. Using sound, circus, acrobatics, and integrated BSL, FLOOD takes you on an epic adventure to understand how our coastline and communities have become 'seasick'. We premiered the show in Summer 2022, which was supported, and commissioned by, Without Walls, Norfolk and Norwich Festival, Stockton International Riverside Festival, and Hat Fair. The performance toured to 6 separate locations across the UK and reached over 1800 live audiences. We continued to develop FLOOD through co-

creation workshops with deaf young people during Norfolk Deaf Festival and with vulnerable adults in partnership with Futures in Mind in Clacton-on-Sea. This work was supported by Arts Council England, Tendring Cultural Education Partnership, Galloper Wind Farm Community Fund, and Essex County Council Arts and Cultural Fund. FLOOD will tour more extensively in the South East and nationally in 2023-2024 with a deaf schools' engagement programme.

NHS YARNS

NHS YARNS is a collaborative project bringing artists and frontline first responders together to create revelatory pieces of storytelling. We worked with a diverse cohort of 6 incredible playwrights, and micro commissioned 6 short plays in collaboration with 16 NHS Key Workers recruited through the Diversity and Inclusion Team at the North East London Foundation Trust. Building on our 2021 Mercury Theatre premiere, we remounted the production for a hospital tour at the Birmingham and Solihull Mental Health NHS Foundation Trust in June 2022. We also took the production to the Mad Hearts Arts and Mental Health conference and symposium at Queen Mary University of London. As part of this tour we developed 3-D captures of the plays to be used as digital learning products within NHS settings.

Pre-Production and Co-Creation Work

FEED

FEED is a piece developed pre-Covid exploring clickbait culture and the attention economy. Following lockdown and the rise of TikTok influencers, the piece is being redeveloped with young people for a school's tour in 2024. With support from the Unity Theatre Trust, Essex Arts and Cultural Fund, and East of England Coop Community Cares Fund, we worked with 330 young people in Key Stage 3-4 across 3 Essex schools in February and March 2023. These workshops expanded upon the piece's design, plot, and theatrical style while also developing theatre making and critical digital literacy skills in young people. Learning from this engagement will be folded into future redevelopment ahead of touring in 2024.

Other Engagement Work

South East Company Development Network

We ran a peer development network for South East theatre companies. Our inaugural cohort included Projekt Europa, Sign Dance Co., Justice in Motion, Mandala Theatre, and Full House Theatre. We ran a series of peer-led Action Learning sessions during this period.

Organisational Development

During this year, we continued to develop our relationships with key engagement partners including Without Walls, LCEPs in Colchester, Braintree and Tendring, and Tendring District Council. We are steadily increasing our pool of local practitioners, developing relationships with education providers and by leading groups such as The Mercury Directors Programme. We received mentoring by Tangled Feet and submitted a bid to become part of the National Portfolio. While we were not successful on this first occasion, we had very positive feedback from Arts Council England, in which they felt we had a compelling case for a positive contribution to Let's Create with well-aligned actions, outcomes and priorities. In addition, we have sought to increase our own skills base relating to safeguarding, codes of conduct and trauma informed practice. With the support of Paul Hudson Associates, we researched and planned a new Patrons scheme for Témoignage and are working with the Board to implement an ambitious expansion plan.

Financial review

Total incoming resources for the year were £148,010. Total resources expended were £144,761 resulting in a net incoming balance of £3,248 on unrestricted general funds.

Plans for Future Periods

Plans for 2023/24 are:

- To tour Flood to 9 locations reaching over 4,500 people in the summer and autumn of 2023. Our tour is booked with confirmed dates at Holmfirth Arts Festival, Harbour Festival, Basingstoke Festival, Redbridge Outdoor Arts Festival, Feel Good Family Picnic, Redcar by the Sea Festival, WE Wonder, Lancashire Encounter Festival, and Festival of Thrift. Arts Council England funding is secured to remount and offer the production to key partners at a subsidised rate. We are also working with deaf schools on the themes of the show to engage deaf young people in our environmental action plan and to create visual design elements to be included within the piece. Alongside the performance, we will provide access tools including an easy read guide, audio introduction, touch tour and BSL assets.
- To build on our **schools'** workshop programme and redevelop FEED, embedding learning from young people to make the show tour-ready for performing in schools in 2024.
- To expand our digital offer, working with new technologies including 3-D video and motion capture, combining this with our existing knowledge in digital media production.
- To take learning and theatrical styles from 'Amaterasu' into R&D for a new theatre piece working with BESEA communities. This production already has pledged residency / rehearsal support from the RSC in connection with the run of 'My Neighbour Totoro' at the Barbican.
- We will continue to sit on the Tendring CEP Steering Group and work closely with other cultural education providers to develop our work locally, including touring FLOOD and FEED into Tendring with support from Tendring District Council. We will also continue to strengthen our relationship with Essex County Council and Kent County Council, particularly around co-created engagement opportunities and developing local artists from underrepresented backgrounds.

Financial details

The financial statements of Theatre Témoin for the year ending 31 March 2023 are attached to this report and are prepared in accordance with statutory requirements and the requirements of the articles of association.

Income

The charity's total income for the year was £148,010. £97,093 of this income was from restricted grants and commission fees. The remainder was unrestricted (34%) from Theatre Tax Relief and Box Office Sales.

Expenditure

Our total expenditure for the year was £144,761 with the majority of expenditure going towards direct delivery costs. The remainder was spent on organisational stability.

Financial Position at the Period End

Total cash in hand at 31 March 2023 was £12,119. Monies owed from debtors' amount to £37,553 Outstanding creditors, including deferred restricted funds are owed £16,637.

On behalf of the board of trustees



Jasmine Cullingford

Trustee Dated: 17th August 2023

**THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)
INDEPENDENT EXAMINER'S REPORT**

TO THE TRUSTEES OF THEATRE TEMOIN LIMITED

I report on the accounts of the charity for the period ended 31 March 2023, which are set out on pages 4 to 10.

Respective responsibilities of trustees and examiner

The trustees, who are also the directors of Theatre Temoin Limited for the purposes of company law, are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011, the 2011 Act, and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- (i) examine the accounts under section 145 of the 2011 Act;
- (ii) to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- (iii) to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

- (a) which gives me reasonable cause to believe that in any material respect the requirements:
 - (i) to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - (ii) to prepare accounts which accord with the accounting records, comply with the accounting requirements of 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities;
- (b) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Dated: 20/11/2023

THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE PERIOD ENDED 31 MARCH 2023

	Notes	2023			2022
		<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Total</u>
		£	£	£	£
<u>Income and endowments from:</u>					
Charitable Activities	2	6,419	110,983	117,402	142,353
Other incoming resources	2	30,609	-	30,609	-
Total incoming resources		37,028	110,983	148,011	142,353
<u>Resources expended</u>					
Charitable activities	3	33,780	110,983	144,763	117,221
Total resources expended		33,780	110,983	144,763	117,221
Net movement in funds		3,248	0	3,248	25,132

THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)

BALANCE SHEET
FOR THE PERIOD ENDED 31 MARCH 2023

	Notes	2023			2022
		Unrestricted £	Restricted £	Total £	Total £
Current assets					
Debtors	4	37,553	-	37,553	12,053
Cash at bank and in hand		12,119	-	12,119	105,175
		<u>49,672</u>	<u>-</u>	<u>49,672</u>	<u>117,228</u>
Creditors: amounts falling due within one year	5	(1,347)	(15,290)	(16,637)	(87,441)
Creditors: amounts falling due after one year	6	-	-	-	-
		<u>48,325</u>	<u>(15,290)</u>	<u>33,035</u>	<u>29,787</u>
Total assets					
Funds of the charity					
Funds brought forward as at 31 March 2022		37,534	(7,747)	29,787	4,655
Surplus/(Loss) for the year		3,248	-	3,248	25,132
		<u>40,782</u>	<u>(7,747)</u>	<u>33,035</u>	<u>29,787</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the period ended 31 March 2023. No member of the company has deposited a notice, pursuant to section 476, requiring and audit of these accounts.

The directors acknowledge their responsibilities for ensuring that the company keeps accounting records which comply with section 386 of the Act and for preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and if its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

The accounts were approved by the Board on

Date: 17th August 2023



Jasmine Cullingford
Trustee

THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE ACCOUNTS
FOR THE PERIOD ENDED 31 MARCH 2023

1 Accounting policies

1.1 Basis of preparation

The accounts are prepared under the historical cost convention.

The 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 applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP FRS 102).

The comparatives are for the year to 31 March 2023.

1.2 Income

All income is recognised when there is entitlement to the funds, the receipt is probable and the amount could be measured reliably.

1.3 Expenditure

Liabilities are recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefit will be required in settlement and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure includes attributable VAT which can not be recovered. Payments to partners organisations and other expenditure on operational programmes are accordingly recognised in the period they are incurred.

1.4 Reserves policy

As an organisation with fluctuating revenue streams, Theatre Témoin aims to safeguard its future. We have recently begun to implement a policy to develop cash reserve which will ensure the organisation can operate as a going concern in the instance of reduced income, or to ensure fulfilment of all contracts as part of a solvent liquidation should funding cease entirely.

Theatre Témoin aim to build cash reserves over time from annual budget surpluses. Ongoing year on year surplus is assured as a result of the tight budgeting controls in place, which involve continual reforecasting to ensure Theatre Témoin spends within its means across all projects

We aim to build the level of this reserve to be sufficient to

- a) Settle all outstanding invoices for goods and services provided;
- b) Return any funding and income where the outcome will not be completed.

As Theatre Témoin does not currently have staffing commitments, our liability as a company is relatively low. We are therefore currently aiming to build reserves to 25% of annual operating costs. This will allow time to recover from any unsuccessful funding.

Review

To assess reserve levels a review should be carried out periodically. As the end of year accounts are produced, the financial position will be reviewed. This assessment will determine the target surplus for the following year.

THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS (CONTINUED)
FOR THE PERIOD ENDED 31 MARCH 2023

2 Incoming resources from charitable activities

	2023			2022
	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Total</u>
	£	£	£	£
Box Office Income	2,389	17,920	20,309	123
Grant income	4,030	93,063	97,093	142,230
	6,419	110,983	117,402	142,353
Other income	30,609	-	30,609	-
	37,028	110,983	148,011	142,353

3 Charitable activities (activities undertaken directly)

	2023			2022
	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Total</u>
	£	£	£	£
Programmes expenditure	-	45,604	45,604	21,983
Office overheads	6,028	-	6,028	3,778
Staff costs	27,752	65,379	93,131	91,460
	33,780	110,983	144,763	117,221

4 Debtors

	2023			2022
	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Total</u>
	£	£	£	£
Trade debtors	197	-	197	9,450
Accrued income	37,356	-	37,356	2,603
	37,553	-	37,553	12,053

5 Creditors: Amounts falling due within one year

	2023			2022
	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Total</u>
	£	£	£	£
Trade creditors	1,347	-	1,347	2,419
Deferred income and accruals		15,290	15,290	85,022
	1,347	15,290	16,637	87,441

6 Creditors: Amounts falling due after one year

	2023			2022
	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Total</u>
	£	£	£	£
Loan	-	-	-	-
	-	-	-	-

7 Trustees

None of the trustees (or any persons connected with them) received any remuneration during the year.

8 Employees

There were no employees during the year.

THEATRE TEMOIN LIMITED

England & Wales - Charity number 1142854

Accounts

Charity Registration No. 1142854

Company Registration No. 7655760 (England and Wales)

THEATRE TEMOIN LIMITED

(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT AND UNAUDITED ACCOUNTS

FOR THE PERIOD ENDED 31 MARCH 2022

THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)

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THEATRE TEMOIN LIMITED

(A COMPANY LIMITED BY GUARANTEE)

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Pete Williams Jasmine Cullingford Fiona Mason Jennifer Sutherland Gary Window (Resigned 10 November 2021)
Charity Number	1142854
Company Number	7655760

TRUSTEE'S REPORT

FOR THE YEAR ENDED 31 MARCH 2022

The trustees present their report and accounts for the year ended 31st March 2022.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's constitution, the Companies Act 2006 and the Statement of Recommended Practice, "Accounting and Reporting by Charities", issued in March 2005.

Structure, Governance and Management

Legal Status

Theatre Témoin was formed as a company limited by guarantee under a memorandum and articles of association dated June 2, 2011.

The trustees, who are also the directors for the purpose of company law, and who served during the year were:

Jen Pearcy-Edwards
Pete Williams
Jasmine Cullingford
Gary Window (Resigned 10 November 2021)
Fiona Mason

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.

None of the trustees has any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The day-to-day running of the charity is administered by the Artistic Director (Ailin Conant) and the Executive Producer (Abbie Willcox).

The trustees have assessed the major risks to which the charity is exposed and are satisfied that systems are in place to mitigate exposure to the major risks.

Objectives and Activities

Theatre Témoin is a Colchester-based physical theatre company dedicated to international collaborations in the creation of new work that is daring, socially engaged, and fun. The charity is known for its striking visual theatre, and for working with humanitarian groups, communities, and NGOs to produce truthful and socially driven theatre that is of the highest artistic quality. We work both independently and in co-production with other companies and organisations. The charity strives to bridge the gap between high quality theatre and socially relevant community engagement, putting the issues we approach, and the communities we represent, at the heart of our work. An in-depth research and development period, as well as a structured and broad reaching programme of collaborative and educational workshops, accompany every production we create. We fund this work through restricted funds from grants as well as through unrestricted funds from individual giving and box office receipts. The methods of working adopted in the furtherance of these objectives have not changed during the year.

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

The stated mission of the charity is:

1. To collaborate with a diverse range of people, companies, and communities in the creation of quality theatre that creates change because it is personal, not because it is didactic. We see the theatre as a space to share

our questions, not to propound messages - we strive to create work that is engaging, moving, and fun.

2. To increase access to theatre as a means of self-expression, in areas and communities where it may not be readily available - through workshops, performances, and collaborations - and to document the work produced, if any, so that it can reach a greater audience.

3. To work continually to embrace new people, views, stories, and experiences so that the theatre we create reflects the world that creates us.

In order to realise its stated mission, Theatre Témoin has developed a four-stage production model:

1) Research and Development - where a scratch piece is built or written through text-based research and improvisation, and through conversations with relevant community and humanitarian organisations.

2) Development workshops - where this piece is presented to relevant communities and the themes are explored collaboratively by artists and non-artists (with the aim of better informing the artists, while giving voice to community members who have had relevant experiences of the piece's themes).

3) Final rehearsals, run, and teaching workshops - where the material from the workshops is creatively incorporated into the piece over an additional rehearsal period, and presented publicly. This runs alongside a structured educational workshop programme exploring the pieces' themes and/or genre.

4) Touring - to theatres, schools, and other institutions alongside further teaching workshops.

In terms of public benefit, we aim to develop wider participation in the arts through the promotion of productions to groups not often actively engaged in the arts, particularly groups that have been socially marginalised. We involve communities in our productions both by subsidising the cost of tickets wherever possible and by offering workshops on the piece's themes.

Every production we propose to undertake is subject to an internal review by the board, testing the proposal against a checklist of objectives including social and artistic benefit, corporate responsibility and relations with internal (performers) and external (public) stakeholders. We also evaluate every production after the event, checking the actual process against our intentions as well as against the same criteria used to determine the merit of the initial proposal.

The Trustees consider that Theatre Témoin's activities provide public benefit through the advancement of the arts and culture, the exploration and exposition of important and underrepresented social themes, and the inclusion of a broad social demographic in the world of theatre.

Achievements and performance

2021-2022 saw us bounce back from the difficulties of Covid, supported in great part by cultural recovery funding to deliver our projects safely without compromising on project quality and integrity.

We are grateful to report that, after reflating reserves, most of our spending this year went directly to paying creative freelancers. In this period we employed 6 core members of staff who are all also artists, as well as 35+ professional artists, and worked with 50+ community collaborators from diverse communities across the UK. The majority of our creative collaborators were underrepresented in our industry—Migrants, from the Global Majority, and/or Working Class.

Producing Work – UK

ROUTES

ROUTES is a large-scale outdoor puppetry piece exploring refugee and migrant journeys. The piece was redeveloped in partnership with the B Collective and toured to Lancashire Encounter Festival and Unity Theatre in Liverpool in Summer 2021. The redevelopment engaged 3 different groups of refugees across Lancashire for 15 sessions and the performance toured to Lancashire Encounter Festival, Arts by the Sea Festival and Unity Theatre.

FLOOD

FLOOD is a new interactive outdoor visual spectacle depicting a conversation between UK coastal communities & the world's ocean as both feel 'seasick'. Building on our 2021 R&D, we continued to develop FLOOD through spring of 2022 with commissioning support from Without Walls, Norfolk and Norwich Festival, SIRF, and Hat Fair. This will be followed by a summer tour in 2022 to Norfolk and Norwich Festival, Hat Fair, Norfolk Deaf Festival, Stockton International Riverside Festival, Kensington and Chelsea Festival and a bespoke performance in Clacton-on-Sea. This final performance is the culmination of a workshop series with an intergenerational vulnerable adults group at Futures in Mind (part of our ongoing commitment to working in Tendring).

NHS YARNS

NHS YARNS is a collaborative project bringing artists and frontline first responders together to create revelatory pieces of storytelling. We worked with a diverse cohort of 6 incredible playwrights, and micro-commissioned 6 short plays in collaboration with 16 NHS Key Workers, recruited through the Diversity and Inclusion team at the North East London Foundation Trust. NHS YARNS premiered at the Mercury Theatre in autumn 2021 and was subsequently commissioned for a hospital tour by the Birmingham and Solihull Mental Health NHS Foundation Trust which will take place in June 2022.

Partnerships

Industry Partnerships and Creative Support:

Routes was supported by **Arts Council England, Lancashire Encounter Festival**, and the **Unity Theatre** and coproduced with **The B Collective**.

Flood was supported by **Arts Council England, SeaChange Arts, Without Walls, Norfolk and Norwich Festival, SIRF, and Hat Fair**.

NHS Yarns was supported by **Arts Council England** and **The Mercury Theatre**; and commissioned by the **Birmingham and Solihull Mental Health NHS Foundation Trust**.

Beyond our projects, we engaged in Covid recovery conversations across the sector, and engaged in thinking and industry advocacy for culturally diverse artists and peer-support networking, with ongoing relationships with **Migrants in Theatre, SDUK**, and the BESEA Theatre Community, and new relationships with **Improbable** and **Papergang Theatre**.

Participation, Education, and Audience Development:

Routes: An engagement programme was a Without Walls commissioned outdoor puppetry piece exploring refugee journeys, mentoring The B Collective in our deep-tissue engagement methodology, collaborating with them to redevelop the production with a focus on building lasting bridges between local artist and refugee groups working with Women's Unite based in Preston, Horse and Bamboo, Unity Theatre and Liverpool Everyman and Playhouse.

Flood: Relationships were sustained with our previous partners and new relationships developed with Norfolk and Norwich Festival, Hat Fair, Norfolk Deaf Festival, Stockton International Riverside Festival, and Kensington and Chelsea Festival. It is important to note that the Norfolk Deaf Festival programmed FLOOD after having seen it at Norfolk and Norwich Festival, and we plan to develop this valuable partnership moving forwards. An engagement programme is being delivered with Tendring Cultural Education Partnership and Futures in Mind, Clacton, with a regular group of 25-30 vulnerable adults over a period of 9 weeks.

NHS Yarns: We worked in direct partnership with the diversity and inclusion team at the **North East London NHS Foundation Trust** and were commissioned by the **Birmingham and Solihull Mental Health NHS Foundation Trust**.

Organisational Development

During this year, we continued to develop our relationships with key engagement partners including The Mercury Theatre, Royal Opera House Bridge, LCEPs in Colchester, Braintree and Tendring, and Tendring District Council. We have used these relationships to offer greater connectivity between projects and place-based partnerships, moving towards a local schools network and a 3-year development plan with Tendring.

Financial review

2021-22 was a difficult year however, Covid Response funding from Arts Council allowed us to strengthen our financial resilience whilst investing substantially more in the artists over the past 12 months, supporting the arts economy bounce-back. Approximately 82% of our turnover came from Grants, and the remaining 18% from private trusts, theatre tax relief and box office income.

Plans for Future Periods

Plans for 2022/23 are:

- To develop "Flood" to be tour-ready in direct co-creation with communities in Tendring, and to tour the production during summer 2022. To this end we have secured commissioning match from Tendring District Council and Without Walls Partner commissioning.
- To remount and tour "NHS Yarns" a new studio piece that explores the Covid pandemic through the experience of First Responders with a focus on culturally diverse NHS key workers in the Southeast. The play will be presented in June 2022 at Birmingham and Solihull NHS Trust to key workers through direct commissioning.
- To apply for National Portfolio funding through Arts Council England for sustained and ongoing core support.
- To expand our learning offer through a workshop and redevelop programme with FEED, our 2019-2020 show exploring clickbait culture and the attention economy. Through the redevelopment workshops we will assess the impact of social media and covid on young people, building strong 1-1 relationships with a network of schools and universities in the South East with the support of our LCEPs networks.

Financial details

The financial statements of Theatre Témoin for the year ending 31 March 2022 are attached to this report and are prepared in accordance with statutory requirements and the requirements of the articles of association.

Income

The charity's total income for the year was £142,353. £142,230 of this income was from restricted grants and commission fees. The remainder was unrestricted from Theatre Tax Relief and Box Office Sales.

Expenditure

Our total expenditure for the year was £117,221, with the majority of expenditure going towards direct delivery costs. The remainder was spent on organisational stability and reflation of reserves to mitigate the impact of the lockdown period.

Financial Position at the Period End

Total cash in hand at 31 March 2022 was £105,175. Monies owed from debtors' amount to £12,053. Outstanding creditors, including deferred restricted funds are owed £87,441.

On behalf of the board of trustees

Jasmine Cullingford



Trustee Dated: 15th November 2022

**THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)
INDEPENDENT EXAMINER'S REPORT**

TO THE TRUSTEES OF THEATRE TEMOIN LIMITED

I report on the accounts of the charity for the period ended 31 March 2022, which are set out on pages 4 to 10.

Respective responsibilities of trustees and examiner

The trustees, who are also the directors of Theatre Temoin Limited for the purposes of company law, are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011, the 2011 Act, and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- (i) examine the accounts under section 145 of the 2011 Act;
- (ii) to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- (iii) to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

- (a) which gives me reasonable cause to believe that in any material respect the requirements:
 - (i) to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - (ii) to prepare accounts which accord with the accounting records, comply with the accounting requirements of 396 of the Companies Act 2006 and with the methods and principles of the
- (b) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Dated: 15th December 2022

THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE PERIOD ENDED 31 MARCH 2022

	Notes	2022			2021
		<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Total</u>
		£	£	£	£
<u>Income and endowments from:</u>					
Charitable Activities	2	123	142,230	142,353	38,028
Other incoming resources	2	-	-	-	5,606
Total incoming resources		123	142,230	142,353	43,634
<u>Resources expended</u>					
Charitable activities	3	24,918	92,303	117,221	64,226
Total resources expended		24,918	92,303	117,221	64,226
Net movement in funds		<u>(24,795)</u>	<u>49,927</u>	<u>25,132</u>	<u>(20,592)</u>

THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)

BALANCE SHEET
FOR THE PERIOD ENDED 31 MARCH 2022

	Notes	2022			2021
		Unrestricted £	Restricted £	Total £	Total £
Current assests					
Debtors	4	2,603	9,450	12,053	2,603
Cash at bank and in hand		28,713	76,462	105,175	43,002
		<u>31,316</u>	<u>85,912</u>	<u>117,228</u>	<u>45,605</u>
Creditors: amounts falling due within one year	5	(1,119)	(86,332)	(87,441)	(40,950)
Creditors: amounts falling due after one year	6	-	-	-	-
Total assets		<u>30,197</u>	<u>(410)</u>	<u>29,787</u>	<u>4,655</u>
Funds of the charity					
Funds brought forward as at 6 April 2021		62,329	(57,674)	4,655	25,247
Surplus/(Loss) for the year		(24,795)	49,927	25,132	(20,592)
Funds carried forward as at 31 March 2022		<u>37,534</u>	<u>(7,747)</u>	<u>29,787</u>	<u>4,655</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the period ended 31 March 2022. No member of the company has deposited a notice, pursuant to section 476, requiring and audit of these accounts.

The directors acknowledge their responsibilities for ensuring that the company keeps accounting records which comply with section 386 of the Act and for preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and if its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

The accounts were approved by the Board on

Date: 15th November 2022



Jasmine Cullingford
Trustee

THEATRE TEMOIN LIMITED

(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE ACCOUNTS FOR THE PERIOD ENDED 31 MARCH 2022

1 Accounting policies

1.1 Basis of preparation

The accounts are prepared under the historical cost convention.

The 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 applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP FRS 102).

The comparatives are for the year to 31 March 2022.

1.2 Income

All income is recognised when there is entitlement to the funds, the receipt is probable and the amount could be measure reliably.

1.3 Expenditure

Liabilities are recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefit will be required in settlement and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accruals basis and has been clasified under headings that aggregate all costs related to the category. Expenditure includes attributable VAT which can not be recovered. Payments to partners organisations and other expenditure on operational programmes are accordingly recognised in the period they are incurred.

1.4 Reserves policy

As an organisation with fluctuating revenue streams, Theatre Témoin aims to safeguard its future. We have recently begun to implement a policy to develop cash reserve which will ensure the organisation can operation as a going concern in the instance of reduced income, or to ensure fulfilment of all contracts as part of a solvent liquidation should funding cease entirely.

Theatre Témoin aim to build cash reserves over time from annual budget surpluses.

Ongoing year on year surplus is assured as a result of the tight budgeting controls in place, which involve continual reforecasting to ensure Theatre Témoin spends within its means across all projects.

We aim to build the level of this reserve to be sufficient to

- a) Settle all outstanding invoices for goods and services provided;
- b) Return any funding and income where the outcome will not be completed.

As Theatre Témoin does not currently have staffing commitments, our liability as a company is relatively low. We are therefore currently aiming to build reserves to 25% of of annual operating costs. This will allow time to recover from any unsuccessful funding.

Review

To assess reserve levels a review should be carried out periodically. As the end of year accounts are produced, the financial position will be reviewed.

This assessment will determine the target surplus for the following year.

THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS (CONTINUED)
FOR THE PERIOD ENDED 31 MARCH 2022

2 Incoming resources from charitable activities

	2022			2021
	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Total</u>
	£	£	£	£
Box Office Income	123	-	123	1,250
Grant income	-	142,230	142,230	36,778
	123	142,230	142,353	38,028
Other income	-	-	-	5,606
	123	142,230	142,353	43,634

3 Charitable activities (activities undertaken directly)

	2022			2021
	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Total</u>
	£	£	£	£
Programmes expenditure	-	21,983	21,983	4,735
Office overheads	3,778	-	3,778	2,788
Staff costs	21,140	70,320	91,460	56,703
	24,918	92,303	117,221	64,226

4 Debtors

	2022			2021
	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Total</u>
	£	£	£	£
Trade debtors	-	9,450	9,450	-
Accrued income	2,603	-	2,603	2,603
	2,603	9,450	12,053	2,603

5 Creditors: Amounts falling due within one year

	2022			2021
	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Total</u>
	£	£	£	£
Trade creditors	1,119	1,300	2,419	1,675
Deferred income and accruals		85,022	85,022	39,275
	1,119	86,322	87,441	40,950

6 Creditors: Amounts falling due after one year

	2022			2021
	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Total</u>
	£	£	£	£
Loan	-	-	-	-
	-	-	-	-

7 Trustees

None of the trustees (or any persons connected with them) received any remuneration during the year.

8 Employees

There were no employees during the year.

THEATRE TEMOIN LIMITED

England & Wales - Charity number 1142854

Accounts

Charity Registration No. 1142854

Company Registration No. 7655760 (England and Wales)

THEATRE TEMOIN LIMITED

(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT AND UNAUDITED ACCOUNTS

FOR THE PERIOD ENDED 31 MARCH 2021

THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)

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THEATRE TEMOIN LIMITED

(A COMPANY LIMITED BY GUARANTEE)

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Pete Williams Jasmine Cullingford Fiona Mason (appointed 10 November 2021) Jennifer Sutherland
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Charity Number	1142854
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Company Number	7655760
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THEATRE TEMOIN LIMITED (A COMPANY LIMITED BY GUARANTEE) TRUSTEE'S REPORT

FOR THE PERIOD ENDED 31 MARCH 2021

The trustees present their report and accounts for the year ended 31st March 2021.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's constitution, the Companies Act 2006 and the Statement of Recommended Practice, "Accounting and Reporting by Charities", issued in March 2005.

Structure, Governance and Management

Legal Status

Theatre Témoin was formed as a company limited by guarantee under a memorandum and articles of association dated June 2, 2011

The trustees, who are also the directors for the purpose of company law, and who served during the year were:

Jen Pearcy-Edwards

Pete Williams

Jasmine Cullingford

Gary Window

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.

None of the trustees has any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The day-to-day running of the charity is administered by the Artistic Director (Ailin Conant) and the Executive Director (Fiona Mason).

The trustees have assessed the major risks to which the charity is exposed, and are satisfied that systems are in place to mitigate exposure to the major risks.

Objectives and Activities

Theatre Témoin is a Colchester-based physical theatre company dedicated to international collaborations in the creation of new work that is daring, socially engaged, and fun. The charity is known for its striking visual theatre, and for working with humanitarian groups, communities, and NGOs to produce truthful and socially driven theatre that is of the highest artistic quality. We work both independently and in co-production with other companies and organisations. The charity strives to bridge the gap between high quality theatre and socially relevant community engagement, putting the issues we approach, and the communities we represent, at the heart of our work. An in-depth research and development period, as well as a structured and broad reaching programme of collaborative and educational workshops, accompany every production we create. We fund this work through restricted funds from grants as well as through unrestricted funds from individual giving and box office receipts. The methods of working adopted in the furtherance of these objectives have not changed during the year.

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

THEATRE TEMOIN LIMITED (A COMPANY LIMITED BY GUARANTEE) TRUSTEE'S REPORT

FOR THE PERIOD ENDED 31 MARCH 2021

The stated mission of the charity is:

1. To collaborate with a diverse range of people, companies, and communities in the creation of quality theatre that creates change because it is personal, not because it is didactic. We see the theatre as a space to share our questions, not to propound messages - we strive to create work that is engaging, moving, and fun.
2. To increase access to theatre as a means of self-expression, in areas and communities where it may not be readily available - through workshops, performances, and collaborations - and to document the work produced, if any, so that it can reach a greater audience.
3. To work continually to embrace new people, views, stories, and experiences so that the theatre we create reflects the world that creates us.

In order to realise its stated mission, Theatre Témoin has developed a four-stage production model:

- 1) Research and Development - where a scratch piece is built or written through text-based research and improvisation, and through conversations with relevant community and humanitarian organisations
- 2) Development workshops - where this piece is presented to relevant communities and the themes are explored collaboratively by artists and non-artists (with the aim of better informing the artists, while giving voice to community members who have had relevant experiences of the piece's themes)
- 3) Final rehearsals, run, and teaching workshops - where the material from the workshops is creatively incorporated into the piece over an additional rehearsal period, and presented publicly. This runs alongside a structured educational workshop programme exploring the piece's themes and/or genre
- 4) Touring - to theatres, schools, and other institutions alongside further teaching workshops

In terms of public benefit, we aim to develop wider participation in the arts through the promotion of productions to groups not often actively engaged in the arts, particularly groups that have been socially marginalised. We involve communities in our productions both by subsidising the cost of tickets wherever possible and by offering workshops on the piece's themes.

Every production we propose to undertake is subject to an internal review by the board, testing the proposal against a check-list of objectives including social and artistic benefit, corporate responsibility and relations with internal (performers) and external (public) stakeholders. We also evaluate every production after the event, checking the actual process against our intentions as well as against the same criteria used to determine the merit of the initial proposal.

The Trustees consider that Theatre Témoin's activities provide public benefit through the advancement of the arts and culture, the exploration and exposition of important and underrepresented social themes, and the inclusion of a broad social demographic in the world of theatre.

Achievements and performance

2020-2021 was a difficult year for the theatre sector. Theatre Témoin used the period to grow national and local relationships, seed-commission freelance artists, and lead and engage in sector-wide conversations around redistributing risk and rebalancing representation within the larger industry.

In this period we employed 6 core members of staff who are all also artists, as well as 15 professional artists, 9 associate artists and 14 community collaborators from diverse communities across the UK. The majority of our creative collaborators were underrepresented in our industry—Migrants, from the Global Majority, and/or Working Class. We are grateful to report that 99% of our Covid emergency funding went to paying creative freelancers during this period.

**THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (CONTINUED)**

FOR THE PERIOD ENDED 31 MARCH 2021

Producing Work – UK

FLOOD

FLOOD is a new interactive outdoor visual spectacle depicting a conversation between UK coastal communities & the world's ocean as both feel 'seasick'. Building on our 2020 R&D, we continued to develop FLOOD through Autumn of 2020 with two days of in-person rehearsal delivered alongside other work that could be done remotely including the immersive sound design. We also secured commissioning support for FLOOD through Without Walls and will continue to develop the piece in 2022 for touring in 2023 and beyond.

NHS YARNS

NHS YARNS is a collaborative project bringing artists and frontline first responders together to create revelatory pieces of storytelling. We worked with a diverse cohort of 6 incredible playwrights, and micro-commissioned 2 short plays in collaboration with 4 NHS Key Workers, with 4 further plays in development. We have identified 12 further participant Key Workers in partnership with the Diversity and Inclusion Lead at the North East London Foundation Trust. They will work with our playwrights in the latter half of 2021 to create scripts which will be presented at the Mercury Theatre at the end of the year, and toured to Hospitals in 2022.

LOST // FOUND

LOST//FOUND is a rich, nuanced and playful collection of curiosities for audiences to discover around loss and life. Driven by creative conversation with collaborators, this is a space to rediscover self and find voice within the intense demands of restoring personal and national confidences. The digital gallery was one of two "virtual sandbox" projects, creating a cross-sector space for the wider cultural community to explore social isolation.

BEYOND OUR WORDS

BEYOND OUR WORDS builds on the verbatim storytelling work of Wake the Beast theatre company to present a video celebrating the NHS Key Worker experience through a combination of verbatim text and dance / movement. The piece was shot in early 2021 and for presentation on digital media platforms through 2021 and 2022.

Partnerships

Industry Partnerships and Creative Support:

Flood was supported by **Arts Council England**, **Seachange** and the **101 Creation Space** in Newbury.

NHS Yarns was supported by **Arts Council England** and **The Mercury Theatre**.

Beyond Our Words was supported by **Arts Council England** and co-delivered in partnership with **Wake the Beast**.

Lost // Found was supported by **Arts Council England**.

Beyond our projects, we engaged in Covid recovery conversations in the sector, and engaged in thinking and industry advocacy for culturally diverse artists and peer-support networking, in particular through a deeper integration with **Migrants in Theatre**, **Inc Arts**, **Freelancers Make Theatre Work**, and the BESEA Theatre Community.

Participation, Education, and Audience Development:

THEATRE TEMOIN LIMITED

(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT (CONTINUED)

FOR THE PERIOD ENDED 31 MARCH 2021

Flood: Relationships were sustained with **RNLI branches in Ramsgate and Lymington** and **Sea Cadets groups in Ramsgate, Herne Bay and Southend on Sea**, and Marine biology students engaged through **University of Essex**.

NHS Yarns: We worked in direct partnership with the diversity and inclusion team at the **North East London NHS Foundation Trust**.

Organisational Development

During this year, we have established and / or nurtured relationships with key engagement partners including The Mercury Theatre, Royal Opera House Bridge, Norfolk and Norwich Festival Bridge and LCEPs in Colchester, Braintree and Tendring. We have also built a new commissioning partnership with Tendring District Council. We have been working directly with local education providers to explore how arts pedagogy can be embedded meaningfully in the curriculum to support children and young people during national recovery. We were successful in our grant application to ROH Bridge Learning Offer Development Fund, which will enable the development of our teacher network over the next year. This work will lay the ground for future workshops and touring, offering sustained engagement with local schools.

Financial review

2020-21 was an exceptional year, and the vast majority of our income came from Arts Council England, with approximately 7% coming from earned income, 83% from Grants, and the remaining 10% from private trusts, donations and other sources.

Plans for Future Periods

Plans for 2021/22 are:

- To develop "Flood" to be tour-ready in direct co-creation with communities in Tendring. To this end we have secured commissioning match from Tendring District Council and Without Walls Blueprint commissioning.
- To develop "NHS Yarns" a new studio piece that explores the Covid pandemic through the experience of First Responders with a focus on culturally diverse NHS key workers in the Southeast. The play will be presented at The Mercury in October 2021 with an eye to touring to hospitals in 2022.
- To tour "Routes" in partnership with B Collective and Lancashire County Council, developing our creative mentoring strand while using a field-tested existing project as a model for renewed engagement opportunities with refugee communities.
- To expand our learning offer, building strong 1-1 relationships with a network of schools and universities in the South East with the support of Royal Opera House Bridge and our LCEPs networks.

Financial details

The financial statements of Theatre Témoin for the year ending 31 March 2021 are attached to this report and are prepared in accordance with statutory requirements and the requirements of the articles of association.

Income

The charity's total income for the year was £43,634. £36,778 of this income was from restricted grants. The remainder was unrestricted from Theatre Tax Relief and Commissioning Fees.

**THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (CONTINUED)**

FOR THE PERIOD ENDED 31 MARCH 2021

Expenditure

Our total expenditure for the year was £64,226, with the majority of expenditure going towards organisational development and sustained core delivery, Flood R&D, and our "sandbox" micro commissioning projects: NHS Yarns, Lost // Found, and Beyond our Words.

Financial Position at the Period End

Total cash in hand at 31 March 2021 was £43,022. Monies owed from debtors amount to £2,603. Outstanding creditors are owed £40,950.

We were required to dip into reserves to keep our core and extended freelance company afloat during this difficult period, and we have applied for Cultural Recovery Funding to reflate these in 2021-2022.

On behalf of the board of trustees



Jasmine Cullingford

Trustee

Dated: 18th January 2022

**THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)
INDEPENDENT EXAMINER'S REPORT**

TO THE TRUSTEES OF THEATRE TEMOIN LIMITED

I report on the accounts of the charity for the period ended 31 March 2021, which are set out on pages 4 - 8.

Respective responsibilities of trustees and examiner

The trustees, who are also the directors of Theatre Temoin Limited for the purposes of company law, are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011, the 2011 Act, and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- (i) examine the accounts under section 145 of the 2011 Act;
- (ii) to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- (iii) to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

- (a) which gives me reasonable cause to believe that in any material respect the requirements:
 - (i) to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - (ii) to prepare accounts which accord with the accounting records, comply with the accounting requirements of 396 of the Companies Act 2006 and with the methods and principles of the
- (b) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Dated: 31/01/22

THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE PERIOD ENDED 31 MARCH 2021

	Notes	2021		2020
		<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>
		£	£	£
<u>Income and endowments from:</u>				
Charitable Activities	2	1,250	36,778	65,819
Other incoming resources	2	5,606	-	14,450
Total incoming resources		6,856	36,778	80,269
<u>Resources expended</u>				
Charitable activities	3	32,792	31,434	78,750
Total resources expended		32,792	31,434	78,750
Net movement in funds		<u>(25,936)</u>	<u>5,344</u>	<u>(20,592)</u>
				<u>1,519</u>

THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)

BALANCE SHEET
FOR THE PERIOD ENDED 31 MARCH 2021

	Notes	2021			2020
		Unrestricted £	Restricted £	Total £	Total £
Current assests					
Debtors	4	2,603	-	2,603	37,394
Cash at bank and in hand		43,002	-	43,002	1,388
		<u>45,605</u>	-	<u>45,605</u>	<u>38,782</u>
Creditors: amounts falling due within one year	5	-	(40,950)	(40,950)	(3,535)
Creditors: amounts falling due after one year	6	-	-	-	(10,000)
Total assets		<u>45,605</u>	<u>- 40,950</u>	<u>4,655</u>	<u>25,247</u>
Funds of the charity					
Funds brought forward as at 6 April 2020		88,265	(63,018)	25,247	23,728
Surplus/(Loss) for the year		(25,936)	5,344	(20,592)	1,519
Funds carried forward as at 31 March 2021		<u>62,329</u>	<u>(57,674)</u>	<u>4,655</u>	<u>25,247</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the period ended 31 March 2021. No member of the company has deposited a notice, pursuant to section 476, requiring and audit of these accounts.

The directors acknowledge their responsibilities for ensuring that the company keeps accounting records which comply with section 386 of the Act and for preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and if its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

The accounts were approved by the Board on

Date: 22nd November 2021



Jasmine Cullingford
Trustee

THEATRE TEMOIN LIMITED

(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE ACCOUNTS

FOR THE PERIOD ENDED 31 MARCH 2021

1 Accounting policies

1.1 Basis of preparation

The accounts are prepared under the historical cost convention.

The 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 applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP FRS 102).

The comparatives are for the year to 5 April 2020.

1.2 Income

All income is recognised when there is entitlement to the funds, the receipt is probable and the amount could be measured reliably.

1.3 Expenditure

Liabilities are recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefit will be required in settlement and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure includes attributable VAT which can not be recovered. Payments to partner organisations and other expenditure on operational programmes are accordingly recognised in the period they are incurred.

1.4 Reserves policy

As an organization with fluctuating revenue streams, Theatre Témoin aims to safeguard its future. We have recently begun to implement a policy to develop cash reserve which will ensure the organisation can operate as a going concern in the instance of reduced income, or to ensure fulfilment of all contracts as part of a solvent liquidation should funding cease entirely.

Theatre Témoin aims to build cash reserves over time from annual budget surpluses. Ongoing year on year surplus is assured as a result of the tight budgeting controls in place, which involve continual reforecasting to ensure Theatre Témoin spends within its means across its projects.

We aim to build the level of this reserve to be sufficient to

- a) Settle all outstanding invoices for goods and services provided;
- b) Return any funding and income where the outcome will not be completed.

**THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)**

**NOTES TO THE ACCOUNTS
FOR THE PERIOD ENDED 31 MARCH 2021**

As Theatre Témoin does not currently have staffing commitments, our liability as a company relatively low. We are therefore currently aiming to build reserves to 25% of of annual operational costs. This will allow time to recover from any unsuccessful funding.

Review

To assess reserve levels a review should be carried out periodically. As the end of year accounts are produced, the financial position will be reviewed.

This assessment will determine the target surplus for the following year.

THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS (CONTINUED)
FOR THE PERIOD ENDED 31 MARCH 2021

2 Incoming resources from charitable activities

	2021			2020
	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Total</u>
	£	£	£	£
Box Office Income	1,250	-	1,250	17,950
Grant income	-	36,778	36,778	47,869
	<u>1,250</u>	<u>36,778</u>	<u>38,028</u>	<u>65,819</u>
Other income	5,606	-	5,606	14,450
	<u>6,856</u>	<u>36,778</u>	<u>43,634</u>	<u>80,269</u>

3 Charitable activities (activities undertaken directly)

	2021			2020
	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Total</u>
	£	£	£	£
Programmes expenditure	-	4,735	4,735	20,986
Office overheads	2,788	-	2,788	807
Staff costs	30,004	26,699	56,703	56,957
	<u>32,792</u>	<u>31,434</u>	<u>64,226</u>	<u>78,750</u>

4 Debtors

	2021			2020
	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Total</u>
	£	£	£	£
Trade debtors	-	-	-	6,700
Accrued income	2,603	-	2,603	30,694
	<u>2,603</u>	<u>-</u>	<u>2,603</u>	<u>37,394</u>

5 Creditors: Amounts falling due within one year

	2021			2020
	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Total</u>
	£	£	£	£
Trade creditors	-	1,675	1,675	1,935
Deferred income and accruals	-	39,275	39,275	1,600
	<u>-</u>	<u>40,950</u>	<u>40,950</u>	<u>3,535</u>

6 Creditors: Amounts falling due after one year

	2021			2020
	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>	<u>Total</u>

THEATRE TEMOIN LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS (CONTINUED)
FOR THE PERIOD ENDED 31 MARCH 2021

	£	£	£	£
Loan	-	-	-	10,000
	-	-	-	10,000

7 Trustees

None of the trustees (or any persons connected with them) received any remuneration during the year.

8 Employees

There were no employees during the year.