

**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**

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

## **TRUSTEE'S REPORT**

### **FOR THE YEAR ENDED 31 MARCH 2022**

The trustees present their report and accounts for the year ended 31<sup>st</sup> 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 Témoign 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 Témoign 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 reflatting 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: 15<sup>th</sup> 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**  
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**STATEMENT OF FINANCIAL ACTIVITIES**  
**FOR THE PERIOD ENDED 31 MARCH 2022**

	Notes	2022 Unrestricted £	2022 Restricted £	2022 Total £	2021 Total £
<b><u>Income and endowments from:</u></b>					
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
<b><u>Resources expended</u></b>					
Charitable activities	3	24,918	92,303	117,221	64,226
Total resources expended		24,918	92,303	117,221	64,226
<b>Net movement in funds</b>		<b>(24,795)</b>	<b>49,927</b>	<b>25,132</b>	<b>(20,592)</b>

**THEATRE TEMOIN LIMITED**  
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**BALANCE SHEET**  
**FOR THE PERIOD ENDED 31 MARCH 2022**

		2022			2021
	Notes	Unrestricted	Restricted	Total	Total
		£	£	£	£
<b>Current assests</b>					
Debtors	4	2,603	9,450	12,053	2,603
Cash at bank and in hand		28,713	76,462	105,175	43,002
		31,316	85,912	117,228	45,605
Creditors: amounts falling due within one year	5	(1,119)	(86,332)	(87,441)	(40,950)
Creditors: amounts falling due after one year	6	-	-	-	-
<b>Total assets</b>		<b>30,197</b>	<b>(410)</b>	<b>29,787</b>	<b>4,655</b>
<b>Funds of the charity</b>					
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		<b>37,534</b>	<b>(7,747)</b>	<b>29,787</b>	<b>4,655</b>

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**

	<b>2022</b>			<b>2021</b>
	<u><b>Unrestricted</b></u>	<u><b>Restricted</b></u>	<u><b>Total</b></u>	<u><b>Total</b></u>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
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)**

	<b>2022</b>			<b>2021</b>
	<u><b>Unrestricted</b></u>	<u><b>Restricted</b></u>	<u><b>Total</b></u>	<u><b>Total</b></u>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
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**

	<b>2022</b>			<b>2021</b>
	<u><b>Unrestricted</b></u>	<u><b>Restricted</b></u>	<u><b>Total</b></u>	<u><b>Total</b></u>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
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**

	<b>2022</b>			<b>2021</b>
	<u><b>Unrestricted</b></u>	<u><b>Restricted</b></u>	<u><b>Total</b></u>	<u><b>Total</b></u>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
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**

	<b>2022</b>			<b>2021</b>
	<u><b>Unrestricted</b></u>	<u><b>Restricted</b></u>	<u><b>Total</b></u>	<u><b>Total</b></u>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
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.