

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)

CONTENTS

	Page
Legal & Admin	3
Trustees' Report	4-7
Independent Examiners' Report	8
Statement of Financial Activities	9
Balance Sheet	10
Notes to the Accounts	11-12

THEATRE TEMOIN LIMITED

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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 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 Percy-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 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

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

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STATEMENT OF FINANCIAL ACTIVITIES
FOR THE PERIOD ENDED 31 MARCH 2023

	Notes	2023 Unrestricted £	2023 Restricted £	Total £	2022 Total £
<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

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BALANCE SHEET
FOR THE PERIOD ENDED 31 MARCH 2023

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