



**DAEDALUS THEATRE COMPANY  
ANNUAL REPORT AND ACCOUNTS  
FOR THE YEAR ENDED 31 MARCH 2025**



Clockwise from top left: East Storytelling social event, photo by Kushagra Anand; Dysbiosis workshop at Mile End Ecology Pavilion for A Season of Bangla Drama (two pictures); Sustainability CPD for A Season of Bangla Drama, photo by Rehan Jamil.

**DAEDALUS THEATRE COMPANY**  
**TRUSTEES' REPORT**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**Report of the Trustees for the year ended 31 March 2025**

The Trustees present their annual report and financial statements of the charity for the year ended 31<sup>st</sup> March 2025. The financial statements have been prepared in accordance with the accounting policies set out in Note 1 to the accounts and comply with the charity's trust deed, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities published on 16 July 2014.

**Reference and Administrative Details of the Charity, its Trustees and Advisers**

Daedalus Theatre Company (sometimes referred to as "Daedalus") is a company limited by guarantee (Company No: 07313013) and registered as a charity with the Charity Commission (Charity No: 1161754). The names of the Trustees who served during the year are as follows:

**DIRECTORS IN THE YEAR ENDED 31 MARCH 2025:**

Ms Catrin John  
Ms Sebolelo Gebhardt  
Mr Christopher White (chair)

**DIRECTORS APPOINTED SINCE THE YEAR ENDED 31 MARCH 2025:**

Ms Celeste Anderson (appointed 8<sup>th</sup> May 2025)  
Ms Karen Bastick-Styles (appointed 6<sup>th</sup> November 2025)

**SECRETARY:** Mr Paul Burgess

Other administrative details are as follows:

*Registered Address:*

247 Wilmot Street  
London  
E2 0BT

*Bankers:*

The Co-operative Bank Plc  
PO Box 250  
Skelmersdale  
WN8 6WT



## **Structure, Governance and Management**

### *Legal Status*

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

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

The artistic direction of the company is led by the artistic director Paul Burgess and assistant director Tasnim Sadiqqa Amin, supported by the associate artists: Shamim Azad, Dan Cox, Rhiannon Kelly, Alex Swift, Sef Townsend and Susan Worsfold.

### **Objectives and Activities**

The stated objects of the charity are “to advance education for the public benefit by the promotion of the arts, in particular, but not exclusively the art of drama.”

The company was set up to create socially-engaged, research-based theatre work. We do this through creating professional performances and participative community projects – always dealing with issues of public interest.

Our activities comprise the following: public performances, workshops, exhibitions and opportunities for ideas-sharing and professional development.

The performances we present are not conventional drama, although they are mainly rooted in theatrical practice: the most frequent format is “documentary theatre”, created by the company during rehearsals using research on a particular theme. This provides public benefit by enabling audiences to expand their horizons and explore a variety of issues. We are very careful about how we engage audiences: we aim to create situations that are empowering, such as inviting the audience to eat with us, or having seating layouts that make audiences feel central to the event. The public is often involved in the creation of the piece.

The workshops, exhibitions and opportunities for professional development and ideas-sharing are often based around bridge-building activities such as a reading group and cross-cultural storytelling, as well as events where members of the public and professionals can share their artistic work and ideas. These events are kept free of charge whenever possible. Such events provide public benefit by addressing gaps in cultural understanding by bridge-building between communities, enabling the sharing of skills and supporting self-confidence and articulacy. We are particularly focused on language skills, specifically in giving confidence in English to non-native speakers resident in the UK through the process of using their own words to shape and then tell a story, and listening to others engaging in the same process. The result is of benefit to the wider community as well as to individual participants since better communication skills lead to greater social cohesion. This is especially relevant in places with multiple immigrant communities, like East London where we are based.

We present many of our activities at non-arts venues in order to reach a wider public, as well as working with arts venues that have a strong community commitment. We also work with partner organisations from outside the arts world to expand our activities and reach



new audiences, whether local community groups, as in East London, special interest groups, or simply a new geographical area.

Our work also involves informal research into good professional practice and the testing of new techniques and approaches for the furtherance of our aims. This has led to some academic interest in our output.

### **Achievements and Performance in 2024-25**

This year saw a temporary pause to the *Dysbiosis* project due to changes at Queens Theatre Hornchurch. We nonetheless ran a one-off *Dysbiosis: Creative Nature* workshop at Season of Bangla Drama, where we also ran an CPD session on Sustainable Theatre Practice. Towards the end of the financial year, we got the go-ahead to resume the project at QTH and submitted a successful Arts Council funding bid, alongside a crowdfunding campaign. Our activity for Havering Changing also paused during this year, although we stayed in touch to plan next steps.

Our *East* storytelling programme continued with a performance for Bow Arts, and a social gathering for past and present participants at St Margaret's House, where we have also been developing a partnership with as founder members of the Tower Hamlets Creative Health Networks, which they run.

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

### **Plans for Future Periods**

Since the end of the financial year, *Dysbiosis* has been performed as a work-in-progress at the Omnibus Theatre as part of the LGBTQ+ 96 Festival, and then in a full version at Queens Theatre Hornchurch in September. Both were accompanied by *Queering the Earth*, an exhibition of artworks by *Dysbiosis: Creative Nature* workshop participants and creative collaborators. We also ran a *Dysbiosis: Creative Nature* workshop at the Migration Matters festival in Sheffield, and will be creating a new storytelling piece for *A Season of Bangla Drama*. We also revived *Mobile Incitement* for a one-off performance in Exeter. In 2026 we plan to develop our creative health offer and tour the *Dysbiosis* project, including a return to Migration Matters.

### **Financial Review**

The financial statements of the company for the year ended 31 March 2025 are attached to this report and are prepared in accordance with statutory requirements and the requirements of the Articles. The principal elements of the financial statements are explained below.

#### **Income**

This financial year included the final instalment of one Arts Council grant (£2,092) and the first instalment of the next (£24,295), as well as grants from Havering Changing (£898) and London Borough of Tower Hamlets (£1,750). We were paid fees for our CPD session at *A Season of Bangla Drama* (£500), East Music at Poplar Union (£150) and storytelling for Bow Arts (£500). The first instalment of donations from our crowdfunding campaign falls into this financial year (£53). GiftAid claims from Crowdfunding will be processed in next financial year.

#### **Expenditure**

Our production expenditure was all generated by development work on *Dysbiosis* (£5,350), and our participation expenditure was generated by the *Dysbiosis Creative Nature*

workshops and the various *East projects* (£4,782). Administrative costs were all related to restricted funds, as they were all project costs or overheads included in the grant budgets.

### **Financial Position at the Period End**

This leaves us with £28,652 in total, of which £26,697 is restricted and therefore set aside for further development of *Dysbiosis*, the continuation of *Dysbiosis Creative Nature* workshops and various *East projects*, as well as the limited amount of administrative costs allowable. Unrestricted funds will primarily be used for *Mobile Incitement* and any additional administrative expenses. The final instalment of the grant from Arts Council England will follow upon the completion of that work.

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

**Chris White**

Chair of Trustees, 28<sup>th</sup> November, 2025



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## COMPANY STATEMENT OF FINANCIAL ACTIVITIES FOR YEAR ENDED 31 MARCH 2025

	Year to 31 March 2025			Year to 31 March 2024		
	Restricted Funds	Unrestricted General Funds	Total	Restricted Funds	Unrestricted General Funds	Total
<b>Income and Expenditure</b>						
<b>Incoming Resources</b>						
<u>Incoming Resources from Generated Funds</u>						
Donations from Individuals	£0	£53	£53	£0	£1,967	£1,967
Gift Aid	£0	£0	£0	£0	£0	£0
Grants	£29,035	£0	£29,035	£18,414	£410	£18,824
Bank Interest Received	£0	£0	£0	£0	£0	£0
<u>Incoming Resources from Charitable Activities</u>						
Ticket Sales	£0	£0	£0	£0	£180	£180
Fees	£0	£1,150	£1,150	£0	£900	£900
<b>Total Incoming Resources</b>	<b>£29,035</b>	<b>£1,203</b>	<b>£30,238</b>	<b>£18,414</b>	<b>£3,457</b>	<b>£21,871</b>
<b>Resources Expended</b>						
<u>Charitable Activities</u>						
Production Costs	-£5,350	£0	-£5,350	-£5,639	-£4,790	-£10,429
Participation Costs	-£3,235	-£1,547	-£4,782	-£5,873	£0	-£5,873
Development	£0	£0	£0	£0	-£500	-£500
Resources Expended / Charitable Activities	-£8,585	-£1,547	-£10,132	-£11,512	-£5,290	-£16,802
<u>Other Resources Expended</u>						
Administrative Costs	-£1,461	£0	-£1,461	-£287	-£0	-£287
<b>Total Resources Expended</b>	<b>-£10,046</b>	<b>-£1,547</b>	<b>-£11,593</b>	<b>-£11,799</b>	<b>-£5,290</b>	<b>-£17,089</b>
<b>Net Incoming Resources Before Transfers</b>	<b>£18,989</b>	<b>-£344</b>	<b>£18,645</b>	<b>£6,615</b>	<b>-£1,833</b>	<b>£4,782</b>
<u>Gross Transfers Between Funds</u>						
Transfers of Income from Restricted Fund	£0	£0	£0	£0	£0	£0
<b>Net Incoming Resources</b>	<b>£18,989</b>	<b>-£344</b>	<b>£18,645</b>	<b>£6,615</b>	<b>-£1,833</b>	<b>£4,782</b>
<b>Net Movement in Funds for the Year</b>	<b>£18,989</b>	<b>-£344</b>	<b>£18,645</b>	<b>£6,615</b>	<b>-£1,833</b>	<b>£4,782</b>
<b>Total Funds Brought Forward at 1 April</b>	<b>£7,708</b>	<b>£2,299</b>	<b>£10,007</b>	<b>£1,093</b>	<b>£4,132</b>	<b>£5,225</b>
<b>Total Funds Carried Forward at 31 March</b>	<b>£26,697</b>	<b>£1,955</b>	<b>£28,652</b>	<b>£7,708</b>	<b>£2,299</b>	<b>£10,007</b>

The notes on page 8 form part of these accounts

**DAEDALUS THEATRE COMPANY**  
**BALANCE SHEET AS AT 31 MARCH 2025**

	Note	31 March 2025		31 March 2024	
		£	£	£	£
<b>Current Assets</b>					
Debtors	3	-	-	-	-
Cash at Bank and In Hand		28,652	10,007	10,007	
		<u>28,652</u>	<u>10,007</u>		
Total Current Assets			<b>28,652</b>		<b>10,007</b>
<b>Current Liabilities</b>					
Deferred Income		-	-	-	-
Total Current Liabilities			-		-
<b>Net Assets</b>			<u><b>£28,652</b></u>		<u><b>10,007</b></u>
<b>Funds</b>					
Restricted Funds	4,5		26,697		7,708
Unrestricted General Funds	4		1,955		2,299
			<u><b>28,652</b></u>		<u><b>10,007</b></u>

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

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

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

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

Approved by the Board of Trustees on  
and signed on their behalf by Chris White, Chair of Trustees, 28<sup>th</sup> November 2025



The notes on page 8 form part of these accounts.



## DAEDALUS THEATRE COMPANY

### NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2025

#### 1. ACCOUNTING POLICIES

The accounts (financial statements) have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities published on 16 July 2014, the Financial Reporting Standard for Smaller Entities (FRSSE), and the Charities Act 2011 and applicable regulations.

##### Accounting Convention

The financial statements are prepared under the historical cost convention.

##### Charitable Expenditure

Charitable expenditure relates to the Company's costs relating to productions and other activities. All costs are charged in the accounting period to which they relate.

#### 2. TRANSACTIONS WITH TRUSTEES AND CONNECTED PERSONS

Neither the Trustees nor any connected persons have been remunerated for their services nor have any been reimbursed for any expenses.

#### 3. DEBTORS

	31 March 2025	31 March 2024
	£	£
Other Debtors	-	-
	<u>-</u>	<u>-</u>

#### 4. FUNDS

	31 March 2025	31 March 2024
	£	£
Restricted Funds	26,697	7,708
Unrestricted General Funds	1,955	2,299
	<u>28,652</u>	<u>10,007</u>

#### 5. RESTRICTED FUNDS

Restricted Funds relate to income (and associated expenditure) relating to specific projects and which cannot be used for other purposes.

Transfers from restricted funds to unrestricted general funds represent a contribution towards the charity's general running costs as permitted under grant funding agreements.