

# DASH ARTS LIMITED

England & Wales · Charity number 1089222

## Details

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**Other names** DASH SEASONS, FESTIVAL OF JEWISH ARTS AND CULTURE

**Status** Registered

**Legal form** Charitable company

**Company number** [04246467](#)

**Registered** 2001-11-06

**Register** [View on the Charity Commission register](#)

## Contact

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**Address** Artsadmin  
Toynbee Studios  
28 Commercial Street  
London  
E1 6AB

**Phone** 0207 377 6606

**Email** [info@dasharts.org.uk](mailto:info@dasharts.org.uk)

**Website** [www.dasharts.org.uk](http://www.dasharts.org.uk)

## Activities

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**Objects:** THE OBJECTS OF THE CHARITY ARE THE ADVANCEMENT OF EDUCATION IN CONTEMPORARY CULTURE AND OF CROSS-CULTURAL DIALOGUE AND UNDERSTANDING BY MEANS OF THE ENCOURAGEMENT OF THE ARTS, INCLUDING (BUT NOT LIMITED TO) THE PROVISION OF PERFORMANCES AND EVENTS OF MULTI-ETHNIC, OR INTERNATIONAL THEATRE, MUSIC, DANCE AND ART

**Activities:** DASH develops and presents new theatre, dance, music and visual art events in collaboration with artists, producers, venues, and festivals in the UK and abroad, both as part of thematic seasons of work or as one-off productions. DASH seeks international collaboration across arts forms, cultures and social divisions. DASH engages young people, artists and local communities in the UK.

## Classification

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

## Geography

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- Belgium
- China
- Finland
- France
- Germany
- India
- Throughout England

## Finances

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Period end	Income	Expenditure	Assets	Employees
2025-03-31	£323,400	£305,037	-	-
2024-03-31	£324,802	£288,687	-	-
2023-03-31	£418,315	£601,843	£171,560	4
2022-03-31	£345,504	£291,671	-	-
2021-03-31	£217,576	£159,187	-	-

## Trustees

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Name	Role	Appointed
JOACHIM FLEURY	Chair	2016-02-29
Katherine Zeserson		2019-07-22
Olivia Scanlon		2020-09-29
Professor Ruth Livesey		2025-03-13
Susan Whiddington CBE		2025-01-23

**DASH ARTS LIMITED**

England & Wales - Charity number 1089222

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# Accounts

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**Company number 4246467**  
**Charity number 1089222**

**Dash Arts Limited**  
**(Limited by Guarantee)**

**Report and Financial Statements**  
**for the year ended 31 March 2025**

**Breckman & Company Ltd**  
**Chartered Certified Accountants**  
**49 South Molton Street**  
**London W1K 5LH**

**Dash Arts Limited**  
**(Limited by Guarantee)**

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**Dash Arts Limited**  
**(Limited by Guarantee)**

**Trustees' Report**

**Reference and Administrative Details**

**Constitution**

Dash Arts Limited ("the Company") is a company limited by guarantee number 4246467 and a registered charity (number 1089222) established in July 2001.

**Directors and trustees**

The directors of the Company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

The trustees meet quarterly during the year to consider policy, review activities and objectives. Trustees are appointed by the existing trustees and in accordance with the Memorandum and Articles of Association of the Company.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The Trustees during the year and since the year end, were:

Joachim Fleury (Chair)

Olivia Scanlon

Jerry Wattenberg

Magdalena Ziarko            Resigned 01 September 25

Katherine Zeserson

Susan Whiddington        Appointed January 25

Prof Ruth Livesey         Appointed 13 March 25

**Secretary**

Josephine Burton

**Chief Executive and Artistic Director**

Josephine Burton

**Auditors**

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

**Bankers**

National Westminster Bank Plc, PO Box No 549, 1-2 Finsbury Square, London eC2A 1JH

**Registered office (and operation address)**

Unit 22, Toynbee Studios, 28 Commercial Street, London E1 6AB

**Dash Arts Limited**  
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**Trustees' Report**

The Trustees present their annual report together with the financial statements of the Company for the year ended 31 March 2025, which are also prepared to meet the requirements for a Directors' report and accounts for Companies Act purposes.

The reference and administrative information on page 1 forms part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association of the Company 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).

The Reference and Administrative details set out on Page 1 forms part of this report.

**Statement of Public Benefit**

Dash Arts is committed to making and promoting work that enriches the lives of audiences and artists alike. All our work breaks down barriers and assertively pursues an agenda of open creative communication and exchange. For audiences, a significant amount of our activities (as detailed below) have been offered free of charge or have been heavily subsidised. For artists, we are committed to providing support for the artistic development of emerging artists particularly UK-based artists who are migrants and refugees. We develop programmes to provide training and support to help these artists negotiate the barriers thrown up by working in a new and sometimes challenging environment. During the covid pandemic, we pivoted towards digital work to ensure that we continue to reach and support our audiences and have continued to do so. We have since continued this digital programme alongside in-person activity. For the sector, we continue to provide leadership on modelling ways to promote and develop international work in thrilling, respectful and authentic ways.

**Objectives and Activities**

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'Public Benefit: Running a Charity (PB2).

The objects of the Company are the advancement of education in contemporary culture and of cross-cultural dialogue and understanding by means of the encouragement of the arts, including (but not limited to) the provision of performances and events of multi-ethnic or international theatre, music, dance and art.

The Company has the overall aim of broadening horizons and encouraging a greater understanding of cultural diversity through the arts. The Company aims to:

- Develop and present new work that bridges cultural, linguistic and social divides;
- Create experiences that challenge the way we see the world;
- Develop the understanding of artists and audiences in the UK by bringing them into creative contact with artists from abroad;
- Through participation, nurture creative talent and empower young people to become artists in their own right;
- Through ticketing policies, marketing and active participation programmes, bring audiences of different cultural and social backgrounds together to see and engage with work that is adventurous, challenging and created by artists of great diversity.

It articulates its core values as:

**Creative:** We make great and innovative international work.

**Dash Arts Limited**  
**(Limited by Guarantee)**  
**Trustees' Report**

**Curious:** We ask questions, listen to answers and always try to be open to new ideas. We seek to challenge our own and our audience's expectations and assumptions of stereotypes and simple answers.

**Boundary-Crossing:** We blur the boundaries between art forms, languages, nations and cultures.

**Engaged:** We investigate our place in the world, searching for an understanding of current issues and ideas, and conveying this understanding in artistic ways.

**Collaborative:** We create and support nurturing communities of artists, thinkers, inter-generational and diverse audiences and our own colleagues.

**Review of activities April 2024 to September 2025**

This Trustees' Report outlines the charitable activities undertaken during the reporting period as part of our core mission to create and present high-quality, socially engaged artistic work that serves public benefit. Through the support of public funding, individual giving, and charitable foundations, we have developed and delivered new theatre productions, participatory projects, and digital content that reach a wide and diverse audience. Our work this year has focused on artistic innovation, community engagement, and expanding access to cultural experiences. In doing so, we continue to meet our charitable objectives by fostering inclusive storytelling, amplifying underrepresented voices, and creating opportunities for public participation in the arts.

This period marks the first year without core Arts Council England support and we are pleased to report a strong end to our financial year. We are grateful to the ongoing support of Oak Foundation which awarded us a new two-year grant, thereby ensuring our sustainability.

We have seen a huge increase in individual giving during the past year, which is as a result of a clear fundraising strategy. Our commitment to issues of equity, justice, and participation across gender, disability, migration, and the environment has helped us attract new support from individual donors and philanthropic networks aligned with these values. As part of this we have held regular stewardship events for our supporters, which also served to introduce potential new donors to Dash Arts. These events served to generate support and interest in the programme during a period where there were no public events or productions.

We are using the 20th Anniversary of Dash Arts as a springboard to increase the profile of the organisation and of the CEO/Artistic Director, Josephine Burton – and have engaged a corporate PR company to assist with this.

The 20th Anniversary will be marked throughout this coming year, and is bookended by world premieres of *The Reckoning* and *Our Public House*. We are using it as an opportunity to reconnect with all the artists, creatives and some participants of past projects, asking them to submit their memories of Dash to a digital storyboard, which will then tell the 20 year history of Dash. Through this project we can share the impact of our storytelling with audiences, supporters and funders.

We have recruited two new Trustees in the past year which has enlarged the total number of Trustees, making the leadership team more sustainable and allowing us to start succession planning. We have also been working with a consultant (pro bono) to help the leadership team craft a new 10 year strategy for Dash Arts, ready to launch with our 20th anniversary. This has put us in a strong position to make a new ACE NPO application next year and more importantly, to be clear about our long-term goals and ambitions for the company.

**Making and Presenting new Theatre Productions**

This year has marked a period of significant artistic achievement and strategic development for our organisation. From the premiering of our latest play *The Reckoning* and the development of *Our Public House*, to the international scope of *Songs of Solidarity* and the continued reach of our podcast series, our activities this year reflect both our creative ambition and our commitment to fostering inclusive, socially engaged storytelling.

**Dash Arts Limited**  
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**Trustees' Report**

**The Reckoning** - A new work of documentary theatre on the darkest days of Ukraine's recent past, which premiered 28th May 25 at Arcola Theatre in London.

Based on real events within The Reckoning Project's verified archive of witness testimonies of the Russian war in Ukraine, The Reckoning is playful and unsettling, blending storytelling with movement, music and cooking.

[The Reckoning Project](#) gathers stories from survivors and witnesses to the current atrocities in Ukraine. Long after most journalists moved on, their legally trained reporters spent months taking in-depth testimonies across Ukraine. Dash Arts has worked with long-term friend and collaborator **Peter Pomeranzev** journalist **Natalya Gumenyuk**, Ukrainian co-writer **Anastasia Kosodii** and UK director **Josephine Burton** to create a new piece of theatre, rooted in the stories within The Reckoning Project's verified archive of audio and visual testimony.

As the performance ended, the conversation continued as audiences were invited to hear reflections from expert speakers—journalists, lawyers, and those with lived experience of the conflict. In all, we curated a list of over 32 speakers including illuminaries, such as Olia Hercules, Viv Groskop, Luke Harding and Orysia Lutsevych OBE who spoke movingly and passionately about the fight for justice.

The Reckoning was universally critically well received, with 4 and 5 star reviews.

"Powerful and Important" ★★★★★ The Stage

"Brilliant, sharp, stage craft" ★★★★★ The Reviews Hub

★★★★★ The Guardian

★★★★★ Theatre and Tonic

★★★★★ A young[ish] perspective

"Honestly one of the best things we've seen in years." – Audience Member

"This performance is not only art — it is an act of remembrance and resistance." – Audience Member

"A gripping, urgent and hugely significant work of art."- Audience Member

The production of the play was financed by Arts and Humanities Research Council grants facilitated by the University of Cambridge and by individual giving. We were pleased to receive three additional grants from Golsoncott Foundation, Royal Victoria Hall Foundation and Maria Bjornson Memorial Foundation..

Overall we achieved 50% box office and reached audiences of 1700, which outperformed the average at the Arcola Theatre.

**Our Public House**

Over the course of the last year, we have also developed **Our Public House**. We now have the completed script by Barney Norris and have commissioned Jonathan Walton to write 6 songs for the show. Both the script and the songs encompass some of the speeches made through the community speech-writing workshops held during 2023/24. We have been successful in receiving a substantial touring grant from

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**Trustees' Report**

ACE which has helped secure 5 venues for Spring/Summer tour in 26. Our Public House will premiere in Leeds, then tour to Liverpool Shakespeare North, Coventry, Sheffield and Cornwall.

This innovative production will feature the community groups within the play and give an opportunity to 6 individuals every night to be on stage as part of a 'Hustings scene', two of whom (per night) will give their speeches. This ensures that the participatory projects which wrap around the production are embedded into the play, and not the usual add-on activity. We continue to work with community groups in each of the tour locations in the lead up to the production to ensure we can include as many people as possible in each of the show locations.

We are exploring how the speechwriting model used in Our Public House can translate into commercial settings. This represents an opportunity not just for income generation but for wider cultural influence through storytelling in professional contexts. We have further researched the commercial and business opportunity of offering speech-writing workshops outside of the Our Public House project. We have developed the business case, tested the offering with a few clients from different sectors and are working to launch this in September '25, alongside the announcement of the tour of Our Public House.

***Songs of Solidarity***

This is a bold, interdisciplinary project uniting artists, researchers, and refugees to co-create a powerful music-theatre performance. By weaving together ancient epics like *Kalevala*, *Gilgamesh*, and the *Aeneid* with modern stories and protest songs, the project explores solidarity, displacement, and friendship across time. At its heart, Songs of Solidarity seeks to craft a new epic - an origin story and uniting tale for the vast and growing global population of migrants, offering a transformative narrative that celebrates and redefines the migrant experience.

***Songs of Solidarity*** is a multi-year, international collaboration bringing together artists, researchers, and migrant communities to create a new epic for our time. Rooted in the traditions of classical and non-Western epics, this project will evolve through deep research, interviews with migrants, and collaborative storytelling with five writers in the form of a Writers' Room. By integrating devised performance with actors and musicians in a series of workshops, we will shape a multi-voiced narrative that both honours and reimagines the epic form.

In December 24 we held the first R&D week with migrant artists and asylum seekers in Oxford, working with University of Oxford and Schwarzman Institute. Research and development with artists and migrant communities will continue in 2025-2026 towards a full-scale production in 2027 that amplifies migrant voices on an international stage.

**Podcasts 202/2025**

Our podcasts remain an important way to share our work with audiences across the UK and internationally, as well as with those who have difficulty attending live events. It is core to our values that we share the journey of discovery and subsequent discourse and debate that is integral to the research and development for all our projects.

Our series of free-to-access podcasts, released monthly, cover a range of topics and take on big issues through an artistic lens, exploring the challenges facing society today with artists, filmmakers, musicians, theatre makers and more. In each episode, Dash Arts' Artistic Director Josephine Burton hosts conversations delving into movements, legacies and ideas that continue to shape the cultural landscape worldwide.

During the last financial year we released 11 new podcasts, which have been downloaded 3,621 times increasing our total audience to 17,000. More than half of our audiences are from outside the UK - 57% - with a sizable audience generated in the US - 23%..

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***The Degenerates***

Development of The Degenerates in this year was postponed as our co-producing partner, Munich Kammerspiele lost its funding. They have expressed a wish to remain involved in the project, but are unable to offer themselves as a co-producing partner for the foreseeable future.

**Financial Review**

The Company managed its budgets prudently and at year end presented a breakeven operating budget. In this period of R&D, our projects are running over several years and so we are carrying forward reserves totalling £226,038 split between £96,070 of unrestricted funds (£75k of which are Operating Reserves) and £129,969 of restricted funds. Designated funds are those which have been designated by Trustees for developing and touring the following year's productions as that is core to Dash Arts' objectives. Unrestricted general funds can be used as directed by the Trustees on the furtherance of the general objectives of Dash Arts and have not been designated at year end for other purposes. At year end we were holding £68,887 which was the production budget for The Reckoning and £60,259 for Our Public House to cover future participatory work in the coming year.

Dash Arts aims to hold approximately six months' equivalent of operating costs in its overheads reserve. At year end March 2025 it held £75k, which represents 4.5 months of operating costs.

Core funding was received from OAK Foundation (£115k), which was the first year in a new grant period and their increased financial support has proven to be a lifeline to the organisation. We have also been successful in increasing funds from individual donors - both unrestricted and restricted to project funding. This has allowed us to run a break-even budget and carry forward project funds to the next financial year.

**Support Costs**

The core administrative team works in a fiscally responsible manner to keep support costs to the minimum.

**Principal Risks and Uncertainties**

**Funding**

With traditional sources of funding from charitable trusts and foundations oversubscribed, we are escalating our plans to generate income from commercial activity. The year 24/25 saw an increase in earned income and the next year (2025/2026) will see this trend continue as we launch the Speech-writing workshops commercially. The climate for funding from Trusts and Foundations remains extremely challenging, but we have now recruited a grant writer on a regular contract to increase our rate of application submission and to maximise our chances of raising project funds. With increased fundraising uncertainty the Trustees and the executive team review cashflow regularly, and ensure that plans for projects can be redesigned and repurposed to fit the financial reality.

**State of UK theatre sector**

The precarious state of many theatres' finances, hit first by COVID, then inflation and then by the loss in local authority funding has meant that they have very little money to invest with co-producing partners. In order to balance their books, the theatres' programming is relying on commercial productions to ensure box office return. This means that there is less opportunity for companies like Dash Arts to present their work, as this is viewed as less commercial. Dash Arts

**Dash Arts Limited**  
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**Trustees' Report**

is continuing to develop strong working relationships with its theatre network to garner co-producing support for its new productions by proposing new terms in which the financial risk is shared and minimised across multiple partners.


**Arts Council England**

We note the current review led by Baroness Hodge and look forward to learning of the findings and recommendations in due course. However, we would be concerned if the review led to delays or restrictions to project funding and more delays to the next round of NPO applications.

**Fundraising Declaration**

Dash Arts adheres to the best practice guidelines laid out by the Institute of Fundraising and is registered with the Fundraising Regulator. It operates in a professional manner at all times and has received no complaints about its fundraising activities or practice.

The Trustees' Annual Report has been approved by the trustees on 23 September 2025 and signed on their behalf by

DocuSigned by:  
  
0371083A438940B...  
Joachim Fleury  
Chairman

Signed by:  
  
A7FF14CB39AE4A2...  
Katherine Zeserson  
Trustee

## **Independent Examiner's Report to the Trustees of Dash Arts Limited**

I report on the accounts of the charity for the year ended 31 March 2025, which are set out on pages 9 to

### **Respective responsibilities of trustees and examiner**

The trustees (who are also the directors of the company 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. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

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

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

### **Basis of independent examiner's statement**

My examination was carried out in accordance with 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**

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Signed by:  


44007CAC2117467...  
**Richard Nelson FCCA**

**Breckman & Company Ltd**

**Chartered Certified Accountants**

49 South Molton Street  
London W1K 5LH

23 September 2025

**Dash Arts Limited**

**(Limited by Guarantee)**

**Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2025**

	Notes	Unrestricted funds £	Restricted funds £	2025 Total £	Unrestricted funds £	Restricted funds £	2024 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 10		174,703	-	174,703	154,383	-	154,383
Charitable activities:							
Theatre/festival - page 10		24,270	124,060	148,330	58,222	69,636	127,858
Investments		2	-	2	-	-	-
Other - page 10		365	-	365	42,561	-	42,561
<b>Total</b>		<u>199,340</u>	<u>124,060</u>	<u>323,400</u>	<u>255,166</u>	<u>69,636</u>	<u>324,802</u>
<b>Expenditure on:</b>							
Raising funds:							
Fundraising		35,085	-	35,085	28,891	-	28,891
Charitable activities:							
Theatre/festival - page 11		226,174	43,778	269,952	233,542	26,254	259,796
<b>Total</b>		<u>261,259</u>	<u>43,778</u>	<u>305,037</u>	<u>262,433</u>	<u>26,254</u>	<u>288,687</u>
<b>Net movement in funds:</b>							
<b>Net income</b>		(61,919)	80,282	18,363	(7,267)	43,382	36,115
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		<u>157,989</u>	<u>49,686</u>	<u>207,675</u>	<u>165,256</u>	<u>6,304</u>	<u>171,560</u>
<b>Total funds carried forward</b>	<b>12, 13</b>	<u><u>96,070</u></u>	<u><u>129,968</u></u>	<u><u>226,038</u></u>	<u><u>157,989</u></u>	<u><u>49,686</u></u>	<u><u>207,675</u></u>

The notes on pages 14 to 21 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

**Dash Arts Limited****(Limited by Guarantee)****Year ended 31 March 2025**

	<b>2025</b>		<b>2024</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from donations and legacies</b>				
<b>Grants</b>				
ACE - NPO Transition Fund	-		53,466	
Oak Foundation	114,800		52,239	
	<u>114,800</u>	114,800	<u>52,239</u>	105,705
<b>Donations</b>				
Sundry donations	59,903		48,678	
	<u>59,903</u>	59,903	<u>48,678</u>	48,678
		<u>174,703</u>		<u>154,383</u>
<b>Income from charitable activities</b>				
<b>Theatre/festival</b>				
<b>Earned income</b>				
Fees/box office/reimbursed expenses	21,564		57,022	
Promoter fees	2,706		1,200	
	<u>24,270</u>	24,270	<u>58,222</u>	58,222
<b>Project specific funding</b>				
<b>Other project grants and other trusts and foundations</b>				
Project donations	72,760		11,990	
Other project grants	39,300		49,646	
Other trusts & foundations	12,000		8,000	
	<u>124,060</u>	124,060	<u>69,636</u>	69,636
		<u>148,330</u>		<u>127,858</u>
<b>Other</b>				
Theatre Tax Relief (TTR)		365		42,561
		<u>365</u>		<u>42,561</u>

**Dash Arts Limited****(Limited by Guarantee)****Year ended 31 March 2025**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on raising funds</b>		
Fundraising and publicity of the charity	35,085	28,891
	<u>35,085</u>	<u>28,891</u>
<b>Expenditure on charitable activities</b>		
<b>Theatre/festival</b>		
<b>Production/project costs</b>		
Fees	31,280	33,405
Marketing	6,274	9,285
Production costs	27,749	20,174
Travel/transport/accommodation/visas/subsistence	7,393	13,640
	<u>72,696</u>	<u>76,504</u>
Support costs - page 12	183,250	166,739
Governance costs - page 12	14,006	16,553
	<u>269,952</u>	<u>259,796</u>

## Dash Arts Limited

(Limited by Guarantee)

Year ended 31 March 2025

	2025		2024	
	£	£	£	£
<b>Support and governance costs</b>				
<b>Support costs</b>				
<b>Office overheads</b>				
Office rent	8,530		3,825	
Website fees	252		252	
Telephone/internet	320		298	
Insurance	997		920	
Computers/IT/software	642		871	
Marketing (core)	749		2,664	
Research	500		-	
		11,990		8,830
<b>Administration costs</b>				
Salaries	121,917		118,397	
Fees	35,009		28,116	
Social security costs	6,699		6,109	
Employer pension costs	2,777		2,602	
Staff training	251		-	
Travel/subsistence	1,340		478	
Meeting costs	1,253		398	
Printing/postage/stationery	429		393	
Memberships	-		30	
Sundries/research/visas	860		774	
		170,535		157,297
<b>Professional/financial</b>				
Legal/professional	82		13	
Bank charges	643		599	
		725		612
		<u>183,250</u>		<u>166,739</u>
<b>Governance costs</b>				
Accountancy	8,000		3,900	
Bookkeeping	6,006		12,653	
		14,006		16,553
		<u>197,256</u>		<u>183,292</u>

**Dash Arts Limited**

**(Limited by Guarantee)**

**Balance Sheet  
31 March 2025**

	Notes	2025		2024	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets	8		-		-
<b>Current assets</b>					
Debtors	9	101,645		71,008	
Cash at bank and in hand		152,098		152,040	
		<u>253,743</u>		<u>223,048</u>	
<b>Liabilities:</b>					
Creditors: amounts falling due within one year	10	<u>(27,705)</u>		<u>(15,373)</u>	
<b>Net current assets</b>			<u>226,038</u>		<u>207,675</u>
<b>Total assets less current liabilities</b>			<u><u>226,038</u></u>		<u><u>207,675</u></u>
<b>The funds of the charity:</b>					
Unrestricted funds	12				
General funds			21,070		46,498
Designated funds			75,000		111,491
			<u>96,070</u>		<u>157,989</u>
Restricted income funds	13		129,968		49,686
<b>Total charity funds</b>			<u><u>226,038</u></u>		<u><u>207,675</u></u>


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

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 23 September 2025 and signed on its behalf by

DocuSigned by:  
  
 0371083A438940B...  
**Joachim Fleury**  
**Chair of Trustees**

Signed by:  
  
 A7FF14CB39AE4A2...  
**Katherine Zeserson**  
**Trustee**

The notes on pages 14 to 21 form an integral part of these financial statements.

## **Dash Arts Limited**

**(Limited by Guarantee)**

### **Notes to the Financial Statements for the year ended 31 March 2025**

#### **1. Accounting policies**

##### **1.1. Basis of preparing the financial statements**

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued October 2019) 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) - (Charities SORP (FRS 102)), and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

##### **1.2. Incoming resources**

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

##### **- Donations and legacies**

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

##### **- Charitable activities**

Theatre/festival income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

##### **- Investment income**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2025**

**1.3. Expenditure**

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

**- Costs of raising funds**

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

**- Charitable activities**

Theatre/festival production costs - costs incurred in production and running of productions toured in the year.

**- Support costs**

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

**- Governance costs**

Costs associated with the constitutional and statutory requirements of the charity.

**1.4. Fund accounting**

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2025**

**1.5. Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

**1.6. Cash at bank and in hand**

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

**1.7. Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

**1.8. Pensions**

The company operates a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

**1.9. Financial Instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

**1.10. Significant Accounting Estimates and Judgements**

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

**2. Incoming resources**

The total theatrical income for the year has been derived from the principal activity. The proportion of theatrical income derived from outside the UK amounted to 18% ( 2024 - 18% ).

**3. Other income**

	<b>2025</b>	<b>2024</b>
	£	£
Theatre Tax Relief (TTR)	365	42,561
	<u>          </u>	<u>          </u>

**Dash Arts Limited****(Limited by Guarantee)****Notes to the Financial Statements  
for the year ended 31 March 2025****4. Trustees' emoluments and reimbursed expenses**

The trustees received no remuneration during the year (2024 - £nil).

The aggregated amount reimbursed to trustees during the year was £242 (2024 - £nil).

**5. Staff costs and numbers**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b>Staff costs</b>		
Salaries and wages	121,917	118,397
Social security costs	6,699	6,109
Pension costs	2,777	2,602
	<u>131,393</u>	<u>127,108</u>

No employee earned £60,000 or more during the year (2024 - nil).

The total benefits of the key management personnel of the charity including fees paid were £63,092 (2024 - £45,752).

**Staff numbers**

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	<b>2025</b>	<b>2024</b>
	<b>Number</b>	<b>Number</b>
Support	<u>4</u>	<u>3</u>

**6. Pension costs**

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £2,777 (2024 - £2,602).

**7. Corporation taxation**

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

**Dash Arts Limited**

(Limited by Guarantee)

**Notes to the Financial Statements  
for the year ended 31 March 2025**

<b>8. Fixed assets - tangible assets</b>	<b>Fixtures/ fittings/ equipment £</b>	
<b>Cost</b>		
1 April 2024 / 31 March 2025	1,822	
<b>Depreciation</b>		
1 April 2024 / 31 March 2025	1,822	
<b>Net book values</b>		
31 March 2025	-	
31 March 2024	-	
<b>9. Debtors</b>	<b>2025 £</b>	<b>2024 £</b>
Trade debtors	53,611	2,304
Other debtors	1,611	40
Prepayments/accrued income	46,423	68,664
	101,645	71,008
	101,645	71,008
<b>10. Creditors: amounts falling due within one year</b>	<b>2025 £</b>	<b>2024 £</b>
Trade creditors	21,105	10,858
Other creditors	50	68
Accruals	6,550	4,447
	27,705	15,373
	27,705	15,373
<b>11. Limited by guarantee</b>		

The private company is limited by guarantee, registered in EW - England and Wales, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2025 there were 5 members.

**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2025**

<b>12. Unrestricted funds</b>	<b>Brought forward</b>	<b>Outgoing resources</b>	<b>Transfers</b>	<b>Carried forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
General fund	46,498	61,919	36,491	21,070
<u>Designated funds:</u>				
Designated project funds	57,000	-	(57,000)	-
Our Public House	4,491	-	(4,491)	-
Overheads reserve fund	50,000	-	25,000	75,000
	<u>157,989</u>	<u>(61,919)</u>	<u>-</u>	<u>96,070</u>

**Designated project funds**

The funds c/f were fully spent on the further development of our major new productions: Our Public House , a series of script development workshops continued in places the production will tour to; The Reckoning - which was premiered at Arcola Theatre in London in June 2025; Songs of Solidarity - a week-long R was held in December 2024 in Oxford.

**Our Public House**

The small surplus of £4,491 c/f from last year was all spent in 2024/25 on further development. The rest of the funds to c/f are restricted and detailed separately.

**Overheads Reserve Fund**

We are holding £75,000 designated to core reserves. Our policy is to have 3-6 months of overhead costs in reserve as is best practice. At year end we currently are holding just under 5 months' core costs. As Dash Arts has lost its NPO funding it is the aim to increase this target to 6 months' core costs

**Dash Arts Limited****(Limited by Guarantee)****Notes to the Financial Statements  
for the year ended 31 March 2025**

<b>13. Restricted funds</b>	<b>Brought forward £</b>	<b>Incoming resources £</b>	<b>Outgoing resources £</b>	<b>Carried forward £</b>
Reckoning	9,221	76,810	(17,144)	68,887
Our Public House	39,643	32,950	(12,334)	60,259
The Degenerates	822	-	-	822
Co-creation toolkit	-	3,900	(3,900)	-
Song of Solidarity	-	10,400	(10,400)	-
	<u>49,686</u>	<u>124,060</u>	<u>(43,778)</u>	<u>129,968</u>

**Reckoning**

In 24/25 we received restricted grants towards The Reckoning from Arts and Humanities Research council via University of Cambridge (£15K); The Golsoncott Foundation (£1K); £43K from The Reckoning Project and individual giving to the value of £13,300. The Big Give Xmas Challenge was dedicated to The Reckoning and £5,511 was donated. £68,887 was carried forward to cover production costs as the show went into rehearsal in May 2025.

**Our Public House (previously Speech Speech)**

In 2024/25 we received the final instalment from Arts Council England towards the research and development of Our Public House to the value of £3,000. Also received were grants from Birmingham University AHRC fund £7,000; The Three Monkeys Trust £6,000; Thistle Trust £3,000; The Marchus Trust £3,000; plus individual gifts to the value of £10,950 restricted to the development of Our Public House, £60,258 of which will be carried forward to the financial year 2025/26. The project plan for 2025/26 includes the development and writing of the music for the production as well as a further series of speech writing workshops with community participants in preparation for the production's premiere in Spring 2026.

**The Degenerates**

There was no activity on this project in the year 24/25, so £822 will be carried forward to next year with a view to further successful fundraising to carry out more research.

**Co-creation Toolkit**

In 2024/25 we received a grant from Royal Holloway University for the development and writing of the methodology used by Dash Arts in the co-creation of new projects. A toolkit was produced for dissemination amongst the sector as an example of best practice.

**Songs of Solidarity**

We received a grant from the University of Oxford to support the first research and development week for our new project, Songs of Solidarity. We continue our relationship with the university and plan to carry out further research and development in 2025/26

**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2025**

**14. Analysis of net assets between funds**

	<b>General funds £</b>	<b>Designated funds £</b>	<b>Restricted funds £</b>	<b>Total £</b>
Fund balances at 31 March 2025 are represented by:				
Net current assets	21,070	75,000	129,968	226,038
	<u>21,070</u>	<u>75,000</u>	<u>129,968</u>	<u>226,038</u>

**15. Related party transactions**

One trustee made a donation to the charity in the year totalling £600.

One trustee was paid expenses reimbursed of £242 during the year.

**DASH ARTS LIMITED**

England & Wales - Charity number 1089222

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# Accounts

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**Company number 4246467**  
**Charity number 1089222**

**Dash Arts Limited**  
**(Limited by Guarantee)**

**Report and Financial Statements**  
**for the year ended 31 March 2024**

**Breckman & Company Ltd**  
**Chartered Certified Accountants**  
**49 South Molton Street**  
**London W1K 5LH**

**Dash Arts Limited**  
**(Limited by Guarantee)**  
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## **Dash Arts Limited**

**(Limited by Guarantee)**

### **Reference and Administrative Details**

#### **Constitution**

The charitable company is a private company limited by guarantee registered in EW - England and Wales, company number 4246467, incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1089222.

#### **Directors and trustees**

The directors of the charitable company (Dash Arts Limited) are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

The trustees meet quarterly during the year to consider policy, review activities and objectives. Trustees are appointed by the existing trustees and in accordance with the Memorandum and Articles of Association.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

Joachim Fleury (Chair)  
Katherine Zeserson  
Olivia Scanlon  
Jerry Wattenberg  
Magdalena Ziarko

#### **Secretary**

Josephine Burton

#### **Chief executive/Artistic director**

Josephine Burton

#### **Independent Examiners**

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

#### **Bankers**

National Westminster Bank Plc, PO Box No.549, 1-2 Finsbury Square, London EC2A 1JH.

#### **Registered office and operation address**

Unit 22, Toynbee Studios, 28 Commercial Street, London E1 6AB.

**Dash Arts Limited**  
**(Limited by Guarantee)**

**Trustees' Report**

**Reference and Administrative Details**

**Constitution**

Dash Arts Limited ("the Company") is a company limited by guarantee number 4246467 and a registered charity (number 1089222) established in July 2001.

**Directors and trustees**

The directors of the Company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

The trustees meet quarterly during the year to consider policy, review activities and objectives. Trustees are appointed by the existing trustees and in accordance with the Memorandum and Articles of Association of the Company.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The Trustees during the year and since the year end, were:

Joachim Fleury (Chair)  
Olivia Scanlon  
Jerry Wattenberg  
Magdalena Ziarko  
Katherine Zeserson

**Secretary**

Josephine Burton

**Chief Executive and Artistic Director**

Josephine Burton

**Auditors**

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

**Bankers**

National Westminster Bank Plc, PO Box No 549, 1-2 Finsbury Square, London eC2A 1JH

**Registered office (and operation address)**

Unit 22, Toynbee Studios, 28 Commercial Street, London E1 6AB

**Dash Arts Limited**  
**(Limited by Guarantee)**

**Trustees' Report**

The Trustees present their annual report together with the financial statements of the Company for the year ended 31 March 2024, which are also prepared to meet the requirements for a Directors' report and accounts for Companies Act purposes.

The reference and administrative information on page 1 forms part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association of the Company 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).

The Reference and Administrative details set out on Page 1 forms part of this report.

**Statement of Public Benefit**

Dash Arts is committed to making and promoting work that enriches the lives of audiences and artists alike. All our work breaks down barriers and assertively pursues an agenda of open creative communication and exchange. For audiences, a significant amount of our activities (as detailed below) have been offered free of charge or have been heavily subsidised. For artists, we are committed to providing support for the artistic development of emerging artists particularly UK-based artists who are migrants and refugees. We develop programmes to provide training and support to help these artists negotiate the barriers thrown up by working in a new and sometimes challenging environment. During the covid pandemic, we pivoted towards digital work to ensure that we continue to reach and support our audiences and have continued to do so. We have since continued this digital programme alongside in-person activity. For the sector, we continue to provide leadership on modelling ways to promote and develop international work in thrilling, respectful and authentic ways.

**Objectives and Activities**

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'Public Benefit: Running a Charity (PB2)'.

The objects of the Company are the advancement of education in contemporary culture and of cross-cultural dialogue and understanding by means of the encouragement of the arts, including (but not limited to) the provision of performances and events of multi-ethnic or international theatre, music, dance and art.

The Company has the overall aim of broadening horizons and encouraging a greater understanding of cultural diversity through the arts. The Company aims to:

- Develop and present new work that bridges cultural, linguistic and social divides;
- Create experiences that challenge the way we see the world;
- Develop the understanding of artists and audiences in the UK by bringing them into creative contact with artists from abroad;
- Through participation, nurture creative talent and empower young people to become artists in their own right;
- Through ticketing policies, marketing and active participation programmes, bring audiences of different cultural and social backgrounds together to see and engage with work that is adventurous, challenging and created by artists of great diversity.

It articulates its core values as:

**Creative:** We make great and innovative international work.

**Curious:** We ask questions, listen to answers and always try to be open to new ideas. We seek to challenge our own and our audience's expectations and assumptions of stereotypes and simple answers.

**Boundary-Crossing:** We blur the boundaries between art forms, languages, nations and cultures.

**Dash Arts Limited**  
**(Limited by Guarantee)**  
**Trustees' Report**

**Engaged:** We investigate our place in the world, searching for an understanding of current issues and ideas, and conveying this understanding in artistic ways.

**Collaborative:** We create and support nurturing communities of artists, thinkers, inter-generational and diverse audiences and our own colleagues.

**Review of activities April 2023 to September 2024**

We are grateful to the Arts Council for supporting Dash Arts with a transition grant for the period April to November 2023 and the continued support from Oak Foundation and key individuals, which has helped the Company maintain stability and achieve its charitable and business objectives. The Company has good cashflow to allow it enough time to replace the lost core funding and to introduce a new business model, which will ensure the delivery of the core business plan.

In this period potential new commercial income streams have been identified, as well as markets and commercial partners researched. New business plans for the potential commercial activity are being developed over the coming year ready for launch in Q4 of 2024/2025.

Whilst the sector outlook remains very challenging, we have been able to run a prudent budget, successfully fundraise for our projects and reinvest the Theatre Tax Relief into the development of our new productions.

Our small team remains stable and committed to achieving our charitable and creative goals. In the past year we have recruited a new Development Associate to assist with individual giving and increased the pool of Trust and Foundation bid writers to increase the number and quality of applications.

We have also been undertaking a strategic review of our business model and creative programme in preparation for our 20<sup>th</sup> anniversary in September 2025, consulting with sector experts. We will launch our new 10-year business strategy in the Spring of 2025.

**Making and Presenting new Theatre Productions**

The past year was extremely productive and creative for Dash Arts as we started an intense period of research and development of three major new productions 'Our Public House', 'Reckoning' and 'The Degenerates'. In addition, we have commenced early-stage research work into two further projects – which will be developed in the coming years.

We have continued to deliver an ongoing programme of digital events and podcasts around our work, and to create new job opportunities within the artistic sphere including work for those from marginalised backgrounds.

**Reckoning** - A new work of documentary theatre on the darkest days of Ukraine's recent past.

[The Reckoning Project](#) gathers stories from survivors and witnesses to the current atrocities in Ukraine. Long after most journalists moved on, their legally trained reporters spent months taking in-depth testimonies across Ukraine. Dash Arts has worked with long-term friend and collaborator **Peter Pomeranzen** and journalist **Natalya Gumenyuk** from The Reckoning Project, Ukrainian co-writer **Anastasia Kosodii** (co-writer of Crimea 5am) and UK director **Josephine Burton** to create a new piece of theatre, rooted in the stories within their enormous archive of audio and visual testimony.

**Dash Arts Limited**  
**(Limited by Guarantee)**  
**Trustees' Report**

Josephine and Anastasiia held two development workshops over Summer 2023, one digital and the other in person in Berlin, to decide on the dramaturgy for the production, working closely with journalists, lawyers and archivists from the Reckoning Project, in order to begin the writing process. The research and writing process were described in three blogs which were shared widely on our social media channels and with our friends and supporters.

In December 2023, a week-long script development workshop was held at the Goethe-Institut in London with six actors. During this week, we worked with two British actors and four UK-based Ukrainian actors (giving the latter professional acting work for the first time since they fled Ukraine), to finesse the script and the dramaturgy. We also were able to work with a movement director to explore how best to translate the work from the script to the stage. Given the harrowing nature of the testimonies being told, and the fact that we were working with Ukrainian actors, we also worked with a wellbeing practitioner throughout the week to ensure the actors and creatives were supported psychologically.

At the end of the week we held a sharing of the work with funders and supporters, the creative team as well as key contacts in the Ukrainian community based in London. We sought feedback on the piece and subsequently Josephine and Anastasiia worked together in January 2024 in Berlin to agree and then complete the script.

In March 2024, Josephine and Ukrainian composer Anton Baibakov worked together in a separate workshop to explore the soundscapes for the script. We then discussed our research and development practice at an event held on 20th March as part of the Cambridge Festival of the Arts to a public audience, in conversation with Professor of Ukrainian Studies Rory Finnin. Excerpts of the newly completed script were performed by actors at this event.

The research and development of this new piece of theatre has been recorded and explored further in a series of podcasts which were released over this period. We are now working towards a London premiere in Spring 2025, to coincide with the third anniversary of the war.

***The Degenerates***

Following our performance of *Songs for Babyn Yar* we have been able to further develop our relationship with Munich Kammerspiele, as well as Dido's Bar writer **Hattie Naylor**, and are planning a new theatre piece to be co-produced with them, exploring the legacy of Dr Prinzhorn on the art world of the 20th century and today. His work with the inmates of mental institutions post WWI and his fascination with the artwork they produced has had a profound influence on the way 20th century society considers what is art and who is allowed to call themselves an artist. In August 2023, Josephine and Hattie visited the Prinzhorn Collection in Heidelberg and Munich to research the Collection and start work on the dramaturgy.

***Speech! Speech!/Our Public House***

Robust public debate and the freedom to make arguments and counterarguments are essential to democracy. Today, however, political discourse is ever more sectarian and angry, fears of misinformation are widespread and political discussion is often confined to groups of like-minded people talking to each other online.

Together with our partners Birmingham University and University of East Anglia, we began our exploration in 2023 into this 'crisis of rhetoric' with a series of workshops exploring persuasive speaking across diverse communities in England entitled 'Speech! Speech!'. Our research will eventually lead to ***Our Public House***, a state-of-the-nation theatre production, inspired by the speeches and writing of our

**Dash Arts Limited**  
**(Limited by Guarantee)**  
**Trustees' Report**

national participants, created by writer **Barney Norris** and director Josephine Burton due to premier in early 2026.

With support from the Arts and Humanities Research Council as well as Arts Council England, we have travelled the length and breadth of England working with diverse community groups from Coventry to Cornwall, Manchester to Norwich, Sheffield to Brighton, and in the London boroughs of Tower Hamlets and Newham. We have worked with 10 different groups:

- Citizens UK, Brighton and Hove Chapter;
- The Writer's Block (Redruth, Cornwall);
- Manchester Deaf Centre (Manchester) via Deaf Explorer;
- HMP Styal (Manchester) via Novus;
- Underground Lights (Coventry);
- St Hilda's Community Group (Tower Hamlets, London);
- Young People's Access Group via Theatre Royal Stratford East (Newham, London)
- Arbourthorne's Men's Group via Sheffield Theatres;
- Banbury and Bicester College, Banbury - working with young people, many of whom have special educational needs diagnoses, studying for A-level Drama
- The Common Lot (Norwich) - community group of residents from the Mile Cross Estate.

In total we worked with over 125 individuals. The participants were from diverse backgrounds spread almost equally across age ranges from teenage to 65+. 49% of people we worked with represented as disabled or had a long-term health or mental health condition. Across the workshops, 95% of respondents rated the workshop experience as 'good' or 'great'.

*'I think the group helped me gain confidence and helped me to feel relaxed. Thank you'* – workshop participant, HMP Styal

*'Loved it! Loved it! Loved it!'* – workshop participant HMP Styal

*'very positive, built confidence + practical advice! loved the history too'* – workshop participant, Brighton

When asked how they felt about public speaking and political engagement, we had this response from two participants at Redruth in Cornwall:

*'More confident having been in a very supportive environment'*

*'Much more excited and I feel like I can make a difference'*

Testimonials from community organisations were also very positive:

*'Working with Dash Art' has been an immensely positive experience. They really took the time to understand our learners and their specific needs through detailed conversations before we even started. They always consider factors I bring to them and thoughtfully plan activities accordingly. Learner feedback and needs are addressed right away, and activities are adapted as necessary. This collaboration has enriched our learners' experiences, providing valuable opportunities and a more personalised educational journey'.*

Sarah Hartley, National Lead for Creative Strategies, Novus Foundations for Change

**Dash Arts Limited**  
**(Limited by Guarantee)**

**Trustees' Report**

This part of the project culminated in three public events in November 2023, when speech writing, its value and its impact was discussed with a panel of experts. As part of the evening, some of our participants performed the speeches they had written in the workshops.

In January 2024 the project moved into script development for the new production '*Our Public House*', which will be a 'state of the nation' play exploring England today, reflecting who we are and how we talk about ourselves, written by Barney Norris and directed by Josephine Burton.

With support from National Theatre Studios, we were able to hold a week-long research and development session with eight actors in January 2024. We were able to explore and develop the dramaturgy and script, and explore how to integrate the speeches and community participants into the production. The week culminated in an industry sharing to which we invited potential co-production partners.

We are working with co-producing partners to premier this new work in late 2025/early 2026 and to take it on a UK tour.

**Podcasts 2023/2024**

We continue to expand our reach with our podcasts and special digital events which allow us to share our work with audiences outside of London and internationally, as well as with those who have difficulty attending live events. It is core to our values that we share the journey of discovery and subsequent discourse and debate that is integral to the research and development for all our projects.

Our series of free-to-access podcasts, released monthly, cover a range of topics and take on big issues through an artistic lens, exploring the challenges facing society today with artists, filmmakers, musicians, theatre makers and more. In each episode, Dash Arts' Artistic Director Josephine Burton hosts conversations delving into movements, legacies and ideas that continue to shape the cultural landscape worldwide.

During this period we released 14 new podcasts, which have been downloaded 3,621 times increasing our total audience to 14,500. Unsurprisingly, the majority of the audience (45%) is from the UK (down from nearly 50% last year), but there is a sizable audience generated in the US - 23%, up from 19% last year.

**Future Work**

During the period from April 2023 to September 2024 we also started research on the following new projects which will be further developed once funding is available.

***Embassy 2098***

Embassy 2098 is set in a bold high tech future society of artists and diplomats. Created by an artistic collective drawn from the UK, the US, India and Australia, Embassy 2098 is a new form of interactive site-specific promenade theatre experienced through audio devices set around a body of water, and involving small audiences of two or more. Further development of this project will take place once funding for the research and development is secured.

***Odessa/Babel***

We started to explore the writings of the Odesan author Isaac Babel, who was embedded as a journalist on the Polish-Soviet front in 1920 over the very same land which is again besieged today by Russian forces. We were interested in the possibility of creating a work of musical theatre which draws out some of these connections and documented the process in a podcast.

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***Songs of Solidarity***

This project brings together creative and migrant artists, Oxford researchers, and locally based refugees to initiate the development of the cross-cultural, co-created musical performance project Songs of Solidarity.

Leaning on academic expertise in narratives from ancient, epic texts such as the Aeneid, Kalevala and Gilgamesh, Dash Arts and PROJEKT EUROPA will work together with artists in Autumn 2024 in a week-long residency to bring together stories from different cultures and time periods, exploring the connection between these epic narratives and the lived experience of refugees and asylum seekers in the UK.

**Financial Review**

The Company managed its budgets prudently and at year end reported an overall operating deficit of £7,267, which was covered by our reserves. In this period of R&D, our projects are running over several years and so we are carrying forward reserves totalling £207,675, split between £157,989 of unrestricted funds (£50,000 of which are Operating Reserves) and £46,686 of restricted funds. Designated funds are those which have been designated by Trustees for developing and touring the following year's productions as that is core to Dash Arts' objectives. Unrestricted general funds can be used as directed by the Trustees on the furtherance of the general objectives of Dash Arts and have not been designated at year end for other purposes.

Dash Arts aims to hold approximately six months' equivalent of operating costs in its overheads reserve. At year end March 2024 it held £50,000.

Core funding was received from ACE Transition Funding (£53,000) and also OAK Foundation (£53,000). In addition, the organisation was in receipt of theatre tax relief to the value of £42,561. This has ensured the organisation had a healthy cashflow to pursue its charitable and artistic objectives, whilst developing new relationships to replace lost ACE NPO funding.

**Support Costs**

The core administrative team works in a fiscally responsible manner to keep support costs to the minimum.

**Principal Risks and Uncertainties**

**Funding**

With traditional sources of funding from charitable trusts and foundations oversubscribed, we have been developing new sources of funding from earned income. The business plan for the year 2024/2025 is committed to developing earned income from projects and assets which the organisation owns or can develop. Dash Arts is developing a product to launch in the first quarter of 2025 which will be marketed to the corporate sector. The Company has been successful in increasing support from core funders and is developing relationships with new funders with a view to gaining new core support. However, the climate for funding remains extremely challenging and the Trustees and the executive team therefore review cashflow regularly, and ensure that plans for projects can be rescheduled, redesigned and repurposed to fit the financial reality.

**State of UK touring sector**

The precarious state of many theatres' finances, hit first by COVID, then inflation and then by the loss in local authority funding has meant that they have very little money to invest with co-producing partners. In order to balance their books, the theatres' programming is relying on

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commercial productions to ensure box office return. This means that there is less opportunity for companies like Dash Arts to present their work, as this is viewed as less commercial. Dash Arts is continuing to develop strong working relationships with its theatre network to garner co-producing support for its new productions by proposing new terms in which the financial risk is shared and minimised across multiple partners.

**Fundraising Declaration**

Dash Arts adheres to the best practice guidelines laid out by the Institute of Fundraising and is registered with the Fundraising Regulator. It operates in a professional manner at all times and has received no complaints about its fundraising activities or practice.

The Trustees' Annual Report has been approved by the trustees on 11 September 2024 and signed on their behalf by



Joachim Fleury  
Chairman



Katherine Zeserson  
Trustee

**Independent Examiner's Report to the Trustees  
of Dash Arts Limited**

I report on the accounts of the charity for the year ended 31 March 2024, which are set out on pages 10 to 22.

**Respective responsibilities of trustees and examiner**

The trustees (who are also the directors of the company 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. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

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

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

**Basis of independent examiner's statement**

My examination was carried out in accordance with 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**

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
  - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
  - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

*Richard Nelson*

**Richard Nelson FCCA  
Breckman & Company Ltd  
Chartered Certified Accountants**

49 South Molton Street  
London W1K 5LH

11 September 2024

**Dash Arts Limited**

(Limited by Guarantee)

**Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2024**

	Notes	Unrestricted funds £	Restricted funds £	2024 Total £	Unrestricted funds £	Restricted funds £	2023 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 11		154,383	-	154,383	164,998	-	164,998
Charitable activities:							
Theatre/festival - page 11		58,222	69,636	127,858	72,130	293,282	365,412
Other - page 11		42,561	-	42,561	109,057	-	109,057
<b>Total</b>		<u>255,166</u>	<u>69,636</u>	<u>324,802</u>	<u>346,185</u>	<u>293,282</u>	<u>639,467</u>
<b>Expenditure on:</b>							
Raising funds:							
Fundraising		28,891	-	28,891	8,227	-	8,227
Charitable activities:							
Theatre/festival - page 12		233,542	26,254	259,796	243,787	349,829	593,616
<b>Total</b>		<u>262,433</u>	<u>26,254</u>	<u>288,687</u>	<u>252,014</u>	<u>349,829</u>	<u>601,843</u>
<b>Net movement in funds:</b>							
<b>Net income</b>		(7,267)	43,382	36,115	94,171	(56,547)	37,624
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		165,256	6,304	171,560	71,085	62,851	133,936
<b>Total funds carried forward</b>	<b>12, 13</b>	<u>157,989</u>	<u>49,686</u>	<u>207,675</u>	<u>165,256</u>	<u>6,304</u>	<u>171,560</u>

The notes on pages 15 to 22 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

**Dash Arts Limited****(Limited by Guarantee)****Year ended 31 March 2024**

	<b>2024</b>		<b>2023</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from donations and legacies</b>				
<b>Grants</b>				
ACE - NPO Transition Fund	53,466		-	
ACE - National Portfolio	-		91,656	
Oak Foundation	52,239		53,065	
	<u>          </u>	105,705	<u>          </u>	144,721
<b>Donations</b>				
Sundry donations	48,678		20,277	
	<u>          </u>	48,678	<u>          </u>	20,277
		<u>          </u>		<u>          </u>
		154,383		164,998
		<u>          </u>		<u>          </u>
<b>Income from charitable activities</b>				
<b>Theatre/festival</b>				
<b>Earned income</b>				
Fees/box office/reimbursed expenses	57,022		64,895	
Promoter fees	1,200		7,235	
	<u>          </u>	58,222	<u>          </u>	72,130
<b>Project specific funding</b>				
<b>Other project grants and other trusts and foundations</b>				
DWP Kickstart Scheme	-		3,256	
Project donations	11,990		6,110	
Other project grants	49,646		263,916	
Other trusts & foundations	8,000		20,000	
	<u>          </u>	69,636	<u>          </u>	293,282
		<u>          </u>		<u>          </u>
		127,858		365,412
		<u>          </u>		<u>          </u>
<b>Other</b>				
Theatre Tax Relief (TTR)		42,561		109,057
		<u>          </u>		<u>          </u>

**Dash Arts Limited****(Limited by Guarantee)****Year ended 31 March 2024**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on raising funds</b>		
Fundraising and publicity of the charity	28,891	8,227
	<u>28,891</u>	<u>8,227</u>
	<u><u>28,891</u></u>	<u><u>8,227</u></u>
<b>Expenditure on charitable activities</b>		
<b>Theatre/festival</b>		
<b>Production/project costs</b>		
Fees	33,405	244,077
Marketing	9,285	16,888
Production costs	20,174	67,604
Travel/transport/accommodation/visas/subsistence	13,640	80,771
Production wages	-	1,184
Social security costs	-	20
Production pensions	-	560
	<u>76,504</u>	<u>411,104</u>
Support costs - page 13	166,739	168,637
Governance costs - page 13	16,553	13,875
	<u>259,796</u>	<u>593,616</u>
	<u><u>259,796</u></u>	<u><u>593,616</u></u>

**Dash Arts Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2024**

	<b>2024</b>		<b>2023</b>	
	£	£	£	£
<b>Support and governance costs</b>				
<b>Support costs</b>				
<b>Office overheads</b>				
Office rent	3,825		3,988	
Website fees	252		198	
Telephone/internet	298		442	
Insurance	920		920	
Computers/IT/software	871		106	
Marketing (core)	2,664		1,364	
Research	-		115	
	-		-	
		8,830		7,133
<b>Administration costs</b>				
Salaries	118,397		130,047	
Fees	28,116		18,776	
Social security costs	6,109		6,653	
Employer pension costs	2,602		2,863	
Travel/subsistence	478		243	
Meeting costs	398		955	
Printing/postage/stationery	393		378	
Memberships	30		740	
Sundries/research/visas	774		175	
	-		-	
		157,297		160,830
<b>Professional/financial</b>				
Legal/professional	13		13	
Bank charges	599		661	
	-		-	
		612		674
		166,739		168,637
<b>Governance costs</b>				
Accountancy	3,900		3,400	
Bookkeeping	12,653		10,475	
	-		-	
		16,553		13,875
		183,292		182,512
		183,292		182,512

**Dash Arts Limited**

**(Limited by Guarantee)**

**Balance Sheet  
31 March 2024**

	Notes	2024		2023	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets	8		-		-
<b>Current assets</b>					
Debtors	9	71,008		135,395	
Cash at bank and in hand		152,040		46,382	
		<u>223,048</u>		<u>181,777</u>	
<b>Liabilities:</b>					
Creditors: amounts falling due within one year	10	(15,373)		(10,217)	
<b>Net current assets</b>			<u>207,675</u>		<u>171,560</u>
<b>Total assets less current liabilities</b>			<u>207,675</u>		<u>171,560</u>
<b>The funds of the charity:</b>					
Unrestricted funds	12				
General funds			46,498		14,351
Designated funds			111,491		150,905
			<u>157,989</u>		<u>165,256</u>
Restricted income funds	13		49,686		6,304
<b>Total charity funds</b>			<u>207,675</u>		<u>171,560</u>

For the year ending 31 March 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 11 September 2024 and signed on its behalf by



**Joachim Fleury**  
Chair of Trustees



**Katherine Zeserson**  
Trustee

The notes on pages 15 to 22 form an integral part of these financial statements.

## **Dash Arts Limited**

**(Limited by Guarantee)**

### **Notes to the Financial Statements for the year ended 31 March 2024**

#### **1. Accounting policies**

##### **1.1. Basis of preparing the financial statements**

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued October 2019) 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) - (Charities SORP (FRS 102)), and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

##### **1.2. Incoming resources**

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

##### **- Donations and legacies**

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

##### **- Charitable activities**

Theatre/festival income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

##### **- Investment income**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2024**

**1.3. Expenditure**

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

**- Costs of raising funds**

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

**- Charitable activities**

Theatre/festival production costs - costs incurred in production and running of productions toured in the year.

**- Support costs**

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

**- Governance costs**

Costs associated with the constitutional and statutory requirements of the charity.

**1.4. Fund accounting**

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2024**

**1.5. Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

**1.6. Cash at bank and in hand**

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

**1.7. Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

**1.8. Pensions**

The company operates a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

**1.9. Financial Instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

**1.10. Significant Accounting Estimates and Judgements**

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

**2. Incoming resources**

The total theatrical income for the year has been derived from the principal activity. The proportion of theatrical income derived from outside the UK amounted to 18% ( 2023 - nil% ).

**3. Other income**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Theatre Tax Relief (TTR)	<u>42,561</u>	<u>109,057</u>

**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2024**

**4. Trustees' emoluments and reimbursed expenses**

The trustees received no remuneration during the year (2023 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2023 - £nil).

**5. Staff costs and numbers**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
<b>Staff costs</b>		
Salaries and wages	118,397	130,047
Social security costs	6,109	6,653
Pension costs	2,602	2,863
	<u>127,108</u>	<u>139,563</u>

No employee earned £60,000 or more during the year (2023 - nil).

The total benefits of the key management personnel of the charity including fees paid were £45,752 (2023 - £43,688).

**Staff numbers**

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	<b>2024</b>	<b>2023</b>
	<b>Number</b>	<b>Number</b>
Support	<u>3</u>	<u>4</u>

**6. Pension costs**

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £2,602 (2023 - £3,423).

**7. Corporation taxation**

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

**Dash Arts Limited**

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**Notes to the Financial Statements  
for the year ended 31 March 2024**

<b>8. Fixed assets - tangible assets</b>	<b>Fixtures/ fittings/ equipment £</b>	
<b>Cost</b>		
1 April 2023 / 31 March 2024	1,822	
<b>Depreciation</b>		
1 April 2023 / 31 March 2024	1,822	
<b>Net book values</b>		
31 March 2024	-	
31 March 2023	-	
<b>9. Debtors</b>	<b>2024 £</b>	<b>2023 £</b>
Trade debtors	2,304	-
Other debtors	40	1,842
Prepayments/accrued income	68,664	133,553
	71,008	135,395
<b>10. Creditors: amounts falling due within one year</b>	<b>2024 £</b>	<b>2023 £</b>
Trade creditors	10,858	4,162
Other creditors	68	1,134
Accruals	4,447	4,921
	15,373	10,217
<b>11. Limited by guarantee</b>		

The private company is limited by guarantee, registered in EW - England and Wales, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2024 there were 5 members.

**Dash Arts Limited****(Limited by Guarantee)****Notes to the Financial Statements  
for the year ended 31 March 2024**

<b>12. Unrestricted funds</b>	<b>Brought forward</b>	<b>Incoming resources</b>	<b>Outgoing resources</b>	<b>Transfers</b>	<b>Carried forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
General fund	14,351	250,675	240,433	21,905	46,498
<u>Designated funds:</u>					
Designated project funds	79,000	-	(22,000)	-	57,000
Our Public House	-	4,491	-	-	4,491
Overheads reserve fund	50,000	-	-	-	50,000
Development Fund	21,905	-	-	(21,905)	-
	<u>165,256</u>	<u>255,166</u>	<u>(262,433)</u>	<u>-</u>	<u>157,989</u>

**Designated project funds**

We have designated £57,000 to project funding in the coming year, which is our core charitable objective. The funds will be spent on the further development of our two major new productions which are due for premier in 2025/26. These two projects are: Our Public House (a series of script development workshops are taking place this year in places the production will tour to, culminating in recruitment of community participants who will be part of the production in their home city/town); Reckoning - £18,000 is designated to the mounting budget for this production, which will premier at Arcola Theatre in London in Spring 2025; Songs of Solidarity - a series of workshops with musicians and dramaturgs and community groups to explore the development of protest songs; and we will also continue the script development of The Degenerates.

**Our Public House**

We are carrying forward £4,491 of surplus funds received during the year towards Our Public House R and workshops, for ongoing production development.

**Overheads Reserve Fund**

We are holding £50,000 designated to core reserves. Our policy is to have 3-6 months of overhead costs in reserve as is best practice. We currently are holding 3 months' core costs. As Dash Arts has lost its NPO funding it is the aim to increase this target to 6 months' core costs.

**Development Fund**

These funds supported ongoing core and project fundraising and development as a part of Dash Arts Oak Foundation funding.

**Dash Arts Limited**

(Limited by Guarantee)

**Notes to the Financial Statements  
for the year ended 31 March 2024**

<b>13. Restricted funds</b>	<b>Brought forward £</b>	<b>Incoming resources £</b>	<b>Outgoing resources £</b>	<b>Carried forward £</b>
Reckoning	-	23,405	(14,184)	9,221
Commun	4,454	-	(4,454)	-
Our Public House	1,850	39,643	(1,850)	39,643
The Degenerates	-	6,588	(5,766)	822
	<u>6,304</u>	<u>69,636</u>	<u>(26,254)</u>	<u>49,686</u>

**Reckoning**

In 2023/24 we received restricted grants from Open Society Foundation £15,000, Goethe-Institute £3,058, The Fritt Ord Foundation £3,769 and Individual donations to the value of £1,578 for the development of the script for Reckoning. £9,221 of this money is carried forward into 2024/25 for the continued development of this production, which is being prepared for premiere in Spring 2025.

**Commun**

Support for the Ukrainian artist in residence, Olga Tkachenko concluded in 2023/24.

**Our Public House (previously Speech Speech)**

In 2023/24 we received grants from Arts Council England £27,000, The Three Monkeys Trust £6,000 and The Big Give £6,643 restricted to the development of Our Public House, which will be carried forward to the financial year 2024/25. The project plan for 2024/25 includes a further series of script development workshops with community participants and a script reading with actors.

**The Degenerates**

In 2023/24 we received grants from New Play Commission Scheme of £4,588 and David Family Foundation of £2,000 for the development of a script for a new production, The Degenerates. Script development started with R visits to the Prinzhorn museum in Heidelberg and will continue in the following financial year.

**14. Analysis of net assets between funds**

	<b>General funds £</b>	<b>Designated funds £</b>	<b>Restricted funds £</b>	<b>Total £</b>
Fund balances at 31 March 2024 are represented by:				
Net current assets	46,498	111,491	49,686	207,675
	<u>46,498</u>	<u>111,491</u>	<u>49,686</u>	<u>207,675</u>

**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2024**

**15. Related party transactions**

Five trustees made donations to the charity in the year totalling £3.100.

**DASH ARTS LIMITED**

England & Wales - Charity number 1089222

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# Accounts

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**Company number 4246467**  
**Charity number 1089222**

**Dash Arts Limited**  
**(Limited by Guarantee)**

**Report and Financial Statements**  
**for the year ended 31 March 2023**

**Breckman & Company Ltd**  
**Chartered Certified Accountants**  
**49 South Molton Street**  
**London W1K 5LH**

**Dash Arts Limited**  
**(Limited by Guarantee)**  
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## **Dash Arts Limited**

**(Limited by Guarantee)**

### **Reference and Administrative Details**

#### **Constitution**

The charitable company is a private company limited by guarantee registered in EW - England and Wales, company number 4246467, incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1089222.

#### **Directors and trustees**

The directors of the charitable company (Dash Arts Limited) are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

The trustees meet quarterly during the year to consider policy, review activities and objectives. Trustees are appointed by the existing trustees and in accordance with the Memorandum and Articles of Association.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

Joachim Fleury (Chair)

Katherine Zeserson

Olivia Scanlon

Jerry Wattenberg

Christine Shorrock           resigned 1 April 2023

Magdalena Ziarko

#### **Secretary**

Josephine Burton

#### **Chief executive/Artistic director**

Josephine Burton

#### **Independent Examiners**

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

#### **Bankers**

National Westminster Bank Plc, PO Box No.549, 1-2 Finsbury Square, London EC2A 1JH.

#### **Registered office and operation address**

Unit 22, Toynbee Studios, 28 Commercial Street, London E1 6AB.

Dash Arts Limited

(Limited by Guarantee)

Trustees' Report

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2023, which are also prepared to meet the requirements for a Directors' report and accounts for Companies Act purposes.

The reference and administrative information on page 1 forms part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association 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).

The Reference and Administrative details set out on Page 1 forms part of this report.

### Statement of Public Benefit

Dash Arts is committed to making and promoting work that enriches the lives of audiences and artists alike. All our work breaks down barriers and assertively pursues an agenda of open creative communication and exchange. For audiences, a significant amount of our activities (as detailed below) have been offered free of charge or have been heavily subsidised. For artists, we are committed to providing support for the artistic development of emerging artists particularly UK-based artists who are migrants and refugees - many of whom participated in our Dido's Bar engagement programmes and workshops programmes during this year. We develop programmes to provide training and support to help these artists negotiate the barriers thrown up by working in a new and sometimes challenging environment. During the covid pandemic, we pivoted towards digital work to ensure that we continue to reach and support our audiences and have continued to do so. For the sector, we continue to provide leadership on modelling ways to promote and develop international work in thrilling, respectful and authentic ways.

### Objectives and Activities

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'Public Benefit: Running a Charity (PB2).

The objects of the Charity are the advancement of education in contemporary culture and of cross-cultural dialogue and understanding by means of the encouragement of the arts, including (but not limited to) the provision of performances and events of multi-ethnic or international theatre, music, dance and art.

The Company has the overall aim of broadening horizons and encouraging a greater understanding of cultural diversity through the arts. The Company aims to:

- Develop and present new work that bridges cultural, linguistic and social divides;
- Create experiences that challenge the way we see the world;
- Develop the understanding of artists and audiences in the UK by bringing them into creative contact with artists from abroad;
- Through participation, nurture creative talent and empower young people to become artists in their own right;
- Through ticketing policies, marketing and active participation programmes, bring audiences of different cultural and social backgrounds together to see and engage with work that is adventurous, challenging and created by artists of great diversity.

It articulates its core values as:

**Creative:** We make great and innovative international work.

**Curious:** We ask questions, listen to answers and always try to be open to new ideas. We seek to challenge our own and our audience's expectations and assumptions of stereotypes and simple answers.

**Boundary-Crossing** We blur the boundaries between art forms, languages, nations and cultures.

Dash Arts Limited  
(Limited by Guarantee)  
Trustees' Report

**Engaged:** We investigate our place in the world, searching for an understanding of current issues and ideas, and conveying this understanding in artistic ways.

**Collaborative:** We create and support nurturing communities of artists, thinkers, inter-generational and diverse audiences and our own colleagues.

*The main activities undertaken by Dash Arts Ltd in relation to these aims included restructuring of the organisation, recruitment of new team members, successful fundraising and the development and production of new productions and our ongoing Podcast programme.*

### **Review of activities April 22 to September 23**

The year ending March 23 has proven to be artistically creative and immensely productive, but also challenging once the Arts Council England funding review decisions were known.

Like all other organisations who were recognised in the Arts Council England's National Portfolio, the first part of the financial year was devoted to the application for a further 3 years' core funding from Arts Council England. The work involved in this application resulted in a clear 3 year business plan with focus on the delivery of 3 new productions with a further 3 in development for a premiere post 2026. We articulated our continued commitment to creating new work, working alongside communities and developing ways to bring their voices to our work. We learned in November that this application was however unsuccessful due to the Levelling Up agenda.

The period from November 23 to the Spring was spent reviewing the business plan and funding model to recognise and devising a new strategy to replace the lost core funding so that might ensure the organisation had the correct structure and resource to continue with confidence.

We are grateful to the Arts Council for supporting Dash Arts with a transition grant for the period April to November '23 and continued support from Oak Foundation and key individuals. The organisation has good cashflow to allow it enough time to replace the lost core funding and to introduce a new business model which will ensure the delivery of the core business plan.

The loss of ACE NPO funding necessitated some changes to the organisational structure. In order to strengthen the organisation's strategic, operational and revenue generating capabilities, it was decided in Spring '23 to recruit a part-time Executive Director. Moya Maxwell started in April 23. This has meant that some of Chief Executive Josephine Burton's time has been freed up to focus on her role as Artistic Director and future artistic planning.

Dash Arts was able to strengthen its core team during the financial year, with the appointment of a General Manager to assist with the administration of the organisation. We created a new Head of Development role, replacing the Head of Individual Giving and the Trusts & Foundations grant writer, to manage and grow voluntary income across all income streams. Our new Head of Development joined us in June 2022.

The original strategy was to recruit a Senior Producer to take on elements of forward planning, strategy and leadership of the Producing Team which had been part of the Artistic Director role. We were unable to find an appropriate individual to fill this role. We have subsequently rethought this strategy, instead promoting the Dash Arts Producer this Spring to Senior Producer, after successfully delivering 3 new productions during the last 18 months, managed by the Executive Director.

The core permanent team is now in place - any further staff will be recruited to projects and their costs will be covered by project funding.

Dash Arts Limited

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Trustees' Report

### **Making and Presenting new Theatre**

Despite the turbulence caused by the ACE NPO funding decision, it was a very productive and creative year with the international premiere of 2 major new theatre productions: in April Dash Arts successfully delivered 'The Great Middlemarch Mystery' in Coventry; and in September 'Dido's Bar' received its premiere in London followed by a national UK tour. In January, we also produced the UK premiere of 'Crimea 5am' as a staged reading at The Kiln.

Alongside this, we began research and development for three major new productions that will take us up to 2026; 'Our Public House', 'The Reckoning' and 'The Degenerates'.

We have continued to deliver an ongoing programme of digital events and podcasts around our work, and to create new job opportunities within the artistic sphere including work for those from marginalised backgrounds.

### **Songs for Babyn Yar**

*"Wonderful... Very moving, profound as well as brave and daring in raising difficult questions"* Alexander Kan, BBC World Service Arts and Culture Correspondent

A haunting music theatre performance intimately weaving languages, cultures and history to unearth abandoned stories and silenced songs from one of the most devastating periods in Ukraine's past. September, 1941: Nazi occupying forces murder more than 33,000 Jews in the ravine of Babyn Yar in the suburbs of Kyiv, Ukraine, over just two days. In the following two years of Nazi occupation, Babyn Yar becomes the site of over 100,000 deaths. November, 2021: 80 years later, three Ukrainian musicians – Yuriy Gurzhy, Svetlana Kundish and Mariana Sadovska – journey deep into their shared history, drawing on survivors' testimonies, traditional Yiddish and Ukrainian folk songs, poetry and storytelling, directed by Josephine Burton.

Our original tour of three performances took place in November and December 2021, in Berlin, London and Kyiv. We had an incredible response at every performance. Audience members commented on the beauty, poignancy and power of the piece, with many describing how deeply moved they were by the performers and the story that they told.

The Russian invasion of Ukraine, the continuing violence and suffering of its population make it even more important and pertinent for us to share this tragic piece of Kyiv's history and gave rise to more performances in Germany in 2022: - mon ami in Weimar in August 2022, Cologne's Orangerie Theater in October 2022 and two performances at the Munich Kammerspiele in November 2022.

### **The Great Middlemarch Mystery**

*"Suddenly theatre is firing on its newest cylinders. Immersive ingenuity... that stretches the vocabulary of the stage"* Susannah Clapp for The Observer

Part-immersive theatre experience and part-mystery game, The Great Middlemarch Mystery put a modern twist on George Eliot's Middlemarch and its story of the hopes, dreams, disappointments and scandals lived out within a Midlands town.

Dash Arts is proud of achieving the creation and production of a large-scale immersive experience, on time and budget, mitigating against Covid, and to a high-standard. We worked away from our usual home base, with a large cast and strong community participation programme, to successfully create an experience of being part of a bigger community for our company and audiences alike.

Opening in Coventry on 7 April 2022 for a run of six sold-out performances, Dash Arts invited audiences to step into the reimaged world of one of the greatest English novels ever written, and unearth a terrible secret at its heart. Audience members followed the drama unfolding between four historic venues in central Coventry

Dash Arts Limited  
(Limited by Guarantee)  
Trustees' Report

in an interactive adventure, exploring the interwoven lives of the townsfolk of Middlemarch, before coming together to solve the mystery.

A series of research and development workshops had been held earlier in Coventry with community participants who devised roles for themselves and developed methods of interacting with audiences using a variety of role-play, script-writing, movement and performance. We recruited 22 individuals who became embedded performers in the production. Participants came from a wide socio-economic background. Furthermore, of the 22 participants:

- 78% were female
- 71% were 50+
- Over 30% stated they have a disability, with the highest ticked being a mental health condition
- 17% were not in full time employment, training or education

We recorded a mini-series of three podcasts dedicated to the making of *The Great Middlemarch Mystery*, in conversation with the creative team to explore the ideas, themes and processes involved in bringing George Eliot's *Middlemarch* to life, learn about the real life stories that inspired the show, and hear about the cast and crew's experience of our very own version of Middlemarch. We also created a short film on 'The Making of Middlemarch' which was released in June 2023 and is available for viewing and download on YouTube and on our website.

#### Press Reviews

"Vitality, by making spectators forge their own links between sites, stories, factions and families, *The Great Middlemarch Mystery* goes to the core of Eliot's project: to show life not as singular destiny but part of an infinitely complicated web."

- Susannah Clapp, The Observer

"a worthwhile addition to the *Middlemarch* canon"

- Selwyn Knight, The Reviews Hub

#### Dido's Bar

Set in a music club teetering on the edge of belonging, this immersive theatre production featured sumptuous music and electrifying storytelling. Dido's Bar is an epic retelling of Virgil's Aeneid, a story of migration, love and assimilation retold for the 21st century through the eyes of refugees today. Conceived and directed by Josephine Burton, written by Hattie Naylor with music composed by Marouf Majidi. This production was the second major new production to receive its premiere in the year.

We undertook a final Research & Development session in Falmouth in May 2022 to finesse the script with the creative team and actor / musicians. The R&D periods were an opportunity for the creative team to work collaboratively on the script and score, ensuring that the story and music was fully integrated. Rehearsals began in London in August 2022. Dido's Bar opened 23rd September 2022 in London, before touring to Manchester, Leicester, Portsmouth and Oxford.

In all we delivered 24 performances to a total audience of nearly 1,750 ticket holders. Just under 20% of tickets were made available for free distribution to partner organisations including refugee and asylum seeker groups. In London, we were able to offer discounted tickets for local audience members (22% of box office tickets sold) and to those 25 years of age or under (29% of box office tickets sold) reducing costs in order to remove barriers to attendance increase access to the arts in Newham (ACE Priority location) and to young people. We delivered one British Sign Language interpreted performance, two dedicated student performances with pre-/post-show discussions for local schools and universities, and one abbreviated, relaxed family performance.

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Trustees' Report

Reflections from Josephine Burton on the reaction of the audience across the tour:

'We were privileged to welcome refugee groups at every location. We chatted informally to the groups after each performance, hearing their reflections and observations. Many were eager to meet Marouf. After one performance in Leicester, an Iraqi Kurdish refugee said to the cast and Marouf with tears in her eyes, "I saw my whole life through your theatre".'

Press Reviews

*"Go and experience this moving, sensitively written, expertly directed and brilliantly-acted, epically relevant story whilst you can."* The Plays the Thing

*"Dido's Bar is one of the most diverse productions I've ever seen, not only in the casting but also in the theme's natural incorporation into the music and script. The immersive theatre also takes on a new level of comfort in this music club setting as you are seated and treated to live music the entire time while the action happens around you. It's definitely an amazing indulgence if you enjoy hearing original world music and very much worth the journey to the Royal Docks."* Jamie Tolentino, London Unattached

### **Crimea 5am**

We continued our relationship with the Ukrainian Institute and in January 2023 worked with the British Council and Ukrainian Institute in Kyiv to present the extraordinary *Crimea 5am* - a verbatim documentary play telling the stories of the lives of 10 political prisoners, arrested by the Russian FSB and currently disappeared in prisons in occupied Crimea.

Crimea 5am celebrates the sheer determination and activism within this oppressed community, the bravery of the prisoners in documenting abuses, and its defiant women holding the ravaged community together. A cast of actors, activists and journalists staged a reading of *Crimea 5am* in the UK at The Kiln, London, followed by a post-show chat co-hosted by Index on Censorship. This show received one sold-out performance on 16th January 23.

*"I found it very affecting. (The facts made large so to speak, it woke me up. I hadn't realised how de-sensitised I had become to the news) As many people as possible ought to see the work and maybe we wouldn't be so collectively passive"* - *Crimea 5AM Audience*

### **Podcasts 2022/23**

We continue to expand our reach with our podcasts and special digital events which allow us to share our work with audiences outside of London and internationally and with those who have difficulty attending live events. It is core to our values that we share with our audiences and listeners the journey of discovery and subsequent discourse and debate that is integral to the research and development for all our projects

Our series of free-to-access podcasts, released monthly, cover a range of topics and take on big issues through an artistic lens, exploring the challenges facing society today with artists, filmmakers, musicians, theatre makers and more. In each episode Dash Arts' Artistic Director Josephine Burton hosts conversations delving into movements, legacies and ideas that continue to shape the cultural landscape worldwide.

In 22/23, we produced 8 new podcast episodes. At the end of the reporting period we had **12,083** downloads, and our podcasts were downloaded a total of 2326 times from 1 April 2022 to 30 September 2023.

Dash Arts Limited  
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The majority of our audience (almost 50%) were in the UK, the next largest audience segment was from the USA (19% - up from 16% last year) followed by Europe (11% across Germany, France, the Netherlands, Italy, Spain and Ireland - showing a slight increase from last year) and India (4%).

### Future Work

During the period April 22 to September 23 we also continued research and development on the following new projects, which we aim to premiere in the period 25/26

### The Reckoning

A new work of documentary theatre on the darkest days of Ukraine's recent past.

A Dash Arts and Reckoning Project Production. [The Reckoning Project](#) gathers stories from survivors and witnesses to the current atrocities in Ukraine. Long after most journalists have moved on, their legally trained reporters spend months taking in depth testimonies across Ukraine.

Dash Arts will continue to work with long-term friend and collaborator Peter Pomeranzev (we launched Peter's book *Nothing is True and Everything is Possible* in 2015 at Dash Cafe) and journalist Natalya Gumenyuk from the The Reckoning Project, Ukrainian co-writer **Anastasia Kosodii** (co-writer of *Crimea 5am*) and UK director **Josephine Burton** to create a new piece of theatre, rooted in the stories within their enormous archive of audio and visual testimony.

### The Degenerates

Following our performance of *Songs for Babyn Yar* we have been able to further develop our relationship with Munich Kammerspiele, and Dido's Bar writer **Hattie Naylor** and are planning a new theatre piece to be co-produced with them exploring the legacy of Dr Prinzhorn on the art world of the 20th century and today. His work with the inmates of mental institutions post WWI and his fascination with the artwork they produced has had a profound influence on the way the 20th century considers what is art and who is allowed to call themselves an artist.

### Speech! Speech!/Our Public House

Robust public debate and the freedom to make arguments and counterarguments are essential to democracy. Today, however, political dispute is ever more sectarian and angry, fears of misinformation are widespread and political discussion is often confined to groups of like-minded people talking to each other online.

Together with our partners Birmingham University and University of East Anglia, we began our exploration in 2023 into this 'crisis of rhetoric' with a series of workshops exploring persuasive speaking across diverse communities in England. Our research will eventually lead to Our Public House, a state-of-the-nation theatre production, inspired by the speeches and writing of our national participants, from writer **Jude Christian** and director Josephine Burton.

The following project was also conceived during this period and initial research was held to develop a project for further fundraising.

### Embassy 2098

Embassy 2098 is set in a bold high tech future society of Artists and Diplomats. Created by an artistic collective drawn from the UK, the US, India and Australia, Embassy 2098 is a new form of interactive site-specific promenade theatre experienced through audio devices set around a body of water, and involving small audiences of two or more. Further development of this project will take place once funding for the research and development is secured.

Dash Arts Limited  
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Trustees' Report

## Financial Review

The charity managed its budgets prudently and at year end reported an overall operating surplus of £37,624. The charity's reserves to carry forward totalled £171,560 split £14,351 unrestricted funds and £157,209 restricted and designated funds. Designated funds are those which have been designated by Trustees for developing and touring the following year's productions as that is core to Dash Arts' objectives. Unrestricted general funds can be used as directed by the Trustees on the furtherance of the general objectives of Dash Arts and have not been designated at year end for other purposes.

Dash Arts aims to hold approximately six months equivalent of operating costs in its overheads reserve (£50K). At year end March 23 it held £50,000.

Aside from the last year's NPO funding received from Arts Council England (ACE) (£91,656) other core funding was received from Oak Foundation (£53,065). Dash Arts was also awarded Transition Funding from ACE to cover core costs from the period April '23 to November '23, to the value of £53K which gives the organisation time to replace the lost funding.

## Support Costs

The core administrative team work in a fiscally responsible manner to keep support costs to the minimum.

## Principal Risks and Uncertainties

### 1. Funding

The organisation has to replace the lost NPO funding with new grants from charitable trust and foundations. This market has become increasingly competitive, partly due to the lack of other funding from local government and other public grant givers. One of the ways to reduce reliance on grant income is to look for opportunities to earn income from projects and assets which the organisation owns or can develop. Dash Arts is developing projects which can be marketed to the corporate sector, but time and resource will be needed to research and develop the product.

### 2. State of UK touring sector

The precarious state of many theatres' finances, hit first by COVID and then by the increase in utility bills, has meant that they have very little money to invest with co-producing partners. In order to balance their books the theatres' programming is relying on commercial product to ensure box office return. This means that there is less opportunity for companies like Dash Arts to present their work whose work is viewed as less commercial. Dash Arts has developed good relations with a number of key partners and individuals (both in the UK and internationally) over many years and is able to involve co-producing partners in the new work's development (through inclusion in script writing workshops, thereby building commitment to new commissions.

### 3. Lack of Resource

As a small team there is often the need to prioritise the short term and immediate needs of the organisation over more strategic work and relationship building. This means that small charities are not able to devote resources to growth or changing their business model. By investing in the appointment of an Executive Director, Dash Arts hopes that this role can develop new funding streams and create new relationships which will bring new earned income. This new organisational structure frees up the Artistic Director to nurture the current relationships with producing partners and creatives.

Dash Arts Limited

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Trustees' Report

**Fundraising Declaration**

Dash Arts adheres to the best practice guidelines laid out by the Institute of Fundraising, of which our Development Associate is a member. It operates in a professional manner at all times and has received no complaints about its fundraising activities or practice.

The Trustees' Annual Report has been approved by the trustees on 6 October 2023 and signed on their behalf by



Joachim Fleury  
Chairman

**Independent Examiner's Report to the Trustees  
of Dash Arts Limited**

I report on the accounts of the charity for the year ended 31 March 2023, which are set out on pages 11 to 25.

**Respective responsibilities of trustees and examiner**

The trustees (who are also the directors of the company 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. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

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

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

**Basis of independent examiner's statement**

My examination was carried out in accordance with 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**

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
  - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
  - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



**Richard Nelson FCCA  
Breckman & Company Ltd  
Chartered Certified Accountants**

49 South Molton Street  
London W1K 5LH

6 October 2023

**Dash Arts Limited**

(Limited by Guarantee)

**Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2023**

	Notes	Unrestricted funds £	Restricted funds £	2023 Total £	Unrestricted funds £	Restricted funds £	2022 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 12		164,998	-	164,998	200,819	-	200,819
Charitable activities:							
Theatre/festival - page 12		72,130	293,282	365,412	52,742	91,943	144,685
Other - page 12		109,057	-	109,057	-	-	-
<b>Total</b>		<u>346,185</u>	<u>293,282</u>	<u>639,467</u>	<u>253,561</u>	<u>91,943</u>	<u>345,504</u>
<b>Expenditure on:</b>							
Raising funds:							
Fundraising		8,227	-	8,227	40,584	-	40,584
Charitable activities:							
Theatre/festival - page 13		243,787	349,829	593,616	184,919	66,168	251,087
<b>Total</b>		<u>252,014</u>	<u>349,829</u>	<u>601,843</u>	<u>225,503</u>	<u>66,168</u>	<u>291,671</u>
<b>Net movement in funds:</b>							
<b>Net income</b>	<b>4</b>	94,171	(56,547)	37,624	28,058	25,775	53,833
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		71,085	62,851	133,936	43,027	37,076	80,103
<b>Total funds carried forward</b>	<b>13, 14</b>	<u><u>165,256</u></u>	<u><u>6,304</u></u>	<u><u>171,560</u></u>	<u><u>71,085</u></u>	<u><u>62,851</u></u>	<u><u>133,936</u></u>

The notes on pages 17 to 25 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

**Dash Arts Limited****(Limited by Guarantee)****Year ended 31 March 2023**

	<b>2023</b>		<b>2022</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from donations and legacies</b>				
<b>Grants</b>				
COVID-19 emergency funding				
ACE - Cultural Recovery Fund	-		38,959	
				38,959
ACE - National Portfolio	91,656		91,656	
Oak Foundation	53,065		44,696	
		144,721		136,352
<b>Donations</b>				
Sundry donations	20,277		25,508	
		20,277		25,508
		164,998		200,819
<b>Income from charitable activities</b>				
<b>Theatre/festival</b>				
<b>Earned income</b>				
Fees/box office/reimbursed expenses	64,895		51,642	
Promoter fees	7,235		1,100	
		72,130		52,742
<b>Project specific funding</b>				
<b>Grants/donations</b>				
DWP Kickstart Scheme	3,256		10,107	
Project donations	6,110		11,866	
Other project grants	263,916		33,370	
Other trusts & foundations	20,000		36,600	
		293,282		91,943
		365,412		144,685
<b>Other</b>				
Theatre Tax Relief (TTR)		109,057		-

**Dash Arts Limited****(Limited by Guarantee)****Year ended 31 March 2023**

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on charitable activities</b>		
<b>Theatre/festival</b>		
<b>Production/project costs</b>		
Fees	244,077	78,012
Marketing	16,888	6,701
Production costs	67,604	13,381
Travel/transport/accommodation/visas/subsistence	80,771	19,594
Production wages	1,184	-
Social security costs	20	-
Production pensions	560	-
	<u>411,104</u>	<u>117,688</u>
Support costs - page 14	168,637	121,992
Governance costs - page 14	13,875	11,407
	<u>593,616</u>	<u>251,087</u>

**Dash Arts Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2023**

	<b>2023</b>		<b>2022</b>	
	£	£	£	£
<b>Support and governance costs</b>				
<b>Support costs</b>				
<b>Office overheads</b>				
Office rent	3,988		3,626	
Website fees	198		264	
Telephone/internet	442		419	
Insurance	920		998	
Computers/IT/software	106		1,212	
Marketing (core)	1,364		1,326	
Research	115		36	
Depreciation of fixtures/fittings/equipment	-		313	
		7,133		8,194
<b>Administration costs</b>				
Salaries	130,047		62,726	
Fees	18,776		44,745	
Social security costs	6,653		440	
Employer pension costs	2,863		1,225	
Staff recruitment	-		3,150	
Travel/subsistence	243		162	
Meeting costs	955		147	
Printing/postage/stationery	378		63	
Memberships	740		-	
Sundries/research/visas	175		45	
		160,830		112,703
<b>Professional/financial</b>				
Legal/professional	13		335	
Bank charges	661		760	
		674		1,095
		168,637		121,992
<b>Governance costs</b>				
Accountancy	3,400		2,900	
Bookkeeping	10,475		8,507	
		13,875		11,407
		182,512		133,399

## Dash Arts Limited

(Limited by Guarantee)

Balance Sheet  
31 March 2023

	Notes	2023		2022	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets	9		-		-
<b>Current assets</b>					
Debtors	10	135,395		36,689	
Cash at bank and in hand		46,382		143,602	
		<u>181,777</u>		<u>180,291</u>	
<b>Liabilities:</b>					
Creditors: amounts falling due within one year	11	(10,217)		(46,355)	
<b>Net current assets</b>			<u>171,560</u>		<u>133,936</u>
<b>Total assets less current liabilities</b>			<u>171,560</u>		<u>133,936</u>
<b>The funds of the charity:</b>					
Unrestricted funds	13				
General funds			14,351		3,868
Designated funds			150,905		67,217
			<u>165,256</u>		<u>71,085</u>
Restricted income funds	14		6,304		62,851
<b>Total charity funds</b>			<u>171,560</u>		<u>133,936</u>

For the year ending 31 March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 6 October 2023 and signed on its behalf by



**Joachim Fleury**  
Chair of Trustees



**Katherine Zeserson**  
Trustee

The notes on pages 17 to 25 form an integral part of these financial statements.

**Dash Arts Limited****(Limited by Guarantee)****Cash Flow Statement  
for the year ended 31 March 2023**

	Notes	2023 £	2022 £
<b>Cash flows from operating activities</b>	<b>18</b>	<u>(97,220)</u>	<u>57,225</u>
<b>Cash flows from investing activities:</b>			
Dividends, interest and rents from investments		-	-
Purchase of property, plant and equipment		<u>-</u>	<u>-</u>
<b>Net cash provided by investment activities</b>		<u>-</u>	<u>-</u>
Change in cash at bank and in hand in the reporting period		(97,220)	57,225
Cash at bank and in hand at the beginning of the reporting period		<u>143,602</u>	<u>86,377</u>
<b>Cash at bank and in hand at the end of the reporting period</b>		<u><u>46,382</u></u>	<u><u>143,602</u></u>

## Dash Arts Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2023

#### 1. Accounting policies

##### 1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued October 2019) 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) - (Charities SORP (FRS 102)), and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

##### 1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

##### - Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

##### - Charitable activities

Theatre/festival income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

##### - Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2023**

**1.3. Expenditure**

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

**- Costs of raising funds**

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

**- Charitable activities**

Theatre/festival production costs - costs incurred in production and running of productions toured in the year.

**- Support costs**

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

**- Governance costs**

Costs associated with the constitutional and statutory requirements of the charity.

**1.4. Fund accounting**

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Fixtures/fittings/equipment - 25% straight line method

## Dash Arts Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2023

#### 1.5. Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

#### 1.6. Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

#### 1.7. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

#### 1.8. Pensions

The company operates a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

#### 1.9. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

#### 1.10. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

## 2. Incoming resources

The total theatrical income for the year has been derived from the principal activity. The proportion of theatrical income derived from outside the UK amounted to 18% ( 2022 - nil% ).

## 3. Other income

	2023	2022
	£	£
Theatre Tax Relief (TTR)	109,057	-
	109,057	-

**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2023**

<b>4.</b>	<b>Net income for the year is stated after charging:</b>	<b>2023</b>	<b>2022</b>
		<b>£</b>	<b>£</b>
	Depreciation of tangible fixed assets	-	313
	Independent Examiner's Remuneration:		
	- independent examination	3,400	2,900
		<u>3,400</u>	<u>2,900</u>

**5. Trustees' emoluments and reimbursed expenses**

The trustees received no remuneration during the year (2022 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2022 - £nil).

<b>6.</b>	<b>Staff costs and numbers</b>	<b>2023</b>	<b>2022</b>
		<b>£</b>	<b>£</b>
	<b>Staff costs</b>		
	Salaries and wages	131,231	62,726
	Social security costs	6,673	440
	Pension costs	3,423	1,225
		<u>141,327</u>	<u>64,391</u>

No employee earned £60,000 or more during the year (2022 - nil).

The total benefits of the key management personnel of the charity including fees paid were £45,752 (2022 - £43,688).

**Staff numbers**

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	<b>2023</b>	<b>2022</b>
	<b>Number</b>	<b>Number</b>
Support	<u>4</u>	<u>2</u>

**7. Pension costs**

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £3,423 (2022 - £1,225).

**Dash Arts Limited**

(Limited by Guarantee)

**Notes to the Financial Statements  
for the year ended 31 March 2023**

**8. Corporation taxation**

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

**9. Fixed assets - tangible assets**

**Fixtures/  
fittings/  
equipment  
£**

**Cost**

1 April 2022 /  
31 March 2023

1,822

**Depreciation**

1 April 2022 /  
31 March 2023

1,822

**Net book values**

31 March 2023

-

31 March 2022

-

**10. Debtors**

**2023  
£**

**2022  
£**

Other debtors

1,842

3,767

Prepayments/accrued income

133,553

32,922

135,395

36,689

**11. Creditors: amounts falling due  
within one year**

**2023  
£**

**2022  
£**

Trade creditors

4,162

39,405

Other creditors

1,134

-

Accruals

4,921

6,950

10,217

46,355

## Dash Arts Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2023

#### 12. Limited by guarantee

The private company is limited by guarantee, registered in EW - England and Wales, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2023 there were 6 members.

13. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	3,868	346,185	252,014	(83,688)	14,351
<u>Designated funds:</u>					
Designated project funds	-	-	-	79,000	79,000
Staff and Marketing	18,000	-	-	(18,000)	-
Overheads reserve fund	26,960	-	-	23,040	50,000
Development Fund	22,257	-	-	(352)	21,905
	<u>71,085</u>	<u>346,185</u>	<u>(252,014)</u>	<u>-</u>	<u>165,256</u>

#### Unrestricted Funds

We are holding £50K designated to core reserves. Our policy is to have 3 - 6 months of overhead costs in reserve as is best practice. We currently are holding 3 months' core costs. As Dash Arts has lost its NPO funding it will be increasing this target to hold 6 months' core costs.

We have designated £79,000 to project funding in the coming year, which is our core charitable objective. The funds will be spent on developing the planned new projects in the coming year. The main projects are: Our Public House (a series of speech writing workshops held nationally are taking place this year, culminating in script workshops in January); The Reckoning - a script writer has been commissioned to write a new script for the stage plan and a series of research and development weeks with the script writer and actors are being held throughout the year; Prinzhorn/The Degenerates - a research trip has been planned to Germany to view the archive and script writer commissioned; and 3 other new projects for which some money has been designated to further develop ideas prior to commissioning a script writer.

We have designated £21,905 to our Development Fund, which is for ongoing core and project fundraising and development as a part of Dash Arts Oak Foundation funding.

## Dash Arts Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2023

14. Restricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
Babyn Yar	4,546	-	(4,546)	-
The Great Middlemarch Mystery	-	40,380	(40,380)	-
Commun	-	5,209	(755)	4,454
Kickstart	-	3,256	(3,256)	-
Crimea 5am	-	26,000	(26,000)	-
Speech Speech	-	2,000	(150)	1,850
Dido's Bar	58,305	216,437	(274,742)	-
	-	-	-	-
	<u>62,851</u>	<u>293,282</u>	<u>(349,829)</u>	<u>6,304</u>

#### **Babyn Yar**

We completed the tour in Autumn 22 with performances in Germany. We received no additional funds during the year, but brought forward £4,546 which was spent during the year on delivering the final performances.

#### **Kickstart**

Funding continued to employ a Marketing Assistant for 25 hours per week until the end of July 22.

#### **Dido's Bar**

Premiered in London in September 2022 as the finale of the EUTOPIA season, Dido's Bar is a new work of theatre, a site-specific, contemporary retelling of Virgil's Aeneid, through the prism of migration to Europe today. Dido's Bar explores migration, European identity, the future of free movement, and cultural understanding through theatre.

We received £214,437 in 2022/23 through grants, trusts and foundations and donations, including Greater London Authority £54,000, Genesis Foundation £7,500, Arts Council England 120K, ArtReach £15K, Cockayne, London Community Grants for the Arts £10K, The Stuart and Ellen Lyons Charitable Trust £1K, The Austin & Hope Pilkington Trust £1000, The Royal Victoria Hall Foundation £1.5K and individual

#### **The Great Middlemarch Mystery**

£40,380 further funding was raised in 2022/23, from Coventry City Council £5,690 and AHRC Funding (£34,800). Production ended in March 2022 with performances in April 2022. The production brings to life the world of one of the greatest novels written in the English language, George Eliot's Middlemarch, as a site specific theatre experience on the streets of Coventry as part of Coventry City of Culture, and working with local talent and participants.

#### **Crimea 5am**

We received grant £26,000 from British Council Ukraine for the production of a new documentary theatre piece, Crimea 5am, which received its premiere at The Kiln, London in January 23. The play written in 2020 explores the experiences of Tatar political prisoners in Crimea today under Russian occupation.

**Dash Arts Limited****(Limited by Guarantee)****Notes to the Financial Statements  
for the year ended 31 March 2023****Commun**

We received funding to the value of £5209 from COMM.UN, charity number 1188634, to support the Ukrainian artist in residence, Olga Tkachenko who was resident with Dash Arts 2 days per week from 17th April to 17th July 2023 inclusive.

**Speech Speech**

We received £2000 from the Big Give Challenge '22 for the research and development of a new speech writing project, called Speech! Speech! We begin our exploration in 2023 into this 'crisis of rhetoric' with a series of workshops exploring persuasive speaking across diverse communities in England.

**15. Analysis of net assets between funds**

	<b>General funds £</b>	<b>Designated funds £</b>	<b>Restricted funds £</b>	<b>Total £</b>
Fund balances at 31 March 2023 are represented by:				
Net current assets	14,351	150,905	6,304	171,560
	<u>14,351</u>	<u>150,905</u>	<u>6,304</u>	<u>171,560</u>
	<u><u>14,351</u></u>	<u><u>150,905</u></u>	<u><u>6,304</u></u>	<u><u>171,560</u></u>

**16. Related party transactions**

Four trustees made donations to the charity in the year totalling £4,990.

**17. Analysis of changes in net funds**

	<b>Opening balance £</b>	<b>Cash flows £</b>	<b>Closing balance £</b>
Cash at bank and in hand	143,602	(97,220)	46,382
<b>Net funds</b>	<u>143,602</u>	<u>(97,220)</u>	<u>46,382</u>
	<u><u>143,602</u></u>	<u><u>(97,220)</u></u>	<u><u>46,382</u></u>

**Dash Arts Limited****(Limited by Guarantee)****Notes to the Financial Statements  
for the year ended 31 March 2023****18. Reconciliation of net income/(expenditure) to net cashflow from operating activities**

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	37,624	53,833
Depreciation	-	313
(Increase)/decrease in debtors	(98,706)	(31,596)
(Decrease)/increase in creditors	(36,138)	34,675
<b>Net cash outflow from operating activities</b>	<u>(97,220)</u>	<u>57,225</u>

**DASH ARTS LIMITED**

England & Wales - Charity number 1089222

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# Accounts

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**Company number 4246467**  
**Charity number 1089222**

**Dash Arts Limited**  
**(Limited by Guarantee)**

**Report and Financial Statements**  
**for the year ended 31 March 2022**

**Breckman & Company Ltd**  
**Chartered Certified Accountants**  
**49 South Molton Street**  
**London W1K 5LH**

**Dash Arts Limited**  
**(Limited by Guarantee)**

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## **Dash Arts Limited**

**(Limited by Guarantee)**

### **Reference and Administrative Details**

#### **Constitution**

The charitable company is a private company limited by guarantee registered in EW - England and Wales, company number 4246467, incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1089222.

#### **Directors and trustees**

The directors of the charitable company (Dash Arts Limited) are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

The trustees meet quarterly during the year to consider policy, review activities and objectives. Trustees are appointed by the existing trustees and in accordance with the Memorandum and Articles of Association.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

Joachim Fleury (Chair)

Katherine Zeserson

Olivia Scanlon

Jerry Wattenberg

Christine Shorrock            appointed 27 June 2022

Magdalena Ziarko

#### **Secretary**

Josephine Burton

#### **Chief executive/Artistic director**

Josephine Burton

#### **Independent Examiners**

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

#### **Bankers**

National Westminster Bank Plc, PO Box No.549, 1-2 Finsbury Square, London EC2A 1JH.

#### **Registered office and operation address**

Unit 22, Toynbee Studios, 28 Commercial Street, London E1 6AB.

**Dash Arts Limited**  
**(Limited by Guarantee)**  
**Trustees' Report**

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2022, which are also prepared to meet the requirements for a Directors' report and accounts for Companies Act purposes.

The reference and administrative information on page 1 forms part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association 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).

### **Objectives and Activities:**

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'Public Benefit: Running a Charity (PB2).

The objects of the Charity are the advancement of education in contemporary culture and of cross-cultural dialogue and understanding by means of the encouragement of the arts, including (but not limited to) the provision of performances and events of multi-ethnic or international theatre, music, dance and art.

The Company has the overall aim of broadening horizons and encouraging a greater understanding of cultural diversity through the arts. The Company aims to:

- Develop and present new work that bridge cultural, linguistic and social divides;
- Create experiences that challenge the way we see the world;
- Develop the understanding of artists and audiences in the UK by bringing them into creative contact with artists from abroad;
- Through participation, nurture creative talent and empower young people to become artists in their own right;
- Through ticketing policies, marketing and active participation programmes, bring audiences of different cultural and social backgrounds together to see and engage with work that is adventurous, challenging and created by artists of great diversity.

It articulates its core values as:

**Creative:** We make great and innovative international work.

**Curious:** We ask questions, listen to answers and always try to be open to new ideas. We seek to challenge our own and our audiences expectations and assumptions of stereotypes and simple answers.

**Boundary-Crossing** We blur the boundaries between art forms, languages, nations and cultures.

**engaged:** We investigate our place in the world, searching for an understanding of current issues and ideas, and conveying this understanding in artistic ways.

**Collaborative:** We create and support nurturing communities of artists, thinkers, inter-generational and diverse audiences and our own colleagues.

The main activities undertaken by Dash Arts Ltd in relation to these aims included restructuring of the organisation, recruitment of new team members, successful fundraising and the development and production of new productions and our ongoing Podcast programme.

### **Summary of activities**

Dash Arts successfully delivered Songs for Babyn Yar and worked towards the production of two further productions, The Great Middlemarch Mystery and Dido's Bar for 2022. We are developing three major new productions that will take us up to 2026; The Public House, Embassy 2098 and Prinzhorn.

**Dash Arts Limited**  
**(Limited by Guarantee)**  
**Trustees' Report**

Thanks to successful fundraising with Oak Foundation and restructuring, we started recruitment towards three new permanent members of staff to new or substantially developed roles, and increased the hours of current permanent staff members. These recruitments are part of our strategy to sustainably grow and develop our organisation structure to enable (amongst other things) artistic growth, financial resilience, and increased capacity at the head of the organisation, enabling the organisation to achieve its ambitions and long-term strategy.

Over an investment period of three years, Dash Arts plans to develop a structure that will transform the organisation. We will take an incremental approach to this three-year transformation, evaluating, learning and adapting throughout, as the sector gains clarity on the landscape post-Covid and post-Brexit. Josephine Burton and the Board will monitor biannual progress against agreed KPIs, aligned with previously identified outcomes, with the production and fundraising teams to ensure that the transformational model is delivering its ambitions, and to adapt the model if necessary to achieve success.

As we submitted this report in early November 2022, we heard to our bemusement and concern, that we were not successful with our application to remain in the Arts Council England NPO programme. This will have a knock-on impact on our ability to deliver our ambitions and the organisation is currently reviewing its plans.

#### Organisational Leadership

This year, we engaged a strategic consultant to advise on building an appropriate business plan to suit the organisation and advise us on team management and wellbeing as the organisation grows.

Part of our strategy is to recruit a Senior Producer to take on elements of forward planning, strategy and leadership of the Producing Team which had been part of the Artistic Director role. This will free up some of Josephine Burton's time to focus on her role as Artistic Director and future artistic planning, and on the wider organisation and strategic long-term planning role of Chief Executive..

We have also created a new General Manager role, part of whose remit is to focus on HR and the wellbeing of our permanent and contracted staff. We hope that this will help to support the professional development, wellbeing and resilience of our staff as the organisation continues to face new challenges and grows in scale and artistic output.

We are currently on track with our aim to establish a permanent Development team that can deliver the fundraising strategy and successfully diversify and increase the organisation's income. In line with our strategy, we increased the Head of Individual Giving role over the course of 2021 to support the implementation of the three year strategy. We continued to receive fundraising support from a Trusts and Foundations Grant Writer. We created a new Head of Development role, replacing the Head of Individual Giving and the Trusts & Foundations grant writer, to manage and grow voluntary income across all income streams. Our new Head of Development joined us in June 2022, although we had hoped to have someone in post by April 2022.

We had hoped, with the Oak support, that by 2022/23 Dash Arts would attain a 100% increase in income from Trust and Foundations, from individual donations and in commissions and co-producing fees. This is still our aim, however this target may prove more of a challenge in the current climate - with economic uncertainty affecting the forward planning of potential co-producers, the cost of living crisis affecting individual donors, and greater demands on grant-giving organisations who will see an increase in funding applications in light of ACE funding cuts.

**Dash Arts Limited**  
**(Limited by Guarantee)**  
**Trustees' Report**

## Productions

As part of our commitment to increasing our artistic output, we have delivered Songs for Babyn Yar in November 2021, and worked towards The Great Middlemarch Mystery in April 2022 and Dido's Bar in September 2022.

We have continued to deliver an ongoing programme of cafes, digital events and podcasts around our work, and to create new job opportunities within the artistic sphere including work for those from marginalised backgrounds.

### Songs for Babyn Yar

*"Wonderful... Very moving, profound as well as brave and daring in raising difficult questions"* Alexander Kan, BBC World Service Arts and Culture Correspondent

A haunting music theatre performance intimately weaving languages, cultures and history to unearth abandoned stories and silenced songs from one of the most devastating periods in Ukraine's past. September, 1941: Nazi occupying forces murder more than 33,000 Jews in the ravine of Babyn Yar in the suburbs of Kyiv, Ukraine, over just two days. In the following two years of Nazi occupation, Babyn Yar becomes the site of over 100,000 deaths. November, 2021: 80 years later, three Ukrainian musicians – Yuriy Gurzhy, Svetlana Kundish and Mariana Sadovska – journey deep into their shared history, drawing on survivors' testimonies, traditional Yiddish and Ukrainian folk songs, poetry and storytelling, directed by Josephine Burton.

Our original tour of three performances took place in November and December 2021, beginning in Berlin's Tagungswerk on 11 November 2021, performing at London's JW3 on 21 November 2021, then travelling to Kyiv's Theatre on Podil to perform on 7 December 2021. The JW3 performance was also live-streamed via our social media channels to an international audience. We had an incredible response at every performance. Audience members commented on the beauty, poignancy and power of the piece, with many describing how deeply moved they were by the performers and the story that they told.

Little we were to know that a few short months later Ukraine would once again be plunged into war, the memorial to Babyn Yar in Kyiv would be bombed, and Ukrainian theatres would need to be repurposed to shelter civilians from the fighting. The continuing war, violence and suffering in Ukraine make it even more important for us to share this tragic piece of Kyiv's history.

We have since returned to Germany to perform the production at mon ami in Weimar in August 2022, and in Cologne's Orangerie Theater in October 2022. We plan to return again to Germany, to Munich in November 2022 for two performances at the Münchner Kammerspiele. We are also continuing our relationship with the Ukrainian Institute, and in January 2023 will work with the British Council and Ukrainian Institute in Kyiv to present the extraordinary *Crimea 5am* - a play telling the stories of the lives of 10 political prisoners, arrested by the Russian FSB and currently disappeared in prisons in occupied Crimea.

### The Great Middlemarch Mystery

*"Suddenly theatre is firing on its newest cylinders. Immersive ingenuity... that stretches the vocabulary of the stage"* Susannah Clapp for The Observer

Dash Arts invited audiences to step into the reimagined world of one of the greatest English novels ever written, and unearth a terrible secret at its heart. Audience members followed the drama unfolding between four historic venues in central Coventry in an interactive adventure, exploring the interwoven lives of the townsfolk of Middlemarch, before coming together to solve the mystery.

In 21-22, we held several development workshops for The Great Middlemarch Mystery to support co-writers Josephine Burton and Ruth Livesey's writing process - in April 2021 at Rich Mix Cultural Foundation and in July 2021 at Royal Holloway University with actors and students. From November 2021, Josephine led a series of 4 research and development workshops with participants in Coventry to devise roles for themselves and develop methods of interacting with audiences using a variety of role-play, script-writing, movement and performance.

**Dash Arts Limited**  
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This resulted in a cohort of 22 individuals who became embedded performers in the production. Participants came from a wide socio-economic background. Furthermore, of the 22 participants:

- 78% were female
- 71% were 50+
- Over 30% stated they have a disability, with the highest ticked being a mental health condition
- 17% were not in full time employment, training or education
- 

Rehearsals began in March 2021 at Warwick University and Warwick Arts Centre with a cast of 8 professional actors, our non-professional cast of 22 and several emerging actors.

We were delighted to work with a high standard of artistic talent, including interns and emerging performers, fresh from drama school. Many Company members felt that it was a strong learning opportunity – inventive, innovative, encouraging growth and development.

We recorded a mini-series of three podcasts dedicated to the making of *The Great Middlemarch Mystery*, in conversation with the creative team to explore the ideas, themes and processes involved in bringing George Eliot's *Middlemarch* to life, learn about the real life stories that inspired the show, and hear about the cast and crew's experience of our very own version of *Middlemarch*.

#### Dido's Bar

Set in a music club teetering on the edge of belonging, our new immersive theatre production features sumptuous music and electrifying storytelling. *Dido's Bar* is an epic retelling of Virgil's *Aeneid*, a story of migration, love and assimilation retold for the 21st century through the eyes of refugees today. Conceived and directed by Josephine Burton, written by Hattie Naylor and composers by Marouf Majidi.

We undertook three Research & Development sessions during this financial year, in May 2021 in London, Finland in August 2021 and in October 2021 in London write and finesse the material with the creative team and actor / musicians. During these periods, the creative team worked collaboratively on the script and score, ensuring that the story and music was fully integrated. This was followed by a further week in Falmouth in May 2022 before rehearsals began in London in August 2022. *Dido's Bar* opened 23rd September 2022 in London, before touring to Manchester, Leicester, Portsmouth and Oxford.

#### Podcasts

We continue to expand our reach with our podcasts and special digital events which allow us to share our work with audiences outside of London and internationally, and with those who have difficulty attending live events.

Our series of free-to-access podcasts, released monthly, cover a range of topics and take on big issues through an artistic lens, exploring the challenges facing society today with artists, filmmakers, musicians, theatre makers and more. In each episode Dash Arts' Artistic Director Josephine Burton hosts conversations delving into movements, legacies and ideas that continue to shape the cultural landscape worldwide.

In 21-22, we produced 18 new podcast episodes. At the end of the reporting period we had 3,127 individual subscribed listeners and our podcasts were downloaded a total of 4,321 times from 1 September 2021 to 30 September 2022. The majority of our audience (49%) were in the UK, the next largest audience segment was from the USA (16%) followed by Europe (10% across Germany, France, the Netherlands, Italy and Ireland) and India (4%).

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Podcast Series 2021/22:

Disco and The Atomic War - 16th June 2021

This podcast was an edited version of an international digital Dash Event exploring censorship and music behind the Iron Curtain in May 2021.

Breaking the Silence

A series of four episodes exploring the silencing of voices across Europe:

The Pact of Forgetting (7 April 2021)

Women and Trauma (22 April 2021)

Across Borders (5 May 2021)

Censorship and self-censorship (19 May 2021)

Identity

A series of four episodes exploring national identity across Europe and the UK;

- Czeslaw Milosz and the Borderlands (18 August 2021)
- The Legacy of Empire (1 September 2021)
- The Collapse of Yugoslavia (15 September 2021)
- Brexit and Europe (1 October 2021)

Dido's Bar

A year-long exploration of the themes and inspirations behind our new production based on Virgil's Aeneid;

- Dido's Bar: The Origin Myth (15 October 2021)
- Dido's Bar: The Creative Process (26 November 2021)

Songs for Babyn Yar

Two episodes on our new music theatre production which marked the 80th anniversary of the Jewish massacre in Kyiv, Ukraine;

- Songs for Babyn Yar: The Making Of (3 November 2021)
- Performing in Kyiv (19 January 2022)

Making Middlemarch

A series of three podcasts around our new production The Great Middlemarch Mystery;

- REcreating Middlemarch (11 March 2022)
- Evolving Middlemarch (30 March 2022)
- Reflecting on Middlemarch (4 May 2022)

Protest Songs

An ongoing series exploring the history of protest songs across the world, and how they continue inspire social change;

- The Internationale (7 Feb 2022)

**Dash Arts Limited**  
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## **Statement of Public Benefit**

Dash Arts is committed to making and promoting work that enriches the lives of audiences and artists alike. All our work breaks down barriers and assertively pursues an agenda of open creative communication and exchange. For audiences, the vast majority of our activities (as detailed above) have been offered free of charge. For artists, we are committed to providing support for the artistic development of emerging artists - particularly UK-based artists who are migrants and refugees - many of whom participated in our Dash Café, Dash Residence and Dash Asylum programmes during this year. We develop programmes to provide training and support to help these artists negotiate the barriers thrown up by working in a new and sometimes challenging environment. During the covid pandemic, we have pivoted towards digital work to ensure that we continue to reach and support our audiences. For the sector, we continue to provide leadership on modelling ways to promote and develop international work in thrilling, respectful and authentic ways.

## **Financial Review**

The company reports total funds carried forward of £133,936, consisting of £71,085 unrestricted funds and £62,851 restricted funds.

Dash Arts is an Arts Council England (ACE) National Portfolio Organisation (NPO), and received £91,656 in core funding during the year as part of the 4 year NPO funding agreement with ACE (2018-2022).

A 3 year grant from Oak Foundation has enabled Dash Arts to expand its core operation. The company also diversified its income sources for its projects, receiving funds from public subsidy, trusts and foundations, individuals, Arts and Humanities Research Council and internationally from Goethe Institute and Ukrainian Institute, Kyiv.

Reserves level and policy Dash Arts continues to build its Overheads Reserve. It aims to hold approximately six months equivalent of operating costs.

## **Structure, governance and management**

### *Governing document*

Dash Arts Limited is governed by its Memorandum and Articles of Association which were updated in March, 2018.

### *How the charity is constituted*

Dash Arts Limited ("the Company") is a company limited by guarantee number 4246467 and a registered charity (number 1089222) established in July 2001.

### *Methods used to recruit and appoint trustees*

Trustees are selected for their area of expertise or knowledge of specific disciplines and are invited to join the Board by the other trustees. The current number of serving trustees is five.

Trustees serve a three-year term before the opportunity for re-election. A programme of regular board rotation has been detailed within Dash Arts' governing document.

**Dash Arts Limited**  
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**Trustees' Report**

**Small company exemptions**

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 20 December 2022 and signed on its behalf by



[Joachim Fleury \(Dec 20, 2022 12:57 GMT+1\)](#)

**Joachim Fleury**  
**Chair of Trustees**

## **Independent Examiner's Report to the Trustees of Dash Arts Limited**

I report on the accounts of the charity for the year ended 31 March 2022, which are set out on pages 10 to 22.

### **Respective responsibilities of trustees and examiner**

The trustees (who are also the directors of the company 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. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

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

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

### **Basis of independent examiner's statement**

My examination was carried out in accordance with 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**

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



**Richard Nelson FCCA  
Breckman & Company Ltd  
Chartered Certified Accountants**

49 South Molton Street  
London W1K 5LH

20 December 2022

**Dash Arts Limited**

(Limited by Guarantee)

**Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2022**

	Notes	Unrestricted funds £	Restricted funds £	2022 Total £	Unrestricted funds £	Restricted funds £	2021 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 11		200,819	-	200,819	183,337	-	183,337
Charitable activities:							
Theatre/festival - page 11		52,742	91,943	144,685	1,314	32,925	34,239
<b>Total</b>		<u>253,561</u>	<u>91,943</u>	<u>345,504</u>	<u>184,651</u>	<u>32,925</u>	<u>217,576</u>
<b>Expenditure on:</b>							
Raising funds:							
Fundraising		40,584	-	40,584	43,462	-	43,462
Charitable activities:							
Theatre/festival - page 12		184,919	66,168	251,087	111,876	3,849	115,725
<b>Total</b>		<u>225,503</u>	<u>66,168</u>	<u>291,671</u>	<u>155,338</u>	<u>3,849</u>	<u>159,187</u>
<b>Net movement in funds:</b>							
<b>Net income</b>	<b>3</b>	28,058	25,775	53,833	29,313	29,076	58,389
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		43,027	37,076	80,103	13,714	8,000	21,714
<b>Total funds carried forward</b>	<b>12, 13</b>	<u><u>71,085</u></u>	<u><u>62,851</u></u>	<u><u>133,936</u></u>	<u><u>43,027</u></u>	<u><u>37,076</u></u>	<u><u>80,103</u></u>

The notes on pages 15 to 22 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

**Dash Arts Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2022**

	<b>2022</b>		<b>2021</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from donations and legacies</b>				
<b>Grants</b>				
COVID-19 emergency funding				
ACE - Cultural Recovery Fund	38,959		29,794	
	<u>          </u>	38,959	<u>          </u>	29,794
ACE - National Portfolio	91,656		91,656	
Oak Foundation	44,696		38,500	
	<u>          </u>		<u>          </u>	
		136,352		130,156
<b>Donations</b>				
Sundry donations	25,508		23,387	
	<u>          </u>		<u>          </u>	
		25,508		23,387
		<u>          </u>		<u>          </u>
		200,819		183,337
		<u>          </u>		<u>          </u>
<b>Income from charitable activities</b>				
<b>Theatre/festival</b>				
<b>Earned income</b>				
Fees/box office/reimbursed expenses	51,642		1,000	
Promoter fees	1,100		-	
Other income	-		314	
	<u>          </u>		<u>          </u>	
		52,742		1,314
<b>Project specific funding</b>				
<b>Grants/donations</b>				
DWP Kickstart Scheme	10,107		2,110	
Project donations	11,866		7,137	
Other project grants	33,370		12,778	
Other trusts & foundations	36,600		10,900	
	<u>          </u>		<u>          </u>	
		91,943		32,925
		<u>          </u>		<u>          </u>
		144,685		34,239
		<u>          </u>		<u>          </u>

**Dash Arts Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2022**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on charitable activities</b>		
<b>Theatre/festival</b>		
<b>Production/project costs</b>		
Fees	78,012	15,642
Marketing	6,701	155
Production costs	13,381	1,451
Travel/transport/accommodation/visas/subsistence	19,594	1,315
	<hr/> 117,688	<hr/> 18,563
Support costs - page 13	121,992	87,741
Governance costs - page 13	11,407	9,421
	<hr/> <u>251,087</u>	<hr/> <u>115,725</u>

**Dash Arts Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2022**

	2022		2021	
	£	£	£	£
<b>Support and governance costs</b>				
<b>Support costs</b>				
<b>Office overheads</b>				
Office rent	3,626		3,626	
Website fees	264		228	
Telephone/internet	419		1,105	
Insurance	998		920	
Computers/IT/software	1,212		512	
Marketing (core)	1,326		551	
Research	36		93	
Depreciation of fixtures/fittings/equipment	313		313	
		8,194		7,348
<b>Administration costs</b>				
Salaries	62,726		41,426	
Fees	44,745		37,109	
Social security costs	440		-	
Employer pension costs	1,225		848	
Staff recruitment	3,150		-	
Travel/subsistence	162		-	
Meeting costs	147		152	
Printing/postage/stationery	63		58	
Sundries/research/visas	45		121	
		112,703		79,714
<b>Professional/financial</b>				
Legal/professional	335		13	
Bank charges	760		666	
		1,095		679
		121,992		87,741
<b>Governance costs</b>				
Accountancy	2,900		2,500	
Bookkeeping	8,507		6,921	
		11,407		9,421
		133,399		97,162

**Dash Arts Limited**

(Limited by Guarantee)

**Balance Sheet  
31 March 2022**

		2022		2021	
Notes	£	£	£	£	£
<b>Fixed assets</b>					
Tangible assets	8		-		313
<b>Current assets</b>					
Debtors	9	36,689		5,093	
Cash at bank and in hand		143,602		86,377	
		180,291		91,470	
<b>Liabilities:</b>					
Creditors: amounts falling due within one year	10	(46,355)		(11,680)	
<b>Net current assets</b>			133,936		79,790
<b>Total assets less current liabilities</b>			133,936		80,103
<b>The funds of the charity:</b>					
Unrestricted funds	12				
General funds			3,868		12,527
Designated funds			67,217		30,500
			71,085		43,027
Restricted income funds	13		62,851		37,076
<b>Total charity funds</b>			133,936		80,103


For the year ending 31 March 2022 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 20 December 2022 and signed on its behalf by

  
Joachim Fleury (Dec 20, 2022 12:57 GMT+1)

  
Katherine Zeserson (Dec 20, 2022 14:32 GMT)

**Joachim Fleury**  
**Chair of Trustees**

**Katherine Zeserson**  
**Trustee**

The notes on pages 15 to 22 form an integral part of these financial statements.

## Dash Arts Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2022

#### 1. Accounting policies

##### 1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued October 2019) 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) - (Charities SORP (FRS 102)), and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

##### 1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

##### - Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

##### - Charitable activities

Theatre/festival income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

##### - Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

## Dash Arts Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2022

#### 1.3. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

##### - Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

##### - Charitable activities

Theatre/festival production costs - costs incurred in production and running of productions toured in the year.

##### - Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

##### - Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

#### 1.4. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

#### 1.5. Tangible fixed assets and depreciation

Individual fixed assets costing £500 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Fixtures/fittings/equipment - 25% straight line method

## Dash Arts Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2022

#### 1.6. Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

#### 1.7. Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

#### 1.8. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

#### 1.9. Pensions

The company operates a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

#### 1.10. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

#### 1.11. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

## 2. Incoming resources

The total theatrical income for the year has been derived from the principal activity. The proportion of theatrical income derived from outside the UK amounted to 18% ( 2021 - nil% ).

## 3. Net income for the year is stated after charging:

	2022 £	2021 £
Depreciation of tangible fixed assets	313	313
Independent Examiner's Remuneration: - independent examination	2,900	2,500
	<u>          </u>	<u>          </u>

**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2022**

**4. Trustees' emoluments and reimbursed expenses**

The trustees received no remuneration during the year (2021 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2021 - £nil).

**5. Staff costs and numbers**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Staff costs</b>		
Salaries and wages	62,726	41,426
Social security costs	440	-
Pension costs	1,225	848
	<u>64,391</u>	<u>42,274</u>

No employee earned £60,000 or more during the year (2021 - nil).

The total benefits of the key management personnel of the charity including fees paid were £45,752 (2021 - £43,688).

**Staff numbers**

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	<b>2022</b>	<b>2021</b>
	<b>Number</b>	<b>Number</b>
Support	<u>2</u>	<u>2</u>

**6. Pension costs**

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £1,225 (2021 - £848).

**7. Corporation taxation**

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

**Dash Arts Limited**

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**Notes to the Financial Statements  
for the year ended 31 March 2022**

**8. Fixed assets - tangible assets**

**Fixtures/  
fittings/  
equipment  
£**

**Cost**

1 April 2021 /  
31 March 2022

1,822

**Depreciation**

1 April 2021  
Charge for year  
31 March 2022

1,509

313

1,822

**Net book values**

31 March 2022  
31 March 2021

-

313

**9. Debtors**

**2022**

£

**2021**

£

Other debtors  
Prepayments/accrued income

3,767

33

32,922

5,060

36,689

5,093

**10. Creditors: amounts falling due  
within one year**

**2022**

£

**2021**

£

Trade creditors  
Other creditors  
Accruals

39,405

6,968

-

92

6,950

4,620

46,355

11,680

**11. Limited by guarantee**

The private company is limited by guarantee, registered in EW - England and Wales, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2022 there were 5 members.

## Dash Arts Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2022

12. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	12,527	253,561	(225,503)	(36,717)	3,868
Designated funds:					
Staff and Marketing	-	-	-	18,000	18,000
Overheads reserve fund	10,000	-	-	16,960	26,960
Development Fund	20,500	-	-	1,757	22,257
	<u>43,027</u>	<u>253,561</u>	<u>(225,503)</u>	<u>-</u>	<u>71,085</u>

#### Staff and Marketing

These funds will contribute towards a strategic investment in staffing and marketing fees in 2022/23.

#### Overheads reserve fund

Dash Arts has implemented a Reserve Fund Policy, with a target of £50,000 to be reached over the next 2 years, which will cover 3-6 months core operating costs.

#### Development Fund

These funds have been designated for ongoing core and project fundraising and development as a part of Dash Arts Oak three years funding.

## Dash Arts Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2022

13. Restricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
Songs from Babyn Yar	3,161	5,610	(4,225)	4,546
Kickstart	-	10,107	(10,107)	-
Dido's Bar	9,000	66,701	(17,396)	58,305
The Great Middlemarch Mystery	24,915	9,525	(34,440)	-
	<u>37,076</u>	<u>91,943</u>	<u>(66,168)</u>	<u>62,851</u>

#### Songs from Babyn Yar

This project continued into 2021/22, bringing together an outstanding creative team and three musicians who carry Ukrainian and Jewish identities, to explore the complex history of the Babyn Yar tragedy, through song, poetry, testimony, storytelling and projection in a stunning multi-disciplinary production. We received £5,000 from the Maria Bjornson Memorial Fund, and £610 from donations.

#### Kickstart

Our Administrative and Production Assistant on the Kickstart scheme continued funded till August 2022, and we secured a second Kickstart (Job Placement) funding to employ a Marketing Assistant for 25 hours per week for 26 weeks. They started December 2021.

#### Dido's Bar

Scheduled for autumn 2022 as the finale of the EUTOPIA season, Dido's Bar is a new work of theatre, a site-specific, contemporary retelling of Virgil's Aeneid, through the prism of migration to Europe today. Inspired by an encounter with Kurdish-Iranian musician Marouf Majidi in Helsinki, Dido's Bar will explore migration, European identity, the future of free movement, and cultural understanding through theatre. We received £66,701 in 2021/22 through grants, trusts and foundations and donations, including Greater London Authority £4,000, Genesis Foundation £2,500, Backstage Trust £26,133, The Marchus Trust £3,300, The Foyle Foundation £25,000, and donations including crowdfunding via The Big Give

#### The Great Middlemarch Mystery

£9,525 further funding was raised in 2021/22, from The Thistle Trust £3,300 and £6,225 of donations. Production ended in March 2022 with performances in April 2022. The production brings to life the world of one of the greatest novels written in the English language, George Eliot's Middlemarch, as a site specific theatre experience on the streets of Coventry as part of Coventry City of Culture, and working with local talent and participants.

**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2022**

**14. Analysis of net assets between funds**

	<b>General funds £</b>	<b>Designated funds £</b>	<b>Restricted funds £</b>	<b>Total £</b>
Fund balances at 31 March 2022 are represented by:				
Net current assets	3,868	67,217	62,851	133,936
	<u>3,868</u>	<u>67,217</u>	<u>62,851</u>	<u>133,936</u>

**15. Related party transactions**

Five trustees made donations to the charity in the year totalling £8,660.

**DASH ARTS LIMITED**

England & Wales - Charity number 1089222

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# Accounts

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**Company number 4246467**  
**Charity number 1089222**

**Dash Arts Limited**  
**(Limited by Guarantee)**

**Report and Financial Statements**  
**for the year ended 31 March 2021**

**Breckman & Company Ltd**  
**Chartered Certified Accountants**  
**49 South Molton Street**  
**London W1K 5LH**

**Dash Arts Limited**  
**(Limited by Guarantee)**

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## **Dash Arts Limited**

**(Limited by Guarantee)**

### **Reference and Administrative Details**

#### **Constitution**

The charitable company is a private company limited by guarantee registered in EW - England and Wales, company number 4246467, incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1089222.

#### **Directors and trustees**

The directors of the charitable company (Dash Arts Limited) are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

The trustees meet quarterly during the year to consider policy, review activities and objectives. Trustees are appointed by the existing trustees and in accordance with the Memorandum and Articles of Association.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

Rachael Dennis	resigned 8 December 2020
Joachim Fleury (Chair)	
Roy Luxford	resigned 7 October 2020
Olivia Scanlon	appointed 29 September 2020
Jerry Wattenberg	appointed 1 June 2020
Katherine Zeserson	
Magdalena Ziarko	

#### **Secretary**

Josephine Burton

#### **Chief executive/Artistic director**

Josephine Burton

#### **Independent Examiners**

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

#### **Bankers**

National Westminster Bank Plc, PO Box No.549, 1-2 Finsbury Square, London EC2A 1JH.

#### **Registered office and operation address**

Unit 22, Toynbee Studios, 28 Commercial Street, London E1 6AB.

**Dash Arts Limited**  
**(Limited by Guarantee)**  
**Trustees' Report**

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2021, which are also prepared to meet the requirements for a Directors' report and accounts for Companies Act purposes.

The reference and administrative information on page 1 forms part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association 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).

### **Objectives and Activities:**

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'Public Benefit: Running a Charity (PB2).

The objects of the Charity are the advancement of education in contemporary culture and of cross-cultural dialogue and understanding by means of the encouragement of the arts, including (but not limited to) the provision of performances and events of multi-ethnic or international theatre, music, dance and art.

The Company has the overall aim of broadening horizons and encouraging a greater understanding of cultural diversity through the arts. The Company aims to:

- Develop and present new work that bridge cultural, linguistic and social divides;
- Create experiences that challenge the way we see the world;
- Develop the understanding of artists and audiences in the UK by bringing them into creative contact with artists from abroad;
- Through participation, nurture creative talent and empower young people to become artists in their own right;
- Through ticketing policies, marketing and active participation programmes, bring audiences of different cultural and social backgrounds together to see and engage with work that is adventurous, challenging and created by artists of great diversity.

It articulates its core values as:

**Creative:** We make great and innovative international work.

**Curious:** We ask questions, listen to answers and always try to be open to new ideas. We seek to challenge our own and our audiences expectations and assumptions of stereotypes and simple answers.

**Boundary-Crossing** We blur the boundaries between art forms, languages, nations and cultures.

**engaged:** We investigate our place in the world, searching for an understanding of current issues and ideas, and conveying this understanding in artistic ways.

**Collaborative:** We create and support nurturing communities of artists, thinkers, inter-generational and diverse audiences and our own colleagues.

The main activities undertaken by Dash Arts Ltd in relation to these aims include:

#### **Programming:**

The year 2020-2021 has been a year of reflection, and despite hardship and cancelled events, it's also been a year of restructuring and growth, and new creative opportunities. Most crucially, in order to stay connected to our audiences, and fuel our creative curiosity and drive, we pivoted to turn our Dash Cafés into podcasts. We also focused our efforts to develop three major productions, holding several R&Ds over Zoom or in person, raising substantial funds for all three, and our team working from homes scattered across the UK and abroad.

Over the course of the year, both from brand new material music and interviews as well as previously recorded Cafés, we created 18 episodes for our new strand of work, the **Dash Arts Podcast**, taking on big issues

**Dash Arts Limited**  
**(Limited by Guarantee)**  
**Trustees' Report**

through an artistic lens. Hosted by Josephine Burton, conversations with artists, filmmakers, musicians, theatre makers and more explored the challenges facing society today, delving into movements, legacies and ideas that continue to shape the cultural landscape worldwide. We also organised a **Digital Café** in collaboration with The Estonian Embassy in London celebrating Arvo Pärt's 85th birthday and were overwhelmed and delighted to be joined by almost 300 screens from 25 countries.

**Production Development:**

With the year in and out of restrictions, we were able to work on our new **Dash Productions** in intense spurts of R&D at times via Zoom, and occasionally with actors and creatives in the room.

Josephine Burton continued to develop *Out of Tune*, now renamed **Dido's Bar**, planned for 2022, **The Great Middlemarch Mystery**, planned for 2022 in Coventry, and **Songs for Babyn Yar**, scheduled for November 2021 and our first major production with audiences attending both in person and digitally since Covid closed down live events.

Created by Josephine Burton together with Kurdish Iranian composer Marouf Majidi, writer Hattie Naylor, and a cohort of generous actor-musicians, **Dido's Bar** will be a new production of musical theatre, a contemporary multi-lingual retelling of Virgil's *Aeneid*, through the prism of migration to Europe today. Set in the site-specific environment of a make-shift bar on the borders of Europe, pulled together cheaply, full of character, *Dido's Bar* will ask challenging questions about contemporary European identity and what defines European identity for artists and migrants born outside Europe. It touches on migration, the future of free movement, cultural understanding and through a commissioned score and script finds a new voice to express some of the answers. Our first RND scheduled for Finland in July 2020 was postponed by a year. However, we ran a week's research and development for the show at Goethe Institute with the core creative team and 3 actor-musicians in November 2020 which led to a first draft of Act 2 for the production.

**The Great Middlemarch Mystery**, directed by Josephine Burton with Ruth Livesey, Professor of English Thought and Literature at Royal Holloway University, will bring to life the world of George Eliot's *Middlemarch* as a site specific theatre experience on the streets of Coventry in spring 2022. *Middlemarch*, one of the greatest novels written in the English language, is the story of a Midlands town on the cusp of massive social change. Taking inspiration from Eliot's title, we will immerse audiences in the experience of life in the middle of things, within a town adjusting to dramatic industrial, health and economic change. In September 2020, we held short research and development, exploring one of the 'stages' for our production, *Mrs Vincy's Living Room*, which gave Josephine and Ruth a clear direction for the evolution of the script. They continued to write the script through this financial year.

**Songs for Babyn Yar**, created by Josephine Burton together with three outstanding Ukrainian / Germany-based musicians – Mariana Sadovska, Sveta Kundish and Yuriy Gurzhy, is a new music theatre production that explores the complex history and legacy of the Babyn Yar tragedy. Through song, testimony, poetry and storytelling, this new production will travel back across the century, telling a story of a community, obliterated by the powerful forces that Ukraine was subjected to over the course of the 20th century. Josephine led a zoom research week with three musicians in December 2020 to begin the collaborative process which will culminate in a production in the autumn of 2021.

**Artist Development:**

Our Creative Associate, Sophie Austin, hosted one of The Dash Arts Podcast episodes, and seeded an early conversation about a creative collaboration between Sophie and French theatre-maker David Furlong at Exchange Theatre.

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**Strategic Development, Funding and Long-Range Planning:**

In the last few days of the last financial year, Dash Arts was awarded a grant from the Oak Foundation to continue this development of our fundraising capacity and realise our ambitions in 2020-2021. The arrival of this grant as the Lockdown began was very gratefully received.

As a result, Dash Arts was able to recruit two freelance fundraisers to support and build on Josephine's work with individual donors, trusts and foundations, and to bring in external producing support to develop partnerships for one of Dash's future productions. These three part-time colleagues have had great success through 2020 on limited hours and short-term contracts. They have proven the potential for Dash Arts to increase its income from diverse sources in order to realise its production plans, and through professional contacts and experience to secure some partnerships.

In December 2020, Dash Arts was invited to apply to the Oak Foundation to apply for a multi-year grant to scale up these resources over a three-year period. Dash Arts needs to build a holistic fundraising strategy for the organisation, retain relationships with funders and raise the necessary funds, alongside a holistic producing strategy which balances all the artistic ambitions for the organisation, builds a comprehensive three year calendar for all its work in order to release the Artistic Director to realise Dash Arts' ambitious artistic vision, and for the organisation to thrive in a post-Covid and post-Brexit landscape.

Over a period of three years, Dash Arts with investment intends to develop a structure that will transform the organisation.

Working closely with Josephine, by the end of a three year process, Dash Arts will have:

**1. A Producing team that will:**

- understand where investment / focus should rest and which productions have the potential to tour / revive.
- build long-term partnerships,
- Inform and guide the fundraising strategy, and
- leverage international contacts to secure commissioning and co-producing support.
- bring all the productions together,
- manage all production calendars and relationships

**2. A Development Team that will:**

- bring expertise and leadership, creativity and an entrepreneurial mindset to build the fundraising strategy for Dash Arts and will work on:
  - major gifts,
  - membership,
  - grant writing,
  - public subsidy,
  - gift administration,
  - communications,
  - events, and
  - ongoing administration for trusts and foundations.

The application was submitted in early March 2021. We heard we were successful with our application in June 2021.

The Dash Arts Board of Directors under Chair Joachim Fleury continues to lead on the strategic governance of the organisation and with Katherine Zeserson was involved in the creation of the Oak strategy.

The Company continues to fundraise for its individual projects as well as securing key producing partners for each project.

**Dash Arts Limited**  
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**Financial Review**

The company reports total funds carried forward of £80,103, consisting of £43,027 unrestricted funds and £37,076 restricted funds.

Dash Arts is an Arts Council England (ACE) National Portfolio Organisation (NPO), and received £91,656 in core funding during the year as part of the 4 year NPO funding agreement with ACE (2018-2022).

**Reserves level and policy**

Dash Arts continues to build its Overheads Reserve. It aims to hold approximately three months equivalent of operating costs.

**Summary of Dash Arts Activity**

**April, 2020 – March, 2021**

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**DASH ARTS PODCAST: LIVE: Destination Europe**  
**8<sup>th</sup> April 2020 | Digital | Audience: 95**

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In February 2019, Dash Arts' Café Destination Europe focused on questions of contemporary European identity, with Brexit as a backdrop. We brought together actors, writers and film directors from across Europe for a conversation. During lockdown, we launched the Dash Arts Podcast, using the recording of this Dash Café to start us off!

**DASH ARTS PODCAST: LIVE: Art Versus Art-ivism**  
**8<sup>th</sup> April 2020 | Digital | Audience: 124**

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When art sets out to make a social or environmental impact – are we ticking boxes or are we changing the world? In February 2020, we were joined by theatre director and Dash Associate Artist Sophie Austin, Dr Michele Aaron (Screening Rights Film Festival) and Co-founders of Birmingham-based collective MAIA Group Amahra Spence and Amber Caldwell to delve into the challenges of activism through art, and look at the tension between art for art's sake and art as a means to an end.

Recordings from this event at Warwick Arts Centre were used to create our second podcast episode.

**DASH ARTS PODCAST: LIVE: Europe and the Velvet Revolution – 30 Years On**  
**21<sup>st</sup> April 2020 | Digital | Audience: 113**

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In a time where talk of change and revolution was on everyone's lips, we revisited our November 2019 Dash Café, which explored the impact of the 1989 revolution that caused the collapse of the Soviet Union, 30 years on. Through the prism of artists, filmmakers and writers from across the Czech Republic and Slovakia, we asked whether that extraordinary spirit of activism still exists today. Speakers included Tereza Nvotová, Zuzana Kepplová, Ondřej Štindl and diplomat Monika MacDonagh-Pajerova, who discussed the impact of this legacy on their work and whether it continues to have an impact today.

This event was created in partnership with the Czech Centre and The Embassy of Slovak Republic, part of events celebrating the 30th anniversary of 1989.

**DASH ARTS PODCAST: Art in Adversity: Tadeusz Kantor's Fighting Spirit**  
**5<sup>th</sup> May 2020 | Digital | Audience: 239**

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Our first tailor-made podcast episode Art in adversity: Tadeusz Kantor's fighting spirit delved into the work of Polish artist and theatre maker Tadeusz Kantor, whose work inspired the likes of Joseph Beuys (whom Kantor worked closely with), choreographer Pina Bausch and theatre company Complicité, to name a few.

Kantor made work under extraordinarily challenging times. Under the Nazi occupation of Poland, he founded the Independent Underground Theatre, and later carried on creating work throughout Poland's communist regime. In our podcast, Dash Arts Artistic Director Josephine Burton investigated how he navigated the politics and continued to create, and what we can take from Kantor during our own challenging times.

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**DASH ARTS PODCAST: LIVE: Dash Arts' Podcast Does Eurovision**  
**20<sup>th</sup> May 2020 | Digital | Audience: 164**

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Eurovision might have been cancelled, but not at Dash Arts! In this LIVE episode we headed back to our Eurovision Dash Café last year for an entertaining rundown of its history.

With contributions from Dr Eurovision (aka Paul Jordan, who did his PhD on the subject) performance artist Richard DeDomenici, our Artistic Director Josephine Burton and our audience, plus BRAND NEW interviews with Tom Taylor of the celebrity-clad Isolation Song Contest and an update from Richard DeDomenici on his new virtual event, the Coronavision Song Contest.

**DASH ARTS PODCAST: LIVE: Brussels – Who's City is it Anyway?**  
**3<sup>rd</sup> June 2020 | Digital | Audience: 155**

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We delved into Brussels; the complex, cosmopolitan, interconnected city that's home to the EU. We looked at the city's troubling history with colonialism, explored the impact of the European Union HQ on its inhabitants and architecture, and heard from artists living and creating change in the city.

Hosted by our Artistic Director Josephine Burton, this episode featured prominent academic and activist Eric Corijn, poet Elisabeth Severino Fernandes (aka Miss Elli) and writer and journalist Owen Hatherley. This podcast was created with audio from our Dash Café in June of 2019.

**DASH ARTS PODCAST: Django Reinhardt: Music, Myth and Reality**  
**17<sup>th</sup> June 2020 | Digital | Audience: 320**

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Our brand new podcast episode Django Reinhardt: Music, Myth and Reality delivered a journey into the life of the genius jazz guitarist, Django Reinhardt. With a host of international musicians performing entirely new music for the podcast, we looked at the life of the Roma musician who survived personal tragedy and World War II to become a leading figure in 20th century jazz.

Hosted by our Artistic Director Josephine Burton, this episode featured authors Michael Dregni and Garth Cartwright, Roma activist Mania Malik, theatre director Alessandra Davison and musicians Dave Kelbie, Joe Townsend, Aurore Voilique, Tcha Limberger, Don Vappie and Dario Napoli.

**DASH ARTS PODCAST: Dora Maar: Out of the Shadow**  
**1<sup>st</sup> July 2020 | Digital | Audience: 165**

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In this LIVE episode from our 100th Dash Café (January 2020) we delved into the life and legacy of French Surrealist icon Dora Maar. The photographer and artist's radical work strikingly depicts the anxieties of interwar Europe and the internal horrors of the mind. Yet Maar was often overlooked, her role as Picasso's lover and 'weeping woman' dominating world view, until now.

In January 2020 a major exhibition of her work travelled from the Centre Pompidou to the Tate Modern, introducing many to her work for the first time. In this episode Dash Arts Artistic Director Josephine Burton talked to the exhibition's curators Damarice Amao and Karolina Lewandowska, along with discussion and performances from poet Victoria Adukwei Bulley and Finnish musician Marouf Majidi. Created with audio from our Dash Café in January of 2020.

**DASH ARTS PODCAST: Borsch and Other Stories**  
**16<sup>th</sup> July 2020 | Digital | Audience: 346**

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This episode threaded together Ukrainian culture and history with memory, politics and the female perspective. We looked at what we can learn about a country through the eyes of women; through their stories, songs and food.

Audiences were invited to cook borsch alongside Artistic Director Josephine Burton and chef Olia Hercules, whose beautiful new book of recipes Summer Kitchen had just been published by Bloomsbury, discover Ukrainian history and politics with prolific writer Oksana Zabuzhko, who had just released a book of fabulous short stories Your Ad Could Go Here, get from the outgoing director of the Ukrainian Institute in London, journalist Marina Pesenti, and listen to the music and stories of musician Mariana Sadovska.

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**DASH ARTS PODCAST: On the Border**

**29<sup>th</sup> July 2020 | Digital | Audience: 143**

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In this episode of the podcast we revisited our Dash Café ON THE BORDER, which explored the experience of living on the border through the prism of art, film, music, literature and economics. We reflected on the actual borders that existed for our speakers growing up on the edges of the Iron Curtain and today's visible and invisible borders with Berlin-based author, composer and editor-in-chief of Flaneur Magazine Fabian Saul, visual artist Mariana Gordan (originally from Romania), Norwegian-born economist and Financial Times columnist Martin Sandbu and live music from Slovakian vocalist Lori Secanska and Greek-Cypriot guitarist Iakovos Loukas. Created with audio from our Dash Café in March 2019.

**DASH ARTS PODCAST: Songs of the Migrant Worker**

**9<sup>th</sup> September 2020 | Digital | Audience: 143**

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Our first episode back after the summer! In this episode we looked at the treatment of invited guest workers (Germany's 'Gastarbeiter'), economic migrants and relocating members of the British Empire.

Through music and poetry, we examined the similarities and differences between the UK's Windrush scandal and Germany's treatment of Turkish 'gastarbeiter' and the huge cultural legacy by these migrant workers.

Created with audio from our Dash Café in January 2019.

**Middlemarch R&D**

**15<sup>th</sup> – 17<sup>th</sup> September 2020 | WAC Arts, London**

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Our first time back in a rehearsal room since the start of the pandemic! Together with actors Alice Langrigh, Bally Gill, and Jessica Rowe, and researcher Ruth Livesey whom we are developing this piece with, we explored adapting the novel for an immersive setting, working with text and improvisation. This was crucial in giving us a good sense of the audience experience and the direction we want to take with the script

**DASH ARTS PODCAST: What Would Ingrid Bergman Do?**

**23<sup>rd</sup> September 2020 | Digital | Audience: 230**

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We discovered the fascinating life and work of Hollywood icon and beloved Swede Ingrid Bergman, in an episode hosted this time by Dash Arts Creative Associate and director Sophie Austin. Taking a journey through Bergman's life, we looked at how her strength, determination and Swedishness made her into one of the world's most famous movie stars. In the face of sexism, scandals and tragedy, Bergman's strident independence and ambition saw her carve out a career led by passion and creativity.

Sophie spoke to Swedish actor Anna Lindgren, writers and academics Dr Ellen Wright and Dr Hannah Yelin and Stig Björkman, director of the brilliant documentary Ingrid Bergman: In Her Own Words (2015), which features Ingrid's own home footage, appearances from Isabella Rossellini and a voiceover by Alicia Vikander.

**DASH ARTS PODCAST: Felix de Rooy: Art in the Face of Empire**

**14<sup>th</sup> October 2020 | Digital | Audience: 176**

---

In this episode of the Dash Arts Podcast, we delved into the life and work of the Curaçaoan-born Dutch artist, filmmaker and director Felix de Rooy. Originally planned as a live Dash Café back in April (cancelled due to the pandemic), we had hoped to explore Felix's work in a discussion with visual artist Charl Landvreugd and a panel of playwrights from the BOOM! Project, a Dutch-British theatre initiative examining and challenging colonial history and narratives.

In many ways, we've done one better with this podcast. Not only did we get all of these fantastic guests, but we also got Felix himself, theatre director Ernestine Comvalius and artist Neske Beks alongside Charl and playwrights Jude Christian, Gable Roelofson and Enver Husicic, making for a jam-packed episode.

**DIGITAL CAFÉ: Europeans: Arvo Part**

**28<sup>th</sup> October 2020 | Digital and Arvo Part Centre, Estonia | Audience: 278**

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In October 2020 we hosted our first ever Digital Dash Café EUROPEANS: ARVO PÄRT to celebrate Estonian composer Arvo Pärt's 85th birthday and were overwhelmed and delighted to be joined by almost 300 screens from 25 countries. Featuring a beautiful, specially-recorded piano and violin concerto by virtuosos Sophia Rahman, and Andres Kalijuste, and a conversation which also included the composer's son, and chairman of the board of the Arvo Pärt Centre, Michael Pärt. With support from the Estonian Embassy in London.

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**DASH ARTS PODCAST: George Eliot's Radicals**  
**11<sup>th</sup> November 2020 | Digital | Audience: 150**

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In this episode, we returned to our February Dash Café on George Eliot, hosted at Warwick Arts Centre in February 2019 by Artistic Director Josephine Burton with collaborator Professor Ruth Livesey and guests Martina Hall, producer of 2019 BBC Arena documentary Everything Is Connected – George Eliot's Life, artist Redell Olsen, and writer Anna Lawrence, with an update from Josephine and Ruth on how our production was born and how it's progressed since this event.

**Dido's Bar R&D**  
**9<sup>th</sup> – 13<sup>th</sup> November 2020 | Goethe Institut**

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With composer Marouf Majidi, and writer Hattie Naylor, and actor-musicians Carlos Mendoza, Laura Hanna, and Krystian Godlewski, we came back to the rehearsal room to continue exploring the world of Dido's Bar and create new music. Over the course of the week we developed Act 1 of the play including songs which we recorded professionally as a demo to further develop further partnerships and interest in the production.

**DASH ARTS PODCAST: Second Hand Memory**  
**25<sup>th</sup> November 2020 | Digital | Audience: 210**

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Can trauma be healed through art? Does it pass from generation to generation and how can we break the cycle? In this episode of the podcast, we looked at memory, family history and inherited trauma through the eyes of artists and thinkers from around the world, who have investigated the impact of these issues in their work.

Hosted by Artistic Director Josephine Burton, with award-winning filmmaker Mark Rosenblatt, twice Booker-nominated Nigerian writer Chigozie Obiama, theatre director Maja Milatović-Ovadia (originally from former Yugoslavia, now based in the UK), Russian actress and filmstar Oksana Mysina, Berlin-based Argentinian artist Silvina Der Meguerditchian, poet Stephen Watts, clinical psychologist Dr Sarah Lack and William Peterfield Trent Professor of English and Comparative Literature at Columbia University Marianne Hirsch.

**Songs for Babyn Yar R&D**  
**8<sup>th</sup> – 11<sup>th</sup> December 2020 | Digital**

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Back to working over zoom, Josephine worked with artists Mariana Sadovska, Svetlana Kundish, Yuriy Gurzhy, Marina Pesenti and Marianna Kijanovska. In a virtual rehearsal room, they were able to continue creating music and exploring how they would like to tell this story, as well as make a plan for the production timeline in 2021. This enabled us to secure substantial funding from partners, trusts and foundations, and donors and plan for the production to open in London in November 2021, with further dates in Berlin and Kyiv.

**DASH ARTS PODCAST: Art on the Brink of Brexit**  
**16<sup>th</sup> December 2020 | Digital | Audience: 138**

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We've revisited our live event Art on the Brink of Brexit, recorded in 2018, which hosted a panel of first and second generation migrant artists working in the UK, to discuss what Brexit would mean for them, and what it would mean for the future of the arts in Britain.

We were joined by Bojana Janković from theatre collective There There, a performance company which is 50% Romanian and 50% Serbian, Victor Pătrășcan, a comedian originally from Romania, and theatre maker Miriam Sherwood, whose cabaret Rendezvous in Bratislava is inspired by her Slovak grandfather.

We discussed the impact of the EU referendum on their work, how art can cross cultural divides and help heal the fractures caused by Brexit, with some very lively audience discussion on the differences between an expat and an immigrant and whether or not offensive comedy is worth the laughter.

This was our final podcast episode of 2020 (what a year!).

**DASH ARTS PODCAST: Arvo Part: Time, Text and Tintinnabuli**  
**27<sup>th</sup> January 2021 | Digital | Audience: 166**

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Due to popular demand, we turned our first digital café (see above) into a podcast, with some new, bonus content for our listeners. We were joined by son of the composer and Chairman of the Arvo Pärt Centre, Michael

**Dash Arts Limited**  
**(Limited by Guarantee)**  
**Trustees' Report**

Pärt, violinist Andres Kaljuste and pianist Sophia Rahman to listen to Pärt's music and discuss his life and work. Hosted by Josephine Burton, audiences heard snippets of Spiegel im Spiegel, Fratres, Für Alina and Estonian Lullaby played at the Arvo Pärt Centre in Laulasmaa, Estonia, with brand new questions posed to our guests.

**DASH ARTS PODCAST: Dust and Shadow**  
**24<sup>th</sup> February 2021 | Digital | Audience: 156**

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We delved into the remarkable history of 59 Brick Lane in London's East End. With the Dash Arts base in East London's Toynbee Studios and events regularly hosted at Rich Mix London, this ever-evolving building has long been our neighbour. A spiritual and communal home to thousands over the centuries; 59 Brick Lane was born as a Huguenot church, later becoming a Methodist church, then a synagogue, and is now home to the Brick Lane Mosque.

To get to grips with this building's huge legacy, host and Dash Arts Artistic Director Josephine Burton was joined by the Vice Chair of the Brick Lane Mosque Harmuz Ali, author Rachel Lichtenstein, who researched the building as part of her book On Brick Lane, architect and co-curator of the UK's architectural pavilion at this year's Venice Biennale Shahed Saleem, architect Dan Leon (who worked with Shahed on the Friday, Saturday and Sunday multi-faith architectural project), director of the Swadhinata Trust Ansar Ahmed Ullah, academic and curator Rosalind Parker, who has written about faith in the public space, and Rebekah Coffman, an American academic at NYU whose research focuses on architectural reuse.

## **Statement of Public Benefit**

Dash Arts is committed to making and promoting work that enriches the lives of audiences and artists alike. All our work breaks down barriers and assertively pursues an agenda of open creative communication and exchange. For audiences, the vast majority of our activities (as detailed above) have been offered free of charge. For artists, we are committed to providing support for the artistic development of emerging artists - particularly UK-based artists who are migrants and refugees - many of whom participated in our Dash Café, Dash Residence and Dash Asylum programmes during this year. We develop programmes to provide training and support to help these artists negotiate the barriers thrown up by working in a new and sometimes challenging environment. During the covid pandemic, we have pivoted towards digital work to ensure that we continue to reach and support our audiences. For the sector, we continue to provide leadership on modelling ways to promote and develop international work in thrilling, respectful and authentic ways.

## **Structure, governance and management**

### *Governing document*

Dash Arts Limited is governed by its Memorandum and Articles of Association which were updated in March, 2018.

### *How the charity is constituted*

Dash Arts Limited ("the Company") is a company limited by guarantee number 4246467 and a registered charity (number 1089222) established in July 2001.

### *Methods used to recruit and appoint trustees*

Trustees are selected for their area of expertise or knowledge of specific disciplines and are invited to join the Board by the other trustees. The current number of serving trustees is five.

Trustees serve a three-year term before the opportunity for re-election. A programme of regular board rotation has been detailed within Dash Arts' governing document.

**Dash Arts Limited**  
**(Limited by Guarantee)**  
**Trustees' Report**

**Small company exemptions**

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 26 November 2021 and signed on its behalf by



[Joachim Fleury \(Nov 26, 2021 08:25 EST\)](#)

**Joachim Fleury**  
**Chair of Trustees**

## **Independent Examiner's Report to the Trustees of Dash Arts Limited**

I report on the accounts of the company for the year ended 31 March 2021, which are set out on pages 12 to 24.

### **Respective responsibilities of trustees and examiner**

The trustees (who are also the directors of the company 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 an audit under company law and is eligible for independent examination, it is my responsibility to:

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

### **Basis of independent examiner's report**

My examination was carried out in accordance with 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**

In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
  - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
  - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



**Richard Nelson FCCA  
Breckman & Company Ltd  
Chartered Certified Accountants**

49 South Molton Street  
London W1K 5LH

26 November 2021

**Dash Arts Limited**

(Limited by Guarantee)

**Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2021**

	Notes	Unrestricted funds £	Restricted funds £	2021 Total £	Unrestricted funds £	Restricted funds £	2020 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 13		183,337	-	183,337	106,989	2,803	109,792
Charitable activities:							
Theatre/festival - page 13		1,314	32,925	34,239	25,729	17,466	43,195
<b>Total</b>		<u>184,651</u>	<u>32,925</u>	<u>217,576</u>	<u>132,718</u>	<u>20,269</u>	<u>152,987</u>
<b>Expenditure on:</b>							
Raising funds:							
Fundraising		43,462	-	43,462	7,465	-	7,465
Charitable activities:							
Theatre/festival - page 14		111,876	3,849	115,725	120,129	18,586	138,715
<b>Total</b>		<u>155,338</u>	<u>3,849</u>	<u>159,187</u>	<u>127,594</u>	<u>18,586</u>	<u>146,180</u>
<b>Net movement in funds:</b>							
<b>Net income</b>	<b>3</b>	29,313	29,076	58,389	5,124	1,683	6,807
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		13,714	8,000	21,714	8,590	6,317	14,907
<b>Total funds carried forward</b>	<b>12, 13</b>	<u><u>43,027</u></u>	<u><u>37,076</u></u>	<u><u>80,103</u></u>	<u><u>13,714</u></u>	<u><u>8,000</u></u>	<u><u>21,714</u></u>

The notes on pages 17 to 24 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

**Dash Arts Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2021**

	2021		2020	
	£	£	£	£
<b>Income from donations and legacies</b>				
<b>Grants</b>				
COVID-19 emergency funding				
ACE Emergency Response Fund	29,794		-	
		29,794		-
ACE - National Portfolio	91,656		90,000	
ACE - Catalyst Small Grants	-		2,803	
Oak Foundation	38,500		-	
		130,156		92,803
<b>Donations</b>				
Sundry donations	23,387		16,989	
		23,387		16,989
		183,337		109,792
<b>Income from charitable activities</b>				
<b>Theatre/festival</b>				
<b>Earned income</b>				
Fees/box office/reimbursed expenses	1,000		19,709	
Promoter fees	-		6,020	
Other income	314		-	
		1,314		25,729
<b>Project specific funding</b>				
<b>Grants/donations</b>				
DWP Kickstart Scheme	2,110		-	
Project donations	7,137		4,000	
Other project grants	12,778		6,466	
Other trusts & foundations	10,900		7,000	
		32,925		17,466
		34,239		43,195

**Dash Arts Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2021**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on charitable activities</b>		
<b>Theatre/festival</b>		
<b>Production/project costs</b>		
Fees	15,642	15,478
Marketing	155	793
Production costs	1,451	6,190
Travel/transport/accommodation/visas/subsistence	1,315	8,652
	<hr/> 18,563	<hr/> 31,113
Support costs - page 15	87,741	99,092
Governance costs - page 15	9,421	8,510
	<hr/> 115,725	<hr/> 138,715
	<hr/> <hr/>	<hr/> <hr/>

**Dash Arts Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2021**

	2021		2020	
	£	£	£	£
<b>Support and governance costs</b>				
<b>Support costs</b>				
<b>Office overheads</b>				
Office rent	3,626		3,626	
Website fees	228		424	
Telephone/internet	1,105		859	
Insurance	920		2,026	
Computers/IT/software	512		2,232	
Marketing (core)	551		282	
Research	93		166	
Depreciation of fixtures/fittings/equipment	313		312	
		7,348		9,927
<b>Administration costs</b>				
Salaries	41,426		24,585	
Fees	37,109		57,865	
Employer pension costs	848		476	
Travel/subsistence	-		230	
Meeting costs	152		602	
Printing/postage/stationery	58		221	
Sundries/research/visas	121		525	
		79,714		84,504
<b>Professional/financial</b>				
Legal/professional	13		2,983	
Bank charges	666		600	
Write offs/bad debts	-		1,078	
		679		4,661
		87,741		99,092
<b>Governance costs</b>				
Accountancy	2,500		2,500	
Bookkeeping	6,921		6,010	
		9,421		8,510
		97,162		107,602

**Dash Arts Limited**

(Limited by Guarantee)

**Balance Sheet  
31 March 2021**

		2021		2020	
Notes	£	£	£	£	£
<b>Fixed assets</b>					
Tangible assets	8		313		626
<b>Current assets</b>					
Debtors	9	5,093		339	
Cash at bank and in hand		86,377		28,948	
		91,470		29,287	
<b>Liabilities:</b>					
Creditors: amounts falling due within one year	10	(11,680)		(8,199)	
<b>Net current assets</b>			79,790		21,088
<b>Total assets less current liabilities</b>			80,103		21,714
<b>The funds of the charity:</b>					
Unrestricted funds	12				
General funds			12,527		7,381
Designated funds			30,500		6,333
			43,027		13,714
Restricted income funds	13		37,076		8,000
<b>Total charity funds</b>			80,103		21,714

For the year ending 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 26 November 2021 and signed on its behalf by



Joachim Fleury (Nov 26, 2021 08:25 EST)

**Joachim Fleury**  
Chair of Trustees



Katherine Zeserson (Nov 26, 2021 17:36 GMT)

**Katherine Zeserson**  
Trustee

The notes on pages 17 to 24 form an integral part of these financial statements.

## Dash Arts Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2021

#### 1. Accounting policies

##### 1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued October 2019) 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) - (Charities SORP (FRS 102)), and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

##### 1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

##### - Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

##### - Charitable activities

Theatre/festival income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

##### - Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

## Dash Arts Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2021

#### 1.3. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

#### - Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

#### - Charitable activities

Theatre/festival production costs - costs incurred in production and running of productions toured in the year.

#### - Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

#### - Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

#### 1.4. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

#### 1.5. Tangible fixed assets and depreciation

Individual fixed assets costing £500 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Fixtures/fittings/equipment - 25% straight line method

## Dash Arts Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2021

#### 1.6. Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

#### 1.7. Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

#### 1.8. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

#### 1.9. Pensions

The company operates a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

#### 1.10. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

#### 1.11. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

## 2. Incoming resources

The total theatrical income for the year has been derived from the principal activity. The proportion of theatrical income derived from outside the UK amounted to 18% (2020 - 4%).

## 3. Net income for the year is stated after charging:

	2021 £	2020 £
Depreciation of tangible fixed assets	313	312
Independent Examiner's Remuneration: - independent examination	<u>2,500</u>	<u>2,500</u>

**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2021**

**4. Trustees' emoluments and reimbursed expenses**

The trustees received no remuneration during the year (2020 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2020 - £nil).

**5. Staff costs and numbers**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
<b>Staff costs</b>		
Salaries and wages	41,426	24,585
Pension costs	848	476
	<u>42,274</u>	<u>25,061</u>

No employee earned £60,000 or more during the year (2020 - nil).

The total benefits of the key management personnel of the charity including fees paid were £45,752 (2020 - £43,688).

**Staff numbers**

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	<b>2021</b>	<b>2020</b>
	<b>Number</b>	<b>Number</b>
Support	<u>2</u>	<u>1</u>

**6. Pension costs**

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £848 (2020 - £476).

**7. Corporation taxation**

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

**Dash Arts Limited**

(Limited by Guarantee)

**Notes to the Financial Statements  
for the year ended 31 March 2021**

<b>8. Fixed assets - tangible assets</b>		<b>Fixtures/ fittings/ equipment £</b>
<b>Cost</b>		
1 April 2020 /		
31 March 2021		1,822
		<hr/>
<b>Depreciation</b>		
1 April 2020		1,196
Charge for year		313
		<hr/>
31 March 2021		1,509
		<hr/>
<b>Net book values</b>		
31 March 2021		313
		<hr/> <hr/>
31 March 2020		626
		<hr/> <hr/>
<b>9. Debtors</b>	<b>2021</b>	<b>2020</b>
	£	£
Trade debtors	-	339
Other debtors	33	-
Prepayments/accrued income	5,060	-
	<hr/>	<hr/>
	5,093	339
	<hr/> <hr/>	<hr/> <hr/>
<b>10. Creditors: amounts falling due within one year</b>	<b>2021</b>	<b>2020</b>
	£	£
Trade creditors	6,968	5,318
Other taxation/social security	-	435
Other creditors	92	41
Accruals	4,620	2,405
	<hr/>	<hr/>
	11,680	8,199
	<hr/> <hr/>	<hr/> <hr/>

## Dash Arts Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2021

#### 11. Limited by guarantee

The private company is limited by guarantee, registered in EW - England and Wales, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2021 there were 5 members.

12. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	7,381	184,651	(155,338)	(24,167)	12,527
Designated funds:					
Fundraising	5,833	-	-	(5,833)	-
Overheads reserve fund	-	-	-	10,000	10,000
Out of Tune	500	-	-	(500)	-
Development Fund	-	-	-	20,500	20,500
	<u>13,714</u>	<u>184,651</u>	<u>(155,338)</u>	<u>-</u>	<u>43,027</u>

#### Fundraising

These funds contributed towards ongoing fundraising in 2020/21, primarily Covid recovery applications.

#### Overheads reserve fund

Dash Arts has implemented a Reserve Fund Policy, with a target of £50,000 to be reached over the next 3 years, which will cover 3-6 months core operating costs.

#### Out of Tune

R & D continued where possible in 2020/21, and this project has been renamed Dido's Bar.

#### Development Fund

These funds have been designated for ongoing core and project fundraising and development that was budgeted for 2020/21 but rescheduled to 2021/22.

## Dash Arts Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2021

13. Restricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
Songs from Babyn Yar	2,000	2,000	(839)	3,161
Kickstart	-	2,110	(2,110)	-
Podcasts	-	900	(900)	-
Dido's Bar	3,000	6,000	-	9,000
Middlemarch	3,000	21,915	-	24,915
	<u>8,000</u>	<u>32,925</u>	<u>(3,849)</u>	<u>37,076</u>

#### Songs from Babyn Yar

We received £2,000 during the year from Shoresh Charitable Trust for Songs from Babyn Yar, which is scheduled for November-December 2021. This project brings together an outstanding creative team and three musicians who carry Ukrainian and Jewish identities, to explore the complex history of the Babyn Yar tragedy, through song, poetry, testimony, storytelling and projection in a stunning multi-disciplinary production.

#### Kickstart

We secured Kickstart (Job Placement) funding to employ an Administrative and Production Assistant for 25 hours per week for 26 weeks. They started March 2021.

#### Podcasts

The Foundation for Future London awarded £900 towards Dash's investment into online digital activity - Podcasts and Dash Cafe online.

#### Dido's Bar

Scheduled for autumn 2022 as the finale of the EUTOPIA season, Dido's Bar is a new work of theatre, a site-specific, contemporary retelling of Virgil's Aeneid, through the prism of migration to Europe today. Inspired by an encounter with Kurdish-Iranian musician Marouf Majidi in Helsinki, Dido's Bar will explore migration, European identity, the future of free movement, and cultural understanding through theatre. We received a commission of £6,000 from Oxford Contemporary Music this year towards the production.

#### Middlemarch

£21,915 was raised during the year through Trusts and Foundations, grant funding and donations, including £5,000 Garrick Charitable Trust, £3,000 The D'Oyly Carte Charitable Trust, £1,000 The Reed Foundation, £6,778 Royal Holloway, and £2,824 through The Big Give. The production brings to life the world of one of the greatest novels written in the English language, George Eliot's Middlemarch, as a site specific theatre experience on the streets of Coventry in March - April 2022 as part of Coventry City of Culture, and working with local talent and participants.

**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2021**

**14. Analysis of net assets between funds**

	<b>General funds £</b>	<b>Designated funds £</b>	<b>Restricted funds £</b>	<b>Total £</b>
Fund balances at 31 March 2021 are represented by:				
Tangible fixed assets	313	-	-	313
Net current assets	12,214	30,500	37,076	79,790
	<u>12,527</u>	<u>30,500</u>	<u>37,076</u>	<u>80,103</u>

**15. Related party transactions**

Four trustees made donations to the charity in the year totalling £5,955.