

**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**  
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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 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.

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**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.

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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

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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)
- Arboutherne'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



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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**

	<b>Notes</b>	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>2024 Total £</b>	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>2023 Total £</b>
<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>		<u>165,256</u>	<u>6,304</u>	<u>171,560</u>	<u>71,085</u>	<u>62,851</u>	<u>133,936</u>
<b>Total funds carried forward</b>	<b>12, 13</b>	<u><u>157,989</u></u>	<u><u>49,686</u></u>	<u><u>207,675</u></u>	<u><u>165,256</u></u>	<u><u>6,304</u></u>	<u><u>171,560</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 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	
		105,705		144,721
<b>Donations</b>				
Sundry donations	48,678		20,277	
		48,678		20,277
		154,383		164,998
<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	
		58,222		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	
		69,636		293,282
		127,858		365,412
<b>Other</b>				
Theatre Tax Relief (TTR)		42,561		109,057

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	<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>
<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>

**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>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



**Dash Arts Limited****(Limited by Guarantee)****Balance Sheet  
31 March 2024**

		<b>2024</b>		<b>2023</b>	
	<b>Notes</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Fixed assets</b>					
Tangible assets	<b>8</b>		-		-
<b>Current assets</b>					
Debtors	<b>9</b>	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	<b>10</b>	<u>(15,373)</u>		<u>(10,217)</u>	
<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	<b>12</b>				
General funds			46,498		14,351
Designated funds			111,491		150,905
			<u>157,989</u>		<u>165,256</u>
Restricted income funds	<b>13</b>		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**

	2024	2023
	£	£
Theatre Tax Relief (TTR)	42,561	109,057

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

	2024	2023
	£	£
<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:

	2024	2023
	Number	Number
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**

**(Limited by Guarantee)**

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

### **8. Fixed assets - tangible assets**

**Fixtures/  
fittings/  
equipment  
£**

**Cost**

1 April 2023 /  
31 March 2024

1,822

**Depreciation**

1 April 2023 /  
31 March 2024

1,822

**Net book values**

31 March 2024

-

31 March 2023

-

### **9. Debtors**

**2024  
£**

**2023  
£**

Trade debtors

2,304

-

Other debtors

40

1,842

Prepayments/accrued income

68,664

133,553

71,008

135,395

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

**2024  
£**

**2023  
£**

Trade creditors

10,858

4,162

Other creditors

68

1,134

Accruals

4,447

4,921

15,373

10,217

### **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 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

13. Restricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
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

	General funds £	Designated funds £	Restricted funds £	Total £
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.