

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

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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.

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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.

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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 Pomeranzen** 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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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

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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:



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Joachim Fleury
Chairman

Signed by:



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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 £
Income and endowments from:	2						
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
Total		<u>199,340</u>	<u>124,060</u>	<u>323,400</u>	<u>255,166</u>	<u>69,636</u>	<u>324,802</u>
Expenditure on:							
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
Total		<u>261,259</u>	<u>43,778</u>	<u>305,037</u>	<u>262,433</u>	<u>26,254</u>	<u>288,687</u>
Net movement in funds:							
Net income		(61,919)	80,282	18,363	(7,267)	43,382	36,115
Reconciliation of funds:							
Total funds brought forward		<u>157,989</u>	<u>49,686</u>	<u>207,675</u>	<u>165,256</u>	<u>6,304</u>	<u>171,560</u>
Total funds carried forward	12, 13	<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**

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

Dash Arts Limited

(Limited by Guarantee)

Year ended 31 March 2025

	2025	2024
	£	£
Expenditure on raising funds		
Fundraising and publicity of the charity	35,085	28,891
	<u>35,085</u>	<u>28,891</u>
Expenditure on charitable activities		
Theatre/festival		
Production/project costs		
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>

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Year ended 31 March 2025

	2025		2024	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
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
Administration costs				
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
Professional/financial				
Legal/professional	82		13	
Bank charges	643		599	
		725		612
		183,250		166,739
Governance costs				
Accountancy	8,000		3,900	
Bookkeeping	6,006		12,653	
		14,006		16,553
		197,256		183,292

Dash Arts Limited**(Limited by Guarantee)****Balance Sheet
31 March 2025**

		2025		2024	
	Notes	£	£	£	£
Fixed assets					
Tangible assets	8		-		-
Current assets					
Debtors	9	101,645		71,008	
Cash at bank and in hand		152,098		152,040	
		<u>253,743</u>		<u>223,048</u>	
Liabilities:					
Creditors: amounts falling due within one year	10	<u>(27,705)</u>		<u>(15,373)</u>	
Net current assets			<u>226,038</u>		<u>207,675</u>
Total assets less current liabilities			<u>226,038</u>		<u>207,675</u>
The funds of the charity:					
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
Total charity funds			<u>226,038</u>		<u>207,675</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.

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**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.

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**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.

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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

	2025 £	2024 £
Theatre Tax Relief (TTR)	365	42,561

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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

	2025	2024
	£	£
Staff costs		
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:

	2025	2024
	Number	Number
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.

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for the year ended 31 March 2025**

8. Fixed assets - tangible assets	Fixtures/ fittings/ equipment £	
Cost		
1 April 2024 /		
31 March 2025	1,822	
Depreciation		
1 April 2024 /		
31 March 2025	1,822	
Net book values		
31 March 2025	-	
31 March 2024	-	
9. Debtors	2025 £	2024 £
Trade debtors	53,611	2,304
Other debtors	1,611	40
Prepayments/accrued income	46,423	68,664
	<u>101,645</u>	<u>71,008</u>
10. Creditors: amounts falling due within one year	2025 £	2024 £
Trade creditors	21,105	10,858
Other creditors	50	68
Accruals	6,550	4,447
	<u>27,705</u>	<u>15,373</u>
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 2025 there were 5 members.

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

12. Unrestricted funds	Brought forward	Outgoing resources	Transfers	Carried forward
	£	£	£	£
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**

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

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

14. Analysis of net assets between funds

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