

DANTE OR DIE THEATRE LIMITED

England & Wales · Charity number 1129984

Details

Status	Registered
Legal form	Charitable company
Company number	05807318
Registered	2009-06-04
Register	View on the Charity Commission register

Contact

Address	IslandWorks Sheerness Dockyard Church Garrison Road Sheerness Kent ME12 1ED
Phone	07540838922
Email	admin@danteordie.com
Website	www.danteordie.com

Activities

Objects: TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT BY THE PROMOTION OF THE ARTS IN PARTICULAR BUT NOT EXCLUSIVELY THE ART OF DRAMA

Activities: Dante or Die creates place-based theatre projects across the UK. The core aims are to: Present inspiring, unexpected performances in areas where there is little existing contemporary theatre offerDevelop new audiences through participation & local community outreach Inspire & train local theatre-makers and participants Create cross-generational appeal for participants & audiences

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- **Area of benefit:** UNDEFINED. IN PRACTICE, NATIONAL AND OVERSEAS.
- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£303,428	£380,844	-	-
2024-03-31	£346,960	£271,478	-	-
2023-03-31	£119,973	£200,607	-	-
2022-03-31	£229,517	£202,230	-	-
2021-03-31	£181,122	£133,123	-	-

Trustees

Name	Role	Appointed
Adwoa Bannerman		2015-10-14
Dr Lisa Woynarski		2023-12-07
Helen Hughes		2023-06-15
Ian Pope		2025-01-15
Jack Derek Finch-Harding		2024-10-09
Karina Gechtman-Harroch		2025-12-02
Kirsten Burrows		2024-09-09
Lucy Atkinson		2025-01-15

DANTE OR DIE THEATRE LIMITED

England & Wales - Charity number 1129984

Accounts

Company registration number 05807318 (England and Wales)

Charity registration number 1129984 (England and Wales)

DANTE OR DIE THEATRE LIMITED
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

DANTE OR DIE THEATRE LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Miss Ranjit Atwal	
	Ms Helen Hughes	
	Dr Lisa Woynarski	
	Ms Lucy Atkinson	(Appointed 15 January 2025)
	Kirsten Burrows	(Appointed 9 September 2024)
	Mr Ian Pope	(Appointed 15 January 2025)
	Jack Finch-Harding	(Appointed 9 October 2024)
Country of incorporation	United Kingdom (England and Wales)	05807318
Charity registration	England and Wales	1129984
Registered office	136 Shaftsbury Avenue London W1D 5EZ	
Independent examiner	Tom Wilcox Counterculture Partnership LLP 23 St Leonards Road Bexhill-on-Sea East Sussex TN40 1HH	

DANTE OR DIE THEATRE LIMITED

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DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

Dante or Die Theatre Limited Registered number: 05807318 Trustees Report

The directors present their report and accounts for the year ended 31 March 2025.

Principal activities

The company's principal activity during the year continued to be artistic theatre.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Charities SORP "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

To advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama.

About DOD Theatre

Founded in 2006 by Co-Artistic Directors Terry O'Donovan and Daphna Attias, DOD (DOD) is a nationally recognised theatre company making intimate site-specific performances that interrogate contemporary stories and celebrate the human condition. Our work is characterised by humorous and poignant storytelling in everyday locations, encouraging audiences to reframe how they see local spaces. Our productions tour nationally, working in collaboration with community partners. Participation and training are woven into all our projects creating inspiring opportunities for local people - who are often engaging for the first time - to develop skills in performance and producing, and ensuring DOD is supporting emerging professional creatives and producers. To date, we've transformed hotel rooms, swimming pools and cafes; Handle with Care explored attachment to personal objects and was performed in self-storage units, and I Do followed 12 cast members in neighbouring hotel rooms as they prepared for a hastily arranged wedding ceremony. Over recent years the company has experimented with digital performance including an award-winning video podcast, interactive narrative film and a documentary.

- We present high-quality, accessible performances in familiar spaces
- We target areas of low provision and those who may not regularly engage with the arts
- We encourage audiences and participants to engage with current social issues
- We build participation projects that foster community cohesion and ownership of contemporary issues
- We lead inclusive and in-depth community engagement as part of the creation and delivery of our productions
- We collaborate with on-the-ground partners to embed authenticity and legacy into our projects
- We build academic research into our methodology to enhance the creative process, authenticate our stories and help share the learning
- We create paid professional development opportunities for emerging artists and producers
- We make all our work accessible to Deaf communities
- We explore how technology can engage new audiences and support insightful artistic collaboration

By humanising everyday spaces with stories and emotions, we open up imaginations as audiences and participants see beyond the norm of their increasingly homogenised society; spaces become their own characters and audiences are immediately part of the action – as observer and often as participant. We draw communities into our creative processes alongside involving those with lived experience, academic expertise and community leadership who bring a wide spectrum of knowledge and understanding to the creative process.

DIRECTOR'S REPORT – OVERVIEW

This year has seen us return to live performance, explore new ways to engage new audiences and continue to strengthen relationships with leading organisations in the industry.

DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

2024 was our most ambitious to date with two national tours of site-specific projects both with significant wrap-around outreach and community engagement. In addition, a particular highlight from the year was being commissioned by Greenwich + Docklands International Festival to create a large-scale site-responsive piece for Thamesmead.

HIGHLIGHTS OF THE YEAR

Kiss Marry Kill

In April 2024, following a highly successful premiere run at The Dockyard Church on the Isle of Sheppey, Kiss Marry Kill went on to sell out in London before touring to Reading and Manchester (where due to demand additional performances were added), before finishing its tour in Norwich.

The show received 4 and 5 star reviews from National press including The Times, Everything Theatre, Queer Guru and Review Hub.

"...an absorbing prison drama...[that] is a valuable springboard for conversation about the systems that help determine human behaviour and choices in and outside of prison." The Times

"...introducing audiences to subject-matter that few theatre-makers would dare to touch elicits a form of gratitude." The Telegraph

"...an electrifying performance of an exceptional, considered work...utterly riveting, expertly and exhilaratingly executed, that will take your breath away. You may well be kept awake at night pondering the hugely important questions that it raises, but do not miss it!" Everything Theatre

Audience feedback demonstrated the impact it had on those that attended, the Company's ability to reach and engage identified target audiences and the unassuming power that theatre has to challenge perceptions and start conversations:

"That is probably the best theatre show I have seen in my life. I was enthralled from start to finish, I'm part of the LGBTQ+ community myself and I just can't believe what an impact that has had on me. It brought tears to my eyes in a good way. Thank you so much for putting this show on." Norwich audience member

"As ever DoD captures life around us, lives hidden & often vulnerable, & transforms their stories for us not only to see but to understand & learn." London audience member

"An incredibly thought-provoking show that really tested your moral compass. I saw it almost a month ago and I still think about it. I still haven't made up my mind about where I stand morally, which I think is testament to how intriguing and thought-provoking it was." London audience member

Kiss Marry Kill was nominated for five **Off West End Awards** including two for Best Lead Performer: Dauda Ladejobi, and Graham Mackay-Bruce, Best Director: Daphna Attias and Terry O'Donovan, Best Lighting Design: Joshua Gadsby and Best Set Design: Sophie Neil. It also received two **Black British Theatre Award** nominations: Best Supporting Male Actor in a Play for Frank Skully, and Best Book and Lyrics - which Lady Lykez went on to win.

Inside Odds On

This year we developed a new venture for our award-winning, interactive film Odds On. Inside Odds On is a unique pop-up immersive experience that took over empty highstreet shop units in five city centres and transformed them into captivating film and exhibition spaces.

The tour, which took place between July 2024 and March 2025, was accompanied by significant wrap-around outreach and engagement activity through which we partnered with numerous gambling support charities.

This project saw us experiment with a new way to bring our work to audiences and reach new communities by utilising unused units on town centre highstreets and in shopping malls. We developed new partnerships with Harlow Playhouse, Lincoln Arts Centre, Rochdale Development Agency and Camden Council.

Inside Odds On succeeded in raising awareness of gambling harm & initiated conversations around prevention.

DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

"This has really opened my eyes to this huge problem. I feel this could be a powerful tool for prevention as well as for users." Rochdale workshop participant

"I've come by 3 days in a row but not been able to come in as have lost money on slot machines. I watched the film on my phone and whilst it doesn't fully connect with my type of gambling it has kept me off slot machines for 3 days now - longest time in a while. I want to come back tomorrow and explore more of the exhibition." Attendee

"Love the show, this is the fourth show I've seen with the production company. Each one have been really thought provoking. Please keep up with the amazing work" Camden attendee

Everything Theatre gave Inside Odds On 4 stars and called it **"a compellingly entertaining and enormously enlightening"** event. It was also nominated for Best Creative Exhibition of the Year in the We Are Creative Awards.

A Ballad of Thamesmead

This year Dante or Die was commissioned by Greenwich+Docklands International Festival to produce a community led site-specific piece for the festival.

Taking place in Thamesmead Town Centre adjacent to the clock tower, with a mesmerising lighting design the show transformed a familiar public space into a magical destination.

Across several weeks, the creative team took up residence in Thamesmead to gather stories and memories from the local community. These formed a vivid soundscape that framed the production. Featuring live performance by local folk singer and songwriter Marie Bashiru, the production foregrounded local voices in a hopeful exploration of how the architecture around us shapes how we feel about our home.

The performances sold out to largely local audiences who responded warmly to the production and theatrical reimagining of familiar landmarks. An illuminated model of the town was built during the show which floated on the Canal.

"It was a fantastic tribute to the town. I loved the music, the narration from local voices made it feel real, and the construction of Thamesmead with models that were recognisable as local landmarks was breath taking. I hope you can repeat the performances so that even more people from the area are able to attend. Absolutely brilliant." Audience member feedback

ENGAGEMENT and PARTICIPATION

Across the year we have:

- Worked with 481 participants: 40 through Kiss Marry Kill, 283 through Inside Odds On and 158 through A Ballad of Thamesmead.
- Engaged a wide range of groups with our work and collaborated with schools, universities, police teams, community choirs, and ex-prisoners.
- Achieved a live audience of 8697 across our productions that visited 11 UK boroughs including Norwich, Rochdale, Sheppey, Lincoln and Camden.
- Partnered with over 50 organisations that ranged from theatre venues to prisons, including: The Lowry, Derby Theatre, GamCare, Peabody, Synergy Theatre Group, HMP Swaleside, Harlow Playhouse, Rochdale Development Agency and Camden Council.

Higher Education:

DOD continued to work with universities to provide in-depth knowledge and practice development opportunities to theatre students across the country. This incorporates both delivering workshops and the provision of placements for students on projects. This year we had one creative producer placement student supporting Inside Odds On. We also hosted an apprentice through the Independent Producer Residencies programme, co-produced by In Good Company and Derby Theatre.

Mentoring and Consultancy:

Co-Artistic Director Terry has continued to act as a Site-Specific Consultant on Connie, a production happening in Ireland produced by Joanne Ryan. This is a new site-specific production that will be presented in an old cinema in Limerick in October 2025.

DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Financial review

DOD continued to manage all bookkeeping for FY 24/25 and Counterculture continue as our accountants and will, again, also act as the charity's independent examiner for the year. The company are comfortable with Counterculture providing both services as they are provided by different departments and independence is retained by having not been involved in any financial management or bookkeeping activities, and they have no other association with the organisation.

The result for the year ended 31 March 2025 was a deficit of £77,416 as set out in the Statement of Financial Activities, this was anticipated and is due to brought forward funds being spent on projects during the year. This leaves a healthy balance of £69,948 in funds to carry forward, this includes restricted funds for project expenses in 2025/26.

DOD's principal source of revenue remains grant funding. DOD received £172,527 in grant funding including £107,127 from Arts Council England.

As identified in previous financial years, DOD has been working to diversify its income streams. In 2024-25 we focussed on highlighting how we can produce large-scale commissions through our work with Greenwich +Docklands International Festival. In addition, our relationship with John Ellerman Foundation continued into its third and final year of our multi-year grant towards core funding.

DOD's expenditure is primarily related to the costs of creating, producing, and touring its live performances, digital work and delivering outreach projects. Expenditure on charitable activities in 2024-25 has increased again as we returned to touring and presenting live theatre for the first time since the pandemic. The core team's salaries, accounted for within governance costs, were primarily allocated to current and future projects rather than ongoing company or organisational management; with 80% of core team time spent on charitable activities.

Going concern

The trustees recognise that the charity is facing an increasingly challenging funding environment and is dependent upon securing grant funding to support its planned activities and to contribute to core costs in the coming year. This dependence indicates the presence of a material uncertainty that casts doubt on the charity's ability to continue as a going concern. The trustees are confident that the charity's current funding bids and confirmed income are sufficient to meet its liabilities as they fall due and that it is therefore appropriate to prepare the financial statements on a going concern basis. The company is also working to diversify income streams including promoting its membership scheme, consultation work, workshops, international touring and cultivating relationships with new Trusts and Foundations through the employment of a Freelance Fundraiser.

Principal risks and uncertainties

The principal risk for DOD is insufficient financial stability, which hinders the charity's capability to confidently build and pursue long-term plans. The company is primarily dependent on project funding and performance fee income, and these revenue streams do not produce enough surplus to enable long-term growth. Securing core funding is a key priority for DOD. We also intend to further diversify our funding portfolio, to reduce reliance on government support.

Financial and risk management objectives and policies

The board of Trustees is responsible for the management of the risks faced by the charity.

The charity has a formal risk management process through which management identifies the major risks to which the organisation may be exposed and ranks these by likelihood and impact, culminating in a risk control document that is updated annually. These risks are reviewed at board meetings throughout the year as appropriate to make sure they are still up to date. The charity's activities are largely project-based, and systems are in place to ensure that the charity's exposure is kept more or less in line with secured project funding. The Trustees are satisfied that systems have been developed and are in place to mitigate identified risks to an acceptable level.

Safeguarding

Lisa Woynarski was the Safeguarding Officer for the company in 2024-25. Lisa is an Associate Professor at Reading University and therefore understands Safeguarding regulations and best practice.

DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Structure, governance and management

Governing document

The charity is controlled by its governing document, the Memorandum and Articles of Association, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Organisational structure

Established as a private limited company by guarantee and registered as a charity in June 2009.

Governance and Management

In 2024-25 DOD was governed by:

Miss Ranjit Atwal

Ms Vijaya Fatimathas (Chair) (Resigned 29 April 2025)

Ms Helen Hughes

Dr Lisa Woynarski

Ms Lucy Atkinson (Appointed 15 January 2025)

Kirsten Burrows (Appointed 9 September 2024)

Mr Ian Pope (Appointed 15 January 2025)

Jack Finch-Harding (Appointed 9 October 2024)

Recruitment and appointment of trustees

This year saw a number of new appointees to our Board, many of these were due to existing Trustees reaching the end of their terms towards the end of the 23/24 Financial year. Key changes include:

- Due to personal circumstances Vijaya Fathimas, resigned from being Chair of our Board. Lucy Atkinson, previous Executive Producer for Dante or Die (2022) joined our Board in January and was immediately appointed Chair. Lucy understands the Company from inside and comes with a wealth of executive level experience in growth and strategy.
- Ian Pope is a HR specialist and joins our Board to fill a knowledge gap left by the sad passing of long-standing Board member Gareth James. Ian brings a wealth of experience in all aspects of HR and as an avid immersive theatre fan has an understanding of the industry and the challenges the company faces.
- Kirsten Burrows joined our Board in September 2024, she is a Producer and Arts Manager who has an in-depth knowledge and understanding of the theatre industry who can support the company with strategic planning.

Welcoming new members to our Board has provided a renewed energy and the opportunity to further diversify the company's leadership and broaden our contacts and potential opportunities.

In 2024 - 25 DOD was managed by:

Terry O'Donovan (Co-Artistic Director, Executive Director, Part time)

Daphna Attias (Co-Artistic Director, Executive Director, Part time)

Katherine Webb (Producer, Full time)

Lucy Dear (Participation Producer, moved from Freelance part-time to PAYE part-time)

Sophie Hack (Project Producer, full-time for 6 months and then part-time for a further 6 months)

Fiona Watson (Associate Artist & Bookkeeper, Freelance)

DOD worked with seventy-two freelance artists on different projects throughout this year including performers, designers, animators, writers, stage managers, web developers and workshop facilitators. The team is highly skilled in successfully managing the logistics of such a large and diverse group of artists. We are proud that many artists are long-term collaborators.

DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

The trustees' report was approved by the Board of Trustees.

Lucy Atkinson

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Ms Lucy Atkinson

Chair

Date: 11 December 2025
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DANTE OR DIE THEATRE LIMITED

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF DANTE OR DIE THEATRE LIMITED

I report to the trustees on my examination of the financial statements of Dante or Die Theatre Limited (the charity) for the year ended 31 March 2025.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law), you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006.

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the Companies Act 2006 and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011. In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the Charities Act 2011.

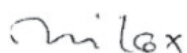
Independent examiner's statement

Since the charity's gross income exceeded £250,000, the independent examiner must be a member of a body listed in section 145 of the Charities Act 2011. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the Companies Act 2006.
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the Companies Act 2006 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



Tom Wilcox

Counterculture Partnership LLP
23 St Leonards Road
Bexhill-on-Sea
East Sussex
TN40 1HH
Date: 11 December 2025.....

DANTE OR DIE THEATRE LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

Current financial year		Unrestricted funds general 2025 £	Unrestricted funds Designated 2025 £	Restricted funds 2025 £	Total 2025 £	Total 2024 £
	Notes					
Income from:						
Donations and legacies	3	5,204	-	-	5,204	3,114
Grants, including capital grants	3	20,000	-	152,527	172,527	269,291
Charitable activities	4	125,206	-	-	125,206	74,112
Investments	5	491	-	-	491	443
Total income		150,901	-	152,527	303,428	346,960
Expenditure on:						
Charitable activities	6	194,871	-	185,973	380,844	271,478
Total expenditure		194,871	-	185,973	380,844	271,478
Net income/(expenditure)		(43,970)	-	(33,446)	(77,416)	75,482
Transfers between funds		28,970	(29,220)	250	-	-
Net movement in funds	9	(15,000)	(29,220)	(33,196)	(77,416)	75,482
Reconciliation of funds:						
Fund balances at 1 April 2024		15,000	57,134	75,230	147,364	71,882
Fund balances at 31 March 2025		-	27,914	42,034	69,948	147,364

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

DANTE OR DIE THEATRE LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

Prior financial year		Unrestricted funds general 2024 £	Unrestricted funds Designated 2024 £	Restricted funds 2024 £	Total 2024 £
	Notes				
Income from:					
Donations and legacies	3	3,114	-	-	3,114
Grants, including capital grants	3	35,000	-	234,291	269,291
Charitable activities	4	74,112	-	-	74,112
Investments	5	443	-	-	443
Total income		112,669	-	234,291	346,960
Expenditure on:					
Charitable activities	6	104,488	-	166,990	271,478
Total expenditure		104,488	-	166,990	271,478
Net income		8,181	-	67,301	75,482
Transfers between funds		(21,746)	57,134	(35,388)	-
Net movement in funds	9	(13,565)	57,134	31,913	75,482
Reconciliation of funds:					
Fund balances at 1 April 2023		28,565	-	43,317	71,882
Fund balances at 31 March 2024		15,000	57,134	75,230	147,364

DANTE OR DIE THEATRE LIMITED

STATEMENT OF FINANCIAL POSITION

AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Current assets					
Debtors	13	200		18,349	
Cash at bank and in hand		76,137		133,153	
		<u>76,337</u>		<u>151,502</u>	
Creditors: amounts falling due within one year	14	(6,389)		(4,138)	
Net current assets			69,948		147,364
The funds of the charity					
Restricted income funds	16		42,034		75,230
Unrestricted funds - general	18		-		15,000
Unrestricted funds - Designated	17		27,914		57,134
			<u>69,948</u>		<u>147,364</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2025.

The director acknowledges her responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the trustees on 11 December 2025

Lucy Atkinson

Ms Lucy Atkinson
Chair

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

Charity information

DOD is a private company limited by guarantee incorporated in England and Wales. The registered office is 136 Shaftsbury Avenue, London, W1D 5EZ.

1.1 Basis of preparation

The financial statements have been prepared in accordance with the charity's Memorandum of Association, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest pound.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Plant and machinery	depreciated over 2 years
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The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.8 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.9 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.10 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Income from donations and legacies

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Donations and gifts	5,204	-	5,204	3,114	-	3,114
Government grants	20,000	152,527	172,527	35,000	234,291	269,291
	<u>25,204</u>	<u>152,527</u>	<u>177,731</u>	<u>38,114</u>	<u>234,291</u>	<u>272,405</u>

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

3 Income from donations and legacies

(Continued)

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Donations and gifts						
Donations from individuals	2,825	-	2,825	1,905	-	1,905
Friends Scheme income	2,379	-	2,379	1,209	-	1,209
	<u>5,204</u>	<u>-</u>	<u>5,204</u>	<u>3,114</u>	<u>-</u>	<u>3,114</u>

4 Income from charitable activities

	Total 2025 £	Total 2024 £
Performance fees	48,250	10,000
Commission fees	60,500	15,949
Workshop fees	1,350	2,980
Box office fees	14,602	739
Sales	504	294
Other fees	-	1,486
Theatre Tax Relief	-	42,664
	<u>125,206</u>	<u>74,112</u>
Analysis by fund		
Unrestricted funds - general	<u>125,206</u>	<u>74,112</u>

Due to Theatre Tax Relief being "*applied for*" Dante or Die recognise this income in the year it is received, as the submission of an application does not guarantee the relief will be approved. Our FY 24-25 Tax Relief claims (for theatre and animation) were only confirmed in May 2025, subsequently this income will be recognised and stated in our FY 25 - 26 annual accounts.

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

5 Income from investments

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Interest receivable	491	443

6 Expenditure on charitable activities

	Total 2025 £	Total 2024 £
Direct costs		
Direct costs	325,005	238,266
Share of support and governance costs (see note 8)		
Support	50,015	26,152
Governance	5,824	7,060
	380,844	271,478
Analysis by fund		
Unrestricted funds - general	194,871	104,488
Restricted funds	185,973	166,990
	380,844	271,478

Governance costs includes independent examiner fees of £2,160 (2024- £1,638).

7 Note to Governance and support costs

- Salaries & Social Security Costs: The charity apportions staff salaries between Direct Costs and Support Costs therefore this figure will fluctuate between categories each year dependent upon the level of Charitable Activity. The significant difference in this line item between FY 23-24 & FY 24-25 is due to an increase in workforce numbers and specifically full time employees.
- Advertising and PR saw a slight increase as have developed our website.
- Consultancy Fees: This year we increased the number of days our freelancer Fundraiser has worked for us which accounts for the rise in this line item.
- Storage: The increase in storage costs is due to requiring an additional storage unit to house set and props from our Kiss Marry Kill production, along with our storage site increasing our hire fees.

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

8 Support costs allocated to activities

	2025 £	2024 £
Staff costs	29,104	12,124
Travel and subsistence	128	30
Entertaining and Hospitality	1,769	1,230
Sundry office costs	2,638	1,598
Subscriptions	1,044	1,481
Bank charges	83	81
Insurance	1,099	1,496
Software	313	949
Advertising & PR	953	474
Consultancy fees	6,847	5,441
Storage costs	6,036	1,248
Governance costs	5,825	7,060
	<u>55,839</u>	<u>33,212</u>
Analysed between:		
Total	<u>55,839</u>	<u>33,212</u>

9 Net movement in funds

	2025 £	2024 £
The net movement in funds is stated after charging/(crediting):		
Fees payable for the independent examination of the charity's financial statements	<u>2,160</u>	<u>1,638</u>

10 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

11 Employees

The average monthly number of employees during the year was:

2025 Number	2024 Number
<u>3</u>	<u>2</u>

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

11 Employees (Continued)

Employment costs	2025 £	2024 £
Wages and salaries	22,266	7,883
Social security costs	4,651	2,453
Other pension costs	2,187	1,788
	<u>29,104</u>	<u>12,124</u>

There were no employees whose annual remuneration was more than £60,000.

12 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

13 Debtors

Amounts falling due within one year:	2025 £	2024 £
Trade debtors	200	18,349
	<u>200</u>	<u>18,349</u>

14 Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	3,770	2,131
Other creditors	459	369
Accruals and deferred income	2,160	1,638
	<u>6,389</u>	<u>4,138</u>

15 Retirement benefit schemes

Defined contribution schemes	2025 £	2024 £
Charge to profit or loss in respect of defined contribution schemes	2,187	1,788
	<u>2,187</u>	<u>1,788</u>

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

16 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
Arts Council England, Cockayne, PRS and Big Lottery: Kiss Marry Kill	75,230	21,418	(96,648)	-	-
Arts Council England, The Michael Cornish Charitable Trust: Inside Odds On 2024	-	72,109	(72,109)	-	-
I Do 2026	-	-	(250)	250	-
Arts Council England, Big lottery, Albert Hunt, Kent Community Foundation, Colyer- Fergusson Charitable Trust: Prison Workshops	-	59,000	(16,966)	-	42,034
	<u>75,230</u>	<u>152,527</u>	<u>(185,973)</u>	<u>250</u>	<u>42,034</u>
Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
	-	-	-	-	-
Arts Council England: Odds On full creation & Tour)	-	4,350	(401)	(3,949)	-
Arts Council England, Cockayne, PRS and Big Lottery: Kiss Marry Kill	9,000	189,766	(127,256)	3,720	75,230
Arts Council England Project Grant: Digital Sites	4,820	-	-	(4,820)	-
Awards For All and Arts Council England: Odds On with Gordon Moody	29,497	40,175	(39,333)	(30,339)	-
	<u>43,317</u>	<u>234,291</u>	<u>(166,990)</u>	<u>(35,388)</u>	<u>75,230</u>

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

16 Restricted funds

(Continued)

Kiss Marry Kill:

Kiss Marry Kill is The Company's latest production that is inspired by the true story of the first same-sex marriage to take place in a UK prison - which was between two men both serving life sentence for homophobic murders. The piece premiered in March 2024, at The Dockyard Church on the Isle of Sheppey, before then touring to London, Reading, Manchester and Norwich.

Inside Odds On

This project was a new venture for our award-winning, interactive film Odds On. Utilising the film we created a theatrical experience in empty shop units that encompassed an exhibition and enabled us to continue raising awareness of gambling harm and initiating conversations around prevention and support for both those struggling with addiction and affected others.

I Do 2026

In 2026 Dante or Die (DOD) will celebrate 20 years of making bold, ambitious work. To start our 20th anniversary year we will revive our sell-out, innovative, profound production, *I Do*. This unique, joyous show exemplifies DOD's logistical site-based approach to performance, matching it with bittersweet dialogue & intensely intimate performances.

Prison workshops:

Following a successful pilot scheme in Autumn 2023 at HMP Swaleside, Dante or Die designed a more in-depth and impactful workshop programme, expanding the delivery time and offering a variety of objectives, to run at both HMP Swaleside (a mens category B security prison on the Isle of Sheppey) and at HMP Standford Hill (a mens category D security prison on the Isle of Sheppey). The workshops would explore the themes of family, relationships and environment, and participants would work towards producing a piece of creative writing through a multitude of mediums: rap, poetry, literature, prose, and creative reflections. These would also be recorded and fully sound designed and mastered audio pieces produced. In addition, all writing created will be compiled into a published zine for the participants to keep.

Odds On (Full Creation & Tour):

Odds On is an interactive film that explored the impact of gambling harm. The piece was created in association with a group of participants who had lived experience of gambling harm. The film was produced and digitally toured in the Autumn of 2022. The piece received critical acclaim and specialists, including NHS National Problem Gambling Clinic are now using it as a tool to support recovery.

FY 23 - 24 saw us receive our final instalment of our grant from ACE - this money had already been spent to settle final project invoices.

Digital Sites:

Digital Sites was a year long programme of activity that saw DOD diversify their output and expand their digital remit, developing technologies that broke the fourth wall. This work spanned three projects including the development of Odds On, the filming of Skin Hunger and the production of a five episode podcast series.

FY 23 - 24 saw us receive our final instalment of our grant from ACE - this money had already been spent to settle final project invoices.

Odds On with Gordon Moody:

Odds On with Gordon Moody was an opportunity for us to take our interactive film Odds On into recovery settings and explore how it could assist people in recovery from gambling harm. The project was run in partnership with Gordon Moody (a company that specialise in gambling harm recovery).

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

17 Unrestricted funds - Designated

Designated Funds represent key strands of the organisations activities and the Board have approved the allocation of unrestricted funds in the amounts outlined below to the specified areas.

	At 1 April 2024 £	Transfers £	At 31 March 2025 £
Strategic Artist Development	10,000	(9,220)	780
Research & Development	10,745	(10,000)	745
Community & Education	10,745	(10,000)	745
Reserves for 12 weeks running costs	25,644	-	25,644
	<u>57,134</u>	<u>(29,220)</u>	<u>27,914</u>
Previous year:	At 1 April 2023 £	Transfers £	At 31 March 2024 £
Strategic Artist Development	-	10,000	10,000
Research & Development	-	10,745	10,745
Community & Education	-	10,745	10,745
Reserves for 12 weeks running costs	-	25,644	25,644
	<u>-</u>	<u>57,134</u>	<u>57,134</u>

Designated funds have been used to cover restricted funds cash flow and are expected to be replenished in FY 25-26 once restricted fund income is received by the Company.

18 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

General Funds represents an allocation of funds for cashflow contingency.

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
General funds	15,000	150,901	(194,871)	28,970	-
	<u>15,000</u>	<u>150,901</u>	<u>(194,871)</u>	<u>28,970</u>	<u>-</u>
Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
General funds	28,565	112,669	(104,488)	(21,746)	15,000
	<u>28,565</u>	<u>112,669</u>	<u>(104,488)</u>	<u>(21,746)</u>	<u>15,000</u>

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

	Unrestricted funds general	Unrestricted funds Designated	Restricted funds	Total
	2025	2025	2025	2025
	£	£	£	£
At 31 March 2025:				
Current assets/(liabilities)	-	27,914	42,034	69,948
	-	27,914	42,034	69,948
	Unrestricted funds general	Unrestricted funds Designated	Restricted funds	Total
	2024	2024	2024	2024
	£	£	£	£
At 31 March 2024:				
Current assets/(liabilities)	15,000	57,134	75,230	147,364
	15,000	57,134	75,230	147,364

There were no disclosable related party transactions during the year (2024 - none).

DANTE OR DIE THEATRE LIMITED

England & Wales - Charity number 1129984

Accounts

Charity registration number 1129984

Company registration number 05807318 (England and Wales)

DANTE OR DIE THEATRE LIMITED
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

DANTE OR DIE THEATRE LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Miss Ranjit Atwal Ms Vijaya Fatimathas (Chair) Ms Helen Hughes Dr Lisa Woynarski	(Appointed 15 June 2023) (Appointed 7 December 2023)
Charity number	1129984	
Company number	05807318	
Registered office	136 Shaftsbury Avenue London W1D 5EZ	
Independent examiner	Tom Wilcox Counterculture LLP Bank Chambers Main Street Hawes North Yorkshire DL8 3QL	

DANTE OR DIE THEATRE LIMITED

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DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT) FOR THE YEAR ENDED 31 MARCH 2024

Dante or Die Theatre Limited Registered number: 05807318 Trustees Report

The directors present their report and accounts for the year ended 31 March 2024.

Principal activities

The company's principal activity during the year continued to be artistic theatre.

Objectives and activities

To advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama.

About DOD Theatre

Founded in 2006 by Co-Artistic Directors Terry O'Donovan and Daphna Attias, DOD (DOD) is a nationally recognised theatre company making intimate site-specific performances that interrogate contemporary stories and celebrate the human condition. Our work is characterised by humorous and poignant storytelling in everyday locations, encouraging audiences to reframe how they see local spaces. Our productions tour nationally, working in collaboration with community partners. Participation and training are woven into all our projects creating inspiring opportunities for local people - who are often engaging for the first time - to develop skills in performance and producing, and ensuring DOD is supporting emerging professional creatives and producers. To date, we've transformed hotel rooms, swimming pools and cafes; Handle with Care explored attachment to personal objects and was performed in self-storage units, and I Do followed 12 cast members in neighbouring hotel rooms as they prepared for a hastily arranged wedding ceremony. Over recent years the company has experimented with digital performance including an award-winning video podcast, interactive narrative film and a documentary.

- We present high-quality, accessible performances in familiar spaces
- We target areas of low provision and those who may not regularly engage with the arts
- We encourage audiences and participants to engage with current social issues
- We build participation projects that foster community cohesion and ownership of contemporary issues
- We lead inclusive and in-depth community engagement as part of the creation and delivery of our productions
- We collaborate with on-the-ground partners to embed authenticity and legacy into our projects
- We build academic research into our methodology to enhance the creative process, authenticate our stories and help share the learning
- We create paid professional development opportunities for emerging artists and producers
- We make all our work accessible to Deaf communities
- We explore how technology can engage new audiences and support insightful artistic collaboration

By humanising everyday spaces with stories and emotions, we open up imaginations as audiences and participants see beyond the norm of their increasingly homogenised society; spaces become their own characters and audiences are immediately part of the action – as observer and often as participant. We draw communities into our creative processes alongside involving those with lived experience, academic expertise and community leadership who bring a wide spectrum of knowledge and understanding to the creative process.

DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

DIRECTOR'S REPORT - OVERVIEW

This year has seen us return to live performance, explore new outreach opportunities and continue to develop our digital strand.

HIGHLIGHTS OF THE YEAR

Kiss Marry Kill

In June 2023 following successful fundraising, activity began on bringing Kiss Marry Kill to fruition. Project development was supported by two outreach strands that took place across September to December: a workshop series with prisoners at HMP Swaleside, and a training programme for ex-prisoners in Approaches to Theatre Making.

Integral to the production was our desire to have an ensemble formed of those with lived experience of prison. All participants of the training programme were encouraged to audition and project partners Synergy, Clean Break and Geese Theatre also promoted the opportunity. We were thrilled to cast our ensemble: one member came from the training programme and two had been involved in a previous R&D for the production through Synergy Theatre Project.

Lady Lykez also returned to the project, having been involved in an earlier R&D and wrote lyrics for five new songs for the piece. In addition, as the script developed it became clear there was a role that Lykez could play, adding an additional dimension to the piece by integrating live singing and rapping from Lykez.

Rehearsals started in late January 2024 with a week at the National Theatre where the first 3 scenes were explored and movement was integrated by Movement Director Ayse Tashkiran.

The production premiered at The Dockyard Church on the Isle of Sheppey in March 2024 where it was performed to sell out audiences and received standing ovations.

"I am very grateful that this show was performed in Sheerness, my expectations were truly excelled, the whole cast were very talented and the musical element of the show was brilliant. Great use of set and space making the show very immersive." Kent audience member

Darren Henley, CEO of Arts Council England, attended a performance in Kent and tweeted the next day stating "Powerful new drama by Dante or Die". and the Director, Tracy Brunt, of our Kent partner (Ideas Test) commented "It will have an impact [on the community] for years to come".

ENGAGEMENT and PARTICIPATION

Kiss Marry Kill:

- In partnership with HMP Swaleside we delivered 8 workshops (2 taster workshops and a 6 week workshop series) that had 72 participants. These workshops explored the themes of the production (Kiss Marry Kill) & supported the attendees in developing creative skill sets, such as script writing. Feedback from participants includes: "it's made me more confident to try new things" and "thank you for being here, without this workshop I could have spiralled, this creative outlet is largely appreciated". The response from participants has encouraged us to consider developing the project and rolling it out to other prisons, if we do this we will certainly consider expanding the number of sessions and incorporating some form of presentation and/or formal achievement.

DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

- A ten week training programme for ex-prisoners in Approaches to Theatre Making. Each week this course looked at a different aspect involved in creating a theatre production including: acting & auditions, script writing, devising, lighting design, lyrics and vocal, movement, monologues and auditions, CVs and headshots. This course aimed to provide those interested in a career in the arts an opportunity to understand and try the different elements involved and to learn how they all work together to create the final piece. The majority of sessions were delivered by practitioners working on Kiss Marry Kill.

This outreach strand was supported by Synergy Theatre project, and across the ten weeks we had an average attendance of 12 out of 15, this is above average and a high retention rate. One of the participants went on to be employed for five months as a member of the KMK cast. Other participants have worked with DOD as technical crew members and all were invited to attend the performance. Another participant will work with DOD as a facilitator in the coming year.

Odds On with Gordon Moody:

This project was an opportunity to explore how our interactive film, Odds On, could support people in recovery from gambling harm. DOD practitioners delivered twelve workshops (24 sessions) in four Gordon Moody recovery centres using the film as an instigator for conversations and creative activities to support recovery.

Through this project we worked with over 170 people in recovery. Participants commented on how the film considerably depicts what gambling is like and many wanted to share it with their affected others as a tool to support them in understanding their experience. In addition many participants also expressed how they felt more people need to see the film to raise more awareness of gambling harm and potentially use it as a preventative tool.

Through the creative sessions our facilitators gathered numerous creative outputs: drawings, poetry, short stories... around the lived experience of the participants. These were then used to create a short animated film: Finding the Words.

An online screening of the film was held in January 2024 and project participants and partners were invited to attend. It was received positively with feedback such as:

'I've already shared [with my] friends & family as an insight into 'me' Angela Middleton (Participant)

"Really captured journey of a gambler, looking forward to sharing with an affected other as it really depicts the journey in a way I can't express" Paul (Participant)

The film has currently been viewed over 200 times on YouTube.

Higher Education:

DOD continued to work with universities to provide in-depth knowledge and practice development opportunities to theatre students across the country. This incorporates both delivering workshops and also the provision of placements for students on projects. This year we had 2 applied theatre placement students (one supporting Odds On with Gordon Moody and one supporting Approaches to Theatre Making for Kiss Marry Kill), Kiss Marry Kill also provided placements for students on the following courses: Set Design, Creative Producing and Stage Management.

Mentoring and Consultancy:

Throughout April to July 2023, our Co-Artistic Director Terry spent time in Ireland as a Director Consultant on a production called Connie. He is supporting the company to create a new site-specific production that would be presented in an old cinema in Limerick in 2025.

DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

FINANCIAL REVIEW

DOD continued to manage all bookkeeping for FY 23/24 and Counterculture continue as our accountants and will, again, also act as the charity's independent examiner for the year. The company are comfortable with Counterculture providing both services as both services as they are provided by different departments and independence is retained by having not been involved in any financial management or bookkeeping activities, and they have no other association with the organisation.

The result for the year ended 31 March 2024 was a surplus of £75,481 as set out in the Statement of Financial Activities, this was anticipated and is due to brought forward funds being spent on projects during the year. This leaves a healthy balance of £147,363 in funds to carry forward, this includes restricted funds for project expenses in 2024/25.

DOD's principal source of revenue remains grant funding. DOD received £269,291 in grant funding including £157,791 from Arts Council England.

Fundraising activities for Kiss Marry Kill started in 2020 with successful applications to PRS, Cockayne Foundation and Awards for All before the project was put on hold. These funders kindly agreed to honour their grants and for us to hold them as restricted funds until the project could be relaunched. Last calendar year we had more fundraising success for the project with a large Arts Council England Touring Grant and this year we secured more funding from The International Music and Art Foundation (£20,000) and the Ian McKellen, Sean Mathias and ATG Productions Producer Fund (£25,000).

As identified in previous financial years, DOD has been working to diversify its income streams. In 2022-23 we expanded our consultation work and we have continued to forge new relationships in this area bringing in over £5,500 this year. In addition, our relationship with John Ellerman Foundation continued into the second year of our three-year grant towards core funding,

DOD's expenditure is primarily related to the costs of creating, producing, and touring its live performances, digital work and delivering outreach projects. Expenditure on charitable activities in 2023-24 has increased from 2022-23 as we returned to presenting live theatre for the first time since the pandemic. The core team's salaries, accounted for within governance costs, were primarily allocated to current and future projects rather than ongoing company or organisational management; with 80% of core team time spent on charitable activities.

GOING CONCERN

The trustees recognise that the charity is facing an increasingly challenging funding environment and is dependent upon securing grant funding to support its planned activities and to contribute to core costs in the coming year. This dependence indicates the presence of a material uncertainty that casts doubt on the charity's ability to continue as a going concern. The trustees are confident that the charity's current funding bids and confirmed income are sufficient to meet its liabilities as they fall due and that it is therefore appropriate to prepare the financial statements on a going concern basis. The company is also working to diversify income streams including promoting its membership scheme, consultation work, workshops, international touring and cultivating relationships with new Trusts and Foundations through the employment of a Freelance Fundraiser.

DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Principal risks and uncertainties

The principal risk for DOD is insufficient financial stability, which hinders the charity's capability to confidently build and pursue long-term plans. The company is primarily dependent on project funding and performance fee income, and these revenue streams do not produce enough surplus to enable long-term growth. Securing core funding is a key priority for DOD. We also intend to further diversify our funding portfolio, to reduce reliance on government support.

Financial and risk management objectives and policies

The board of Trustees is responsible for the management of the risks faced by the charity.

The charity has a formal risk management process through which management identifies the major risks to which the organisation may be exposed and ranks these by likelihood and impact, culminating in a risk control document that is updated annually. These risks are reviewed at board meetings throughout the year as appropriate to make sure they are still up to date. The charity's activities are largely project-based, and systems are in place to ensure that the charity's exposure is kept more or less in line with secured project funding. The Trustees are satisfied that systems have been developed and are in place to mitigate identified risks to an acceptable level.

Safeguarding

Lisa Woynarski was the Safeguarding Officer for the company in 2023-24. Lisa is an Associate Professor at Reading University and therefore understands Safeguarding regulations and best practice. She will receive updated training in 24/25.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, the Memorandum and Articles of Association, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Organisational structure

Established as a private limited company by guarantee and registered as a charity in June 2009.

Governance and Management

In 2022-2023 DOD was managed by:

Miss Rebecca Atkinson-Lord	(Resigned 7 December 2023)
Mr Gareth James	(Resigned 31 January 2024)
Miss Gemma Cook	(Resigned 15 June 2023)
Miss Ranjit Atwal	
Ms Vijaya Fatimathas (Chair)	
Ms Arti Prashar	(Resigned 7 December 2023)
Ms Helen Hughes	(Appointed 15 June 2023)
Dr Lisa Woynarski	(Appointed 7 December 2023)

DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

This year saw large changes to our Board, many of these were due to existing Trustees reaching the end of their terms. Key changes include:

- Gemma Cook resigned from the Board in June 2023 having served 5 years on our Board supporting us with our fundraising activities.
Helen Hughes, Head of Grants for the ENO, was appointed to our Board in June 2023 and will take over supporting us with our fundraising efforts.
- After 5 years Rebecca Attkinson-Lord resigned as Chair of our Board in December 2023.
Vijaya Fathimas, existing Board member with over 20 years experience in financial and risk management, was appointed Chair having served as Vice Chair of our Board for one and a half years.
- Also in December 2023 Arti Prashar resigned from the Board to go travelling.
Dr Lisa Woynaski, was appointed to the Board in December 2023. She is a Senior lecturer at Reading University and researcher. Her areas of interest include socially engaged and applied performance, and site-based practice which align well with the company's practice.
- In January 2024 we were informed of the sad passing of long standing board member and champion of the company Gareth James. Gareth was a HR expert who supported us with recruitment, contracts and other HR related matters.
We are currently recruiting for a new Board Member with HR experience. In the interim our membership with ITC has proved invaluable with their support with any HR queries we have had.

Welcoming new members to our Board has provided a renewed energy and the opportunity to further broaden our contacts and potential opportunities.

In 2023 - 24 DOD was managed by:

Terry O'Donovan (Co-Artistic Director, Executive Director, Part time)
Daphna Attias (Co-Artistic Director, Executive Director, Part time)
Katherine Webb (Producer, Full time)
Lucy Dear (Participation Producer, moved from Freelance part-time to PAYE part-time)
Caitlin Evans (Assistant Producer, Freelance part-time)
Fiona Watson (Associate Artist & Bookkeeper, Freelance)

DOD worked with forty two freelance artists on different projects throughout this year including performers, designers, animators, writers, stage managers, web developers and workshop facilitators. The team is highly skilled in successfully managing the logistics of such a large and diverse group of artists. We are proud that many artists are long-term collaborators.

The trustees' report was approved by the Board of Trustees.



.....
Ms Vijaya Fatimathas (Chair)
Trustee

Date: 19/12/24

DANTE OR DIE THEATRE LIMITED

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF DANTE OR DIE THEATRE LIMITED

I report to the trustees on my examination of the financial statements of Dante or Die Theatre Limited (the charity) for the year ended 31 March 2024.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

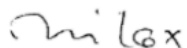
Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



Tom Wilcox
Counterculture LLP
Bank Chambers
Main Street
Hawes
North Yorkshire
DL8 3QL

19 December 2024

Dated:

DANTE OR DIE THEATRE LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

Current financial year		Unrestricted funds general 2024 £	Unrestricted funds Designated 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
	Notes					
Income from:						
Donations and legacies	3	3,114	-		3,114	1,085
Grants, including capital grants	3	35,000		234,291	269,291	80,896
Charitable activities	4	74,112	-	-	74,112	37,888
Investments	5	443	-	-	443	104
Total income		112,669	-	234,291	346,960	119,973
Expenditure on:						
Charitable activities	6	104,488	-	166,990	271,478	200,607
Total expenditure		104,488	-	166,990	271,478	200,607
Net income/(expenditure)		8,181	-	67,301	75,482	(80,634)
Transfers between funds		(21,746)	57,134	(35,388)	-	-
Net movement in funds		(13,565)	57,134	31,913	75,482	(80,634)
Reconciliation of funds:						
Fund balances at 1 April 2023		28,565	-	43,317	71,882	152,516
Fund balances at 31 March 2024		15,000	57,134	75,230	147,364	71,882

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

DANTE OR DIE THEATRE LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

Prior financial year		Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
	Notes			
Income from:				
Donations and legacies	3	16,085	65,896	81,981
Charitable activities	4	37,888	-	37,888
Investments	5	104	-	104
Total income		54,077	65,896	119,973
Expenditure on:				
Charitable activities	6	123,981	76,626	200,607
Total expenditure		123,981	76,626	200,607
Net income		(69,904)	(10,730)	(80,634)
Transfers between funds		(54,047)	54,047	-
Net movement in funds		(123,951)	43,317	(80,634)
Reconciliation of funds:				
Fund balances at 1 April 2022		152,516	-	152,516
Fund balances at 31 March 2023		28,565	43,317	71,882

DANTE OR DIE THEATRE LIMITED

STATEMENT OF FINANCIAL POSITION

AS AT 31 MARCH 2024

	Notes	2024 £	£	2023 £	£
Current assets					
Debtors	11	18,349		8,932	
Cash at bank and in hand		133,153		89,755	
		<u>151,502</u>		<u>98,687</u>	
Creditors: amounts falling due within one year	12	(4,138)		(26,805)	
Net current assets			147,364		71,882
Net assets excluding pension liability			147,364		71,882
			<u><u> </u></u>		<u><u> </u></u>
The funds of the charity					
Restricted income funds	14		75,230		43,317
Unrestricted funds - general			15,000		28,565
Unrestricted funds - Designated	15		57,134		-
			<u>147,364</u>		<u>71,882</u>
			<u><u> </u></u>		<u><u> </u></u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2024.

The director acknowledges her responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the trustees on 19 December 2024



Ms Vijaya Fatimathas (Chair)
Trustee

Company registration number 05807318 (England and Wales)

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

Charity information

DOD is a private company limited by guarantee incorporated in England and Wales. The registered office is 136 Shaftsbury Avenue, London, W1D 5EZ.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's Memorandum of Association, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest pound.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Plant and machinery	depreciated over 2 years
---------------------	--------------------------

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.8 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.9 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.10 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Income from donations and legacies

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Donations and gifts	3,114	-	3,114	1,085	-	1,085
Government grants	35,000	234,291	269,291	15,000	65,896	80,896
	<u>38,114</u>	<u>234,291</u>	<u>272,405</u>	<u>16,085</u>	<u>65,896</u>	<u>81,981</u>

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

3 Income from donations and legacies

(Continued)

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Donations and gifts						
Donations from individuals	1,905	-	1,905	1,085	-	1,085
Friends Scheme income	1,209	-	1,209	-	-	-
	<u>3,114</u>	<u>-</u>	<u>3,114</u>	<u>1,085</u>	<u>-</u>	<u>1,085</u>

4 Income from charitable activities

	Charitable activities 2024 £	Charitable activities 2023 £
Performance fees	10,000	9,400
Commission fees	15,949	15,397
Workshop fees	2,980	11,629
Box office fees	739	1,187
Sales	294	275
Other fees	1,486	-
Theatre Tax Relief	42,664	-
	<u>74,112</u>	<u>37,888</u>
Analysis by fund		
Unrestricted funds - general	<u>74,112</u>	<u>37,888</u>

5 Income from investments

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Interest receivable on bank deposits	<u>443</u>	<u>104</u>

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

6 Analysis of governance and support costs

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 2024 £	Total 2024 2023 £
Salaries and social security costs	10,336	-	10,336	62,811
Pension contributions	1,788	-	1,788	1,598
Travel and subsistence	30	-	30	639
Entertaining and hospitality	1,230	-	1,230	1,690
Sundry office costs	1,598	-	1,598	1,408
Subscriptions	881	600	1,481	1,159
Bank charges	76	5	81	87
Insurance	1,496	-	1,496	1,451
Software	949	-	949	381
Accountancy fee	2,432	2,990	5,422	492
Advertising and PR	436	38	474	315
Consultancy fees	3,350	2,091	5,441	350
Printing and postage	-	-	-	122
Storage costs	1,248	-	1,248	567
	25,850	5,724	31,574	73,070
Share of governance costs (see note)	1,638	-	1,638	1,560
	27,488	5,724	33,212	74,630

Expenditure on charitable activities

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 2024 £	Total 2024 2023 £
Direct costs	77,000	161,266	238,266	125,977
Support costs	27,488	5,724	33,212	74,630
	104,488	166,990	271,478	200,607

Governance costs includes independent examiner fees of £1,638 (2023- £1,560).

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

7 Note to Governance and support costs

- Salaries & Social Security Costs: The charity apportions staff salaries between Direct Costs and Support Costs therefore this figure will fluctuate between categories each year dependent upon the level of Charitable Activity. The significant difference in this line item between FY 22-23 & FY23-24 is due to a notable increase in Charitable Activity this financial year.
- Accountancy Fees: The increase between this financial year and FY 22-23 is due to the receipt of multiple of £50k awards from Arts Council which require final project budget sign off from accountants and submission of multiple Tax Relief claims which also incur accountants fees.
- Consultancy Fees: This category now includes freelance costs associated with Our Participation producer, Fundraiser and Bookkeeper which explains the significant rise in this line item.
- Storage: The increase in storage costs is due to our sister company, Peut-Être Theatre, previously covering this cost. However, as The Company's finances have stabilised we have agreed to now share this cost.

8 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

9 Employees

The average monthly number of employees during the year was:

	2024 Number	2023 Number
	2	2
Employment costs	2024	2023
	£	£
Wages and salaries	41,803	60,878
Social security costs	2,453	1,933
Other pension costs	1,788	1,598
	46,044	64,409

There were no employees whose annual remuneration was more than £60,000.

10 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

11 Debtors

	2024 £	2023 £
Amounts falling due within one year:		
Trade debtors	18,349	8,932

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

12 Creditors: amounts falling due within one year

	2024 £	2023 £
Other taxation and social security	-	1,815
Trade creditors	2,131	1,337
Other creditors	369	347
Accruals and deferred income	1,638	23,306
	<u>4,138</u>	<u>26,805</u>

13 Retirement benefit schemes

	2024 £	2023 £
Defined contribution schemes		
Charge to profit or loss in respect of defined contribution schemes	<u>1,788</u>	<u>1,598</u>

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

14 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
Arts Council England: Odds On full creation & Tour)	-	4,350	(401)	(3,949)	-
Arts Council England, Cockayne, PRS and Big Lottery: Kiss Marry Kill	9,000	189,766	(127,256)	3,720	75,230
Arts Council England Project Grant: Digital Sites	4,820	-	-	(4,820)	-
Awards For All and Arts Council England: Odds On with Gordon Moody	29,497	40,175	(39,333)	(30,339)	-
	<u>43,317</u>	<u>234,291</u>	<u>(166,990)</u>	<u>(35,388)</u>	<u>-</u>

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

14 Restricted funds

(Continued)

Previous year:	At 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2023 £
Arts Council England: Odds On full creation & Tour)	-	17,400	(71,447)	54,047	-
Big Lottery: Kiss Marry Kill	-	10,000	(1,000)	-	9,000
Arts Council England Project Grant: Digital Sites	-	4,820	-	-	4,820
Awards For All: Odds On with Gordon Moody	-	33,676	(4,179)	-	29,497
	-	65,896	(76,626)	54,047	43,317

Arts Council England - Odds On:

Odds On is an interactive film that explored the impact of gambling harm. The piece was created in association with a group of participants who had lived experience of gambling harm. The film was produced and digitally toured in the Autumn of 2022. The piece received critical acclaim and specialists, including NHS National Problem Gambling Clinic are now using it as a tool to support recovery.

FY 23 - 24 saw us receive our final instalment of our grant from ACE - this money had already been spent to settle final project invoices.

Awards For All & Arts Council England - Odds On with Gordon Moody:

Odds On with Gordon Moody was an opportunity for us to take our interactive film Odds On into recovery settings and explore how it could assist people in recovery from gambling harm. The project was run in partnership with Gordon Moody (a company that specialise in gambling harm recovery).

Arts Council England, Cockayne, PRS and Big Lottery - Kiss Marry Kill:

Kiss Marry Kill is The Company's latest production that is inspired by the true story of the first same-sex marriage to take place in a UK prison - which was between two men both serving life sentence for homophobic murders. The piece premiered in March 2024, at The Dockyard Church on the Isle of Sheppey, before then touring to London, Reading, Manchester and Norwich.

Arts Council England - Digital Sites:

Digital Sites was a year long programme of activity that saw DOD diversify their output and expand their digital remit, developing technologies that broke the fourth wall. This work spanned three projects including the development of Odds On, the filming of Skin Hunger and the production of a five episode podcast series.

FY 23 - 24 saw us receive our final instalment of our grant from ACE - this money had already been spent to settle final project invoices.

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

15 Unrestricted funds - Designated

Designated Funds represent key strands of the organisations activities and the Board have approved the allocation of unrestricted funds in the amounts outlined below to the specified areas.

	At 1 April 2023 £	Transfers £	At 31 March 2024 £
Strategic Artist Development	-	10,000	10,000
Research & Development	-	10,745	10,745
Community & Education	-	10,745	10,745
Reserves for 12 weeks running costs	-	25,644	25,644
	-	57,134	57,134

16 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

General Funds represents an allocation of funds for cashflow contingency.

	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
General funds	28,565	112,669	(104,488)	(21,746)	15,000

Previous year:	At 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2023 £
General funds	152,516	54,077	(123,981)	(54,047)	28,565

17 Analysis of net assets between funds

	Unrestricted funds general 2024 £	Unrestricted funds Designated 2024 £	Restricted funds 2024 £	Total 2024 £
At 31 March 2024:				
Current assets/(liabilities)	15,000	57,134	75,230	147,364
	15,000	57,134	75,230	147,364

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

17 Analysis of net assets between funds

(Continued)

	Unrestricted funds general 2023 £	Unrestricted funds Designated 2023 £	Restricted funds 2023 £	Total 2023 £
At 31 March 2023:				
Current assets/(liabilities)	28,565	-	43,317	71,882
	<u>28,565</u>	<u>-</u>	<u>43,317</u>	<u>71,882</u>

18 Related party transactions

There were no transactions with related parties during the year.

DANTE OR DIE THEATRE LIMITED

England & Wales - Charity number 1129984

Accounts

Charity registration number 1129984

Company registration number 05807318 (England and Wales)

DANTE OR DIE THEATRE LIMITED
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

DANTE OR DIE THEATRE LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Miss Rebecca Atkinson-Lord Mr Gareth James Miss Gemma Cook Miss Ranjit Atwal Ms Vijaya Fatimathas Ms Arti Prashar	(Appointed 20 July 2022)
Charity number	1129984	
Company number	05807318	
Registered office	136 Shaftsbury Avenue London W1D 5EZ	
Independent examiner	Tom Wilcox Counterculture LLP Unit 115 Ducie House Ducie Street Manchester M1 2JWK	

DANTE OR DIE THEATRE LIMITED

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Statement of financial position	9
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DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2023

Dante or Die Theatre Limited Registered number: 05807318 Trustees Report

The directors present their report and accounts for the year ended 31 March 2023.

Principal activities

The company's principal activity during the year continued to be artistic theatre.

Objectives and activities

To advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama.

About DOD Theatre

Founded in 2006 by Co-Artistic Directors Terry O'Donovan and Daphna Attias, Dante or Die (DOD) is a nationally recognised theatre company making intimate site-specific performances that interrogate contemporary stories and celebrate the human condition. Our work is characterised by humorous and poignant storytelling in everyday locations, encouraging audiences to reframe how they see local spaces. Our productions tour nationally, working in collaboration with community partners. Participation and training are woven into all our projects creating inspiring opportunities for local people - who are often engaging for the first time - to develop skills in performance and producing, and ensuring DOD is supporting emerging professional creatives and producers. To date, we've transformed hotel rooms, swimming pools and cafes; *Handle with Care* explored attachment to personal objects and was performed in self-storage units, and *I Do* followed 12 cast members in neighbouring hotel rooms as they prepared for a hastily arranged wedding ceremony. Over recent years the company has experimented with digital performance including an award-winning video podcast, interactive narrative film and a documentary.

- We present high-quality, accessible performances in familiar spaces
- We target areas of low provision and those who may not regularly engage with the arts
- We encourage audiences and participants to engage with current social issues
- We build participation projects that foster community cohesion and ownership of contemporary issues
- We lead inclusive and in-depth community engagement as part of the creation and delivery of our productions
- We collaborate with on-the-ground partners to embed authenticity and legacy into our projects
- We build academic research into our methodology to enhance the creative process, authenticate our stories and help share the learning
- We create paid professional development opportunities for emerging artists and producers
- We make all our work accessible to Deaf communities
- We explore how technology can engage new audiences and support insightful artistic collaboration

By humanising everyday spaces with stories and emotions, we open up imaginations as audiences and participants see beyond the norm of their increasingly homogenised society; spaces become their own characters and audiences are immediately part of the action – as observer and often as participant. We draw communities into our creative processes alongside involving those with lived experience, academic expertise and community leadership who bring a wide spectrum of knowledge and understanding to the creative process.

DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

DIRECTOR'S REPORT - OVERVIEW

This year has been formative in building our artistic exploration of digital work.

HIGHLIGHTS OF THE YEAR

Odds On

In July 2022, following several months of editing, colour grading and focus group feedback, we launched our first interactive short film. Three versions were created (interactive, non-interactive and audio described) and distributed, including captioning for D/deaf and hard of hearing communities along with an extensive support pack. These were developed through extensive workshops with a lived experience advisory group.

Odds On integrates audience interactivity and provides a simulated experience of gambling, allowing audience members to create their own avatar and spin an artificial slot machine. It also allows the viewer to see the protagonist's narrative as she plays and experiences the highs and lows of winning and losing, and the impact that has on her life and those around her.

The film received positive reviews, before doing a national digital tour.

"Odds On is an exemplar of the way online theatre has developed in the past few years"
- The Guardian

"A stunningly clever hybrid of intimate drama, film and gameplay" - Everything Theatre

Odds On toured to eleven venues across England, Scotland and Wales. In addition, Wales Millennium Centre also programmed us to take over their new BOCS installation space for two weeks, enabling audiences to experience the film in a 'dressed' environment.

We are proud to share that the film has won four awards: **Best Interactive Film** at International Media Festival of Wales, **Best Experimental Film** at Gully International Film Festival, **Best Directors** (Daphna Attias and Terry O'Donovan) at Scenesaver Birthday Honours Awards, and **Digital Content Award at Arts Council England's Digital Culture Awards 2023**. In addition, it was nominated for Digital Project of the Year at The Stage Awards 2023 and shortlisted for the Smiley Charity Film Awards.

Over 3,000 people have watched the films and 218,048 people have engaged with the project in some way. This data has been gathered through a combination of google analytics, monitoring film views from each tour venue, YouTube tracking and social media engagement.

Integral to the project was connecting and working with industry leaders in gambling harm recovery, as part of this we hosted a screening and presentation to staff members from the **NHS's National Problem Gambling Clinic**. Following this they confirmed that they will now be showing the film to all those they provide treatment to and using it as a mechanism to support recovery. This is extremely exciting and a new opportunity for us - having our creative projects used by non-creative partners and in non-creative settings to deliver impact and social change through recovery. This has been further enforced by a new outreach and applied theatre project we are currently delivering with Gordon Moody recovery centres across the country.

A key aim of this project was to highlight the often-overlooked issue of online gambling and specifically the impact of gambling harm. Data from audience feedback, indicates that 78% have an increased awareness and understanding of issues surrounding gambling harm as a result of watching the film. Demonstrating that the film successfully "*capture[s] the thrill and invasion of online gambling in a person's life and also the insidiousness of the bot recreating human interaction*" (audience feedback). This was only possible through the extensive outreach work and workshops we delivered with people with lived experience. This outreach work, understanding real life experiences, is imperative to creating authentic work that delivers social change and has impact not only for those with lived experience but also in reducing stigma, raising awareness and improving understanding from those that don't. This underpins all of DOD's activity.

DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

"Having worked in the gambling industry and gone on to make many mistakes in gambling myself. I was touched by this film. Gambling can be incredibly lonely, it comes with intense highs and extremely low lows, mixed in with immense guilt. I think this film encapsulated that perfectly..." - viewer

DOD Podcast

This year we produced a five-episode podcast. Each episode explores a different aspect of creating site-responsive work. The podcast was launched in November 2022 and is free to listen to via all mainstream podcast platforms including Spotify, Apple Podcasts and Amazon Music.

Episodes cover locations, partnerships, writing, acting, and creating interactive digital work and feature interviews with writers, performers, partners, and community participants. Guests include Tim Crouch, Sonia Hughes, Group Managing Director of Lok'nStore Neil Newman, and choir leader Chrissy Hedge. To date the podcast has been listened to over 570 times.

Continuing our commitment to ensuring all our work is accessible for D/deaf and hard of hearing communities we created a captioned version of the podcast which is available on YouTube. If we produce a second podcast, we will ensure to budget for filming and editing the interviews to allow for a richer more visual experience.

Kiss Marry Kill

Following its postponement due to the covid-19 pandemic, we are now working towards bringing our production *Kiss Marry Kill* to fruition. The project has undergone two stages of research and development, and we are now working towards premiering the show in March 2024.

The production is inspired by the first same-sex marriage to take place in a UK prison – which was between two men both serving life sentences for homophobic murders. The piece asks is this a story of redemption or power, and zeroes in on the limits of our compassion, challenging our assumptions and preconceptions around sexuality, and the criminal justice system.

The production will be performed in deconsecrated chapels and will tour to five locations in 2024: Reading, Norwich, London, Kent, and Salford in association with our arts partners: South Street, Theatre Royal Norwich, Stone Nest, Ideas Test and The Lowry.

ENGAGEMENT and PARTICIPATION

Odds On:

- Twelve creative workshop sessions were held with a **Lived Experience Creative Advisory Group** across the project. The group was made up of five participants with lived experience from across the country, who fed into the creative development of the piece and its support materials throughout the creation of the film.
- **Six discussion forums / Q and A panels** around the project and its themes took place with audiences after viewings. These include one with each of our commissioning partners (The Lowry and Lighthouse Poole), The Traverse, Norwich Theatre Royal and Charity partners Gordon Moody and NHS Northern Gambling Service. Speakers on these panels included those with lived experience of gambling harm, David Hollingsworth and Harp Edwards (Residential Treatment Centre Managers at Gordon Moody), Rob Davies (columnist at The Guardian and author of *Jackpot*) and Stacey Goodwin (author of *The Girl Gambler* and winner of a Pride of Britain Award for her work on supporting gambling recovery).

Odds On with Gordon Moody:

This project is an opportunity to explore how our interactive film can continue to have impact. Through this project we are utilising our interactive film, Odds On, and exploring how it can assist those in recovery of gambling harm. DOD practitioners will be delivering twelve workshops in four Gordon Moody recovery centres to use the film as an instigator for conversations and creative activities to support recovery.

DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

DOD has delivered three (out of four) weeks' workshops in GM residential centres, participants have commented on how the film has supported them in understanding the impact of their actions on their families and affected others, participants have provided the following feedback:

"Great people, loved the lot, never done anything like this in the past, my previous life was crime and gambling, but this was fantastic – thank you"

"acting out through performances / workshop showed me more realisation on the addiction and how it affects others"

Flux:

In partnership with Ideas Test, DOD worked with teachers at Will Adams PRU who then delivered sessions to students. Pupils invented characters, wrote stories, and collated motivational soundtracks; resulting in seven professionally mastered imaginative podcasts. Creating imaginary characters successfully allowed them to 'let their guard down' and 'The child in them was able to come out...It was their dreams and aspirations coming through the character of someone else' (Will Adams PRU teacher).

Being young person (YP) led has benefitted the YP's wellbeing most, by giving them creative freedom they felt they had agency over the project, rather than feeling like they were 'forced into' anything. The flexible model of delivery enabled the teacher to engage YP at the right moment for each of them and has produced great outcomes. Students are independently sharing approaches and experiences, demonstrating new teamwork skills; have shown commitment to the project they don't have for normal lessons; have shown increased confidence, more positive attitudes and general engagement.

Namas Nr X Festival

In September we were invited to spend a week at Namas Nr X Festival in Lithuania. DOD Associate Artist Fiona Watson and Participation Producer Lucy Dear devised an original performance in a historic fort with a brilliant group of local theatre-makers.

Higher Education:

DOD continued to work with universities to provide in-depth knowledge and practice development opportunities to theatre students across the country. This has involved a combination of in person workshops and online QandA sessions. Many of these have focussed on DOD's Podcast.

Mentoring and Consultancy:

In October and March, our Co-Artistic Directors Daphna and Terry spent two weeks in Gothenburg, Sweden. They supported Emblas Danse Theatr to create a new site-specific production that could tour to over 200 primary schools across Sweden.

DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

FINANCIAL REVIEW

DOD took in house all bookkeeping for FY 22/23 and Counterculture have been appointed as our accountants and will also act as the charity's independent examiner for the year. The company are comfortable with Counterculture providing both services as independence is retained by having not been involved in any financial management or bookkeeping activities, and they have no other association with the organisation.

The result for the year ended 31 March 2023 was a deficit of £80,634 as set out in the Statement of Financial Activities, this was anticipated and is due to brought forward funds being spent on projects during the year. This leaves a healthy balance of £71,882 in funds to carry forward, the majority of this will be allocated to core team salaries and specific freelance fees for 2023/24.

DOD's two principal sources of revenue remain grant funding and commission fees. DOD received £70,896 in grant funding including £45,896 from Arts Council England.

Fundraising activities for Kiss Marry Kill started in 2020 with successful applications to PRS, Cockayne Foundation and Awards for All before the project was put on hold. These funders kindly agreed to honour their grants and for us to hold them as restricted funds until the project could be relaunched. This calendar year we have had more fundraising success for the project with a large Arts Council England Touring Grant.

As identified in previous financial years, DOD has been working to diversify its income streams. In 2022-23 we expanded our consultation work bringing in over £9,000 and this is an area we are keen to develop and further promote. In addition, our relationship with Garfield Weston Foundation continued into the second year of our three-year grant towards core funding, and we have also benefited from a grant from Awards for All towards *Odd On*.

DOD's expenditure is primarily related to the costs of creating, producing, and touring its live performances, digital work and delivering outreach projects. Expenditure on charitable activities in 2022-23 has increased from 2021-22 as we have started to deliver more in-person activities again, however, it has not yet returned to pre-pandemic levels as many projects in FY 22-23 were still related to our digital work rather than live performance. The core team's salaries, accounted for within governance costs, were primarily allocated to current and future digital project development and management rather than ongoing company or organisational management; with 80% of core team time spent on charitable activities.

GOING CONCERN

The trustees recognise that the charity is facing an increasingly challenging funding environment and is dependent upon securing grant funding to support its planned activities and to contribute to core costs in the coming year. This dependence indicates the presence of a material uncertainty that casts doubt on the charity's ability to continue as a going concern. The trustees are confident that the charity's current funding bids and confirmed income are sufficient to meet its liabilities as they fall due and that it is therefore appropriate to prepare the financial statements on a going concern basis. The company is also working to diversify income streams including promoting its membership scheme, consultation work, workshops, international touring and cultivating relationships with new Trusts and Foundations through the employment of a Freelance Fundraiser.

Principal risks and uncertainties

The principal risk for DOD is insufficient financial stability, which hinders the charity's capability to confidently build and pursue long-term plans. The company is primarily dependent on project funding and performance fee income, and these revenue streams do not produce enough surplus to enable long-term growth. Securing core funding is a key priority for DOD. We also intend to further diversify our funding portfolio, to reduce reliance on government support.

Covid-19's impact on the theatre sector has been a major risk to the company's work and financial stability. This has been and continues to be closely monitored, and trustees regularly strategise with Executive Directors to best mitigate risks. The company has worked hard to mitigate financial losses through negotiations with partners on cancellation fees, cautious planning for live work, extensive fundraising work and developing a mixed model of live and digital work to be resilient in the face of change.

DANTE OR DIE THEATRE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

Financial and risk management objectives and policies

The board of Trustees is responsible for the management of the risks faced by the charity.

The charity has a formal risk management process through which management identifies the major risks to which the organisation may be exposed and ranks these by likelihood and impact, culminating in a risk control document that is updated annually. These risks are reviewed at board meetings throughout the year as appropriate to make sure they are still up to date. The charity's activities are largely project-based, and systems are in place to ensure that the charity's exposure is kept more or less in line with secured project funding. The Trustees are satisfied that systems have been developed and are in place to mitigate identified risks to an acceptable level.

Our reserves policy states that we should have £25,000 reserves to ensure finances are available to wind-down the company responsibly over 12 weeks if necessary. We hold these reserves in a separate account.

Safeguarding

Rebecca Atkinson-Lord was the Safeguarding Officer for the company in 2022-23. She has undertaken training with the Independent Theatre Council and reviews the safeguarding policies annually, to present to the rest of the Trustees.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, the Memorandum and Articles of Association, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Organisational structure

Established as a private limited company by guarantee and registered as a charity in June 2009.

Governance and Management

In 2022-2023 DOD was managed by:

Miss Rebecca Atkinson-Lord

Mr Gareth James

Miss Gemma Cook

Miss Ranjit Atwal

Ms Vijaya Fatimathas

Ms Arti Prashar

(Appointed 20 July 2022)

DOD worked with seventy freelance artists on different projects throughout this year including performers, designers, animators, writers, stage managers, web developers and workshop facilitators. The team is highly skilled in successfully managing the logistics of such a large and diverse group of artists. We are proud that many artists are long-term collaborators.

The trustees' report was approved by the Board of Trustees.



Miss Rebecca Atkinson-Lord
Trustee

6 Dec 2023

Date:



Ms Vijaya Fatimathas
Trustee

12 Dec 2023

DANTE OR DIE THEATRE LIMITED

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF DANTE OR DIE THEATRE LIMITED

I report to the trustees on my examination of the financial statements of Dante or Die Theatre Limited (the trust) for the year ended 31 March 2023.

Responsibilities and basis of report

As the trustees of the trust (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the trust are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the trust's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

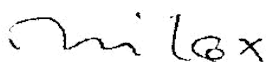
Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the trust as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.

Tom Wilcox
Counterculture LLP
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW



Dated: 14/12/2023

DANTE OR DIE THEATRE LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

		Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
	Notes						
Income from:							
Donations and legacies	3	1,085	-	1,085	4,286		4,286
Grants, including capital grants	3	15,000	65,896	80,896	2,516	164,070	166,586
Charitable activities	4	37,888	-	37,888	58,642	-	58,642
Investments	5	104	-	104	3	-	3
Total income		54,077	65,896	119,973	65,447	164,070	229,517
Charitable activities	6	123,981	76,626	200,607	10,122	192,108	202,230
Net income/(expenditure)		(69,904)	(10,730)	(80,634)	55,325	(25,346)	29,979
Transfers between funds		(54,047)	54,047	-	(17,779)	17,779	-
Net movement in funds		(123,951)	43,317	(80,634)	37,546	(7,567)	29,979
Reconciliation of funds:							
Fund balances at 1 April 2022		152,516	-	152,516	114,970	10,259	125,229
Fund balances at 31 March 2023		28,565	43,317	71,882	152,516	-	152,516

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

DANTE OR DIE THEATRE LIMITED

STATEMENT OF FINANCIAL POSITION

AS AT 31 MARCH 2023

	Notes	2023 £	£	2022 £	£
Current assets					
Debtors	10	8,932		5,156	
Cash at bank and in hand		89,755		170,667	
		<u>98,687</u>		<u>175,823</u>	
Creditors: amounts falling due within one year	11	26,805		23,307	
		<u>26,805</u>		<u>23,307</u>	
Net current assets			71,882		152,516
			<u>71,882</u>		<u>152,516</u>
The funds of the trust					
Restricted income funds	12		43,317		-
Unrestricted funds			28,565		152,516
			<u>71,882</u>		<u>152,516</u>
			<u>71,882</u>		<u>152,516</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2023.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the trustees on **6 Dec 2023**



Miss Rebecca Atkinson-Lord
Trustee



Ms Vijaya Fatimathas
Trustee

Company registration number 05807318 (England and Wales)

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

Charity information

DOD is a private company limited by guarantee incorporated in England and Wales. The registered office is 136 Shaftsbury Avenue, London, W1D 5EZ.

1.1 Accounting convention

The financial statements have been prepared in accordance with the trust's Memorandum of Association, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The trust is a Public Benefit Entity as defined by FRS 102.

The trust has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the trust. Monetary amounts in these financial statements are rounded to the nearest pound.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the trust has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the trust.

1.4 Income

Income is recognised when the trust is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the trust has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the trust has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Plant and machinery	depreciated over 2 years
---------------------	--------------------------

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.8 Financial instruments

The trust has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the trust's balance sheet when the trust becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

DANTE OR DIE THEATRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the trust's contractual obligations expire or are discharged or cancelled.

1.9 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the trust is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.10 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the trust's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Income from donations and legacies

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
Donations from individuals	1,085	-	1,085	4,286
	<u>1,085</u>	<u>-</u>	<u>1,085</u>	<u>4,286</u>

Individual Donations from our membership scheme have increased from 2022 to 2023, the FY 21-22 figure is inflated by a significant international donation from Embla Dans Teater

DANTE OR DIE THEATRE LIMITED

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2023

3 Income from donations and legacies

(Continued)

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
Income from grants				
Grants, including capital grants; Government grants	15,000	65,896	80,896	166,586
	<u>15,000</u>	<u>65,896</u>	<u>80,896</u>	<u>166,586</u>

4 Income from charitable activities

	Unrestricted funds 2023 £	Unrestricted funds 2022 £
Charitable activities		
Performance fees	9,400	3,000
Other fees: Commission fees	15,397	34,630
Workshop fees	11,629	18,433
Box office fees	1,187	2,528
Sales	275	51
	<u>37,888</u>	<u>58,642</u>

5 Income from investments

	Unrestricted funds 2023 £	Unrestricted funds 2022 £
Interest receivable on bank deposits	104	3
	<u>104</u>	<u>3</u>

DANTE OR DIE THEATRE LIMITED

NOTES TO THE ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

6 Analysis of governance and support costs

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
Salaries and social security costs	1,933	60,878	62,811	68,876
Pension contributions	1,598	-	1,598	1,611
Travel and subsistence	639	-	639	535
Entertaining and hospitality	1,690	-	1,690	228
Sundry office costs	1,408	-	1,408	330
Telephone and fax	-	-	-	643
Subscriptions	1,159	-	1,159	574
Bank charges	87	-	87	23
Insurance	1,451	-	1,451	988
Software	381	-	381	655
Accountancy fee	492	-	492	2,315
Advertising and PR	315	-	315	117
Consultancy fees	350	-	350	1,020
Printing and postage	122	-	122	123
Storage costs	567	-	567	-
	12,192	60,878	73,070	78,038
Share of governance costs (see note)	1,560	-	1,560	960
	13,752	60,878	74,630	78,998

Expenditure on charitable activities

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
Direct costs	110,229	15,748	125,977	123,232
Support costs	13,752	60,878	74,630	78,998
	123,981	76,626	200,607	202,230

Governance costs includes independent examiner fees of £1,560 (2022- £960).

7 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the trust during the year.

DANTE OR DIE THEATRE LIMITED

NOTES TO THE ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

8 Employees

The average monthly number of employees during the year was:

	2023 Number	2022 Number
	2	2
	<u> </u>	<u> </u>

Employment costs

	2023 £	2022 £
Wages and salaries	60,878	66,184
Social security costs	1,933	2,692
Other pension costs	1,598	1,611
	<u>64,409</u>	<u>70,487</u>

There were no employees whose annual remuneration was more than £60,000.

9 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

10 Debtors

	2023 £	2022 £
Amounts falling due within one year:		
Trade debtors	8,932	5,156
	<u> </u>	<u> </u>

11 Creditors: amounts falling due within one year

	2023 £	2022 £
Other taxation and social security	1,815	-
Payments received on account	21,500	21,500
Trade creditors	1,337	281
Other creditors	347	320
Accruals and deferred income	1,806	1,206
	<u>26,805</u>	<u>23,307</u>

DANTE OR DIE THEATRE LIMITED

NOTES TO THE ACCOUNTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

12 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2023 £
Arts Council England: Odds On full creation & Tour)	-	17,400	(71,447)	54,047	-
Big Lottery: Kiss Marry Kill	-	10,000	(1,000)	-	9,000
Arts Council England Project Grant: Digital Sites	-	4,820	-	-	4,820
Awards For All: Odds On with Gordon Moody	-	33,676	(4,179)	-	29,497
	-	65,896	(76,626)	54,047	43,317

Previous year:

	At 1 April 2021 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2022 £
Arts Council England: Project Grants - Odds On	-	15,450	(15,450)	-	-
Arts Council England Cultural Recovery Fund Core	259	69,300	(87,338)	17,779	-
Big Lottery: Kiss Marry Kill 2021 Grant	10,000	-	(10,000)	-	-
Farnham Malting New Popular Fund: Odds On	-	4,790	(4,790)	-	-
Arts Council England Project Grant: Digital Sites	-	43,380	(43,380)	-	-
Access to Work Fund - Skin Hunger on Film	-	2,650	(2,650)	-	-
Garfield Weston Foundatiion Core	-	15,000	(15,000)	-	-
Arts Council England - Project Grants: Skin Hunger	-	13,500	(13,500)	-	-
	10,259	164,070	(192,108)	17,779	-

DANTE OR DIE THEATRE LIMITED

NOTES TO THE ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

12 Restricted funds

(Continued)

Arts Council England - Odds On:

Odds On is an interactive film that explored the impact of gambling harm. The piece was created in association with a group of participants who had lived experience of gambling harm. The film was produced and digitally toured in the Autumn of 2022. The piece received critical acclaim and specialists, including NHS National Problem Gambling Clinic are now using it as a tool to support recovery.

In excess of £42,900 of income secured for Odds On is not represented here as this includes commissioning and presentation fees that are not restricted income against the project.

Awards For All & Arts Council England - Odds On with Gordon Moody:

Odds On with Gordon Moody is a new project utilising the film we created and exploring how this can assist people in recovery from gambling harm. The project is being run in partnership with Gordon Moody (a company that specialise in gambling harm recovery).

The Lowry - Kiss Marry Kill:

Kiss Marry Kill is The Company's latest production that is inspired by the true story of the first same-sex marriage to take place in a UK prison - which was between two men both serving life sentence for homophobic murders. The piece will premier in 2024, presented in deconsecrated chapels it will ask should the marriage have been allowed to happen, is it a story of redemption or a power play and provoke discussion around sexuality, the purpose of prison and the contradictions inherent within 'equality'.

Arts Council England - Digital Sites:

Digital Sites was a year long programme of activity that saw DOD diversify their output and expand their digital remit, developing technologies that broke the fourth wall. This work spanned three projects including the development of Odds On, the filming of Skin Hunger and the production of a five episode podcast series.

13 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2023 £
General funds	152,516	54,077	(123,981)	(54,047)	28,565
Previous year:	At 1 April 2021 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2022 £
General funds	114,970	65,447	(10,122)	(17,779)	152,516

DANTE OR DIE THEATRE LIMITED

NOTES TO THE ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

14 Analysis of net assets between funds

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Fund balances at 31 March 2023 are represented by:			
Current assets/(liabilities)	28,565	43,317	71,882
	<u>28,565</u>	<u>43,317</u>	<u>71,882</u>
	<u>28,565</u>	<u>43,317</u>	<u>71,882</u>
	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
Fund balances at 31 March 2022 are represented by:			
Current assets/(liabilities)	152,516	-	152,516
	<u>152,516</u>	<u>-</u>	<u>152,516</u>
	<u>152,516</u>	<u>-</u>	<u>152,516</u>

15 Related party transactions

There were no transactions with related parties during the year.

DANTE OR DIE THEATRE LIMITED

England & Wales - Charity number 1129984

Accounts

Company registration number: 05807318

Charity registration number: 1129984

Dante or Die Theatre Limited

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2022

MG Group (Professional Services) Ltd
Chartered Accountants
166 College Road
Harrow
Middlesex
HA1 1BH

Dante or Die Theatre Limited

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Dante or Die Theatre Limited

Reference and Administrative Details

Trustees	Ms Daphna Attias (resigned 22 February 2022) Miss Professor Elizabeth Taylor Miss Gemma Cook Mr Terrence Patrick O'Donovan (resigned 28 February 2022) Miss Elizabeth Kerensa Jan Eddy Miss Rebecca Atkinson-Lord Mr Gareth John James Miss Carolyn Mairi Lashawn Forsyth (resigned 22 November 2021) Miss Ranjit Atwal Ms Vijaya Fatimathas
Registered Office	MG Group 3rd Floor 166 College Road Harrow Middlesex HA1 1BH The charity is incorporated in England and Wales.
Company Registration Number	05807318
Charity Registration Number	1129984
Independent Examiner	Counterculture LLP Unit 115 Ducie House Ducie Street Manchester M1 2JW
Accountants	MG Group (Professional Services) Ltd Chartered Accountants 166 College Road Harrow Middlesex HA1 1BH

Dante or Die Theatre Limited

Strategic Report for the Year Ended 31 March 2022



136 Shaftesbury Ave
London, W1D 5EZ
www.danteordie.com
Registered Charity No. 1129984
Company Ltd by Guarantee 3807318

ANNUAL REPORT 2021 - 2022

Dante or Die Theatre Limited Registered number: 05807318 Trustees Report
The directors present their report and accounts for the year ended 31 March 2022.

Principal activities

The company's principal activity during the year continued to be artistic theatre.

Objectives and activities:

To advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama.

About Dante Or Die Theatre

Founded in 2006 by Co-Artistic Directors Terry O'Donovan and Daphna Attias, Dante or Die (DOD) is a nationally recognised theatre company making intimate site-specific performances that interrogate contemporary stories and celebrate the human condition. Our work is characterised by humorous and poignant storytelling in everyday locations, encouraging audiences to reframe how they see local spaces. Our productions tour nationally, working in collaboration with community partners. Participation and training are woven into all our projects creating inspiring opportunities for local people - who are often engaging for the first time - to develop skills in performance and producing, and ensuring DOD is supporting emerging professional creatives and producers. To date, we've transformed hotel rooms, swimming pools and cafes; Handle with Care explored attachment to personal objects and was performed in self-storage units, and I Do followed 12 cast members in neighbouring hotel rooms as they prepared for a hastily arranged wedding ceremony. Over recent years the company has experimented with digital performance including an award-winning video podcast and a documentary.

- We present high-quality, accessible performances in familiar spaces
- We target areas of low provision and those who may not regularly engage with the arts
- We encourage audiences and participants to engage with current social issues
- We build participation projects that foster community cohesion and ownership of contemporary issues
- We lead inclusive and in-depth community engagement as part of the creation and delivery of our productions
- We collaborate with on-the-ground partners to embed authenticity and legacy into our projects
- We build academic research into our methodology to enhance the creative process, authenticate our stories and help share the learning
- We create paid professional development opportunities for emerging artists and producers
- We make all our work accessible to Deaf communities
- We explore how technology can engage new audiences and support insightful artistic collaboration

Dante or Die Theatre Limited

Strategic Report for the Year Ended 31 March 2022

By humanising everyday spaces with stories and emotions, we open up imaginations as audiences and participants see beyond the norm of their increasingly homogenised society; spaces become their own characters and audiences are immediately part of the action - as observer and often as participant. We draw communities into our creative processes alongside involving those with lived experience, academic expertise and community leadership who bring a wide spectrum of knowledge and understanding to the creative process.

DIRECTOR'S REPORT - OVERVIEW

HIGHLIGHTS OF THE YEAR

Skin Hunger Live Performances

From an end to handshakes between acquaintances, to dates meeting via Zoom, to grandparents unable to hold their grandchildren, COVID-19 transformed how we touch. In response to this dramatic shift in human experience, we created a new production, funded by an Arts Council England Project Grant and partners Stone Nest. Skin Hunger is an interactive performance installation exploring touch and its vital role in our lives. Designed to be performed in a hidden chapel in London's West End, we commissioned three pioneering writers, all from very different backgrounds: Ann Akinjirin, Tim Crouch and Sonia Hughes, to write ten-minute long experiences for one audience member at a time with touch at their centre. Designer Khadija Raza created a maze of plastic to inhabit Stone Nest, in which three performers would be surrounded, to create a safe way to have intimate, one-one-one performances.

The production was a step change for the company in a number of ways:

- It marked the first time we built a set for a show, requiring working with a Production Manager and organisational development.
- The show was produced very quickly from concept to the original opening date, requiring working on a tight budget due to limited fundraising time and limited planning and concept time.
- It was the first time we've presented a full production in our home, Stone Nest, who partnered with us to present the show in this unique space in Central London.
- The majority of the team were new collaborators for the company including the three writers; we have gone on to work with several of them subsequently in other projects including Odds On. Six of the cast and creative team were POC.

After originally being scheduled to open in November 2020 and then being postponed due to the lockdown, it finally opened in June 2021. The production ran for two weeks of intensive performances: six shows per day, with 216 audience members experiencing the work. We were delighted to be nominated for two OFFIE Awards, with the cast winning Best Performance in their IDEA category that awards excellence in innovative, devised, experiential, and atypical work.

We published Skin Hunger: The Book with Salamander Street, which included reflections from the creative team and responses from audience members. We also captured the full production on film, which continues to be available to stream on a Pay-What-You-Decide basis and has been watched 30 times to date.

"This extraordinary piece of immersive theatre...identifies not only the barriers between people, but the vital invisible connections which remain present, and which we must relearn, post-pandemic"- Everything Theatre

Skin Hunger On Film

Dante or Die Theatre Limited

Strategic Report for the Year Ended 31 March 2022

As part of our development of digital work and in an effort to reach more audiences with the work, we collaborated with deaf documentary film-maker Pinny Grylls to make *Skin Hunger on Film*. The film follows three audience members as they interact with, and respond to, a performance installation about the power of touch - a vital aspect of humanity that so many of us didn't realise we needed until it was restricted.

Morgan is an ex-prisoner who didn't see any family and friends whilst in prison. Helen is a dementia care worker who uses touch to comfort and calm her patients. Francis is a leading neuroscientist specialising in the importance of touch to human development.

The restrictions on holding hands, hugging loved ones or offering physical comfort to friends and family have felt brutal during 2020 and 2021. *Skin Hunger on Film* provokes conversation about how we approach touch as we re-emerge from the pandemic and begin to live together again. It also offers insights into how live performance and the arts are a vital tool to create shared experience and the opportunity to reflect and reconnect.

The film was launched in October 2021 with a live audience screening, is available for free on Dante or Die's website and features on international digital magazine Aeon. It has been streamed over 12,000 times across the world. It was selected to be screened at LA Women's International Short Film Festival in March 2021, marking Dante or Die's first film festival appearance.

"As a retired psychotherapist and having felt the isolation of COVID I found this film very moving. Loss of touch is the thing which I missed the most. Even when touch became possible again I still felt the disconnect that made reconnecting beginning again even at the level of conversation so difficult. Watching the film made my inner loss tangible." - Audience member

Odds On: Prototype and Full Interactive Film

Odds On is our first ever interactive short film and continues our experiments in digital storytelling.

We were delighted to receive a Live Now commission from The Lowry, with Lighthouse Poole joining as co-commissioner. Over the year we have experimented with an animator, creative technologist and Associate Artist Fiona Watson who plays the films' protagonist, to test out ways that we could film as if we were 'inside' the game. Alongside that we spoke with game developers, people who had worked for betting companies and a range of people who work in the gambling recovery sector. As a result we created a two-scene prototype of the film which was shared with partners in November 2021, before embarking on the creation of the full film thereafter.

We heard a lot of stories about the online slot machine space being targeted at women over 50 - and that seemed like a story we hadn't heard before. A lot of women spoke about things like how gambling became a safe, private experience, a guilty pleasure, or took responsibility away.

It was clear that we needed to learn from experts and so we developed a creative workshop programme to offer to people with lived experience of gambling harm. We ran a series of workshops last summer online as well as in person at recovery residentials at Gordon Moody. Gordon Moody is a charity that provides support and treatment for people with gambling addiction. Over 60 people shared their personal stories and devised their own theatre and film scenarios and characters. Everyone who took part in a workshop was invited to be part of our Lived Experience Creative Advisory Group. Five very generous people came on the journey with us - and met us online every month since October last year to support the development of the full film. Their insights, honesty and expertise was vital to Terry and Daphna writing their first film script. This was an exciting professional development for our co-founders, who developed the script with support from esteemed script consultant Lisa Goldman and dramaturg Tim Crouch.

In March we completed on-location filming with a talented cast and creative team. We will edit the film and launch it as part of a digital tour in July 2022.

Dante or Die Theatre Limited

Strategic Report for the Year Ended 31 March 2022

Prix Europa: Our 2020 video podcast, *User Not Found*, was nominated for a prestigious Prix Europa Award. Daphna spent a week in Potsdam, sitting on the jury alongside international broadcasting specialists and leaders for the Digital Media category.

Towards a Future Theatre: We were invited to contribute to Caridad Svich's fascinating new book of conversations with global theatre makers published by Methuen Drama, with Co-Artistic Directors featuring alongside inspiring practitioners such as Tim Crouch, James Graham and Tarek Iskander.

ENGAGEMENT and PARTICIPATION

Participation Producer

A key element in our plan for our bid to Arts Council England to fund 'Digital Sites', a three-pronged digital creation project that would engage in new ways with a variety of participants was the creation of a new role in the DOD team: Participation Producer. We were delighted to appoint Lucy Dear, who has been working with us as a freelancer, one day per week, since May 2021. Lucy brings a wealth of experience and excellent practice working with people with lived experience. Having Lucy in the team on a long term basis has enabled us to join up the various different participation strands of our work, provide enhanced pastoral care for vulnerable participants and recruit participants from targeted communities such as those with lived experience of gambling harm.

Skin Hunger on Film

Our Participation Producer has been liaising with our distribution partners to organise targeted screenings of the film and accompanying creative workshops. The team facilitated eleven screenings and workshops across the country with participants including people living in care homes, learning disabled groups, university students and school groups.

RCSSD Devising Project

Dante or Die Associates directed a response production to *Skin Hunger*, created by twenty-two students at RCSSD who commissioned the project. The students responded to *Skin Hunger* and had workshops with the Artistic Directorss, writer Tim Crouch and sound designer Yaniv Fridel alongside rehearsal and installation visits. This work resulted in a promenade headphone performance with integrated sound design, around Central London.

Morpheus

At Will Adams Pupil Referral Unit in Gillingham, Kent we led an innovative, digital creation project entitled *Morpheus*. Freelance associates James Baldwin and Marie Horner facilitated a six-month long project at Will Adams Centre to create a new audio-visual work titled *Morpheus*. Commissioned by **Theatre 31 and Ideas Test**, it is featured in youth arts festival Bounceback and has led to a new commission with the school.

"This project has changed our lives for the better! If we hadn't done this, I think we'd all still be the shy kids we were, not really putting ourselves out there." **Morpheus Young Artist, Will Adams Centre**

Higher Education

DOD continued to work with universities to provide in-depth knowledge and practice development opportunities to theatre students across the country. This has involved a combination of in person workshops and line Q&A sessions.

Mentoring

DOD's Co-AD and Producer have been mentoring Medway based Director, Kate Mechedou for a year as part of her Developing Your Creative Practice grant. Kate is an Associate with Ideas Test and so this work marks the latest stage of our ongoing long term partnership with Ideas Test and Medway communities.

FINANCIAL REVIEW

Dante or Die Theatre Limited

Strategic Report for the Year Ended 31 March 2022

Counterculture LLP were appointed as the charity's independent examiner for the year. The result for the year ended 31 March 2022, was a surplus of £27,287 as set out in the Statement of Financial Activities. The majority of this will be allocated to core team salaries and specific freelance fees for 2022/23.

Dante or Die's two principal sources of revenue are commission fees and grant funding. Dante or Die received £166,586 in grant funding including £134,430 from Arts Council England.

As identified in previous financial years, Dante or Die has been working to diversify its income streams. In 2021-22 we were delighted to receive a three-year grant to core costs from Garfield Weston Foundation. We hope that this will be a long and fruitful partnership with an inspiring foundation. We have also benefited from a grant from The Rayne Foundation towards *Odd On*.

Dante or Die's expenditure is primarily related to the costs of creating, producing, and touring its live performances, digital work and delivering outreach projects. The lower expenditure on charitable activities in 2021-22 than in previous years, was because all artistic output was digital in this year, due to the ongoing pandemic. Digital output requires lower hard costs such as travel, accommodation, set and props so this was an exceptional year for a touring theatre company. The key costs for these digital outputs were artistic fees, including core team time. The core team's salaries, accounted for within governance costs, were primarily allocated to current and future digital project development and management rather than ongoing company or organisational management; with 80% of core team time spent on charitable activities.

GOING CONCERN

The trustees recognise that the charity is facing an increasingly challenging funding environment and is dependent upon securing grant funding to support its planned activities and to contribute to core costs in the coming year. This dependence indicates the presence of a material uncertainty that casts doubt on the charity's ability to continue as a going concern. The trustees are confident that the charity's current funding bids and confirmed income are sufficient to meet its liabilities as they fall due and that it is therefore appropriate to prepare the financial statements on a going concern basis. The company is also working to diversify income streams including promoting its membership scheme, workshops, international touring and cultivating relationships with new Trusts and Foundations through the employment of a Freelance Fundraiser.

Principal risks and uncertainties

The principal risk for Dante or Die is insufficient financial stability, which hinders the charity's capability to confidently build and pursue long-term plans. The company is primarily dependent on project funding and performance fee income, and these revenue streams do not produce enough surplus to enable long-term growth. Securing core funding is a key priority for Dante or Die. We also intend to further diversify our funding portfolio, to reduce reliance on government support.

Covid-19's impact on the theatre sector has been a major risk to the company's work and financial stability. This has been and continues to be closely monitored, and trustees regularly strategise with Executive Directors to best mitigate risks. The company has worked hard to mitigate financial losses through negotiations with partners on cancellation fees, cautious planning for live work, extensive fundraising work and developing a mixed model of live and digital work to be resilient in the face of change.

Financial and risk management objectives and policies

The board of Trustees is responsible for the management of the risks faced by the charity.

Dante or Die Theatre Limited

Strategic Report for the Year Ended 31 March 2022

The charity has a formal risk management process through which management identifies the major risks to which the organisation may be exposed and ranks these by likelihood and impact, culminating in a risk control document that is updated annually. These risks are reviewed at board meetings throughout the year as appropriate to make sure they are still up to date. The charity's activities are largely project-based, and systems are in place to ensure that the charity's exposure is kept more or less in line with secured project funding. The Trustees are satisfied that systems have been developed and are in place to mitigate identified risks to an acceptable level.

Safeguarding

Rebecca Atkinson-Lord was the Safeguarding Officer for the company in 2021-22. She has undertaken training with the Independent Theatre Council and reviews the safeguarding policies annually, to present to the rest of the Trustees.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, the Memorandum and Articles of Association, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Organisational structure

Established as a private limited company by guarantee and registered as a charity in June 2009.

Governance and Management

In 2021-2022 Dante or Die was managed by:

Terry O'Donovan (Co-Artistic Director, Executive Director, Part time)

Daphna Attias (Co-Artistic Director, Executive Director, Part time)

Sophie Ignatieff (Producer, Full time)

Lucy Dear (Participation Producer, Freelance part-time)

Caitlin Evans (Assistant Producer, Freelance part-time)

Fiona Watson (Associate Artist, Freelance)

Anna Richmond (Associate Artist, Freelance)

Dante or Die worked with 120 freelance artists on different projects throughout this year including performers, designers, animators, writers, stage managers, web developers and workshop facilitators. This reflects the increased output compared to the previous year when we worked with over 40 freelance artists. The team is highly skilled in successfully managing the logistics of such a large and diverse group of artists. We are proud that many artists are long-term collaborators.

Dante or Die Theatre Limited

Statement of Trustees' Responsibilities

STATEMENT OF TRUSTEES RESPONSIBILITIES

The Trustees (who are also the directors of Dante or Die Limited for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate
- to presume that the charitable company will continue in business.

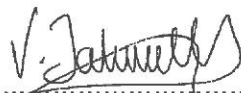
The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees also confirm that they have made all necessary enquires and taken such steps that they ought to, to ensure that they become aware of any relevant information and that they confirm that the charitable company's independent examiner have been made aware of such information.

Approved by the trustees of the charity on 15/12/2022..... and signed on its behalf by:



Ms R Atkinson-Lord
Trustee



Ms Vijaya Fatimathas
Trustee

**Chartered Accountants' Report to the Trustees on the Preparation of the
Unaudited Statutory Accounts of
Dante or Die Theatre Limited
for the Year Ended 31 March 2022**

In order to assist you to fulfil your duties under the Companies Act 2006, we have prepared for your approval the accounts of Dante or Die Theatre Limited for the year ended 31 March 2022 as set out on pages 11 to 22 from the company's accounting records and from information and explanations you have given us.

As a practising member firm of the Institute of Chartered Accountants in England and Wales (ICAEW), we are subject to its ethical and other professional requirements which are detailed at <http://www.icaew.com/en/members/regulations-standards-and-guidance/>.

This report is made solely to the Board of Directors of Dante or Die Theatre Limited, as a body, in accordance with the terms of our engagement letter. Our work has been undertaken solely to prepare for your approval the accounts of Dante or Die Theatre Limited and state those matters that we have agreed to state to the Board of Directors of Dante or Die Theatre Limited, as a body, in this report in accordance with ICAEW Technical Release 07/16 AAF. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than Dante or Die Theatre Limited and its Board of Directors as a body for our work or for this report.

It is your duty to ensure that Dante or Die Theatre Limited has kept adequate accounting records and to prepare statutory accounts that give a true and fair view of the assets, liabilities, financial position and results of Dante or Die Theatre Limited. You consider that Dante or Die Theatre Limited is exempt from the statutory audit requirement for the year.

We have not been instructed to carry out an audit or a review of the accounts of Dante or Die Theatre Limited. For this reason, we have not verified the accuracy or completeness of the accounting records or information and explanations you have given to us and we do not, therefore, express any opinion on the statutory accounts.



MG Group (Professional Services) Ltd
Chartered Accountants
166 College Road
Harrow
Middlesex
HA1 1BH

15 December 2022

Dante or Die Theatre Limited

Independent Examiner's Report to the trustees of Dante or Die Theatre Limited

I report on the accounts of the above charity for the year ended 31 March 2022. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102.

Respective responsibilities of trustees and independent examiner

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters came to my attention in connection with the examination giving me cause to believe:

- accounting records were kept in accordance with section 386 of the 2006 Act; or
- the accounts do comply with the requirements of section 396 of the 2006 Act other than any requirement that the accounts give a "true and fair view" which is not a matter considered as part of an independent examination; or
- the accounts have been prepared in accordance with the methods and principles of the Statement of Recommended Practice Accounting and Reporting by Charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:



Tom Wilcox (Institute of Chartered Secretaries and Administrators)
Counterculture LLP
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JWK

Date: 15 December 2022

Dante or Die Theatre Limited

Statement of Financial Activities for the Year Ended 31 March 2022 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

	Note	Unrestricted funds £	Restricted funds £	Total 2022 £
Income and Endowments from:				
Donations and legacies	3	4,286	-	4,286
Grants, including capital grants	4	2,516	164,070	166,586
Charitable activities	5	58,642	-	58,642
Investment income	6	3	-	3
Total income		65,447	164,070	229,517
Expenditure on:				
Charitable activities	7	-	(123,232)	(123,232)
Governance costs	8	(10,122)	(68,876)	(78,998)
Total expenditure		(10,122)	(192,108)	(202,230)
Net income/(expenditure)		55,325	(28,038)	27,287
Transfers between funds		(17,779)	17,779	-
Net movement in funds		37,546	(10,259)	27,287
Reconciliation of funds				
Total funds brought forward		114,970	10,259	125,229
Total funds carried forward	14	152,516	-	152,516
	Note	Unrestricted funds £	Restricted funds £	Total 2021 £
Income and Endowments from:				
Donations and legacies	3, 4	2,415	-	2,415
Grants, including capital grants	3, 4	17,509	131,469	148,978
Charitable activities	5	22,375	-	22,375
Investment income	6	24	-	24
Other income		7,330	-	7,330
Total income		49,653	131,469	181,122
Expenditure on:				
Charitable activities	7	-	(64,510)	(64,510)
Governance costs		(11,913)	(56,700)	(68,613)
Total expenditure		(11,913)	(121,210)	(133,123)
Net income		37,740	10,259	47,999
Net movement in funds		37,740	10,259	47,999

Dante or Die Theatre Limited

**Statement of Financial Activities for the Year Ended 31 March 2022
(Including Income and Expenditure Account and Statement of Total
Recognised Gains and Losses)**

	Note	Unrestricted funds £	Restricted funds £	Total 2021 £
Reconciliation of funds				
Total funds brought forward		<u>77,230</u>	<u>-</u>	<u>77,230</u>
Total funds carried forward	14	<u>114,970</u>	<u>10,259</u>	<u>125,229</u>

All of the charity's activities derive from continuing operations during the above two periods.

Dante or Die Theatre Limited

(Registration number: 05807318)
Balance Sheet as at 31 March 2022

	Note	2022 £	2021 £
Current assets			
Debtors	12	5,156	20,130
Cash at bank and in hand		<u>170,667</u>	<u>142,397</u>
		175,823	162,527
Creditors: Amounts falling due within one year	13	<u>(23,307)</u>	<u>(37,298)</u>
Net assets		<u>152,516</u>	<u>125,229</u>
Funds of the charity:			
Restricted funds		-	10,259
Unrestricted income funds			
Unrestricted funds		<u>152,516</u>	<u>114,970</u>
Total funds	14	<u>152,516</u>	<u>125,229</u>

For the financial year ending 31 March 2022 the charity 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 charity to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

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

The financial statements on pages 11 to 22 were approved by the trustees, and authorised for issue on 15 December 2022 and signed on their behalf by:



Miss Rebecca Atkinson-Lord
Trustee

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2022

1 Charity status

The charity is limited by guarantee, incorporated in England and Wales, and does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £1 towards the assets of the charity in the event of liquidation.

The address of its registered office is:

MG Group
3rd Floor
166 College Road
Harrow
Middlesex
HA1 1BH

The principal place of business is:

Stone Nest
136 Shaftesbury Avenue
London
W1D 5EZ

These financial statements were authorised for issue by the trustees on 15 December 2022.

2 Accounting policies

Summary of significant accounting policies and key accounting estimates

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Statement of compliance

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). They also comply with the Companies Act 2006 and Charities Act 2011.

Basis of preparation

Dante or Die Theatre Limited 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 notes.

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2022

Going concern

The accounts are prepared on a going concern basis as the directors consider that the company's operations will continue for a period of at least 12 months beyond the date of approval of these accounts. However, in common with many companies operating in the field of theatrical production, the company is heavily reliant upon grants from Arts Council England and other bodies to fund its productions and these grants are provided for each individual production, with the result that it is not possible to forecast the company's financial position for 12 months or more in advance.

The company's financial stability has been further impacted by Covid-19 as outlined in the Strategic Report attached to these accounts.

Exemption from preparing a cash flow statement

The charity opted to early adopt Bulletin 1 published on 2 February 2016 and has therefore not included a cash flow statement in these financial statements.

Income and endowments

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of the income receivable can be measured reliably.

Donations and legacies

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

Grants receivable

Grants are recognised when the charity has an entitlement to the funds and any conditions linked to the grants have been met. Where performance conditions are attached to the grant and are yet to be met, the income is recognised as a liability and included on the balance sheet as deferred income to be released.

Expenditure

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2022

Governance costs

These include the costs attributable to the charity's compliance with constitutional and statutory requirements, including audit, strategic management and trustees's meetings and reimbursed expenses.

Corporation tax and tax credits (Theatre Tax Relief)

The charity is exempt from corporation tax on its charitable activities. Furthermore, the charity is entitled to claim enhanced deductions in respect of certain qualifying expenditure; these enhanced deductions generate tax credits (Theatre Tax Relief) which the charity is able to reclaim from H.M. Revenue & Customs in cash.

Tangible fixed assets

Individual fixed assets costing £200.00 or more are initially recorded at cost, less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

Depreciation and amortisation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Asset class	Depreciation method and rate
Plant and machinery	over 2 years

Trade debtors

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. A provision for the impairment of trade debtors is established when there is objective evidence that the charity will not be able to collect all amounts due according to the original terms of the receivables.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade creditors

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the charity does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price.

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2022

Foreign exchange

Transactions in foreign currencies are recorded at the rate of exchange at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies at the balance sheet date are reported at the rates of exchange prevailing at that date.

The results of overseas operations are translated at the average rates of exchange during the period and their balance sheets at the rates ruling at the balance sheet date. Exchange differences arising on translation of the opening net assets and results of overseas operations are reported in other comprehensive income and accumulated in equity (attributed to non-controlling interests as appropriate).

Other exchange differences are recognised in the Statement of Financial Activities in the period in which they arise except for:

- 1) exchange differences on transactions entered into to hedge certain foreign currency risks (see above);
- 2) exchange differences arising on gains or losses on non-monetary items which are recognised in other comprehensive income; and
- 3) in the case of the consolidated financial statements, exchange differences on monetary items receivable from or payable to a foreign operation for which settlement is neither planned nor likely to occur (therefore forming part of the net investment in the foreign operation), which are recognised in other comprehensive income and reported under equity.

Fund structure

Unrestricted income funds are general funds that are available for use at the trustees's discretion in furtherance of the objectives of the charity.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

3 Income from donations

	Unrestricted funds		
	General	Total	Total
	£	2022	2021
		£	£
Donations and legacies;			
Donations from individuals	<u>4,286</u>	<u>4,286</u>	<u>2,415</u>

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2022

4 Income from grants

	Unrestricted funds	Restricted funds	Total 2022	Total 2021
	General £	£	£	£
Grants, including capital grants; Government grants	<u>2,516</u>	<u>164,070</u>	<u>166,586</u>	<u>148,978</u>

5 Income from charitable activities

	Unrestricted funds	Total 2022	Total 2021
	General £	£	£
Performance fees	3,000	3,000	5,805
Other fees: Commission fees	34,630	34,630	5,303
Workshop fees	18,433	18,433	11,267
Box office splits	2,528	2,528	-
Sales	51	51	-
	<u>58,642</u>	<u>58,642</u>	<u>22,375</u>

6 Investment income

	Unrestricted funds	Total 2022	Total 2021
	General £	£	£
Interest receivable and similar income; Interest receivable on bank deposits	<u>3</u>	<u>3</u>	<u>24</u>

7 Expenditure on charitable activities

		Unrestricted funds	Restricted funds	Total 2022	Total 2021
	Note	General £	£	£	£
Charitable activities		-	123,232	123,232	64,510
Support Cost	8	<u>10,122</u>	<u>68,876</u>	<u>78,998</u>	<u>68,613</u>
		<u>10,122</u>	<u>192,108</u>	<u>202,230</u>	<u>133,123</u>

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2022

8 Analysis of governance and support costs

Management & administrative costs

		Unrestricted funds	Restricted funds	Total 2022	Total 2021
	Basis of allocation	General £	£	£	£
Salaries		-	68,876	68,876	56,952
Pension contributions		1,611	-	1,611	1,296
Staff training and welfare		-	-	-	472
Travel and subsistence		535	-	535	-
Entertaining		228	-	228	43
Sundry office costs		330	-	330	117
Telephone and fax		643	-	643	1,437
Subscriptions		574	-	574	214
Bank charges		23	-	23	-
Insurance		988	-	988	900
Software		655	-	655	180
Audit and accountancy fee		3,275	-	3,275	4,414
Sundry expenses		-	-	-	39
Advertising and PR		117	-	117	-
Penalties and fines		-	-	-	750
Consultancy fees		1,020	-	1,020	1,800
Printing and postage		123	-	123	-
		<u>10,122</u>	<u>68,876</u>	<u>78,998</u>	<u>68,614</u>

9 Staff costs

The monthly average number of persons (including senior management team) employed by the charity during the year expressed as full time equivalents was as follows:

	2022 No	2021 No
The average monthly number of employees (including the trustees) during the period were	<u>2</u>	<u>2</u>

No employee received emoluments of more than £60,000 during the year.

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2022

10 Taxation

The claim for Theatre Tax Relief amounting to £7,332 in relation to the year ended 31st March 2020 was anticipated in the accounts for the year ended 31st March 2021. This claim was received in these accounts for the year 21st March 2022.

The claim for Theatre Tax Relief in relation to the year ended 31st March 2022 has not yet been finalised and will be included in future accounts.

11 Tangible fixed assets

	Other tangible fixed asset £	Total £
Cost		
At 1 April 2021	254	254
At 31 March 2022	254	254
Depreciation		
At 1 April 2021	254	254
At 31 March 2022	254	254
Net book value		
At 31 March 2022	-	-
At 31 March 2021	-	-

12 Debtors

	2022 £	2021 £
Trade debtors	5,156	6,500
Prepayments and Accrued Income	-	6,300
Theatre Tax Relief	-	7,330
	5,156	20,130

13 Creditors: amounts falling due within one year

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2022

	2022 £	2021 £
Trade creditors	280	1,614
Other taxation and social security	-	1,419
Other creditors	1	(1)
Accruals	23,026	34,266
	<u>23,307</u>	<u>37,298</u>

14 Funds

	Balance at 1 April 2021 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2022 £
Unrestricted funds					
General					
General	114,970	65,447	(10,122)	(17,779)	152,516
Restricted funds					
Arts Council England: Project Grants - Odds On	-	15,450	(15,450)	-	-
Arts Council England Cultural Recovery Fund: Core	259	69,300	(87,338)	17,779	-
Big Lottery: Kiss Marry Kill 2021 Grant	10,000	-	(10,000)	-	-
Farnham Maltings' New Popular Fund: Odds On	-	4,790	(4,790)	-	-
Arts Council England Project Grant: Digital Sites	-	43,380	(43,380)	-	-
Access to Work Fund - Skin Hunger on Film	-	2,650	(2,650)	-	-
Garfield Weston Foundation: Core	-	15,000	(15,000)	-	-
Arts Council England - Project Grants: Skin Hunger	-	13,500	(13,500)	-	-
Total restricted funds	<u>10,259</u>	<u>164,070</u>	<u>(192,108)</u>	<u>17,779</u>	<u>-</u>
Total funds	<u>125,229</u>	<u>229,517</u>	<u>(202,230)</u>	<u>-</u>	<u>152,516</u>
	Balance at 1 April 2020 £	Incoming resources £	Resources expended £		Balance at 31 March 2021 £
Unrestricted funds					

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2022

	Balance at 1 April 2020 £	Incoming resources £	Resources expended £	Balance at 31 March 2021 £
General				
General	77,230	49,653	(11,913)	114,970
Restricted funds				
Arts Council England: Project Grants - Odds On	-	13,000	(13,000)	-
Arts Council England Emergency Grant: Core & User Not Found Podcast	-	35,000	(35,000)	-
Arts Council England Cultural Recovery Fund: Core	-	63,000	(62,741)	259
The Space: User Not Found Podcast	-	10,469	(10,469)	-
Big Lottery: Kiss Marry Kill 2021 Grant	-	10,000	-	10,000
Total restricted funds	<u>-</u>	<u>131,469</u>	<u>(121,210)</u>	<u>10,259</u>
Total funds	<u>77,230</u>	<u>181,122</u>	<u>(133,123)</u>	<u>125,229</u>

15 Related party transactions

Transactions with the Trustees

For the services D Attias as Artistic Director, the company paid £27,600 (2021: £29,900) to DA Creative Arts Ltd, a company controlled by D Attias.

DANTE OR DIE THEATRE LIMITED

England & Wales - Charity number 1129984

Accounts

Company registration number: 05807318

Charity registration number: 1129984

Dante or Die Theatre Limited

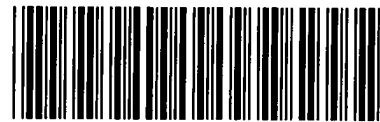
(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2021

MG Group (Professional Services) Ltd
Chartered Accountants
166 College Road
Harrow
Middlesex
HA1 1BH

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COMPANIES HOUSE

Dante or Die Theatre Limited

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Dante or Die Theatre Limited

Reference and Administrative Details

Trustees

Ms Daphna Attias
Miss Professor Elizabeth Taylor
Mr Thomas Edward Oliver Smith (resigned 1 February 2021)
Miss Gemma Cook
Mr Terrence Patrick O'Donovan
Miss Elizabeth Kerensa Jan Eddy
Miss Rebecca Atkinson-Lord
Mr Gareth John James
Miss Carolyn Mairi Lashawn Forsyth (appointed 19 October 2020)
Miss Ranjit Atwal (appointed 19 October 2020)
Ms Vijaya Fatimathas (appointed 1 February 2021)

Registered Office

MG Group
3rd Floor
166 College Road
Harrow
Middlesex
HA1 1BH
The charity is incorporated in England and Wales.

Company Registration Number 05807318

Charity Registration Number 1129984

Independent Examiner

David Marston
79 Hillview Road
Pinner
Middlesex
HA5 4PB

Accountants

MG Group (Professional Services) Ltd
Chartered Accountants
166 College Road
Harrow
Middlesex
HA1 1BH

Dante or Die Theatre Limited

Strategic Report for the Year Ended 31 March 2021



136 Shaftesbury Ave
London, W1D 5EZ
www.danteordie.com
Registered Charity No. 1129984
Company Ltd by Guarantee 5807318

ANNUAL REPORT 2020 - 2021

Dante or Die Theatre Limited Registered number: 05807318 Trustees Report

The directors present their report and accounts for the year ended 31 March 2021.

Principal activities

The company's principal activity during the year continued to be artistic theatre.

Objectives and activities

To advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama.

About Dante Or Die Theatre

Founded in 2006 by Co-Artistic Directors Terry O'Donovan and Daphna Attias, Dante or Die (DOD) is a nationally recognised theatre company making intimate site-specific performances that interrogate contemporary stories and celebrate the human condition. Our work is characterised by humorous and poignant storytelling in everyday locations, encouraging audiences to reframe how they see local spaces. Our productions tour nationally, working in collaboration with community partners. Participation and training are woven into all our projects creating inspiring opportunities for local people - who are often engaging for the first time - to develop skills in performance & producing, and ensuring DOD is supporting emerging professional creatives and producers. To date, we've transformed hotel rooms, swimming pools and cafes; *Handle with Care* explored attachment to personal objects and was performed in self-storage units, and *I Do* followed 12 cast members in neighbouring hotel rooms as they prepared for a hastily arranged wedding ceremony.

- We present high-quality, accessible performances in familiar spaces
- We target areas of low provision and those who may not regularly engage with the arts
- We encourage audiences and participants to engage with current social issues
- We build participation projects that foster community cohesion and ownership of contemporary issues
- We lead inclusive and in-depth community engagement as part of the creation and delivery of our productions
- We collaborate with on-the-ground partners to embed authenticity and legacy into our projects
- We build academic research into our methodology to enhance the creative process, authenticate our stories and help share the learning
- We create paid professional development opportunities for emerging artists and producers
- We make all our work accessible to Deaf communities
- We explore how technology can engage new audiences and support insightful artistic collaboration

By humanising everyday spaces with stories and emotions, we open up imaginations as audiences and participants see beyond the norm of their increasingly homogenised society; spaces become their own characters and audiences are immediately part of the action - as observer and often as participant. We draw communities into our creative processes alongside involving those with lived experience, academic expertise and community leadership who bring a wide spectrum of knowledge and understanding to the creative process.

Dante or Die Theatre Limited

Strategic Report for the Year Ended 31 March 2021

DIRECTOR'S REPORT - OVERVIEW

DOD had a busy calendar of activities planned for 2020. We were due to work with communities across the country, employ dozens of freelance artists, open two new productions and complete two Research & Development (R & D) phases for new work. These were all either postponed or cancelled, hugely affecting our cashflow and jeopardising our long-term financial sustainability.

However, the effects of the pandemic pushed us to think in unusual ways and engage with audiences and communities in new forms including digital and Covid-safe performances. Having begun to develop digital work since 2017, we were well positioned to continue to develop this strand of our work. The progression we have made as a result has enriched our practice and enabled us to continue reaching new as well as existing audiences. We will continue with this mixed model of audience engagement, finding new ways of reaching audiences digitally, alongside our intimate live productions and outreach work.

Despite the year beginning with incredible uncertainty, it finished with the company having reached more audiences than ever before through our digital work, created two unique participation projects with young people, developed a Covid-safe live production, worked with over 400 university students and successfully funded three new digital projects to head into 2021-2022. We are extremely proud that our nimble team succeeded in not only surviving the pandemic but reacted with vigour and passion to create new work that employed freelance artists and inspired audiences and participants. This was evidenced through a successful fundraising strategy, implemented by the Artistic Directors and Producer, resulting in over £100,000 secured through Arts Council England Emergency funding, Cultural Recovery Fund and a City Bridge Trust - London Community Recovery grant.

HIGHLIGHTS OF THE YEAR

User Not Found Video Podcast

On 10th September 2020 we released the User Not Found video podcast which was available to stream for free. The project was funded through the Arts Council England Emergency Fund and commissioned by The Space. The Guardian acted as our media partner & hosted the podcast on their website, publishing a preview ahead of the launch. We also partnered with 20 national & international venues, who embedded the podcast on their websites, including Brooklyn Academy of Music, New York (BAM), The Lowry, Salford, The Traverse, Edinburgh, Brighton Dome & Home, Manchester.

The podcast was available from September 2020 and across this period amassed over 10,000 views. 60% of viewers came from external sources outside of DOD channels, of which 25% came from The Guardian - showing the significance of this media partnership. 46% of viewers were in the UK & 4.8% in the US, showing the impact of international partners like BAM in New York. 17% used the embedded optional captioning, available as part of our commitment to Deaf audiences across all our work. DOD's Artistic Directors facilitated over 20 online workshops with university groups as a response to the video podcast, which was a vital way to continue engagement despite in person facilitation being unable to take place. The project was nominated for Most Innovative Production in the Off West End OnComm Awards.

Dante or Die Theatre Limited

Strategic Report for the Year Ended 31 March 2021

Odds On R&D

Funded by City Bridge Trust, we embarked on R & D for a new project about the online gambling epidemic in the UK. The Autumn R & D period included research & conversations with support organisations such as Gordon Moody Foundation & National Problem Gambling clinic, online interviews with people with lived experience of gambling harm, script development with actor Fiona Watson and digital development with Marmelo Digital.

Following on from this R & D, we successfully applied to Arts Council England to support a more in-depth R & D process for 2021-2022. The project was also chosen as one of three Live Now commissions from The Lowry, Salford, which had more than 70 applications for a £10,000 commission. We look forward to collaborating with gambling harm charity partners, people with lived experience of gambling harm and digital creatives to make the full production.

Skin Hunger

From an end to handshakes between acquaintances, to dates meeting via Zoom, to grandparents unable to hold their grandchildren, COVID-19 transformed how we touch. In response to this dramatic shift in human experience, we began creating a new production, funded by an Arts Council England Project Grant and partners Stone Nest. *Skin Hunger* is an interactive performance installation exploring touch and its vital role in our lives. Designed to be performed in a hidden chapel in London's West End, we commissioned three pioneering writers: Ann Akinjirin, Tim Crouch and Sonia Hughes, to write ten-minute long experiences for one audience member at a time with touch at their centre. Designer Khadija Raza created a maze of plastic to inhabit Stone Nest, in which three performers would be surrounded, to create a safe way to have intimate, one-one-one performances.

The production was due to open in mid-November but was sadly postponed due to the second lockdown commencing the week we were due to build the installation. It was invigorating to develop such an interactive production at such a pivotal moment for live performance. We were extremely disappointed not to be able to share this experience with audiences, at a time when touch was so vital. However, we began to re-develop the idea for 2021-22 and build additional elements to the project: a book to be published by Salamander Street, and a short documentary that would focus on three audience members' experience of the production. The film gained Arts Council England funding and will be created alongside the live production.

ENGAGEMENT & PARTICIPATION

The majority of our engagement work was forced to be online. However, this created many opportunities and developments for the company including:

- DOD Associates leading projects as facilitators, rather than the Core team, ensuring further employment of freelance artists and development of senior team in management and artist development.
- Digital facilitation allowed DOD to develop different participation models i.e providing digital resources for groups to use independently. Working in an innovative and flexible facilitation style with Will Adams Pupil Referral Unit (PRU) created an extremely interesting and productive model, in which resources were created for teachers to facilitate independently with. This could be an excellent way to work with other PRUs or schools in the future.

Dante or Die Theatre Limited

Strategic Report for the Year Ended 31 March 2021

Speak Up!

Between January and March 2021, we were lead creatives on a digital devising project called Speak Up! Commissioned by **The Dukes, Lancaster** we devised a short film, in partnership with **Raindance**, the largest independent film festival in the UK. The young arts activists that took part, created a film inspired by the theme of protest. Over 450 people have subsequently watched the final film. Our Co-Artistic Director, Terry, reflected on the project: "Not only has the creativity and energy of these young artists been inspiring to the entire team, but their deep engagement with knotty contemporary issues has been giving all of the adults in the Zoom room much needed hope for both the wellbeing of our fellow humans and for the future of art to provoke and get people talking."

Morpheus

At Will Adams Pupil Referral Unit in Gillingham, Kent we are half-way through a six-month long project. Teenagers at Will Adams Centre are creating a new audio-visual work titled Morpheus. Commissioned by **Theatre 31 & Ideas Test**, it is led by freelance associates James Baldwin and Marie Horner.

Higher Education

DOD continued to work with universities to provide in-depth knowledge and practice development opportunities to theatre students across the country. We facilitated over 10 User Not Found digital theatre-making workshops and a weeklong residency at Central School of Speech & Drama, capitalising on our growing reputation as digital theatre-makers and the need for students to develop this area of their practice amidst the global pandemic. This work was important in diversifying our income & building new relationships.

CANCELLATIONS

Like all other arts companies, Covid-19 had a major impact on our activities throughout this year. The lockdown came into force in March 2020 and so marked all projects from then on. Whilst lockdown was not in place throughout 2020-2021, all projects were affected by the evolution of the global pandemic in some ways:

- Skin Hunger (New live production, in partnership with Stone Nest, scheduled for November 2020 - postponed to June 2021)
- Everybody's Got to Leave Sometime (Sheffield Theatres Performances Scheduled for May 2020 - postponed indefinitely)
- Kiss Marry Kill (National Theatre Studio R&D Scheduled for March 2020 & Norwich Theatre Royal Performances scheduled for September 2020 - both postponed)
- R&D with Historic Royal Palaces at the Tower of London (1 week of R & D in November 2020 - postponed)
- A 3-week presentation of User Not Found at The Grand Theatre in Canada (November 2020 - postponed to 2022)

Dante or Die Theatre Limited

Strategic Report for the Year Ended 31 March 2021

FINANCIAL REVIEW

David Marston was appointed as the charity's independent examiner for the year. A resolution to reappoint him as independent examiner will be proposed at the Annual General Meeting. The result for the year ended 31 March 2021, was a surplus of £47,999 as set out in the Statement of Financial Activities. The majority of this will be allocated to core team salaries and specific freelance fees for 2021/22, as a result of Arts Council England Cultural Recovery Fund grants.

Dante or Die's two principal sources of revenue are performance fees and grant funding. Dante or Die received £131,469 in grant funding including £98,000 from Arts Council England.

As identified in previous financial years, Dante or Die has been working to diversify its income streams. In 2020-21 we benefited from grants from City Bridge Trust & The Space. To deliver on this strategic ambition from April 2021, we will begin working with a new Freelance Fundraiser whose specific remit will be to cultivate relationships with new Trusts & Foundations. In 2020-21 we also benefited from the range of Covid-19 related emergency funds available to arts organisations including from Arts Council England.

Dante or Die's expenditure is primarily related to the costs of creating, producing, and touring its shows and delivering outreach projects. The lower expenditure on charitable activities in 2020-21 than in previous years, was because all artistic output was digital in this year, due to the ongoing pandemic. Digital output requires lower hard costs such as travel, accommodation, set & props so this was an exceptional year for a touring theatre company. The key costs for these digital outputs were artistic fees, including core team time. The core team's salaries, accounted for within governance costs, were primarily allocated to current & future digital project development & management rather than ongoing company or organisational management; with 80% of core team time spent on charitable activities.

GOING CONCERN

The trustees recognise that the charity is facing an increasingly challenging funding environment and is dependent upon securing grant funding to support its planned activities and to contribute to core costs in the coming year. This dependence indicates the presence of a material uncertainty that casts doubt on the charity's ability to continue as a going concern. The trustees are confident that the charity's current funding bids and confirmed income are sufficient to meet its liabilities as they fall due and that it is therefore appropriate to prepare the financial statements on a going concern basis. The company is also working to diversify income streams including promoting its membership scheme, workshops, international touring & cultivating relationships with new Trusts & Foundations through the employment of a new Freelance Fundraiser.

Dante or Die Theatre Limited

Strategic Report for the Year Ended 31 March 2021

Principal risks and uncertainties

The principal risk for Dante or Die is insufficient financial stability, which hinders the charity's capability to confidently build and pursue long-term plans. The company is primarily dependent on project funding and performance fee income, and these revenue streams do not produce enough surplus to enable long-term growth. Securing core funding is a key priority for Dante or Die. We also intend to further diversify our funding portfolio, to reduce reliance on government support.

Covid-19's impact on the theatre sector has been a major risk to the company's work and financial stability. This has been and continues to be closely monitored, and trustees regularly strategise with Executive Directors to best mitigate risks. The company has worked hard to mitigate financial losses through negotiations with partners on cancellation fees, cautious planning for live work, extensive fundraising work and developing a mixed model of live & digital work to be resilient in the face of change.

Financial and risk management objectives and policies

The board of Trustees is responsible for the management of the risks faced by the charity. The charity has a formal risk management process through which management identifies the major risks to which the organisation may be exposed and ranks these by likelihood and impact, culminating in a risk control document that is updated annually. These risks are reviewed at board meetings throughout the year as appropriate to make sure they are still up to date. The charity's activities are largely project-based, and systems are in place to ensure that the charity's exposure is kept more or less in line with secured project funding. The Trustees are satisfied that systems have been developed and are in place to mitigate identified risks to an acceptable level.

Safeguarding

Rebecca Atkinson-Lord was the Safeguarding Officer for the company in 2020-21. She has undertaken training with the Independent Theatre Council and reviews the safeguarding policies annually, to present to the rest of the Trustees.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, the Memorandum and Articles of Association, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Organisational structure

Established as a private limited company by guarantee and registered as a charity in June 2009.

Dante or Die Theatre Limited

Strategic Report for the Year Ended 31 March 2021

Governance & Management

In 2020-2021 Dante or Die was managed by:

Terry O'Donovan (Co-Artistic Director, Executive Director, Part time)

Daphna Attias (Co-Artistic Director, Executive Director, Part time)

Sophie Ignatieff (Producer, Full time)

Lucy Atkinson (Executive producer, freelance) [until April 2020]

Anna Richmond (Associate Artist, Freelance)

Dante or Die worked with over 40 freelance artists on different projects throughout this year including performers, designers, digital technologists, writers, stage managers, film makers and workshop facilitators. The team is highly skilled in successfully managing the logistics of such a large and diverse group of artists. We are proud that many artists are long-term collaborators.

Registered Company number
05807318 (England and Wales)

Registered Charity number
1129984

Independent examiner
David Marston

Dante or Die Theatre Limited

Statement of Trustees' Responsibilities

The Trustees (who are also the directors of Dante or Die Limited for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees also confirm that they have made all necessary enquires and taken such steps that they ought to, to ensure that they become aware of any relevant information and that they confirm that the charitable company's independent examiner have been made aware of such information.

Approved by the trustees of the charity on 12/17/2021 and signed on its behalf by:


.....
Ms R Atkinson-Lord
Trustee

V. Fatimathas
.....
Ms V Fatimathas
Trustee

**Chartered Accountants' Report to the Trustees on the Preparation of the
Unaudited Statutory Accounts of
Dante or Die Theatre Limited
for the Year Ended 31 March 2021**

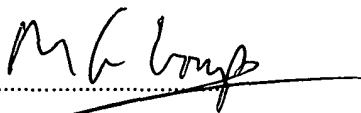
In order to assist you to fulfil your duties under the Companies Act 2006, we have prepared for your approval the accounts of Dante or Die Theatre Limited for the year ended 31 March 2021 as set out on pages 13 to 26 from the company's accounting records and from information and explanations you have given us.

As a practising member firm of the Institute of Chartered Accountants in England and Wales (ICAEW), we are subject to its ethical and other professional requirements which are detailed at <http://www.icaew.com/en/members/regulations-standards-and-guidance/>.

This report is made solely to the Board of Directors of Dante or Die Theatre Limited, as a body, in accordance with the terms of our engagement letter. Our work has been undertaken solely to prepare for your approval the accounts of Dante or Die Theatre Limited and state those matters that we have agreed to state to the Board of Directors of Dante or Die Theatre Limited, as a body, in this report in accordance with ICAEW Technical Release 07/16 AAF. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than Dante or Die Theatre Limited and its Board of Directors as a body for our work or for this report.

It is your duty to ensure that Dante or Die Theatre Limited has kept adequate accounting records and to prepare statutory accounts that give a true and fair view of the assets, liabilities, financial position and results of Dante or Die Theatre Limited. You consider that Dante or Die Theatre Limited is exempt from the statutory audit requirement for the year.

We have not been instructed to carry out an audit or a review of the accounts of Dante or Die Theatre Limited. For this reason, we have not verified the accuracy or completeness of the accounting records or information and explanations you have given to us and we do not, therefore, express any opinion on the statutory accounts.



MG Group (Professional Services) Ltd
Chartered Accountants
166 College Road
Harrow
Middlesex
HA1 1BH
17 December 2021

Dante or Die Theatre Limited

Independent Examiner's Report to the trustees of Dante or Die Theatre Limited

I report on the accounts of the above charity for the year ended 31 March 2021. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102.

Respective responsibilities of trustees and independent examiner

As explained more fully in the Statement of Trustees' Responsibilities set out on page 11, the trustees, who are also the directors of the charity for the purposes of company law, are responsible for the preparation of the Annual Report and the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act). The Charity's trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

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

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

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the next statement.

Independent examiner's statement

The charity's gross income exceeded £25,000 and I am qualified to undertake the examination by being a qualified member of the Institute of Chartered Accountants in England and Wales.

I have completed my examination. I confirm that no material matters came to my attention in connection with the examination which would give me any cause to believe that:

- 1) accounting records were not kept in accordance with section 386 of the 2006 Act; or
- 2) the accounts do not comply with the requirements of section 396 of the 2006 Act other than any requirement that the accounts give a "true and fair view" which is not a matter considered as part of an independent examination; or
- 3) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice Accounting and Reporting by Charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Dante or Die Theatre Limited

Independent Examiner's Report to the trustees of Dante or Die Theatre Limited

David Marston

.....
David Marston

79 Hillview Road
Pinner
Middlesex
HA5 4PB

17 December 2021

Dante or Die Theatre Limited

Statement of Financial Activities for the Year Ended 31 March 2021 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

	Note	Unrestricted funds £	Restricted funds £	Total 2021 £
Income and Endowments from:				
Donations and legacies	3, 4	2,415	-	2,415
Grants, including capital grants	3, 4	17,509	131,469	148,978
Charitable activities	5	22,375	-	22,375
Investment income	6	24	-	24
Other income	7	7,330	-	7,330
Total income		49,653	131,469	181,122
Expenditure on:				
Charitable activities	8	-	(64,510)	(64,510)
Governance costs		(11,913)	(56,700)	(68,613)
Total expenditure		(11,913)	(121,210)	(133,123)
Net income		37,740	10,259	47,999
Net movement in funds		37,740	10,259	47,999
Reconciliation of funds				
Total funds brought forward		77,230	-	77,230
Total funds carried forward	16	114,970	10,259	125,229
	Note	Unrestricted funds £	Restricted funds £	Total 2020 £
Income and Endowments from:				
Donations and legacies	3, 4	1,573	-	1,573
Grants, including capital grants	3, 4	-	63,062	63,062
Charitable activities	5	101,345	-	101,345
Investment income	6	55	-	55
Total income		102,973	63,062	166,035
Expenditure on:				
Charitable activities	8	(55,276)	(63,062)	(118,338)
Governance costs		(62,643)	-	(62,643)
Total expenditure		(117,919)	(63,062)	(180,981)
Net expenditure		(14,946)	-	(14,946)
Net movement in funds		(14,946)	-	(14,946)
Reconciliation of funds				
Total funds brought forward		92,176	-	92,176
Total funds carried forward	16	77,230	-	77,230

Dante or Die Theatre Limited

Statement of Financial Activities for the Year Ended 31 March 2021 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

All of the charity's activities derive from continuing operations during the above two periods.
The funds breakdown for 2021 and 2020 is shown in note 16.

Dante or Die Theatre Limited

(Registration number: 05807318)
Balance Sheet as at 31 March 2021

	Note	2021 £	2020 £
Current assets			
Debtors	14	20,130	40,336
Cash at bank and in hand		<u>142,397</u>	<u>55,818</u>
		162,527	96,154
Creditors: Amounts falling due within one year	15	<u>(37,298)</u>	<u>(18,924)</u>
Net assets		<u>125,229</u>	<u>77,230</u>
Funds of the charity:			
Restricted funds		10,259	-
Unrestricted income funds			
Unrestricted funds		<u>114,970</u>	<u>77,230</u>
Total funds	16	<u>125,229</u>	<u>77,230</u>

For the financial year ending 31 March 2021 the charity 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 charity to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

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

The financial statements on pages 13 to 26 were approved by the trustees, and authorised for issue on 17 December 2021 and signed on their behalf by:


Mr Terrence Patrick O'Donovan
Chief Executive Officer and Trustee

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2021

1 Charity status

The charity is limited by guarantee, incorporated in England and Wales, and does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £1 towards the assets of the charity in the event of liquidation.

The address of its registered office is:

MG Group
3rd Floor
166 College Road
Harrow
Middlesex
HA1 1BH

The principal place of business is:

Stone Nest
136 Shaftesbury Avenue
London
W1D 5EZ

These financial statements were authorised for issue by the trustees on 17 December 2021.

2 Accounting policies

Summary of significant accounting policies and key accounting estimates

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Statement of compliance

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). They also comply with the Companies Act 2006 and Charities Act 2011.

Basis of preparation

Dante or Die Theatre Limited 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 notes.

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2021

Going concern

The accounts are prepared on a going concern basis as the directors consider that the company's operations will continue for a period of at least 12 months beyond the date of approval of these accounts. However, in common with many companies operating in the field of theatrical production, the company is heavily reliant upon grants from Arts Council England and other bodies to fund its productions and these grants are provided for each individual production, with the result that it is not possible to forecast the company's financial position for 12 months or more in advance.

The company's financial stability has been further impacted by Covid-19 as outlined in the Strategic Report attached to these accounts.

Exemption from preparing a cash flow statement

The charity opted to early adopt Bulletin 1 published on 2 February 2016 and has therefore not included a cash flow statement in these financial statements.

Income and endowments

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of the income receivable can be measured reliably.

Donations and legacies

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

Grants receivable

Grants are recognised when the charity has an entitlement to the funds and any conditions linked to the grants have been met. Where performance conditions are attached to the grant and are yet to be met, the income is recognised as a liability and included on the balance sheet as deferred income to be released.

Expenditure

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2021

Governance costs

These include the costs attributable to the charity's compliance with constitutional and statutory requirements, including audit, strategic management and trustees's meetings and reimbursed expenses.

Corporation tax and tax credits (Theatre Tax Relief)

The charity is exempt from corporation tax on its charitable activities. Furthermore, the charity is entitled to claim enhanced deductions in respect of certain qualifying expenditure; these enhanced deductions generate tax credits (Theatre Tax Relief) which the charity is able to reclaim from H.M. Revenue & Customs in cash.

Tangible fixed assets

Individual fixed assets costing £200.00 or more are initially recorded at cost, less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

Depreciation and amortisation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Asset class	Depreciation method and rate
Plant and machinery	over 2 years

Trade debtors

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. A provision for the impairment of trade debtors is established when there is objective evidence that the charity will not be able to collect all amounts due according to the original terms of the receivables.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade creditors

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the charity does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price.

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2021

Foreign exchange

Transactions in foreign currencies are recorded at the rate of exchange at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies at the balance sheet date are reported at the rates of exchange prevailing at that date.

The results of overseas operations are translated at the average rates of exchange during the period and their balance sheets at the rates ruling at the balance sheet date. Exchange differences arising on translation of the opening net assets and results of overseas operations are reported in other comprehensive income and accumulated in equity (attributed to non-controlling interests as appropriate).

Other exchange differences are recognised in the Statement of Financial Activities in the period in which they arise except for:

- 1) exchange differences on transactions entered into to hedge certain foreign currency risks (see above);
- 2) exchange differences arising on gains or losses on non-monetary items which are recognised in other comprehensive income; and
- 3) in the case of the consolidated financial statements, exchange differences on monetary items receivable from or payable to a foreign operation for which settlement is neither planned nor likely to occur (therefore forming part of the net investment in the foreign operation), which are recognised in other comprehensive income and reported under equity.

Fund structure

Unrestricted income funds are general funds that are available for use at the trustees's discretion in furtherance of the objectives of the charity.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2021

3 Income from donations

	Unrestricted funds	Total 2020 £
	General £	
Donations and legacies; Donations from individuals	2,415	1,573

4 Income from grants

	Restricted funds £	Total 2021 £	Total 2020 £
Grants, including capital grants; Government grants	131,469	148,978	63,062

5 Income from charitable activities

	Unrestricted funds	Total 2021 £	Total 2020 £
	General £		
Performance fees	5,805	5,805	49,919
Other fees: Commission Fees	5,303	5,303	51,426
Workshop fees	11,267	11,267	-
	22,375	22,375	101,345

6 Investment income

	Unrestricted funds	Total 2021 £	Total 2020 £
	General £		
Interest receivable and similar income; Interest receivable on bank deposits	24	24	55

7 Other income

Other income includes Theatre Tax Relief claim amounting to £7,330 related to the year ended 31st March 2020.

Dante or Die Theatre Limited.

Notes to the Financial Statements for the Year Ended 31 March 2021

8 Expenditure on charitable activities

		Unrestricted funds	Restricted funds	Total 2021	Total 2020
	Note	General £	£	£	£
Charitable activities		-	64,510	64,510	118,338
Governance costs	9	11,913	56,700	68,613	62,643
		<u>11,913</u>	<u>121,210</u>	<u>133,123</u>	<u>180,981</u>

The lower expenditure on charitable activities in 2020-21 than in previous years, was because all artistic output was digital in this year, due to the ongoing pandemic. Digital output requires lower hard costs such as travel, accommodation, set & props so this was an exceptional year for a touring theatre company. The key costs for these digital outputs were artistic fees, including core team time. The core team's salaries, accounted for within governance costs, were primarily allocated to current & future digital project development & management rather than ongoing company or organisational management; with 80% of core team time spent on charitable activities.

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2021

9 Analysis of governance and support costs

Management & Administration costs

	Unrestricted funds			
	General £	Restricted funds £	Total 2021 £	Total 2020 £
Salaries	252	56,700	56,952	52,049
Pension contributions	1,296	-	1,296	1,198
Staff training and welfare	472	-	472	-
Travel and subsistence	-	-	-	714
Entertaining	43	-	43	8
Sundry office costs	117	-	117	401
Telephone and fax	1,437	-	1,437	836
Subscriptions	214	-	214	469
Bank charges	-	-	-	100
Insurance	900	-	900	1,097
Software	180	-	180	678
Audit and accountancy fee	4,414	-	4,414	4,337
Depreciation	-	-	-	127
Other governance costs	-	-	-	629
Sundry expenses	39	-	39	-
Penalties and fines	750	-	750	-
Consultancy fees	1,800	-	1,800	-
	<u>11,914</u>	<u>56,700</u>	<u>68,614</u>	<u>62,643</u>

Governance costs

10 Net incoming/outgoing resources

Net incoming/(outgoing) resources for the year include:

	2021 £	2020 £
Depreciation of fixed assets	<u>-</u>	<u>127</u>

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2021

11 Staff costs

The monthly average number of persons (including senior management team) employed by the charity during the year expressed as full time equivalents was as follows:

	2021 No	2020 No
The average monthly number of employees (including the trustees) during the period were	<u>2</u>	<u>2</u>

No employee received emoluments of more than £60,000 during the year.

12 Taxation

The claim for Theatre Tax Relief amounting to £7,330 in relation to the year ended 31st March 2020 was anticipated in the accounts for the year ended 31st March 2021.

The claim for Theatre Tax Relief in relation to the year ended 31st March 2021 has not yet been finalised and any such claim will be included in the accounts for the year ending 31st March 2022.

13 Tangible fixed assets

	Other tangible fixed asset £	Total £
Cost		
At 1 April 2020	<u>254</u>	<u>254</u>
At 31 March 2021	<u>254</u>	<u>254</u>
Depreciation		
At 1 April 2020	<u>254</u>	<u>254</u>
At 31 March 2021	<u>254</u>	<u>254</u>
Net book value		
At 31 March 2021	<u>-</u>	<u>-</u>
At 31 March 2020	<u>-</u>	<u>-</u>

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2021

14 Debtors

	2021 £	2020 £
Trade debtors	6,500	-
Prepayments and Accrued Income	6,300	35,336
Other debtors	-	5,000
Theatre Tax Relief	7,330	-
	<u>20,130</u>	<u>40,336</u>

Prepayments and Accrued Income in 2020 includes Theatre Tax Relief claim of £35,335 which was received after the year ended 31st March 2020.

15 Creditors: amounts falling due within one year

	2021 £	2020 £
Trade creditors	1,614	1,110
Other taxation and social security	1,419	1
Accruals	34,267	17,813
	<u>37,300</u>	<u>18,924</u>

16 Funds

	Balance at 1 April 2020 £	Incoming resources £	Resources expended £	Balance at 31 March 2021 £
Unrestricted funds				
General	(77,230)	(42,323)	11,913	(107,640)
Other	-	(7,330)	-	(7,330)
Total unrestricted funds	<u>(77,230)</u>	<u>(49,653)</u>	<u>11,913</u>	<u>(114,970)</u>
Restricted funds	<u>-</u>	<u>(131,469)</u>	<u>121,210</u>	<u>(10,259)</u>
Total funds	<u>(77,230)</u>	<u>(181,122)</u>	<u>133,123</u>	<u>(125,229)</u>

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2021

	Balance at 1 April 2020 £	Incoming resources £	Resources expended £	Balance at 31 March 2021 £
Unrestricted funds				
General				
General	77,230	49,653	(11,913)	114,970
Restricted funds				
City Bridge Trust: Core & Odds On	-	13,000	(13,000)	-
Arts Council England Emergency Grant: Core & User Not Found Podcast	-	35,000	(35,000)	-
Arts Council England Cultural Recovery Fund: Core	-	63,000	(62,741)	259
The Space: User Not Found Podcast	-	10,469	(10,469)	-
Big Lottery: Kiss Marry Kill 2021 Grant	-	10,000	-	10,000
Total restricted funds	-	131,469	(121,210)	10,259
Total funds	<u>77,230</u>	<u>181,122</u>	<u>(133,123)</u>	<u>125,229</u>
	Balance at 1 April 2019 £	Incoming resources £	Resources expended £	Balance at 31 March 2020 £
Unrestricted funds				
General				
General	92,176	109,590	(124,536)	77,230
Restricted funds				
Farnham Maltings' Caravan: User Not Found at BAM Support	-	1,500	(1,500)	-
Arts Council: Kiss Marry Kill R&D 2019	-	13,500	(13,500)	-
Farnham Maltings' Caravan: New Internationalists Grant	-	1,500	(1,500)	-
Arts Council: User Not Found Tour Extension 2019	-	13,400	(13,400)	-
Farnham Maltings' Caravan: New Internationalists Grant	-	2,500	(2,500)	-
Arts Council: Kiss Marry Kill R&D 2019	-	1,500	(1,500)	-
Arts Council: Take On Me Strategic Touring Fund	-	11,474	(11,474)	-

Dante or Die Theatre Limited

Notes to the Financial Statements for the Year Ended 31 March 2021

	Balance at 1 April 2019 £	Incoming resources £	Resources expended £	Balance at 31 March 2020 £
Arts Council: User Not Found Tour Extension 2019	-	3,350	(3,350)	-
Wellcome Foundation: User Not Found Creation Grant	-	3,400	(3,400)	-
Innovate UK: AR/VR R&D	-	10,938	(10,938)	-
Total restricted funds	<u>-</u>	<u>63,062</u>	<u>(63,062)</u>	<u>-</u>
Total funds	<u>92,176</u>	<u>172,652</u>	<u>(187,598)</u>	<u>77,230</u>

17 Related party transactions

Transactions with the Trustees

For the services D Attias as Artistic Director, the company paid £29,900 (2020: £26,158) to DA Creative Arts Ltd, a company controlled by D Attias.