

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.

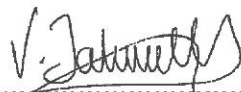
The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding 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 on15/12/2022..... 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

	Basis of allocation	Unrestricted funds General £	Restricted funds £	Total 2022 £	Total 2021 £
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.