

**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

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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	

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# 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

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#### **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

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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

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*"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

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### 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

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### 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

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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

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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.

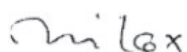
#### **Independent examiner's statement**

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					
<b>Income from:</b>						
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
<b>Total income</b>		150,901	-	152,527	303,428	346,960
<b>Expenditure on:</b>						
Charitable activities	6	194,871	-	185,973	380,844	271,478
<b>Total expenditure</b>		194,871	-	185,973	380,844	271,478
<b>Net income/(expenditure)</b>		(43,970)	-	(33,446)	(77,416)	75,482
Transfers between funds		28,970	(29,220)	250	-	-
<b>Net movement in funds</b>	9	(15,000)	(29,220)	(33,196)	(77,416)	75,482
<b>Reconciliation of funds:</b>						
Fund balances at 1 April 2024		15,000	57,134	75,230	147,364	71,882
<b>Fund balances at 31 March 2025</b>		-	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				
<b>Income from:</b>					
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
<b>Total income</b>		112,669	-	234,291	346,960
<b>Expenditure on:</b>					
Charitable activities	6	104,488	-	166,990	271,478
<b>Total expenditure</b>		104,488	-	166,990	271,478
<b>Net income</b>		8,181	-	67,301	75,482
Transfers between funds		(21,746)	57,134	(35,388)	-
<b>Net movement in funds</b>	9	(13,565)	57,134	31,913	75,482
<b>Reconciliation of funds:</b>					
Fund balances at 1 April 2023		28,565	-	43,317	71,882
<b>Fund balances at 31 March 2024</b>		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 £	£
<b>Current assets</b>					
Debtors	13	200		18,349	
Cash at bank and in hand		76,137		133,153	
		<u>76,337</u>		<u>151,502</u>	
<b>Creditors: amounts falling due within one year</b>	14	(6,389)		(4,138)	
<b>Net current assets</b>			69,948		147,364
<b>The funds of the charity</b>					
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**

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### **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

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### 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 £
<b>Donations and gifts</b>						
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>
<b>Analysis by fund</b>		
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 £
<b>Direct costs</b>		
Direct costs	325,005	238,266
<b>Share of support and governance costs (see note 8)</b>		
Support	50,015	26,152
Governance	5,824	7,060
	380,844	271,478
<b>Analysis by fund</b>		
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>
<b>Analysed between:</b>		
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	2025 £	2024 £
	Amounts falling due within one year:		
	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	2025 £	2024 £
	Defined contribution schemes		
	Charge to profit or loss in respect of defined contribution schemes	2,187	1,788

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>
<b>Previous year:</b>	<b>At 1 April 2023 £</b>	<b>Incoming resources £</b>	<b>Resources expended £</b>	<b>Transfers £</b>	<b>At 31 March 2024 £</b>
	-	-	-	-	-
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

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### 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>
<b>Previous year:</b>	<b>At 1 April 2023 £</b>	<b>Transfers £</b>	<b>At 31 March 2024 £</b>
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>
<b>Previous year:</b>	<b>At 1 April 2023 £</b>	<b>Incoming resources £</b>	<b>Resources expended £</b>	<b>Transfers £</b>	<b>At 31 March 2024 £</b>
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>

# DANTE OR DIE THEATRE LIMITED

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

### 19 Analysis of net assets between funds

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

### 20 Related party transactions

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