

Company number 08816616
Charity number 1193681

Lost Dog Dance Limited

(Limited by Guarantee)

Report and Financial Statements

for the year ended 31 December 2022

**Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH**

Lost Dog Dance Limited
(Limited by Guarantee)

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Lost Dog Dance Limited

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Reference and Administrative Details

Constitution

The company is incorporated under the Companies Act, company number 08816616 and its governing document is its Memorandum and Articles of Association. The company is a registered charity (with effect from 2 March 2021), number 1193681.

Directors and trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association the trustees are appointed by members of Lost Dog Dance Ltd at our Annual General Meeting (AGM) or by postal vote. One third of the members of the board of trustees must stand down at each AGM, and members are eligible for re-election for a maximum of six years, after which they must stand down for a minimum of one year.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

Alison de Zoete
Alvin Ittoo
David Lewis
Emily Gray
Laura Arends
Nicola Napier - Chair

Secretary

Ben Duke /Daisy Drury

Chief executive/day to day management

Ben Duke /Daisy Drury

Independent examiners

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH

Bankers

Santander, Bridle Road, Bootle, Merseyside, L30 4GB

Registered office and operation address

12 Laughton Lodge, Laughton, Lewes, East Sussex, BN8 6BY

Lost Dog Dance Limited

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Trustee's Report

The trustees are pleased to present their annual directors' report together with the financial statements for the year ending 31 December 2022 which are also prepared to meet the requirements for a directors' report and accounts for the Companies Act purposes.

The legal and administrative information set out above forms part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, The Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Objectives and activities

Lost Dog aims, for the public benefit, to advance education in and knowledge, understanding and appreciation of, contemporary dance. In particular, but not exclusively, by developing and producing live public performances and related workshops and masterclasses.

Lost Dog's main activities for the public benefit are to:

1. Create and tour high quality, universally moving and entertaining dance theatre productions
2. Undertake workshops, residencies and mentoring to support and strengthen the dance/theatre sector
3. Deliver commissions and collaborations in partnership with other organisations in the cultural, commercial and HE Sector that extend our reach and the diversity of the people that engage with our work.

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Lost Dog Dance Limited (Lost Dog) is a dance theatre company led by award winning director/choreographer Ben Duke. Since 2014 we have created and toured small and mid-scale shows that consistently defy categorisation. Led by a strong narrative and frequently based on well-known books, stories or plays, Lost Dog's work incorporates elements of dance, theatre, comedy, clowning and circus and finds its audiences in venues of all sizes.

The company is made up of three core team members – Ben Duke (Artistic Director), Daisy Drury (Executive Producer) and Emma Evans (General Manager). In order to deliver our work both on stage and off we rely on teams of loyal and talented freelancers. In 2022 we worked with 53 freelance performers, creatives and theatre practitioners. In addition, none of our work would be possible without strong partnerships with other organisations and in 2022 these partners included The Place, Farnham Maltings, Warwick Arts Centre, Theatre Royal Bury St Edmunds, The Point Eastleigh, Rambert, Sadlers Wells, Théâtre de la Ville in Paris, Theatre Boulevard in S'Hertogenbosch, Phoenix Dance Theatre and the Royal Ballet.

Company Values

Lost Dog aims to create and tour excellent shows widely and well - with consideration for the planet, care for our staff and performers and generosity towards our audiences. We treasure and celebrate the temporary community that is created when people share time, space and air in a theatre - whether that theatre is a village hall or a major metropolitan opera house. We are based at Laughton Lodge in East Sussex and our practice is embedded and influenced by this deeply rural setting where we have an office and access to 2 studios with accommodation. Whenever possible we try to share the space with other artists and collaborators in the hope that they too will be invigorated and inspired by the landscape around them.

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Trustee's Report

Achievement and performance

AIM 1: Creation and Touring

2022 was topped and tailed by two of our most ambitious projects to date.

A Tale of Two Cities

At the start of the year we completed and toured our first self-produced mid-scale show – *A Tale of Two Cities* – based on the Dickens novel of the same name. The show premiered at Warwick Arts Centre on Thursday 17 February 2022 before touring to The Lowry, Salford; The Place, London; Théâtre de la Ville, Paris; Corn Exchange, Newbury; Nottingham Playhouse; Norfolk and Norwich Festival and Theater Boulevard Festival, S'Hertogenbosch in The Netherlands.

Covid remained a significant challenge through the early months of 2022 both for our touring team – almost all of whom caught Covid at some point during the tour and were required to self-isolate – and for audiences, who remained cautious about gathering in close proximity. Due to Covid we were forced to cancel two performances and across the tour audience figures were significantly lower than expected.

Despite these challenges *A Tale of Two Cities* received good reviews and positive audience feedback. Plans are already underway to remount the show for touring in 2024/25.

Ruination

Co-produced by the Royal Ballet for the Christmas Season in the Linbury Theatre at the Royal Opera House, *Ruination* is an unexpected take on the story of Medea. After a 6-week rehearsal period at Laughton Lodge and at the Royal Opera House, the show premiered on 5 December 2022 and was an instant hit, securing 4 & 5 star reviews in all the national newspapers and a rush for tickets at the box office. The show achieved a total audience of 7,908 which is equivalent to 97% capacity across the run. Audience feedback indicates that some people loved the show so much they saw it three times. At the end of the run, Lost Dog and the Royal Ballet agreed that *Ruination* would return to the Linbury Theatre for Christmas 2024.

Access

During the pandemic we worked to develop our approach to making shows accessible for d/Deaf and visually impaired audiences and 2022 was our first opportunity to put this research into practice.

Access was a critical strand of activity for the tour of *A Tale of Two Cities*. We continued our collaboration with BSL interpreter Clare Edwards and delivered 3 BSL interpreted shows across the tour. After a period of development during Covid we were finally able to roll out our Creative Audio Description offer in collaboration with our associate artist Raquel Meseguer Zafe. Through regular attendance in rehearsals and thanks to her long-standing creative partnership with Ben, Raquel was able to develop an AD script that was an authentic reflection of the story and his dramaturgy. We presented two AD performances in the UK and one in S'Hertogenbosch where the script was translated into Dutch for 10 visually impaired audience members and their carers and guide dogs. This was the second time we have successfully exported our performance access methodology alongside our international touring – earlier in the year we delivered a BSL interpreted performance of *Juliet & Romeo* at the Adelaide International Arts Festival in Australia.

For the first time we also developed accessible marketing and communications alongside a tour. This included an access webpage including audio files of the freesheet, programme note, show introduction and an easy read performance guide, as well as audio files and sketches from the creatives explaining their process. We created audio described and BSL interpreted trailers ensuring all audience members were able to access marketing information.

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We engaged an Engagement Producer, Joanne Skapinker, who supported the team in developing an accessible workshop offer- which included the first integrated youth dance session at The Place, bringing together Candoco Youth and Shift Dance Co, CPD sessions for the cast with accessible practice expert Adam Benjamin, and arranged group access bookings throughout the tour.

We remain committed to embedding these audience access principles and sharing them with our partners, both national and international, where possible and so we were delighted to work with the Royal Opera House on making *Ruination* accessible to d/Deaf and visually impaired audience members through an integrated BSL performance with new collaborator Katie Fenwick and a touch tour and audio described performance with a script written by Raquel Meseguer Zafe (the first accessible performance of its kind in the Linbury Theatre's history).

International

2022 saw a strong resurgence in international opportunities for Lost Dog. Alongside the performances of *A Tale of Two Cities* in France and The Netherlands, there was significant demand for our smaller scale shows from international partners. In 2022 *Juliet & Romeo* toured to Adelaide International Arts Festival, Australia and Istanbul International Theatre Festival, Turkey while *Paradise Lost (lies unopened beside me)* was specially remounted for the Grec Festival in Barcelona.

Saturday 5 March 2022 was a landmark day for Lost Dog. With *Juliet & Romeo* running in Adelaide and *A Tale of Two Cities* at The Place in London we achieved a long-held ambition to have more than one show on stage at one time. For a small organisation this is a significant achievement and one that we intend to repeat more frequently in future years.

Another high note was on 3 November when *Juliet & Romeo* performed in front of over 1,000 people – its largest single audience ever - as part of the Istanbul International Theatre Festival (with a similar number at the second performance the following night).

Despite the challenges presented by Covid, Brexit and the cost of living crisis Lost Dog is bucking current downward trends in international touring. In 2022 nearly one third of our turnover (58% of our total performances and commission fees) came from overseas partners.

Awards

We were thrilled by the recognition our work received on the 2022 Awards circuit. Notable nominations and awards included:

National Dance Award for best Contemporary Choreography for Ben Duke for

Ruination (Ben also received a nomination in this category for *Cerberus* that he created for Rambert in 2022)

National Dance Award for best Mid Scale Company for Lost Dog

Olivier Award Nomination for Raquel Meseguer Zafe for her work as dramaturg on *Ruination*

National Dance Award Nomination for JD Brousse for his role as Hades in *Ruination*

Audiences & Reach

In 2022 Lost Dog's work on stage reached 18,021 people in 6 different countries, achieving an average audience capacity of 71%. These are the largest audience figures in Lost Dog's 20 year history.

Audiences expressed their appreciation for our work across all our social media platforms:

"Spent the evening watching A Tale of Two Cities at Nottingham Playhouse. I'm not normally a fan of contemporary dance but that was so good I'd book tickets to watch it again tomorrow"

"Ruination by Lost Dog is seriously, SERIOUSLY brilliant. It's the myth of Medea. It starts as knockabout comedy and ends as searing tragedy. I was so absorbed I didn't notice when one stopped and the other began. I have ended my theatre/dance year on a heartbreaking high"

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With our work back on stage after the pandemic hiatus we saw our Social Media reach increase to over 10,000 followers across all platforms and visits to our website increased by 75% to 17,000. Digital promotional materials for *A Tale of Two Cities* (which were the central pillar of our marketing campaign for that show) were viewed 51,149 times and in December an insight evening that Ben and the *Ruination* company hosted at the Royal Opera House was live streamed to 13,000 viewers around the world. As a very small company, our capacity to generate digital reach is limited but our impact is hugely magnified thanks to our partnerships with larger organisations and venues.

AIM 2: Workshops and Mentoring

Lost Dog's annual Autumn Residency ran for 4 days in early September. We welcomed 18 artists of various disciplines to Laughton Lodge for a long weekend of creativity. Winifred Burnett-Smith ran morning movement meditation classes and Mason Pretorius joined the Residency team as Residency Assistant. We provided 2 bursary places - one for an artist over 40 and another for a recent graduate - in addition we offered one space to an up-and-coming artistic director for a 50% reduced fee.

"It was honestly one of the best workshop residencies I have ever taken part in. Every part was well thought out, the environment was so welcoming and the people really made it, both company and participants" – 2022 Residency participant

Sector Support

Beyond the residencies we have continued to support the wider dance sector through Lost Dog @ Laughton which is our programme of mentoring and support for artists & companies. This support takes many forms and has at its heart our firm belief that openness and generosity – with our expertise, our resources and our process – makes us a stronger more resilient company. In 2022 this support included 2 companies accessing subsidised rehearsal space and accommodation at Laughton; 14 artists and companies receiving mentoring and support from our producing team; 1 artist observing rehearsals for *Ruination*; and 4 artists receiving creative mentoring from Ben.

AIM 3: Partnerships and Collaborations

Sadlers Wells Young Associates

The Sadlers Wells Young Associates are a group of emerging choreographers who receive 2 years of support from Sadlers Wells and culminates with the presentation of a new short work on the Main Stage. In 2022 we were invited to mentor the four Associates – Vidya Patel, Magnus Westwell, John William Watson and Olive Hardy – through their preparations for these performances which took place on Wednesday 26 October 2022. Our package of support included time with Ben both in person and remotely and week-long residencies for each artists in our studio at Laughton Lodge.

Cerberus for Rambert

In addition to his work for Lost Dog, Ben Duke undertakes commissions as an independent artist - his most notable success being *Goat* for Rambert in 2017 which earned him an Olivier Award nomination. In 2022 Ben returned to work with Rambert on a new short piece - *Cerberus* - based on the myth of Orpheus & Eurydice which premiered at Sadlers Wells on 18 May 2022. The show undertook a short tour (as part of a triple bill) and will return in 2023 alongside *Goat* in an evening of Ben Duke's work for Rambert entitled *Deathtrap*.

Board Update

There were no changes to the Board of Trustees this year. However, in June 2022 we were deeply saddened to hear of the death of Bob Lockyer who was Chair of Lost Dog from 2014 to 2021. His kindness, wry humour and insight were a constant source of inspiration and support and he will be greatly missed.

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Trustee's Report

Financial Review

In 2022 outgoing resources of £344,789 (2021: £188,210) exceeded incoming resources of £305,823 (2021: £245,743). This was a planned and expected deficit due to the creation and tour of A Tale of Two Cities crossing the financial year and was balanced by £84,580 brought forward from 2021.

At the balance sheet date, the net assets of the company were £45,614 (2021: £84,580) of which £7,623 was restricted funds.

Reserves Policy

The trustees have considered the charity's requirements for reserves. In light of the main risks to the organisation as detailed below the board believes that the appropriate level of free reserves should be a minimum of £36,000 – equivalent to 3 months of overhead costs. Our current free reserves are £37,990.

Major Risks

At quarterly board meetings the trustees review and update a Risk Register which outlines the major risks to the company and the systems put in place to mitigate these risks. The main areas of identified risks and mitigations are:

- The lack of core funding which means that planning is driven by financial security rather than long-term strategic goals. This risk is mitigated by robust control measures by the core team and regular oversight by the Board
- Post-pandemic a significant portion of our income is earned from international touring which carries greater risks – financial, political, physical – than domestic touring. To mitigate this risk we work with reputable partners with good local knowledge, we tour to a number of different countries and continents and we tour a breadth of work that can deliver on different scales
- Lost Dog is founded on the vision of our Artistic Director, Ben Duke, and there is a risk associated with his time and commitment. If, for any reason, he was unable to continue to work with Lost Dog the strategic development of the company would be placed at risk.

Structure, governance and management

Governing Document

Lost Dog Dance Limited is a company limited by guarantee governed by its Memorandum and Articles of Association. It is registered as a charity with the Charity Commissioners of England and Wales.

Appointment of Trustees

Trustees are nominated through the process set out in the Articles of Association.

Organisation and Structure

The board of trustees administers the charity. The main business of the board is conducted through quarterly board meetings but these are frequently interspersed with one to one meetings with individual board members when matters related to their individuals expertise arise. Responsibility for the day-to-day running of the organisation is delegated to the Artistic Director and Executive Producer, within the terms of delegation approved by the trustees, on matters of management, creative output, finance and HR.

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Trustee's Report

Small company exemptions

The above report has been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

This report was approved by the Board of Trustees on 27 September 2023 and signed on its behalf by



Nicola Napier (Chair)
Trustee

Independent Examiner's Report to the Trustees of Lost Dog Dance Limited

I report on the accounts of the charity for the year ended 31 December 2022, which are set out on pages 9 to 20.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

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

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

Basis of independent examiner's statement

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

Independent examiner's statement

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charitieshave not been met; or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



**Richard Nelson FCCA
Breckman & Company Ltd
Chartered Certified Accountants**

49 South Molton Street
London W1K 5LH

27 September 2023

Lost Dog Dance Limited**(Limited by Guarantee)****Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 December 2022**

	Notes	Unrestricted funds £	Restricted funds £	2022 Total £	Unrestricted funds £	Restricted funds £	2021 Total £
Income and endowments from:	2						
Donations and legacies - page 10		17,904	-	17,904	92,981	-	92,981
Charitable activities							
Theatre - page 10		208,163	50,902	259,065	86,546	65,172	151,718
Investments		9	-	9	3	-	3
Other		28,845	-	28,845	1,041	-	1,041
Total		<u>254,921</u>	<u>50,902</u>	<u>305,823</u>	<u>180,571</u>	<u>65,172</u>	<u>245,743</u>
Expenditure on:							
Raising funds:							
Fundraising		54	-	54	-	-	-
Charitable activities:							
Theatre - page 11		276,126	68,610	344,736	148,369	39,841	188,210
Total		<u>276,180</u>	<u>68,610</u>	<u>344,790</u>	<u>148,369</u>	<u>39,841</u>	<u>188,210</u>
Net income / (expenditure)		<u>(21,259)</u>	<u>(17,708)</u>	<u>(38,967)</u>	<u>32,202</u>	<u>25,331</u>	<u>57,533</u>
Reconciliation of funds:							
Total funds brought forward		59,249	25,331	84,580	27,047	-	27,047
Total funds carried forward	12, 13	<u>37,990</u>	<u>7,623</u>	<u>45,613</u>	<u>59,249</u>	<u>25,331</u>	<u>84,580</u>

The notes on pages 14 to 20 form an integral part of these financial statements.

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

Lost Dog Dance Limited**(Limited by Guarantee)****Year ended 31 December 2022**

	2022		2021
	£		£
Income from donations and legacies			
Grants			
Arts Council England (ACE) - Covid Support Funding	10,084		79,872
	<u>10,084</u>		<u>79,872</u>
Donations			
Donations	4,668		500
In kind (Farnham Maltings)	3,152		12,609
	<u>17,904</u>		<u>92,981</u>
Income from charitable activities			
Theatre income			
Commission fees - UK	27,000		41,950
Performance fees - UK	41,475		19,349
Space hires/reimbursements/sundry income	34,065		4,745
Workshops/mentoring	10,176		20,502
Commissions- International	20,433		-
Fees & Box Office - International	75,014		-
	<u>208,163</u>		<u>86,546</u>
Project specific funding			
Grants/Donations			
ACE - A Tale of Two Cities	49,548		57,549
ACE - Developing your Creative Practice	-		7,623
	<u>49,548</u>		<u>65,172</u>
Donations			
Production donations	<u>1,354</u>	<u>-</u>	-
	<u>1,354</u>		-
	<u>50,902</u>		<u>65,172</u>

Lost Dog Dance Limited**(Limited by Guarantee)****Year ended 31 December 2022**

	2022	2021
	£	£
Expenditure on charitable activities		
Theatre		
Production costs		
Production costs/fees/etc	242,323	146,944
Staff costs - in kind	3,152	12,609
Marketing/audience development	14,507	5,792
Travel/accommodation/subsistence	63,381	12,339
Access costs	6,859	-
Depreciation of office equipment	467	471
	330,689	178,155
 Support costs - page 12	 8,762	 5,905
Governance costs - page 12	5,285	4,150
	344,736	188,210

Lost Dog Dance Limited**(Limited by Guarantee)****Year ended 31 December 2022**

	2022		2021	
	£	£	£	£
Support and governance costs				
Office overheads				
Rent	3,940		2,933	
Insurance	2,379		1,244	
		6,319		4,177
Administration costs				
Computer costs	608		676	
Subscriptions/licences	312		563	
Sundries	708		384	
		1,628		1,623
Professional/financial				
Bank charges	815		105	
		815		105
		8,762		5,905
Governance costs				
Professional fees	300		300	
Accountancy/consultancy/bookkeeping	4,985		3,850	
		5,285		4,150
		14,047		10,055

Lost Dog Dance Limited**(Limited by Guarantee)****Balance Sheet
31 December 2022**

		2022		2021	
	Notes	£	£	£	£
Fixed assets					
Tangible assets	7		1,492		1,414
Current assets					
Debtors	8	14,728		16,994	
Cash at bank and in hand		64,944		117,877	
		<u>79,672</u>		<u>134,871</u>	
Liabilities					
Creditors: amounts falling due within one year	9	(13,341)		(25,056)	
Net current assets			66,331		109,815
Total assets less current liabilities			67,823		111,229
Creditors: amounts falling due after more than one year	10		(22,210)		(26,649)
Net assets			<u>45,613</u>		<u>84,580</u>
The funds of the charity					
Unrestricted funds	12				
- General fund			37,990		12,249
- Designated funds			-		47,000
			<u>37,990</u>		<u>59,249</u>
Restricted funds	13		7,623		25,331
Total charity funds			<u>45,613</u>		<u>84,580</u>

For the year ending 31 December 2022 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

The financial statements were approved by the Board of Trustees on 27 September 2023 and signed on its behalf by



Nicola Napier
Chair



Emily Gray
Trustee

The notes on pages 14 to 20 form an integral part of these financial statements.

Lost Dog Dance Limited

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**Notes to the Financial Statements
for the year ended 31 December 2022**

1. Accounting policies

1.1. Basis of preparing the financial statements

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

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

1.2. Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

1.3. Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.4. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

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Notes to the Financial Statements for the year ended 31 December 2022

1.5. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

- Charitable activities

Theatre - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

- Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Lost Dog Dance Limited

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Notes to the Financial Statements for the year ended 31 December 2022

1.6. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities

Theatre - costs incurred in production and running of productions toured in the year.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

1.7. Tangible fixed assets and depreciation

Individual fixed assets costing £1,000 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Fixtures/fittings/equipment - 25% on reducing balance

1.8. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

1.9. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value (with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method).

Lost Dog Dance Limited**(Limited by Guarantee)****Notes to the Financial Statements
for the year ended 31 December 2022****2. Incoming resources**

The percentage of income for the year which derived from outside the UK was 31%.

3. Other income

Theatre Tax Relief (TTR) received £28,845 (2021 - £1,041)

4. Net income/(expenditure) for the year is stated after charging:	2022 £	2021 £
Depreciation of tangible fixed assets	467	471
Independent examination		-
- external examination	2,500	2,500
- other services	1,350	1,350
	<u> </u>	<u> </u>

5. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year.

6. Staff costs and numbers

During the year the company had no employees

The trustees were not paid or reimbursed for expenses during the year.

Lost Dog Dance Limited**(Limited by Guarantee)****Notes to the Financial Statements
for the year ended 31 December 2022****7. Fixed assets - tangible assets**

	Fixtures/ fittings/ equipment £	Total £
Cost		
1 January 2022	1,885	1,885
Additions	545	545
31 December 2022	<u>2,430</u>	<u>2,430</u>
Depreciation		
1 January 2022	471	471
Charge for year	467	467
31 December 2022	<u>938</u>	<u>938</u>
Net book values		
31 December 2022	<u>1,492</u>	<u>1,492</u>
31 December 2021	<u>1,414</u>	<u>1,414</u>

8. Debtors

	2022 £	2021 £
Trade debtors	4,063	2,580
Other debtors	755	2,984
Prepayments	9,910	11,430
	<u>14,728</u>	<u>16,994</u>

**9. Creditors: amounts falling due
within one year**

	2022 £	2021 £
Bank loan	3,290	3,351
Trade creditors	-	4,075
Other taxation/social security	4,160	-
Accruals	5,891	17,630
	<u>13,341</u>	<u>25,056</u>

Lost Dog Dance Limited**(Limited by Guarantee)****Notes to the Financial Statements
for the year ended 31 December 2022**

10. Creditors: amounts falling due after more than one year	2022 £	2021 £
Bank loan	<u>22,210</u>	<u>26,649</u>

11. Limited by guarantee

The private limited company is limited by guarantee, registered in EW - England and Wales, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 December 2022 there were 6 members.

12. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
General fund	12,249	254,921	(229,180)	37,990
Designated Funds:				
A Tale of Two Cities	<u>47,000</u>	<u>-</u>	<u>(47,000)</u>	<u>-</u>
	<u>59,249</u>	<u>254,921</u>	<u>(276,180)</u>	<u>37,990</u>

A Tale of Two Cities

These funds comprise the remaining co-production and co-commission income from The Place, China Plate and Warwick Arts Centre towards the creation of A Tale of Two Cities and were spent in full on the creation and subsequent tour of the show in Spring/Summer 2022.

Lost Dog Dance Limited**(Limited by Guarantee)****Notes to the Financial Statements
for the year ended 31 December 2022**

13. Restricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
A Tale of Two Cities	17,708	50,902	(68,610)	-
ACE Developing your Creative Practice	7,623	-	-	7,623
	<u>25,331</u>	<u>50,902</u>	<u>(68,610)</u>	<u>7,623</u>

A Tale of Two Cities

The funds comprised of a portion of £99,097 ACE Project Lottery Grant for the Creation and Tour of A Tale of Two Cities that spanned the year end. The production was completed in 2022 and opened at Warwick Arts Centre on 17 February 2022 before touring to London, Salford, Paris, Nottingham, Norwich and S'Hertogenbosch in The Netherlands.

ACE Developing your Creative Practice

ACE awarded £8,470 under the Developing Your Creative Practice fund to Ben Duke, artistic director of Lost Dog Dance, to explore his ideas around therapeutic storytelling. Due to 3 new projects - A Tale of Two Cities, Cerberus and Ruination - in 2022, this research has been rescheduled for 2023 and all funds received to date are being carried forward.

14. Related party transactions

There were no related party transactions requiring disclosure.