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Company number 4246467  
Charity number 1089222

**Dash Arts Limited**  
**(Limited by Guarantee)**

**Report and Financial Statements**  
**for the year ended 31 March 2017**

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COMPANIES HOUSE

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



**Dash Arts Limited**  
**(Limited by Guarantee)**

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## **Dash Arts Limited**

**(Limited by Guarantee)**

### **Reference and Administrative Details**

#### **Constitution**

The company is incorporated under the Companies Act, company number 4246467 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1089222.

#### **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.

The trustees meet quarterly during the year to consider policy, review activities and objectives. Trustees are appointed by the existing trustees and in accordance with the Memorandum and Articles of Association.

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 :

Rachael Dennis		
Joachim Fleury	Chair of Trustees	
Sylvia Harrison	appointed 15 June 2016	resigned 24 July 2017
Colin Howes		
Roy Luxford		
Vanessa Neill	resigned 7 December 2016	
John Newbiggin		
Peter Welch	resigned 8 September 2016	
Magdalena Zierko	appointed 13 September 2017	

#### **Secretary**

Josephine Burton

#### **Chief Executives/Artistic Directors**

Josephine Burton and Tim Supple

#### **Independent Examiners**

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

#### **Bankers**

National Westminster Bank Plc, PO Box No.549, 1-2 Finsbury Square, London EC2A 1JH.

#### **Registered office and operation address**

Unit 22, Toynbee Studios, 28 Commercial Street, London E1 6AB.



## **Dash Arts Limited**

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### **Trustees' Report**

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2017, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 1 forms part of this report. The financial statements comply with 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).

#### **Objectives and activities**

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

The objects of the Charity are the advancement of education in contemporary culture and of cross-cultural dialogue and understanding by means of the encouragement of the arts, including (but not limited to) the provision of performances and events of multi-ethnic or international theatre, music, dance and art.

The Company has the overall aim of broadening horizons and encouraging a greater understanding of cultural diversity through the arts. The Company aims to:

- Develop and present new work that challenges the way we see the world;
- Make possible artistic collaboration across cultural, linguistic and social divides;
- Develop the understanding of artists and audiences in the UK by bringing them into creative contact with artists from abroad;
- Through participation, nurture creative talent and empower young people to become artists in their own right;
- Through ticketing policies, marketing and active participation programmes, bring audiences of different cultural and social backgrounds together to see and engage with work that is adventurous, challenging and created by artists of great diversity.

The main activities undertaken by Dash Arts Ltd in relation to these aims include:

#### **Programming:**

Throughout 2016-2017, the Company developed several new programming strands as well as building on our existing work. In this period we continued to produce the **Dash Café** -- a monthly event celebrating a wide-range of cultural and historical experiences and allowing us to build a growing network of supportive cultural organisations along with potential audiences for the company's future work. We also continued to produce **Dash Gigs** -- one-off gigs that introduce performers from abroad to UK audiences and once again, and with the support of new, key partners, we re-mounted our **Dash Arts Dacha** -- a multi-day immersive pop-up mini festival, which this year focused on a century of Ukrainian/Soviet cultural life through films, plays, games, music and dance.

In addition to this ongoing work, we launched a new strand **Dash Asylum** to highlight the dynamic sounds of London's migrant artists. This pilot series featured a more established UK artist with a connection to Dash Arts hosting other more emerging artists over the series. This work will feature as part of a developing strand of work - the Migrant Artists Programme - focusing on developing and supporting the talents of non-UK born artists who now make the UK their home.



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### Trustees' Report

#### Project Development:

Over the 2016-2017 period, Dash Arts continued to develop a series of future international collaborations including **Revolution17** (formerly the Soviet Series) -- a season of cross art-form (theatre, music, visual arts, dance, participation) work to explore the experience of the Russian/Soviet experience and delivered in the centenary year of the Russian Revolution. UK and international partners who have supported this work include the National Theatre, Belgrade Theatre Coventry, Brighton and Spitalfields Festivals, Teatro Vivo, Hofesh Shechter Company, Lincoln Center Festival (NY/USA), Perth International Arts Festival (Aus), Contemporary Arts Centre Batumi (Georgia), and Ballet Moscow (Russia). Work in this period included workshops with Post-Soviet artists in Kazbegi, Georgia (music) and Moscow, Russia (theatre).

In addition, work continued toward further projects for the 2018-2020 period including: **King Lear World Theatre Workshop** in partnership with Global Shakespeare (Queen Mary and Warwick Universities) which will build toward a major, international, multi-language production of *King Lear*. In this period, three pilot international workshops were held in Japan, Mexico and South Korea. We also continue to develop partnerships to create a touring, festival production of Argentinean composer Osvaldo Golijov's **La Pasión según San Marcos** (St Mark's Passion) featuring soloists, chamber orchestra, jazz and drumming ensembles and community choruses.

#### Strategic Development, Funding and Long-Range Planning:

The Dash Arts Board of Directors under Chair Joachim Fleury continues to lead on the strategic governance of the organisation as well as setting out strategy for the long-term sustainability of the organisation including the potential establishment of a permanent base from which Dash Arts will launch its international productions as well as intensive artists' development for UK-based migrant artists and engagement projects young people and at-risk adults.

The company continues to fundraise for its individual projects as well as securing key producing partners for each project. There were two key fundraising developments in this period. The first was the securing of a major two-year grant from the John Ellerman Foundation to underwrite the company's core administrative and producing costs. The second was our application to renew our National Portfolio Status with Arts Council England for a four year period from 2018-2022. This application was submitted in January 2016, and in June we heard that this funding was confirmed at a standstill level (£90,000/year) for this further period.

The securing of the Ellerman Foundation funding is key to stabilising our core organisation allowing the company to take significant steps to strengthen its fund development profile. Chair Joachim Fleury is leading on this work and has begun by working with the management team to recruit new board-level strength in this area.

#### Summary of Dash Arts Activity

April, 2016 -- March, 2017

**DASH CAFÉ: The Bear Next Door: Living with Russia as your Neighbour**

**20 April 2016 | Rich Mix, London E1 6LA | FREE | Audience: 100**

25 years after the end of the Soviet Union, how does Russia look from over the garden fence? Artists from Ukraine, Belarus, the Caucasus and Central Asia discussed the good, the bad and the ugly in their homeland's relationship with Russia. Our guests included London-based Belarusian troubadour Sasha Ilyukevich, Romany dancer Saeeda Kasym from Kyrgyzstan, actor/director David Papava from Georgia, director/performer Yuldosh Juraboev from Uzbekistan, Lubov Mikhailova, founder of the Ukrainian arts space IZOLYATSIA in Donetsk, and included a musical set from Sasha.



## **Dash Arts Limited**

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### **Trustees' Report**

#### **Artistic Director Josephine Burton: Revolution17 Development (Renegade Orchestra) 8 - 18 May, 2016 | Kazbegi, Georgia**

Dash Arts Co-Artistic Director Josephine Burton led a workshop in Kazbegi, Georgia for artists from across the Post Soviet States as part of the development for the **Renegade Orchestra** project. The 11 extraordinary musicians were joined by a creative team of composer Alexander Manotskov, playwright Natalia Vorozhbyt and director Galina Pyanova. Over eight days the group explored, listened and learnt from each other; playing, talking, jamming, walking, eating, drinking and dancing towards the creation of a new piece of music for the newly formed ensemble.

#### **DASH ARTS DACHA at The Bedford (part of the Wandsworth Arts Fringe) 20-22 May 2016 | The Bedford, Balham, London | FREE | Audience: 800**

The Dash Arts Dacha -- an all-day performance venue modelled on the iconic Russian country house - returned in 2016 as the headline performance of the Wandsworth Arts Fringe. For 2016, The Dacha welcomed audiences through the prism of a Ukrainian family and their friends across the Soviet century - from the turbulence at the end of Tsarist imperialist rule, through Soviet socialism, to the contemporary challenges of independence. Films, dressing up, board games and cards, fevered political discussion with guest experts, live music, impromptu theatre performances and late night djs were all on offer with an endless supply of comforting drinks and snacks. Performers and speakers included Muha, Abraham Brody, Peter Pomeranzev, Theatre Borscht, Sasha Ilyukevich and the Highly Skilled Migrants, Mazaika Duo and DJ Penny Metal.

*"The most fabulous evocative creative space with astoundingly good music. Thank you!"*

#### **Artistic Director Tim Supple: Revolution17 Development (1917/Titus Andronicus) 5 - 13 June 2016 | Electrotheatre Stanislavski | Moscow, Russia**

Tim Supple, Dash Arts Co-Artistic Director worked with a large group of students and young artists alongside a select group of well-established actors on Shakespeare's **Titus Andronicus** - research into the possibility of a project that would potentially bring together actors from across the former Soviet Union. These Russian actors brought an exceptional depth and rigour to the process of investigation. The workshops were organized in collaboration with the radical and important new **Electrotheatre Stanislavski** - a strong connection for Dash Arts in Moscow. The 60 students were part of the theatre's training programme and the eight more established actors were part of the theatre's wider professional network.

#### **DASH BLAZE: Midsummer Kupala Festival 19 June 2016 | Jubilee Park | Leyton | FREE | Audience: 1000**

We celebrated Midsummer Eve at Leyton's second annual Kupala Festival. Dash Arts programmed a full afternoon of mainstage entertainment including headliners Don Kipper and Yiddish Twist Orchestra alongside a variety of family friendly activities, arts, and entertainment.

#### **DASH CAFÉ: A Beautiful Game? 22 June 2016 | Rich Mix | FREE | Audience: 30**

On the eve of the EU Referendum, and in the middle of the Euro-Cup Competition, the Dash Café tackled the subject of European Football and Europe, Eurasia, Russia - and Brexit with an audio-visual mash-up of goals and football highlights from both sides of the Iron Curtain created by our fearless filmic collaborators Obskura Film Club and accompanied by the fabulous tunes of DJ Sasha. It also featured a couple of live free matches interspersed throughout the evening on the Rich Mix big-screen.

#### **DASH BLAZE: Dhakha Brakha 23 June 2016 | Rich Mix | Audience: 500**

Dash Blaze, Nest Collective and Rich Mix were thrilled to present the return of Ukrainian alternative folk-punk band Dakha Brakha live in London on the eve of their performance at Glastonbury Festival.



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### **Trustees' Report**

#### **DASH BLAZE: Mimika Orchestra present Divinities of the Earth**

**23 June 2016 | Courtyard Theatre, London | Audience: 75**

The extraordinary Mimika Orchestra - led by Croatian composer and saxophonist Mak Murtic and supported by various musicians from London's jazz and other music scenes - presented *Divinities of the Earth and The Waters* bringing together South Slavic folk traditions, live electronics and contemporary jazz into a theatrical show that uses archaic Slavic languages, the onomatopoeia of Khlebnikov's futurism, and elements of the folk music from the Balkans mixed with Mimika Orchestra's own brand of alternative jazz-rock.

*"I enjoyed your generous efforts in inspiring the community, making it more sensible & tolerant toward the unknown! Thank you! - I really enjoyed Mimika."*

#### **Artistic Director Tim Supple: King Lear World Theatre Project**

**29 June - 13 July 2016 | Tokyo Metropolitan Theatre | Tokyo, Japan**

Dash Arts' World Theatre Project launched in June 2015 at Warwick Arts Centre in collaboration with Warwick and Queen Mary Universities bringing together actors from different traditions and cultures of theatre, working in different languages on Shakespeare's *King Lear*. As a next step in this long-term project, Tim Supple led a 12-day workshop organised by Tokyo's leading international theatre (Tokyo Metropolitan Theatre) with a main workshop including 30 actors selected by TMT from across Tokyo's expert and varied theatre community. There was a parallel series of workshops with students, organized by a consortium of leading universities.

#### **DASH ARTS DACHA at Rich Mix**

**1 - 3 July 2016 | Rich Mix | Audience: 750**

The second 2016 Dacha returned to Rich Mix with our focus on the Ukrainian experience through the Soviet century and beyond. Featured writers, speakers and performers at Rich Mix included Ukrainian chef and writer Olia Hercules, Sasha Ilyukevich and the Highly Skilled Migrants, Mazaika Duo, writer Marina Pesenti, ensemble Izba Voices and DJs Mourrka and Penny Metal.

#### **DASH ARTS DACHA at Latitude Festival**

**14 - 18 July 2016 | 11am - 2am | Latitude Festival, Southwold, Suffolk | Audience: 3000**

The final Dacha of 2016 was a third visit to Latitude Festival in Suffolk with our Ukrainian country house established in the Festival's Faraway Forest -- an oasis of cushions, rugs, china teacups and home comforts; and presenting live music, theatre, films and late night dancing to DJ Sasha.

#### **DASH CAFÉ: Tsygane: Russka Roma**

**20 July 2016 | Rich Mix | Audience: 40**

This Dash Café featured an evening of Russka Roma culture exploring romance, nostalgia and stereotypes through the film, music, dance, poetry and experiences of Romany people across the Soviet and Post-Soviet space. The evening included Saeeda Kasym and Yagury Fire, live music by the Café's co-curator Elena Dana, a filmic retrospective of gypsies on screen by Obskura Cinema Club, and a conversation with Roma poet Valdemar Kalinin and anthropologist Michael Stewart.

#### **Artistic Director Tim Supple: King Lear World Theatre Project**

**19 September- 4 October 2016 | UNAM, Mexico | Mexico City, Mexico**

The King Lear project continued in Mexico City in a workshop organized by UNAM -- Mexico's leading university and art theatre. The workshop was similar in structure to the earlier Tokyo session and included around 30 actors and a group of students. There was a greater emphasis on public sessions where the investigations of the workshop were shared with members of the public who participated in exercises and responded to what they were shown.



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### **Trustees' Report**

#### **DASH CAFÉ: 'Putsch Yourself – 25 Years on from the August Putsch'**

**21 September 2016 | Rich Mix | FREE | Audience: 60**

An evening of film, discussion and reminiscence as the Dash Café marked the 25-year anniversary of the 1991 attempt by hardline members of the Soviet Union's communist party to wrestle control from then-President Mikhail Gorbachev. Putsch Yourself brought together live witnesses journalists Artem Troitsky and Lucy Ash, former British Ambassador to the Soviet Union, Sir Rodric Braithwaite, and creators of an online oral history archive of the Putsch - Margarita Novikova & Elena Michajlowska – for an evening to explore the experiences of ordinary people at an extraordinary time.

#### **DASH ASYLUM: Sasha Ilyukevich's Asylum with Gábor Halász**

**7 October 2016 | The Courtyard Theatre, London | Audience: 45**

In October, Dash Arts launched **DASH ASYLUM** presenting dynamic sounds by the best of London's migrant artists through a series of gigs headlined by an established artist from a migrant background but featuring different support acts for each gig - more 'emerging' migrant artists - chosen and mentored by our headliner from London's international melting pot of talent. The Courtyard Theatre hosted our first series and Belarusian troubadour Sasha Ilyukevich (with his band the Highly Skilled Migrants) was our first headliner. The first Dash Asylum 'Guest Artist' was Hungarian accordionist Gábor Halász.

#### **Artistic Director Tim Supple: King Lear World Theatre Project**

**17 October– 2 November 2016 | Performance Group Tuida, S. Korea**

The final King Lear workshop of 2016-2017 took place in the rural residential home of **Tuida** – one of South Korea's most exciting and fresh theatre companies. A smaller group of 16 actors – half members of Tuida and half especially invited from different theatre groups – undertook an intensive and revealing investigation into **King Lear** through the unique prism of South Korea's theatre languages.

#### **DASH CAFÉ: Magam Central Asia Festival (part of Open Central Asia International Festival 2016)**

**19 October 2016 | Rich Mix | FREE | Audience: 30**

October's Dash Café brought Mugam Central Asia & ÖH3, a group from the most celebrated Central Asian musical tradition, Mugam, to East London last autumn as part of London's first ever International Open Central Asia Cultural Festival. After the performance, Dash Arts presented a discussion around contemporary Central Asian theatre and arts with visiting playwright and theatre Director Sultan Raev (Kyrgyzstan), Theatre Director Ovlyakuli Khodjakuli (Turkmenistan), Actor and winner of People's artists Award Nasira Mambetova (Kyrgyzstan) and actor, Director and founder of Orzu Arts Yuldosh Juraboev (London, UK) that was hosted by Dash Arts Artistic Director, Josephine Burton.

#### **DASH ASYLUM: Sasha Ilyukevich's Asylum with Amrit Singh**

**4 November 2016 | The Courtyard Theatre | Audience: 50**

The second DASH ASYLUM gig was again headlined by Sasha Ilyukevich and the Highly Skilled Migrants and featured Amrit Singh as guest artist.

#### **DASH CAFÉ: Platonov- In Words, Performance and Conversation**

**30 November 2016 | Rich Mix | FREE | Audience: 135**

Dash Arts explored the life and extraordinary works of Soviet novelist and playwright Andrei Platonov through conversation with poet and Platonov translator Robert Chandler, composer Gerard Mc Burney, and actress Vladislava Lemeshevska. The evening also featured live readings, recordings, and live music from the wonderful Iryna Muha.

#### **DASH ASYLUM: Sasha Ilyukevich's Asylum with Shabsi Mann**

**3 December 2016 | The Courtyard Theatre | Audience: 60**

The final Sasha Ilyukevich's ASYLUM again featured the Highly Skilled Migrants band and highlighted guest artist Shabsi Mann with her avant-garde experimental folk punk rock, inspired by her Eastern nomadic roots and rare dimensions.



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### Trustees' Report

#### **DASH CAFÉ: Kolyada and Karachun: A Russian Winter Solstice Party**

**22 December 2017 | Rich Mix | FREE | Audience: 80**

Our December Café fell on the Winter solstice, hosted by the Slavic gods of Karachun and Koliada. Tim Supple hosted an evening of food and conversation with chef Katrina Kollegaev, Emily Hennessy - teller of Russian fairytales, and live music from the fabulous Mazaika Duo. It was an evening packed with talk of bears, snow on birch trees, mysterious Slavic rituals and steaming mugs of borscht served to everyone in attendance.

#### **DASH CAFÉ: Ukraine - An Artist's View**

**25 January 2017 | Rich Mix | FREE | Audience: 120**

The first Café of 2017 explored contemporary Ukraine through the eyes of some of its most dynamic artists featuring live music from the wonderful Ukrainian singer and songwriter Olesya Zdorovetska (launching her new project *Telling Sounds*, a sonic journey across the landscape of contemporary Ukrainian poetry), award winning visual artist Nikita Kadan from Ukrainian contemporary art collective R.E.P (revolutionary experimental space), director of the Ukrainian Institute Marina Pesenti and contributions from Royal Court playwright Natalia Vorozhbit on her project Theatre of the Displaced that tells the stories of people who have lost their homes in Eastern Ukraine.

#### **DASH EVENT: Revolutionary Futures: After Khlebnikov**

**26 January 2017 | Pushkin House and Kings College London, London | FREE | Audience: 30**

Russian, Ukrainian, Georgian and British artists and academics came together to explore the writings of the utopianist, horticulturalist, mathematician, and poet **Velimir Khlebnikov** in the centennial year of the Russian revolutions. This event featured a discussion with artists Nikita Kadan and Iced Architects, Emeritus Professor of Russian and Georgian at the University of London Donald Rayfield and Dash Arts artistic director Josephine Burton, who explored Khlebnikov's writings, their revolutionary artistic potential, and the broader implications that Russia's revolutionary past - and future - has for the world. This public conversation was followed by the opening of *Glossolalia*, a sound installation created by Iced Architects and based on Khlebnikov's Language of the Future.

#### **DASH GIG: Battleship Potemkin (1925) with Live, Improvised Score**

**17 February 2017 | Regent Street Cinema, London | Audience: 250**

Dash Arts collaborated with Kino Klassika and Regent Street Cinema for this landmark screening of Eisenstein's masterpiece, *Battleship Potemkin*. Originally conceived as part of a cycle of films commemorating the revolutionary events of 1905, Sergei Eisenstein's *Battleship Potemkin* recreates in documentary-style the failed mutiny of the Black Sea fleet and the subsequent massacre of the people of Odessa. Musician and broadcaster Max Reinhardt led an inventive quartet of Elo Masing, Orphy Robinson and Adriano Adewale in creating a live, improvised score from the seats of the cinema.

#### **DASH CAFÉ: Odessa a City of Rogues and Schnorrers**

**22 February 2017 | Rich Mix | FREE | Audience: 100**

February's Café explored the tales of Isaac Babel's *Odessa* exploring the dark underbelly of a city filled with gangsters, prostitutes, beggars and smugglers set alongside everyday Jewish life. The Café included excerpts from Michale Boganim's documentary *Odessa Odessa* (2005) about the last days of Odessa's Yiddish actors, readings from Boris Dralyuk's new translation of Babel's *Odessa Stories*, conversation with scholar Dr Uilleam Blacker, literary critic Nick Lezard and Dash's Josephine Burton, and songs from Russian / Yiddish maestro Polina Shepherd and the London Yiddish Choir.

#### **DASH GIG: Radio Gagarin - Come the Revolution**

**23 February 2017 | Rich Mix | Audience: 45**

Never Mind the Bolsheviks. An anarchic romp through memory, history, revolution and the special brew offer at Lidl to launch our **Revolution17** season of gigs, events and performances. Artistic collective Radio Gagarin filled Rich Mix with a tundra melting mix of live music, digital DJ prowess, performance art, East



## **Dash Arts Limited**

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### **Trustees' Report**

European cinema, poetry, puppetry, poverty, latkes, blinis, and vodka featuring musical performances from Tantz and Fran and Flora, performance and poetry, films, and Djs Max Reinhardt, Penny Metal & Mourrka.

#### **DASH GIG: The Jack Wood**

**25 February 2017 | Rich Mix, London E1 6LA | Audience: 50**

In partnership with Rich Mix and the Nest Collective, Dash Arts kicked off our **Revolution17** gig series by presenting, Siberian garage-protopunk-blues band The Jack Wood, fronted by the lead voice of Pussy Riot, Sasha Klokova. Famed for powerful and unpredictable live performances, this rough, darkness-filled, smoke and whisky trio have conquered stages across the UK, Europe and Russia and collaborated with musicians like Richard Hell, Lenny Kaye, Mark Ribot, Nick Zinner, Pussy Riot and Le Tigre in New York and performed with Thurston Moore from Sonic Youth in London and Glastonbury.

#### **DASH CAFÉ: Exposure – Soviet Politics on Film (with Kino Klassika)**

**22 March 2017 | Rich Mix | FREE | Audience: 120**

The March café featured an investigation in three eras of Soviet cinema - the 1920s, 1940s and 1950s with extensive film clips from across the decades with representations of early Soviet social realism, war patriotism and the impact of tight censorship on the industry. Interspersed was a lively conversation led by Tim Supple and Soviet cinema scholars Jamie Miller, Alexander Graham and Clare Knight plus live music from the brilliant Mazaika Duo, who played a set drawn from and inspired by these different eras of Soviet film.

#### **Statement of Public Benefit**

Dash Arts is committed to making and promoting cross-cultural creative exploration that enriches the lives of audiences and artists alike. All our work breaks down barriers and assertively pursues an agenda of open creative communication and exchange. For audiences, the vast majority of our activities (as detailed above) have been offered free of charge. For artists, we are committed to providing support for the artistic development of emerging artists - particularly UK-based artists who are migrants and refugees - many of whom participated in our Dash Café and Dash Asylum programmes during this year. We are actively developing programmes to providing training and support to help these artists negotiate the barriers thrown up by working in a new and sometimes, challenging environment. For the sector, we continue to provide leadership on modelling ways to promote and develop international work in thrilling, respectful and authentic ways.

#### **Financial review**

The Company reports total reserves carried forward of £5,179. This surplus has been achieved by prudent management of the company's resources – to keep the costs of running the company to a minimum whilst maximising resources for the artistic programme. These funds include funds carried forward to 2017-2018 for continued development of the **Revolution17** project.

The main sources of income were from a core grant from Arts Council England of £90,000; a grant of £35,000 from the John Ellerman Foundation, and a partnership agreement with the London Borough of Wandsworth for £10,375 to create and deliver the Dash Arts Dacha (£5,375 of this was received in 2015-2016).

The Company carries a liability in its accounts to the Esmée Fairbairn Foundation of £15,000. This liability will reduce to £7,500 in 2017-2018.

#### **Reserves Level and Policy**

The Company has begun to build financial reserves and Trustees have agreed to continue to allocate up to 10% of project funding toward reserves with a goal of building up to three months of operating costs in reserve.



## **Dash Arts Limited**

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### **Trustees' Report**

#### **Structure, governance and management**

##### *Governing document*

Dash Arts Limited is governed by its Memorandum and Articles of Association that were updated in December 2012.

##### *How the charity is constituted*

Dash Arts Limited ("the Company") is a company limited by guarantee number 4246467 and a registered charity (number 1089222) established in July 2001.

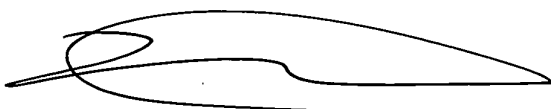
##### *Methods used to recruit and appoint trustees*

Trustees are selected for their area of expertise or knowledge of specific disciplines and are invited to join the Board by the other trustees. The current number of serving trustees is six. New trustees are initially invited to serve for a 12-month probationary period. This allows both the new trustee and the Company the opportunity to evaluate whether their decision is correct. On culmination of the 12-month period and with the mutual agreement of both parties, the position is confirmed with trustees serving a three-year term before re-election.

#### **Small company exemptions**

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 5 December 2017 and signed on its behalf by

A handwritten signature in black ink, appearing to read 'Joachim Fleury', with a long horizontal stroke extending to the right.

**Joachim Fleury**  
**Trustee**



## **Independent Examiner's Report to the Trustees of Dash Arts Limited**

I report on the accounts of the company for the year ended 31 March 2017, which are set out on pages 11 to 23.

### **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 report**

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

5 December 2017



**Dash Arts Limited**

(Limited by Guarantee)

**Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2017**

	Notes	Unrestricted funds £	Restricted funds £	2017 Total £	Unrestricted funds £	Restricted funds £	2016 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 12		132,721	-	132,721	122,886	-	122,886
Charitable activities							
Earned Project/Programme income - page 12		33,913	8,850	42,763	53,625	48,921	102,546
<b>Total</b>		<u>166,634</u>	<u>8,850</u>	<u>175,484</u>	<u>176,511</u>	<u>48,921</u>	<u>225,432</u>
<b>Expenditure on:</b>							
Raising funds:							
Fundraising		138	-	138	1,446	-	1,446
Charitable activities:							
Project/Programme - page 13		177,997	16,572	194,569	185,194	36,849	222,043
<b>Total</b>		<u>178,135</u>	<u>16,572</u>	<u>194,707</u>	<u>186,640</u>	<u>36,849</u>	<u>223,489</u>
<b>Net income/(expenditure)/ net movement in funds</b>	<b>3</b>	(11,501)	(7,722)	(19,223)	(10,129)	12,072	1,943
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		12,330	12,072	24,402	22,459	-	22,459
<b>Total funds carried forward</b>	<b>13, 14</b>	<u>829</u>	<u>4,350</u>	<u>5,179</u>	<u>12,330</u>	<u>12,072</u>	<u>24,402</u>

The notes on pages 16 to 23 form an integral part of these financial statements.

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



**Dash Arts Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2017**

	<b>2017</b>	<b>2016</b>
	<b>£</b>	<b>£</b>
<b>Income from donations and legacies</b>		
<b>Grants</b>		
Arts Council England (ACE) - National Portfolio	90,000	90,000
John Ellerman Foundation	35,000	-
Harold Hyam Wingate Foundation	-	10,000
	<u>125,000</u>	<u>100,000</u>
<b>Donations</b>		
YaD Arts Donation	-	17,366
Sundry donations	7,721	5,520
	<u>132,721</u>	<u>122,886</u>
<b>Income from charitable activities</b>		
<b>Earned Project/Programme income</b>		
Fees/box office/reimbursed expenses	26,356	44,407
Promoter fees	-	2,848
Other income	7,557	6,370
	<u>33,913</u>	<u>53,625</u>
<b>Project specific funding</b>		
<b>Grants/donations</b>		
Queen Mary University	-	22,918
University Of Warwick	-	1,003
London Community Foundation	-	25,000
Project donations	5,000	-
Other project grants	1,750	-
Other Trusts & Foundations	2,100	-
	<u>8,850</u>	<u>48,921</u>



**Dash Arts Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2017**

	<b>2017</b>	<b>2016</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on charitable activities</b>		
<b>Project/Programme</b>		
<b>Production/project costs</b>		
Fees	32,204	40,599
Marketing	1,900	-
Production costs	5,399	10,422
Travel/transport/accom/visas/subsistence	19,147	32,667
Storage	-	70
Other direct costs	-	764
	<hr/> 58,650	<hr/> 84,522
Support costs - page 14	127,685	129,057
Governance costs - page 14	8,234	8,464
	<hr/> <hr/> 194,569	<hr/> <hr/> 222,043



**Dash Arts Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2017**

	<b>2017</b>		<b>2016</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Support and governance costs</b>				
<b>Support costs</b>				
<b>Office overheads</b>				
Office overheads	4,933		4,933	
Website fees	1,524		660	
Telephone/internet	1,772		2,084	
Insurance	1,926		1,703	
Repairs/maintenance	9		451	
Computers & IT	319		-	
Marketing (core)	718		462	
Research	403		540	
Depreciation of fixtures/fittings/equipment	143		143	
		11,747		10,976
<b>Administration costs</b>				
Salaries	35,000		35,000	
Fees	78,246		73,400	
Social security costs	711		1,711	
Travel/subsistence	155		410	
Meeting costs	663		2,135	
Printing/postage/stationery	308		488	
Sundries/research/visas	101		136	
		115,184		113,280
<b>Professional/financial</b>				
Legal/professional	13		1,963	
Bank charges	741		841	
Write offs/bad debts	-		1,997	
		754		4,801
		127,685		129,057
<b>Governance costs</b>				
Accountancy	2,250		2,500	
Bookkeeping	5,734		5,714	
Charity SORP/FRS102 amendments	250		250	
		8,234		8,464
		<u>135,919</u>		<u>137,521</u>



**Dash Arts Limited**

**(Limited by Guarantee)**

**Balance Sheet  
31 March 2017**

		<b>2017</b>		<b>2016</b>	
	<b>Notes</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Fixed assets</b>					
Tangible assets	<b>7</b>		1		144
<b>Current assets</b>					
Debtors	<b>8</b>	10,833		14,576	
Cash at bank and in hand		30,130		50,836	
		<u>40,963</u>		<u>65,412</u>	
<b>Liabilities:</b>					
Creditors: amounts falling due within one year	<b>9</b>	(28,285)		(26,154)	
<b>Net current assets</b>			<u>12,678</u>		<u>39,258</u>
<b>Total assets less current liabilities</b>			12,679		39,402
<b>Creditors: amounts falling due after more than one year</b>	<b>10</b>		(7,500)		(15,000)
<b>Net assets</b>			<u>5,179</u>		<u>24,402</u>
<b>The funds of the charity:</b>					
Unrestricted funds	<b>13</b>				
General funds			829		2,330
Designated funds			-		10,000
			<u>829</u>		<u>12,330</u>
Restricted income funds	<b>14</b>		4,350		12,072
<b>Total Charity Funds</b>			<u>5,179</u>		<u>24,402</u>

For the year ending 31 March 2017 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

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

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 5 December 2017 and signed on its behalf by

  
**Joachim Fleury**  
**Chair of Trustees**

  
**Colin Howes**  
**Trustee**

The notes on pages 16 to 23 form an integral part of these financial statements.



**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2017**

**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 applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), 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. Reconciliation with previous Generally Accepted Accounting Practice**

In preparing the accounts, the Trustees have considered whether in applying the accounting policies required by FRS 102 and the Charities SORP FRS 102 the restatement of comparative items was required.

There was no requirement for restatement.

**1.3. 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.

**1.4. Tangible fixed assets and depreciation**

Individual fixed assets costing £500 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% straight line method



**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2017**

**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**

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

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

**- Investment income**

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



**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2017**

**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**

Project/Programme production costs - costs incurred in production and running of productions toured in the year.

**- Support costs**

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

**- Governance costs**

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

**1.7. 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.

**1.8. 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.

**1.9. Creditors and provisions**

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

**1.10. 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).



**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2017**

**1.11. Significant Accounting Estimates and Judgements**

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually. Further information about key assumptions concerning the future, and other key sources of estimation of uncertainty, are set out in the notes.

**2. Incoming resources**

The total incoming resources for the year have been derived from the principal activity undertaken wholly in the UK.

**3. Net income/(expenditure) for the year is  
stated after charging:**

	<b>2017</b>	<b>2016</b>
	<b>£</b>	<b>£</b>
Depreciation of tangible fixed assets	143	143
Independent Examiner's Remuneration:		
- independent examination	2,250	2,500
- other services	250	250
	<u>          </u>	<u>          </u>

**4. Trustees' emoluments and reimbursed expenses**

The trustees received no remuneration during the year (2016 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2016 - £nil)



**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2017**

**5. Staff costs and numbers**

	<b>2017</b>	<b>2016</b>
	<b>£</b>	<b>£</b>
<b>Staff costs</b>		
Salaries and wages	35,000	35,000
Social security costs	711	1,711
	<u>35,711</u>	<u>36,711</u>

No employee earned £60,000 or more during the year (2016 - nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £35,000 (2016: £35,000).

**Staff numbers**

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	<b>2017</b>	<b>2016</b>
	<b>Number</b>	<b>Number</b>
Support	<u>1</u>	<u>1</u>

**6. Corporation taxation**

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.



**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2017**

**7. Fixed assets - tangible assets**

**Fixtures/  
fittings/  
equipment  
£**

**Cost**

1 April 2016 /  
31 March 2017

573

**Depreciation**

1 April 2016  
Charge for year

429

143

31 March 2017

572

**Net book values**

31 March 2017

1

31 March 2016

144

**8. Debtors**

**2017  
£**

**2016  
£**

Trade debtors

8,983

4,998

Other debtors

-

80

Prepayments

1,850

9,498

10,833

14,576

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

**2017  
£**

**2016  
£**

Trade creditors

3,552

7,689

Other taxation/social security

4,590

4,748

Other creditors

7,946

7,542

Accruals

8,697

6,175

Deferred income (note 11)

3,500

-

28,285

26,154



**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2017**

<b>10. Creditors: amounts falling due after more than one year</b>	<b>2017 £</b>	<b>2016 £</b>
Other creditors	<u>7,500</u>	<u>15,000</u>

<b>11. Deferred income</b>	<b>£</b>
Balance at 1 April 2016	-
Amount deferred in the year	3,500
Balance at 31 March 2017	<u>3,500</u>

Deferred income relates to fees invoiced in advance for Latitude Festival in July 2017.

**12. Limited by guarantee**

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2017 there were 7 members.

<b>13. Unrestricted funds</b>	<b>Brought forward £</b>	<b>Incoming resources £</b>	<b>Outgoing resources £</b>	<b>Transfers £</b>	<b>Carried forward £</b>
General fund	2,330	166,634	(178,135)	10,000	829
Soviet Series Development fund	10,000	-	-	(10,000)	-
	<u>12,330</u>	<u>166,634</u>	<u>(178,135)</u>	<u>-</u>	<u>829</u>

**Soviet Series Development fund**

Brought forward from 2015-2016, the £10,000 from the Harold Hyam Wingate Foundation was used to support the ongoing and future development of the Soviet Series productions (now renamed the Revolution17 Season).



**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2017**

<b>14. Restricted funds</b>	<b>Brought forward £</b>	<b>Incoming resources £</b>	<b>Outgoing resources £</b>	<b>Carried forward £</b>
Dash Arts Dacha	-	1,750	(1,750)	-
Dash Gigs	-	100	-	100
Revolution17	12,072	7,000	(14,822)	4,250
	<u>12,072</u>	<u>8,850</u>	<u>(16,572)</u>	<u>4,350</u>

**Dash Arts Dacha**

£1,750 received from London Borough of Tower Hamlets towards the Rich Mix Dacha in July 2016.

**Dash Gigs**

£100 contribution from the Armenian Institute towards the Vardan/Emre gig in April 2017.

**Revolution17**

In 2015-2016, Dash Arts received a grant of £25,000 from the Cockayne - Grant for the Arts (London Community Foundation) to support the development of the Soviet Series productions and events (now renamed Revolution17). £12,072 was brought forward into 2016-2017 to support the ongoing activity. Further contributions were £2,000 from the Oleg Prokofiev Trust, and a private donation of £5,000 from Elena Lesnevskaya.

**15. Analysis of net assets between funds**

	<b>General funds £</b>	<b>Restricted funds £</b>	<b>Total £</b>
Fund balances at 31 March 2017 are represented by:			
Tangible fixed assets	1	-	1
Net current assets	8,328	4,350	12,678
Long term (liabilities)	(7,500)	-	(7,500)
	<u>829</u>	<u>4,350</u>	<u>5,179</u>

**16. Related party transactions**

During the year there were no related party transactions.