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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 2020



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

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Reference and Administrative Details

Constitution

The charitable company is a private company limited by guarantee registered in EW - England and Wales, company number 4246467, incorporated under the Companies Act 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 (Dash Arts Limited) 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)

Roy Luxford resigned 7 October 2020

Olivia Scanlon appointed 29 September 2020

Jerry Wattenberg appointed 1 June 2020

Katherine Zeserson appointed 22 July 2019

Magdalena Ziarko

Secretary

Josephine Burton

Chief executive/Artistic director

Josephine Burton

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.

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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 2020, which are also prepared to meet the requirements for a Directors' report and accounts for Companies Act purposes.

The reference and administrative information on page 1 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).

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 bridge cultural, linguistic and social divides;
- Create experiences that challenge the way we see the world;
- 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.

It articulates its core values as:

Creative: We make great and innovative international work.

Curious: We ask questions, listen to answers and always try to be open to new ideas. We seek to challenge our own and our audiences expectations and assumptions of stereotypes and simple answers.

Boundary-Crossing: We blur the boundaries between art forms, languages, nations and cultures.

Engaged: We investigate our place in the world, searching for an understanding of current issues and ideas, and conveying this understanding in artistic ways.

Collaborative: We create and support nurturing communities of artists, thinkers, inter-generational and diverse audiences and our own colleagues.

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

Programming:

During the year 2019-2020 the Company continued and deepened its cultural focus through the umbrella programme of **EUTOPIA** examining the questions of what it means to be European and what we mean by Europe. The Company presented a full programme of work across the year crossing art-forms and working closely with partners and artists both in the UK and across the continent.

Much of this work (which is detailed in the Summary of Activity- below) was delivered through Dash's main strands of work which include 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, which in 2019-2020 increasingly also took place beyond London; **Dash events** —one-off events exploring the power of arts in activism through live music, poetry and conversation including this year's flashmob massed choral performance of Beethoven's Ode to Joy;

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Dash Gigs -- one-off performances that introduce artists from abroad to UK audiences; and the **Dash Residence** — a multi-day immersive installation programmed with films, plays, games, music, comedy, and food, this year with the Memory Safe with UCL and Dash Forum at Latitude Festival.

Production Development:

Josephine Burton continued to develop *Out of Tune*, a production that will become *Dido's Bar*, planned for 2022 and held initial conversations for *The Great Middlemarch Mystery* for late 2021 / early 2022.

Josephine led a research and development workshop for *Out of Tune / Dido's Bar* at Cove Park with composer Marouf Majidi and other artists. *Dido's Bar* will be a new production of musical theatre, a contemporary multi-lingual retelling of Virgil's *Aeneid*, through the prism of migration to Europe today. Set in the site-specific environment of a make-shift bar on the borders of Europe, pulled together cheaply, full of character, *Dido's Bar* will ask challenging questions about contemporary European identity and what defines European identity for artists and migrants born outside Europe. It touches on migration, the future of free movement, cultural understanding and through a commissioned score and script finds a new voice to express some of the answers.

Over the 2019-2020 period, as we presented our full range of EUTOPIA programming, we continued to work toward projects beyond our exploration of the European world.

In 2019-2020, we began conversations with partners for the *Great Middlemarch Mystery*. DASH ARTS's new production *The Great Middlemarch Mystery*, directed by Josephine Burton with Ruth Livesey, Professor of English Thought and Literature at Royal Holloway University, will bring to life the world of George Eliot's *Middlemarch* as a site specific theatre experience on the streets of Coventry in late 2021 / 2022. *Middlemarch*, one of the greatest novels written in the English language, is the story of a Midlands town on the cusp of massive social change. Taking inspiration from Eliot's title, we will immerse audiences in the experience of life in the middle of things, within a town adjusting to dramatic industrial, health and economic change.

Thanks to a follow-up grant from The Space, Dash Arts was able to hold a podcasting workshop in January 2020 so we would be able to continue developing our digital media stream and capacity at Dash Arts. These skills were put into great use in 2020 when we launched a podcast programme during the pandemic.

Artist Development:

Tim Supple, then Director of TransNational Theatre, and our Creative Associate, Sophie Austin, both ran workshops with actors at the Young Vic Theatre and University of Warwick.

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. After a lengthy process of consultation, Josephine Burton became the sole chief executive and artistic director of Dash Arts in April 2019. During the financial year, she has worked closely with board to continue the strategic development of the organisation, its board and capacity to fundraise and potential establishment of a permanent base from which Dash Arts will launch its international productions.

The Company continues to fundraise for its individual projects as well as securing key producing partners for each project. During the financial year, the organisation developed a three year fundraising strategy and increased its income from individual donations, the Light The Fuse Fund, in order to bring in freelance fundraising professionals to work alongside the chief executive. In the last few days of the financial year, Dash Arts was awarded a grant from the Oak Foundation to continue this development of our fundraising capacity and realise our ambitions in 2020-2021.

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Financial Review

The company reports total funds carried forward of £21,714, consisting of £13,714 unrestricted funds and £8,000 restricted funds.

Dash Arts is an Arts Council England (ACE) National Portfolio Organisation (NPO), and received £90,000 in core funding during the year as part of the 4 year NPO funding agreement with ACE (2018-2022).

Reserves level and policy

Dash Arts has begun to build a financial reserve and its trustees have agreed to continue to allocate up to 10% of project funding towards building up to three months of operating costs in this reserve.

Summary of Dash Arts Activity

April, 2019 – March, 2020

Research: EUTOPIA and OUT OF TUNE

October/ May 2019 / February 2020 | Helsinki, Scotland, and Sweden

Josephine spent time across Europe. She was invited as a guest to the Swedish Performing Arts Biennial, researched artists for our EUTOPIA programme at WOMEX, and worked with professional migrant musicians as part of early development and research for our Out of Tune production. She also ran a workshop for Out of Tune at the Artist Residency venue Cove Park in Scotland.

DASH CAFÉ: Latcho Drom - A Love Letter to Europe's Roma

24 April 2019 | Rich Mix, London | Free | Audience: 80

In our April CAFÉ, we screened Tony Gatlif's musical love letter to Europe's Roma communities – LATCHO DROM. Made more than 25 years ago, it is a meticulously and beautifully crafted documentary examining the Romany culture and traditions across Europe with a stunning music score.

We also hosted a post-film conversation with Roma artists and thinkers, exploring their work and what life is like today for Roma communities across Europe. Featured artist, curator and researcher Daniel Baker and photographer and film director Artur Čonka.

DASH EVENT: European Flash Mob

8 May 2019 | Rich Mix, London | Free | Live Audience: 150 and Online: over 50,000

A surprising and affecting pop-up European Flash Mob in the heart of Westminster!

Together with over 160 singers, instrumentalists and performers, we performed a five minute extract from Beethoven's 9th Symphony (Ode to Joy) on the streets around Westminster Abbey and Houses of Parliament. With the power of music and our collective voices and instruments, we created a wonderful impromptu event, celebrating the enduring links between UK and mainland Europe. The flashmob was edited into a film for YouTube.

Comments from our volunteer musicians:

*Love this. I am always amazed at music's ability to inspire wonder and joy
It was a wonderful experience and meeting wonderful people! Thank you!
Splendid performance by the Flash Mob, loved hearing my daughter playing the clarinet
Thanks for organising this. It was great fun
Goosebumps all over
We need more of this!!
Thank you for organising. Loved doing this!*

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DASH CAFÉ: Europe in London

19 May 2019 | Rich Mix, London | Free | Audience: 200

Dash Arts returned to The Bedford to close #WAF10 with a celebration of the exceptional European artists living and making work in London.

Featuring short films by critically acclaimed directors, pop-up performances, family-friendly workshops, thoughtful and invigorating conversations with artists and thinkers, comedy, and a floor-stomping gig by Gypsy Hill, Dash CAFÉ closed Wandsworth Arts Fringe 2019 with a bang!

DASH CAFÉ: Dash Café Does Eurovision

22 May 2019 | Rich Mix, London | Free | Audience: 64

We were tongue-in-cheek about this famous 65 years old song contest, whilst also exploring in more depth the stories and the intricate politics behind the scenes, taking us right up to this year's controversial hosts, Israel. We featured performance artist and self-professed Eurovision fan Richard DeDomenici and expert and media commentator Paul Jordan, aka Dr Eurovision, who wrote his PhD thesis on the subject.

Audiences could expect a kitsch, glam, fun-filled and political night including impromptu renditions of favourite contest tunes!

DASH RESIDENCY: The Memory Safe

23 June 2019 | Queen Elizabeth Olympic Park, London | Audience: 500

The Memory Safe collected stories of the lost and found. Throughout the day, attendees could expect live music, storytelling, clay-making, shelves of objects to explore and roving microphones to record their own memories of things left behind. The event was a playful creative day for all the family developed with communities and participants from across the Olympic Park's Five Boroughs and UCL.

The Memory Safe was part of the Great Get Together, a fun, free and family-friendly event that was part of a nationwide celebration of our different communities, organised in partnership with the Jo Cox Foundation and The Big Lunch campaign.

*Stories for everyone
Immersive and engaging. Would like to be a part of it in the future.
Very interesting stories behind the objects.
Fascinating, lovely, funny
Absolutely lovely! The stories were funny and unexpected. Brought back some of my own memories.
Fantastic objects, stories and monuments
I liked seeing the objects in a new way with technology
Inspiring! I love the message and it was well delivered. Loved the atmosphere too, very good musicians.
A great opportunity for children and young people to connect with living history*

DASH CAFÉ: Brussels - Whose City Is It Anyway?

26 June 2019 | Rich Mix, London | Free | Audience: 70

June's Café took on Brussels / Brussel / Bruxelles – a city made up of different communities, languages, governments and neighbourhoods. A city on the border of two language groups taken over by the vast political and bureaucratic operation of the EU and struggling to integrate its newer migrant residents. We explored the role of the city as a cosmopolitan interconnected hub and who it belongs to through short films, poetry and architecture with exceptional guest speakers and performers from Brussels and the UK, including prominent academic and activist Eric Corijn, poet Elisabeth Severino Fernandes, artist and architect Laura Nsengiyumva, and writer and journalist Owen Hatherley.

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DASH RESIDENCY: Dash Arts Forum

19 July 2019 | Latitude Festival, Suffolk | Free | Audience: 2000

Townsquare, public house, marketplace, theatre, gig venue, listening space and debating chamber where we breathe life back into our democracy. Attendees joined us in building and inhabiting our pop-up Forum in the Faraway Forest for an extraordinary session at Latitude Festival.

Over a long weekend, our Forum served as a performance venue for gigs from across Europe, theatre where audiences are part of the performance, fevered political and philosophical debate with special guests, citizens' assemblies, films, art-actions and late night djs.

The Forum was part of Dash Arts' current series of work, EUTOPIA – exploring what Europe means and what it means to be European. Dash Arts made new music, theatre, dance and art events with artists from around the world. Dash Arts' Forum was curated by Dash Arts' artistic director Josephine Burton and designer Bryan Woltjen and packed with musicians, actors, activists and thinkers from across Europe.

*Great idea. Loved dancing around last night
Share & exchange, with love – very beautiful
Great discovery in the woods! Lovely!
Always a pleasure to see the Dash team at Latitude
What a lovely surprise. Beautifully decorated, smiley people, yummy soup the best kind of unexpected experience in the forest.
Highly Skilled Migrants were the best thing, I hadn't heard of at Latitude – keep doing it!! The only 'edge' to the festival.
Thank you. Thought-provoking discussion (and free cakes)
So great to see more movement in this field, thank you for what you're doing!
Love what you are doing – helping us to think
Honestly best of the Festival
Fabulous to have you back here always a highlight of my Latitude
Dance until your shoes break, and then dance some more!
Loved being a part of this magic*

DASH RESIDENCY: Impromptu Theatre with Dash Arts

19-26 July 2019 | West Smithfield Rotunda Garden, London | Free | Audience: 40

Participants could pick up a script and act out a wide range of characters in Dash Arts' trademark fun, interactive way to play at theatre. Led by professionals, participants put on impromptu stagings of riveting plays, speeches and texts, where they could join in as much as they liked.

The event was for audiences of reading age and above.

Part of Play the Mile, taking place across the Culture Mile from 18 May – 25 August and exploring the value of play and creativity in everyday life.

DASH GIG: Bishi AV Show Launch - 'Let My Country Awake'

5 September 2019 | Rich Mix, London | Free | Audience: 150

Bishi, the electronic rock sitar musician and vocalist with a four octave range, debuted the stunning audio-visual show for 'Let My Country Awake', her new electronic classical album exploring immigrant identity, with live coded visuals by Output Arts.

The album, co-produced with composer Jeff Cook, was originally commissioned by National Sawdust, New York. The title, 'Let My Country Awake,' is a quote from the Nobel prize winning poet Rabindranath Tagore's 'Where The Mind Is Without Fear,' written before India's independence. It represents Tagore's vision of a new and awakened India.

The album is part inspired by the essay collection, 'The Good Immigrant,' edited by Nikesh Shukla, who's voice features along with writers Darren Chetty & Salena Godden.

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DASH CAFÉ: Imagining Europe

25 September 2019 | Rich Mix, London | Free | Audience: 50

London's liveliest forum returned just in time for Brexit!

As the Halloween Brexit deadline loomed, we took a fresh look at the story of European unity, exploding myths in a heady mix of live music from Ygra - Balkan Ceilidh featuring Lori Secanska, performance and charged debate with special guests including Prof. Donald Sassoon and with the audience at the heart of the event.

Kicking off Dash TransNational Theatre's theatrical tour across Europe, the Café followed a workshop with European actors at the Young Vic, bringing material hot from the creative fire.

Audiences joined us as we debated, drank, and danced away the 11th hour of Britain's belonging in the EU.

DASH CAFÉ: Earthly Wisdom

19 October 2019 | Warwick Arts Centre, Coventry | Free | Audience: 30

In the midst of a climate crisis, this special Dash Café at Change Festival looked at how indigenous wisdom could be the key to saving our future. We brought together indigenous activists and musicians from around the world, who shared knowledge of our environment from indigenous cultures, and with whom we learned how to be better caretakers of our world through performance, music, and storytelling.

We featured wisdom from Ecuadorian Shaman Kurikindi, music from Mercury Prize nominated folk musician Sam Lee, West Papuan musicians The Lani Singers, and performances from Peruvian puppeteers José Navarro and Bella Lane, during a night in which audiences explored the environment in a brand new way.

Co-curated by Border Crossings' ORIGINS Festival.

Comments from audiences:

Eye-opening; interesting to see the usually 'unseen', 'unheard' and enjoyed perspectives. They are more valuable than any UK politician.

Wonderful, very moving and inspirational

Thoughtful, caring, engaged

Great range of narratives

DASH CAFÉ: Soviet Hippies

23 October 2019 | Rich Mix, London | Free | Audience: 165

We premiered documentary SOVIET HIPPIES (2017) in the UK, an anthropological look into the hippie movement in the USSR, produced in Estonia in collaboration with Germany and Finland.

Revealing unseen archives, psychedelic animations and music from the Soviet underground, the film tells the story of a vast yet unknown movement that looked towards Europe from the other side of the Iron Curtain.

Post-premiere, we hosted a conversation with director Terje Toomistu and one of the film's stars, Vladimir Widemann, finishing the night with live music.

DASH CAFÉ: Europe and the Velvet Revolution – 30 Years On

27 November 2019 | Rich Mix, London | Free | Audience: 120

In November we looked at the impact of the 1989 revolution that caused the collapse of the Soviet Union, 30 years on. Through the prism of artists, filmmakers and writers from across the Czech Republic and Slovakia, we explored whether that extraordinary spirit of activism still exists today.

Together with Tereza Nvotová, Zuzana Kepplová, Ondřej Štindl and diplomat Monika MacDonagh-Pajerova we discussed the impact of this legacy on their work and whether it continues to have an impact today.

Supported by the Embassy of Slovak Republic, part of events celebrating the 30th anniversary of 1989.

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DASH CAFÉ: Europeans: Dora Maar – The 100th Dash Café

29 January 2020 | Rich Mix, London | Free | Audience: 95

For our 100th Café, we marked our new series of Cafés titled Europeans, looking at extraordinary and sometimes little explored artists who have helped shape the European cultural narrative today.

We kicked off with a foray into the world of French photographer, painter and poet Dora Maar. An icon of Surrealism, Maar is best known for her photography and photomontages depicting post-war anxieties and the internal horrors of the mind.

Despite an illustrious and commercially successful career, Maar's work was often overlooked, her role as Picasso's lover and 'weeping woman' dominating world view. With an exhibition of her work travelling from Paris to London at the Tate Modern, Maar is only now receiving mainstream recognition.

In this centenary event, we were joined by Centre Pompidou's curators of the Dora Maar exhibition, Karolina Lewandowska and Damarice Amao, and poet, writer and filmmaker Victoria Adukwei Bulley to delve into Maar's legacy through poetry, performance and discussion. Musician Marouf Majidi, visiting us from Finland, performed live on the night.

With Poet in the City and supported by Institut français du Royaume-Uni and The Finnish Institute's TelePART Grant.

*A wonderful initiative, European and global
Great mix of artists and sound
Tonight's event was excellent; very interesting and wonderful people*

DASH CAFÉ: George Eliot

5 February 2020 | Warwick Arts Centre, Coventry | Free | Audience: 50

In the first of a new mini-series with our partners Warwick Arts Centre in Coventry, our Café brought together actors, activists, artists and audiences to explore ideas and themes with a local resonance.

February's Café focused on Coventry resident and acclaimed author George Eliot, novelist of Middlemarch and Daniel Deronda. The enlightened outsider plays a vital role in Eliot's work, bringing European ideas, art, and characters into the world of Middle England.

Together with Martina Hall, producer of 2019 BBC Arena documentary 'Everything Is Connected - George Eliot's Life', Prof. Ruth Livesey, artist Redell Olsen, and writer Anna Lawrence, we delved into Eliot's world and explored what happened when Europe and Middle England's philosophies and ideas met, resulting in Coventry forming a radical culture of its own. With live music from Amy Kakoura.

*Enjoyed the speakers and their knowledge of the topic
Depth of knowledge and personal interpretation particularly rich
Great to hear experts give insights in their own field
Really interesting speakers – will be following up. Beautiful music.*

DASH CAFÉ: Europeans: Günter Grass

26 February 2020 | Rich Mix, London | Free | Audience: 40

Our second Europeans Café explored the world of German artist Günter Grass: novelist, poet, playwright, illustrator, graphic artist, sculptor and the recipient of the 1999 Nobel Prize in Literature.

His work looked at the impact of WW2, with a deep concern for those marginalised in society. Through magic realism and satire, Grass questioned reality, challenged inequality and never shied away from provocation.

Audiences immersed themselves in Grass' writing, which includes The Tin Drum, with guests discussing his controversial political leanings and their impact on his work and looking at the ongoing impact of his novels today.

Berliner Ensemble's Artistic Director Oliver Reese joined Kneehigh Theatre's Co-Artistic Director Carl Grose, both of whom have recently directed productions of The Tin Drum, alongside Professor Rebecca Braun from Lancaster University to discuss Grass' writing, legacy and more.

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The evening also featured bi-lingual readings of Grass's writing and specially curated film material of his work across the years by Obskura.

With support from the Goethe-Institut London.

DASH CAFÉ: Art vs Art-ivism

11 March 2020 | Warwick Arts Centre, Coventry | Free | Audience: 50

In our second Café at Warwick Arts Centre, we interrogated whether when art sets out to make a social or environmental impact – are we ticking boxes or are we changing the world?

Joined by activists, theatremakers and artists including our Associate Artist Sophie Austin, Amahra Spence and Amber Caldwell of artist and community organisation MAIA Group, and Dr Michele Aaron (University of Warwick) we delved into the challenges of activism through art, and look at the tension between art for art's sake and art as a means to an end.

Audiences enjoyed live music from Ukrainian singer-songwriter Iryna Muha Music, lively debate and an opportunity to contribute to performance extracts from CHANGE Festival's recent theatre commission The World We Made.

Refreshingly different. Informative

Wonderful talk, very informative, gives me hope for my future as a woman in art.

I really enjoyed the diversity of the women on the panel and how they all connected together.

It was great to hear what all the artists are doing.

Lots to think about

Lovely and thought provoking and truthful comments regarding the systematic issues within the Arts

Statement of Public Benefit

Dash Arts is committed to making and promoting work 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, Dash Residence and Dash Asylum programmes during this year. We develop programmes to provide training and support to help these artists negotiate the barriers thrown up by working in a new and sometimes challenging environment. During the covid pandemic, we have pivoted towards digital work to ensure that we continue to reach and support our audiences. For the sector, we continue to provide leadership on modelling ways to promote and develop international work in thrilling, respectful and authentic ways.

Structure, governance and management

Governing document

Dash Arts Limited is governed by its Memorandum and Articles of Association which were updated in March, 2018.

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.

Trustees serve a three-year term before the opportunity for re-election. A programme of regular board rotation has been detailed within Dash Arts' governing document.

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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 16 November 2020 and signed on its behalf by



Joachim Fleury (Nov 16, 2020 13:52 GMT+1)

Joachim Fleury
Chair of Trustees

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 2020, which are set out on pages 12 to 24.

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

16 November 2020

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**Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2020**

	Notes	Unrestricted funds £	Restricted funds £	2020 Total £	Unrestricted funds £	Restricted funds £	2019 Total £
Income and endowments from:	2						
Donations and legacies - page 13		106,989	2,803	109,792	104,682	11,210	115,892
Charitable activities:							
Theatre/festival - page 13		25,729	17,466	43,195	36,363	13,470	49,833
Total		<u>132,718</u>	<u>20,269</u>	<u>152,987</u>	<u>141,045</u>	<u>24,680</u>	<u>165,725</u>
Expenditure on:							
Raising funds:							
Fundraising		7,465	-	7,465	3,686	-	3,686
Charitable activities:							
Theatre/festival - page 14		120,129	18,586	138,715	134,787	32,376	167,163
Total		<u>127,594</u>	<u>18,586</u>	<u>146,180</u>	<u>138,473</u>	<u>32,376</u>	<u>170,849</u>
Net movement in funds:							
Net income/(expenditure)	3	5,124	1,683	6,807	2,572	(7,696)	(5,124)
Reconciliation of funds:							
Total funds brought forward		8,590	6,317	14,907	6,018	14,013	20,031
Total funds carried forward	13, 14	<u>13,714</u>	<u>8,000</u>	<u>21,714</u>	<u>8,590</u>	<u>6,317</u>	<u>14,907</u>

The notes on pages 17 to 24 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.

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Year ended 31 March 2020

	2020		2019	
	£	£	£	£
Income from donations and legacies				
Grants				
ACE - National Portfolio (Main)	90,000		90,000	
ACE - Catalyst Small Grants	<u>2,803</u>		<u>11,210</u>	
		92,803		101,210
Donations				
Sundry donations	<u>16,989</u>		<u>14,682</u>	
		16,989		14,682
		<u>109,792</u>		<u>115,892</u>
Income from charitable activities				
Theatre/festival				
Earned income				
Fees/box office/reimbursed expenses	19,709		33,690	
Promoter fees	6,020		-	
Other income	<u>-</u>		<u>2,673</u>	
		25,729		36,363
Project specific funding				
Grants/donations				
Project donations	4,000		-	
Other project grants	6,466		13,470	
Other trusts & foundations	<u>7,000</u>		<u>-</u>	
		17,466		13,470
		<u>43,195</u>		<u>49,833</u>

Dash Arts Limited

(Limited by Guarantee)

Year ended 31 March 2020

	2020	2019
	£	£
Expenditure on charitable activities		
Theatre/festival		
Production/project costs		
Fees	15,478	14,182
Marketing	793	1,989
Production costs	6,190	2,855
Travel/transport/accommodation/visas/subsistence	8,652	6,923
	<u>31,113</u>	<u>25,949</u>
Support costs - page 15	99,092	132,537
Governance costs - page 15	8,510	8,677
	<u>138,715</u>	<u>167,163</u>

Dash Arts Limited

(Limited by Guarantee)

Year ended 31 March 2020

	2020		2019	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Office rent	3,626		4,542	
Website fees	424		1,206	
Telephone/internet	859		1,241	
Insurance	2,026		1,983	
Repairs/maintenance	-		154	
Computers & IT	2,232		216	
Marketing (core)	282		1,933	
Research	166		6,730	
Depreciation of fixtures/fittings/equipment	312		312	
		9,927		18,317
Administration costs				
Salaries	24,585		37,220	
Fees	57,865		69,125	
Social security costs	-		263	
Employer pension costs	476		422	
Travel/subsistence	230		829	
Meeting costs	602		760	
Printing/postage/stationery	221		441	
Sundries/research/visas	525		458	
		84,504		109,518
Professional/financial				
Legal/professional	2,983		4,013	
Bank charges	600		689	
Write offs/bad debts	1,078		-	
		4,661		4,702
		99,092		132,537
Governance costs				
Accountancy	2,500		2,500	
Bookkeeping	6,010		6,177	
		8,510		8,677
		<u>107,602</u>		<u>141,214</u>

Dash Arts Limited

(Limited by Guarantee)

**Balance Sheet
31 March 2020**

		2020		2019	
	Notes	£	£	£	£
Fixed assets					
Tangible assets	9		626		938
Current assets					
Debtors	10	339		3,856	
Cash at bank and in hand		28,948		17,172	
		<u>29,287</u>		<u>21,028</u>	
Liabilities:					
Creditors: amounts falling due within one year	11	(8,199)		(7,059)	
Net current assets			<u>21,088</u>		<u>13,969</u>
Total assets less current liabilities			<u>21,714</u>		<u>14,907</u>
The funds of the charity:					
Unrestricted funds	13				
General funds			7,381		7,720
Designated funds			6,333		870
			<u>13,714</u>		<u>8,590</u>
Restricted income funds	14		8,000		6,317
Total charity funds			<u>21,714</u>		<u>14,907</u>

For the year ending 31 March 2020 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 16 November 2020 and signed on its behalf by



Joachim Fleury (Nov 16, 2020 13:52 GMT+1)

Joachim Fleury
Chair of Trustees



Katherine Zeserson (Nov 16, 2020 12:56 GMT)

Katherine Zeserson
Trustee

The notes on pages 17 to 24 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 2020

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 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. 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/festival 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 2020

1.3. 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/festival 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.

1.4. 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.

1.5. 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 2020

1.6. 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.

1.7. 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.

1.8. 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.

1.9. Pensions

The company operates a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when 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.

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.

2. Incoming resources

The total theatrical income for the year has been derived from the principal activity. The proportion of theatrical income derived from outside the UK amounted to 4% (2019 - 5%).

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

	2020	2019
	£	£
Depreciation of tangible fixed assets	312	312
Independent Examiner's Remuneration: - independent examination	<u>2,500</u>	<u>2,500</u>

Dash Arts Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2020**

4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2019 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2019 - £nil).

5. Transactions with trustees

Trustee Katherine Zeserson was paid consultancy fees of £400 (2019 - £2,000).

6. Staff costs and numbers

	2020	2019
	£	£
Staff costs		
Salaries and wages	24,585	37,220
Social security costs	-	263
Pension costs	476	422
	<u>25,061</u>	<u>37,905</u>

No employee earned £60,000 or more during the year (2019 - nil).

The total benefits of the key management personnel of the charity including fees paid were £43,688 (2019 - £90,952).

Staff numbers

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

	2020	2019
	Number	Number
Support	<u>1</u>	<u>1</u>

7. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £476 (2019 - £422).

Dash Arts Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2020**

8. 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.

9. Fixed assets - tangible assets

	Fixtures/ fittings/ equipment £
Cost	
1 April 2019 /	
31 March 2020	1,822
Depreciation	
1 April 2019	884
Charge for year	312
31 March 2020	1,196
Net book values	
31 March 2020	626
31 March 2019	938

10. Debtors

	2020 £	2019 £
Trade debtors	339	2,041
Other debtors	-	125
Prepayments	-	1,690
	<u>339</u>	<u>3,856</u>

Dash Arts Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2020

11. Creditors: amounts falling due within one year	2020 £	2019 £
Trade creditors	5,318	2,953
Other taxation/social security	435	548
Other creditors	41	1,058
Accruals	2,405	2,500
	<u>8,199</u>	<u>7,059</u>

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 2020 there were 5 members.

13. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	7,720	132,718	(127,594)	(5,463)	7,381
Designated funds:					
Fundraising	-	-	-	5,833	5,833
Latitude Tents	870	-	-	(870)	-
Out of Tune	-	-	-	500	500
	<u>8,590</u>	<u>132,718</u>	<u>(127,594)</u>	<u>-</u>	<u>13,714</u>

Fundraising

£5,833 of core donations received in 2019/20 have been designated towards fundraising activities in 2020/21.

Latitude Tents

A provision to buy new tents for 2019 Latitude activity, due to tents being stolen in 2018. This amount represents the insurance claim received.

Out of Tune

£500 of core donations received in 2019/20 have been designated towards the Out of Tune activities in 2020/21.

Dash Arts Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2020**

14. Restricted funds	Brought forward	Incoming resources	Outgoing resources	Carried forward
	£	£	£	£
ACE Catalyst	3,896	2,803	(6,699)	-
Songs from Babyn Yar	-	2,000	-	2,000
Engage	2,500	-	(2,500)	-
Brexit Flash Mob	(1,100)	6,466	(5,366)	-
Out of Tune	1,021	6,000	(4,021)	3,000
Middlemarch	-	3,000	-	3,000
	<u>6,317</u>	<u>20,269</u>	<u>(18,586)</u>	<u>8,000</u>

ACE Catalyst

The final tranche of £2,803 of the Arts Council England's Catalyst Small Grants Programme was received in August 2019. The £28,026 grant supported important infrastructure improvements to equipment, databases and customer relationship management systems.

Songs from Babyn Yar

£2,000 was received from Shores Charitable Trust for 'Asleep', now renamed 'Songs from Babyn Yar'. This activity will now take place later in 2020.

Engage

We received £2,500 from Shores Charitable Trust in March 2019 to deliver 'Intermission', an artists' residency in September 2019 in collaboration with US partner Asylum Arts.

Brexit Flash Mob

The European Parliament in the UK supported our participatory project Brexit Flash Mob in May 2019 with the sum of €7,500.

Out of Tune

The Embassy of Sweden awarded £1,200 in December 2018, for our ongoing 'Out of Tune' project, to support costs for a research trip to Sweden in June 2019. A donation of £3,000 was received towards the Out Of Tune Cove Park project in February 2020. The Leche Trust £2,000, and a donation of £1,000 were received to fund 2020/21 ongoing activity.

Middlemarch

Three Monkeys Trust awarded £3,000 towards community workshops and participation for The Dash Arts Forum.

Dash Arts Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2020**

15. Analysis of net assets between funds

	General funds £	Designated funds £	Restricted funds £	Total £
Fund balances at 31 March 2020 are represented by:				
Tangible fixed assets	626	-	-	626
Net current assets	6,755	6,333	8,000	21,088
	<u>7,381</u>	<u>6,333</u>	<u>8,000</u>	<u>21,714</u>

16. Related party transactions

Two trustees made donations to the charity in the year totalling £8,990.