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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 2018**

**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 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)	
Sylvia Harrison	resigned 24 July 2017
Colin Howes	
Roy Luxford	
John Newbiggin	
Magdalena Ziarko	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 2018, 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 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:**

The year 2017-2018 saw the culmination of the Company's five year exploration of the cultural, historic and social life of the Post-Soviet States. Under the umbrella title of REVOLUTION17 (formerly the Soviet Series), the Company presented a full programme of work across the year crossing art-forms and working closely with partners both in the UK and abroad. 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; **Dash Gigs** -- one-off performances that introduce artists from abroad to UK audiences; and the **Dash Arts Dacha**-- a Dash-in-Residence multi-day immersive pop-up mini festival, which throughout 2017-2018 focused directly on 1917 - in the year of the centenary of the Russian Revolution through films, plays, games, music and dance.

**Artist Development:**

In addition to this ongoing work, we continued our **Dash Asylum** strand of work highlighting and supporting the dynamic sounds of migrant artists both in the capitol and across the UK. We also were able to pilot an **International Performance Laboratory** - to work in-depth with artists from a range of artistic, linguistic and cultural backgrounds.

## **Dash Arts Limited**

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### **Trustees' Report**

#### **Project Development:**

Over the 2017-2018 period, as we presented our full range of REVOLUTION17 programming, we continued to work toward projects beyond our exploration of the Post-Soviet world.

From January, 2018, the Company launched its new overall cultural focus through the umbrella programme of **EUTOPIA** examining the questions of what it means to be European and what we mean by Europe. We began by exploring these questions through the last three Dash Cafes of the financial year in January-March 2018 as well as beginning our cultural research - reaching across the continent.

In addition, work continued toward further major 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*. 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 looking toward the launch of the project in autumn 2019.

#### **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. This strategy is focused on the long-term sustainability of the organisation and includes 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 for 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. Capacity for fundraising continues to be a challenge for a small and tight organisation like Dash Arts but over the 2017-2018 we were successful in securing funds through Arts Council England's Catalyst Small Grants Programme. This strategic programme of work to be delivered in 2018-2019 will significantly improve the company's resources, skills and readiness for further fund development.

Over this period we confirmed our business planning for the new ACE National Portfolio Grant which will begin with the 2018-2019 financial year (the new four-year cycle of funding was confirmed in the previous financial year). This process has helped to shape the Company's focus for the next four-year period especially in the areas of audience development and capacity building as we develop and deliver our new EUTOPIA body of work.

We were also in receipt of the second year of our two-year core funding grant from the John Ellerman Foundation in 2017-2018. Without this funding securing our core operation, we would not have been able to deliver such an extensive and important body of work over this financial year. Leveraging further operational and artistic support - either through the administration of programming or through direct grants and fundraising remains a necessity for the organisation.

Board leadership on fund development is a key goal for the organisation and under the leadership of Chair Joachim Fleury, the board and key staff undertook several days of focused strategic planning which fed into both our business planning for the Arts Council as well the work to be undertaken with the Arts Council Catalyst grant from April, 2018.

## Dash Arts Limited

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### Trustees' Report

#### Summary of Dash Arts Activity

April, 2017 -- March, 2018

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##### **DASH EVENT: The Eurosquat (part of the V&A Performance Festival)**

**23 April 2017 | Victoria & Albert Museum, London | Audience: 150 | Free**

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For one day only, Dash Arts occupied rooms in the V&A with an electrifying performance space where V&A visitors were welcomed with live music, impromptu theatre, art-happenings and fevered political discussions featuring Portuguese-British singer Nessi Gomes and writer and activist Ben Judah.

##### **DASH GIG: Mariana Sadovska and Abraham Brody**

**25 April 2017 | Rich Mix, London | Audience: 94**

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Two exceptional international musicians together in a moving and profound double bill weaving together their Ukrainian and Lithuanian backgrounds and using voices, violin, harmonium, loop station, shruti box, and other instruments to weave their own unique magical sound worlds. Performing separately as well as together, this performance launched a foray into a collaboration on their shared roots in the Carpathian Mountains in both Ukraine and Poland. Presented with Nest Collective and Rich Mix and the support of PRS for Music Foundation.

##### **DASH CAFE: Clouded Lands and a New Cold War**

**26 April 2017 | Rich Mix, London | Audience: 67 | Free**

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Our April Dash Café took place within Food of War's *Clouded Lands* exhibition - a show of photography, installation, painting, gastro-performance, sculpture and filming that explores the impact of the Chernobyl nuclear catastrophe, precisely 31 years on. We discussed the work and wider issues with several of the participating artists from Food of War including Zinaida Lihacheva, Hernan Barros and Omar Castaneda inspired by Noble prize winner Svetlana Alexievich's Chernobyl Prayer plus we were joined by BBC journalist Lucy Ash and Peter Conradi author of the recently published *Who Lost Russia? How the World Entered a New Cold War* alongside live music from Ukrainian songstress Iryna Muha.

##### **DASH GIG: The Disorientalists**

**4 May 2017 | Rich Mix, London | Audience: 125**

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Part klezmer cabaret, part oriental ragtime, part theatrical storytelling, Berlin-based The Disorientalists presented a magical piece of musical theatre based on the life of Essad Bey a.k.a. Kurban Said a.k.a. Lev Nussimbaum, author of the great Romeo and Juliet-esque novel *Ali and Nino* (see *Dash Cafe* 16.03.2016), set in Baku during the upheaval of the Russian Revolution. Performing on bağlama, accordion and piano - The Disorientalists are a little bit folkloristic - a little bit klezmer. Presented with Nest Collective and Rich Mix. Originally commissioned by the Maxim Gorki Theatre, Berlin.

##### **DASH PRODUCTIONS: Brodsky/Baryshnikov**

**3 - 7 May 2017 Apollo Theatre, London | Audience: 3000**

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**Brodsky / Baryshnikov** is a one-man show based on the poems of Nobel laureate Joseph Brodsky, performed by international dance star Mikhail Baryshnikov. Conceived and directed by Alvis Hermanis, noted Latvian director of The New Riga Theatre, Brodsky / Baryshnikov is an emotional journey deep into the poet's visceral and complex compositions. Performed in Russian, Brodsky's mother tongue, Baryshnikov recites a selection of his long-time friend's poignant and eloquent works. His subtle physicality transports the audience into Hermanis' reverent imagining of Brodsky's interior world. Following acclaimed runs in Latvia and at Baryshnikov's own arts centre in New York, we collaborated with UK-based Russian promoters Bird & Carrot to present the production's London premiere.

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**Trustees' Report**

**DASH PRODUCTIONS: Sounds of the Revolution/Renegade Orchestra (Late at the Library)**

**5 May 2017 | British Library, London | Audience: 800**

A night of breathtaking live music, radical sound and silent film featuring the premiere of the *Renegade Orchestra*, a revolutionary piece of music theatre written by Russian composer Alexander Manotskov with musicians from the Post-Soviet States. Since 2014, the Renegade Orchestra has been researched, developed and created over several years by Dash Co-Artistic Director Josephine Burton (was the '*Post-Soviet Orchestra*'). This event was the premiere of this new work.

The evening continued with a screening of Vsevolod Pudovkin's brilliant silent film *The End of St Petersburg* (1927) - which beautifully depicts Russian peasants' struggle and journey towards Revolution in 1917 -- accompanied by a live soundtrack devised by British-based composer Gabriel Prokofiev and Manotskov and featuring the Renegade Orchestra and additional UK-based musicians. Monumental sounds, sirens, theramin, strings and foley instruments combined with elements from works of the period by composers such as Sergei Prokofiev (grandfather of Gabriel) and the legendary experimentalists Mossolov, Avraamov and Matyushin.

**DASH GIG: Vardan Hovanissian and Emre Gultekin**

**11 May 2017 | Rich Mix, London | Audience: 101**

A stunning collaboration between Armenian Duduk player Vardan Hovanissian and his musical soulmate, Turkish saz player Emre Gultekin. A friendship capable of overcoming frontiers has brought them to *Adana*, their first CD as a duo. No mere reference to the city that bore the brunt of the Armenian tragedy just a century ago, Adana also stands for the hope the musicians share of an Adana where Armenians and Turks live in harmony.

**DASH GIG: Oligarkh**

**23 May 2017 | Rich Mix, London | Audience: 57**

A journey through the Russian collective conscious - Oligarkh brought Electro-beats, Orthodox chant and Russian folk to a live drumming backbeat and a continuous montage of Soviet-era audio-visual footage in a spectacular evening at Rich Mix direct from St Petersburg.

**DASH CAFE: The Émigré Flight from Russia**

**24 May 2017 | Rich Mix, London | Audience: 78 | Free**

Many writers and artists caught up in the chaos of the Russian Revolution and subsequent Civil War went on to forge new lives in exile in Europe. We focused on the hugely popular and funny story writer Nadezhda Teffi and other émigré writers, Vladimir Nabokov and Ivan Bunin with speakers Bryan Karetnyk and Dr Maria Rubins and the beautiful musical collaboration of Sasha Ilukyevich/Rochelle Swanson bringing these poignant words to life.

**DASH ARTS DACHA: British Library**

**26 - 29 May 2017 | British Library Piazza, London | Audience: 500 | Free**

Our first stop for the 2017 Dacha was a bank holiday installation in a large marquee on the piazza of the British Library and an in-depth exploration of the revolutionary year of 1917 with a kitchen stocked full of vodka, hot tea and snacks. Our Russian country house explored life across the spring, summer and autumn of 1917 through the eyes of the Popov family in Vyritsa, several hours outside Petrograd - observing their reactions to the tumultuous events across the year.

**DASH ASYLUM: Refugee Week (with ArtReach/Journeys Festival)**

**20 June 2017 | New Theatre Royal Cafe, Portsmouth | Audience: 25**

The launch of a new partnership as Dash Arts partners with ArtReach, a UK-wide programme supporting refugee and migrant artists. Using Dash's 'Asylum' model, we launch a series of concerts across the year celebrating and presenting the music of Syrian-born musician Maya Youssef and providing an opportunity to mentor refugee/migrant artists based in Portsmouth. Our initial event was a small concert set presented as part of ArtReach's Refugee Work programming.

## **Dash Arts Limited**

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### **Trustees' Report**

#### **DASH ARTS DACHA: A MONTH LONG RESIDENCY**

**12 June - 12 July 2017 | Rich Mix, London | ALL EVENTS FREE**

Following our Rich Mix Dacha installations of 2015 and 2016, in 2017, Dash Arts was invited to create a month-long residency within Rich Mix's Main Space. Over these four weeks, our Russian country house came to life and hosted a wide-range of events, talks, mini-residencies, performances and a live, radio broadcast.

#### ***DACHA: AN OPENING PARTY***

**2 June 2017 | Rich Mix, London | Audience: 75**

A lively opening to our Dacha residency that drew on a century of Russian music and culture with an opening set by Mazaika Duo with their intoxicating blend of contemporary folk songs, jazz, tango and gypsy violin and accordion and followed by DJ Sasha with a late night set of rocking tunes from across the Post Soviet States.

#### ***DACHA: A WEEKEND IN THE SPRING OF 1917***

**17-18 June 2017 | Rich Mix, London | Audience: 100**

The opening weekend in the Dacha was set early in the year of 1917 where the Popov Family has retreated to their dacha in Vyritsa, several hours outside Petrograd (once St Petersburg) to escape the gloom and confusion of the last days of the Imperial Monarchy. Featured artists included Ukrainian singer Iryna Muha, Russian storyteller Vanessa Woolf and Belarusian troubadour Sasha Ilyukevich.

#### ***DACHA/FILM - AND QUIET FLOWS THE DON***

**22 June 2017 | Rich Mix, London | Audience: 20**

Dash Arts was pleased to present a rare opportunity to experience this stunning 5-hour cinematic epic directed by Sergey Gerasimov telling the story of the lives of the Cossacks in a village in Southern Russia between 1912 and 1922 -- adapted from one of the classics of early Soviet literature showing how the common people - traditional farmers, workers and warriors suffered through the most dramatic events in the history of Russia.

#### ***DACHA - A WEEKEND IN THE SUMMER OF 1917***

**24-25 June 2017 | Rich Mix, London | Audience: 100**

Our Dacha summer of 1917 was set shortly after the abdication of Tsar Nicholas II as the Popov Family spent a weekend in Vyritsa several hours outside Petrograd as chaos reigns in the city. With the samovar always boiling in the kitchen, visitors were treated to performances including Polina Shepherd and the London Russian Choir, a special re-telling of Prokofiev's Peter and the Wolf and Theatre Borscht presenting vegetable puppet theatre. The weekend also featured screenings of two of the most celebrated films of post-Soviet cinema - Leviathan (2014) and Russian Ark (2002).

#### ***DASH CAFE: The Revolution that Changed the World***

**28 June 2017 | Rich Mix, London | Audience: 40**

Our June Café, at the heart of our REVOLUTION17 year, was a probing investigation into the gripping events of 1917 in Petrograd, the year of revolutions that changed the world -- what exactly happened between the less known February revolution and the iconic October uprising. Sitting within the pop-up installation of the Dacha at Rich Mix, the evening featured an exciting conversation between special guests Orlando Figes, Elena Zaytseva and Natalia Murray accompanied by film clips compiled by our friends Obskura Film Club.

#### ***DACHA/DASH EVENT - TEN DAYS THAT SHOOK THE WORLD***

**1-2 July 2017 | Rich Mix, London (part of Art Night) | Audience: 600**

A never-to-be-repeated experience. As part of the annual all-night/over-night Art Night event - we threw open the doors of our Dacha for an all-night revolutionary happening as audiences relived the 1917 Revolution through music, DJs, two very important films depicting the events of the day *October* (1927) and *Reds* (1981) and an impromptu staging of John Reed's thrilling first-hand account *TEN DAYS THAT SHOOK THE WORLD* - finishing at 6am with a Russian breakfast provided by KinoVino Catering.



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### **Trustees' Report**

#### ***DACHA/DASH EVENT - LIVE RECORDING OF THE KITCHEN CABINET WITH JAY RAYNER***

***11 July 2017 | Rich Mix, London | Audience: 150 in person + BBC Radio4 broadcasts and IPlayer***

Direct from the Dacha on its final day...BBC Radio 4's premiere food programme - The Kitchen Cabinet - brought its witty, fast-moving irreverence to a live Dacha audience. Featured guests included Dacha favourite Mamoushka Chef Olia Hercules and Dash Arts Co-Artistic Director Josephine Burton.

#### ***DACHA - THE AUTUMN OF 1917***

***9 July 2017 | Rich Mix, London | Audience: 100***

Autumn arrived for the Popov Family of 1917 Russia who have retreated to their rural home in Vyritsa as the Winter Palace and the Provisional Government falls. Performers from the E15 Acting Programme created a special day in the Dacha with a mixture of performance, music, story, puppetry, one-to-one theatre, song, craftsmanship and cooking.

#### ***DACHA/RESIDENCY - A MONTH IN THE COUNTRY WITH E15 ACTING SCHOOL***

***12 June - 12 July 2017 | Rich Mix, London | Audience: 60***

Throughout our Dacha residency we were joined by MA Directing and MA Acting students who took up residency in the unique ambience of the Dash Arts Dacha - inspired by the vibrant culture and political turmoil of the Soviet Century. Over the four weeks, the MA Directors and Actors brought us open rehearsals of newly devised plays, live performances and an open house of public workshops and immersive possibilities.

#### **DASH ARTS DACHA: Latitude Festival**

***13 - 16 July 2017 | Latitude Festival, Southwold, Suffolk | Audience: 1500***

The final Dacha of 2017 was a thrilling fourth visit to Latitude Festival in Suffolk with our country house well 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 – and where we were met by a faithful and enthusiastic audience who often report 'it's the best thing at Latitude!'

#### **DASH CAFE: Disgraced Monuments, Iconoclasm and Soviet Dreams**

***26 July 2017 | Rich Mix, London | Audience: 60 | Free***

Our July Café explored the creation of icons in Soviet times and the significance of their existence and destruction in the years since the fall of the Soviet Union. The evening included a screening of Laura Mulvey's 1994 poignant film *Disgraced Monuments* which looked at the sudden changes to political and cultural life in the former Soviet Union through the prism of its classic icons with filmmaker Mulvey as well as writers Zinovy Zinik and Owen Hatherley.

#### **DASH ASYLUM: Victorious Festival**

***27 August 2017 | Victorious Festival, Portsmouth | Audience: 500***

Maya Youssef's second visit to Portsmouth saw her headlining the Arms Around the World, world music stage at Portsmouth's flagship music festival.

#### **DASH CAFE: On Meyerhold**

***27 September 2017 | Rich Mix, London | Audience: 100 | Free***

September's Dash Café celebrated the life, work and exceptional influence of Vsevolod Meyerhold. When the Bolsheviks took power in Russia in October 1917 the young theatre director was the radical, star pupil of the great Stanislavski. Meyerhold's productions were shaking up classical theatres and his plans for actor training were a century ahead of their time. The shocking narrative of his tragic demise makes for an archetypal parable of the artist and the state. We hosted an evening of artistic revelation with academics, performers and Meyerhold experts including Director and Acting Coach Oleg Mirochnikov, Dr Amy Skinner from the University of Hull and Dr Beatriz Calvo at City University.

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#### **DASH CAFE: Revolution: 100 Years On**

**25 October 2017 | Rich Mix, London | Audience: 65 | Free**

Our October Café, held on the anniversary of the October Revolution a century ago, explored its impact on Russia today. We brought together artists, activists and writers including Charlotte Hobson: award-winning novelist, translator and journalist, and author of *Black Earth City* and *The Vanishing Futurist*; Artemy Troitsky: dj, cultural critic and author of *Subkultura: Stories of youth and resistance in Russia, 1815-2017*; and Vladimir Ashurkov, Russian dissident and colleague of anti-corruption crusader Alexei Navalny.

#### **DASH GIG/DASH ASYLUM: Journeys Festival**

**27 October 2017 | Coastguard Studios | Audience: 100**

Our final programme was a highlight of ArtReach's annual Journeys Festival - an evening performance at Portsmouth music venue The People's Lounge highlighting an evening featuring several Portsmouth-based refugee and migrant artists.

#### **RESEARCH: WOMEX**

**25-29 October 2018 | Katowice, Poland**

Josephine attended the world music showcase and festival to begin research for EUTOPIA

#### **DASH PRODUCTIONS - COLLABORATION: Freedom City/Freedom on the Tyne**

**29 October 2017 | Newcastle-Gateshead | Audience: 5-15000 (est) | Free**

Dash Arts co-Artistic Director Tim Supple led and directed a two year project culminating in an unique participative performance in buildings and street routes through Newcastle-Gateshead city centre, culminating in the first ever performance on the iconic Tyne Bridge. The event celebrated historic civil-rights struggles in USA, India, South Africa and UK, centred on Dr Martin Luther King's visit to Tyneside in 1967. It was led by international performance artists and involved hundreds of local people alongside thousands of audience-participants on the day. Dash Arts supported the lead producers- Newcastle University, Newcastle-Gateshead Initiative, Northern Roots – in facilitating the international artists' involvement.

#### **DASH PRODUCTIONS: TWISTOV: A Theatrical Adventure Through the Back-Alleys of Shoreditch**

**30 October - 18 November 2017 | Launching from Rich Mix, London | Audience: 653 | with Teatro Vivo**

In development since 2014 (see above), with Dash collaborators, Teatro Vivo, TWISTOV came together as a thrilling exploration of identity and home and who we become if both are taken away from us. Inspired by Charles Dickens' *Oliver Twist* as well as the real experiences of the UK's migrant communities, TWISTOV was the story of a young man you has gone missing in London. Taking place over the streets of Shoreditch an one very special location, over the performance, TWISTOV took the audience on a journey that asked them to see beyond the new buildings and trendy shops, to look down side streets and in doorways and to meet another London.

#### **RESEARCH: EUTOPIA**

**16 - 19 November, 2017 | Helsinki, Finland**

Josephine visited Helsinki as a guest of the Baltic Circle Festival, as part of early work for EUTOPIA research. She forged several new relationships with artists for new work between 2018-2021.

#### **DASH: International Performance Laboratory**

**20 November - 2 December 2017 | Rich Mix, London**

For two weeks, Dash Arts offered an unmissable artistic and professional development opportunity exploring performance in the unique Dash Arts style -- across art-forms, languages and cultural background. Targeted to UK-based performers (actors, musicians, actor-musicians) originally from another country, our 12 participants spent two weeks in a collective, physical, playful and instructive sharing, of skills and experience while together investigating the novella *SOUL* by the great Russian writer Andrei Platonov (see Dash Cafe 30.11.2016), an extraordinary tale of a nomadic community of different races and ethnicities surviving together in the Soviet Central Asia of the 1930s.

## **Dash Arts Limited**

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### **Trustees' Report**

#### **DASH CAFE: Dash Arts' Five Years in the Post Soviet World**

**22 November 2017 | Rich Mix, London | Audience: 60 | Free**

The November Cafe reflected on Dash Arts' five-year journey through the Post-Soviet world. This last REVOLUTION17 Dash Café looked back on these last five years with a group of exceptional colleagues and friends including journalist Oliver Bullough and playwright Natalia Vorozhbit who have helped us explore how politics and the arts have changed over the period. Plus we were joined by some of our favourite REVOLUTION17 musical collaborators - Mazaika Duo, Sasha Ilyukevich and tunes from DJ Mourrka.

#### **DASH EVENTS: Class Wars: A Uniqlo Tate Late Installation**

**24 November 2017 | Tate Modern, London | Audience: 800 | Free**

Dash Arts was thrilled to be a part of Tate Modern's monthly Uniqlo Tate Late - late night opening. Inspired by the exhibition - RED STAR OVER RUSSIA, November's Uniqlo Tate Late will featured interactive art projects, films, a book launch, DJs, special bars, and Dash Arts' unique metaphorical exploration of the Soviet/Post-Soviet century through the medium of the chess board, made by Josephine Burton and Dash Arts Creative Associate Bryan Woltjen -- all alongside open access to the museum.

#### **DASH GIG: DakhaBrakha (presented with Nest Collective)**

**29 November 2017 | OvalSpace, London | Audience: 1000**

For their triumphant third visit over our five-year REVOLUTION17 programme, Dash Arts and Nest Collective were very pleased to present the return of Ukrainian folk superstars Dakha Brakha. Following our initial visit in 2014 and our sold out Rich Mix gig in 2016, this time we presented them in the much larger Oval Space - selling out all 1,000 tickets.

#### **DASH EVENTS: Dash Asylum**

**2 December 2017 | Rich Mix, London | Audience: 50**

Our closing night of the International Performers Laboratory doubled as a fitting closing night to the entire REVOLUTION17 project. Throwing open the doors to the public, we shared selections of work direct from the Lab as well as other collaborations that emerged over the two weeks. Plus we shared a final REVOLUTION17 opportunity to dance to the punk lyricism of Sasha Ilyukevich and his Highly Skilled Migrants alongside the late night tunes of DJ Sasha.

#### **EUTOPIA**

From January, 2018, Dash Arts has entered EUTOPIA, investigating what it means to be European. Through all our activity including our Cafes, Gigs, Dash Eurosquat and future productions, we will confront generalization and encourage new insights and fierce debate.

#### **DASH CAFE: Lviv: On the Borders of Europe**

**24 January 2018 | Rich Mix, London | Audience: 170 | Free**

For our first cafe of EUTOPIA, we focused on Lviv in today's Ukraine. Joined by academics and artists including Dr. Uilleam Blacker from the School of Slavic and East European Studies, UC;, Philippe Sands, author of *City of Lions* and *East and West Street*; artist Asya Gefer and musician Olesya Zdorovetska (creators of multimedia project *Fragments of Memory*), we explored the past and present of this city of multiple names and identities -- on the cultural and physical borders of Europe throughout the 20th and 21st centuries.

#### **DASH CAFE: Warsaw**

**28 February 2018 | Rich Mix, London | Audience: 80 | Free**

An exploration of the physical and cultural impact that Communism, followed by 25 years of life in Europe, has on contemporary Warsaw featuring the screening of Tomasz Wolski's extraordinary documentary *The Palace*, about the Palace of Culture and Science - a building both loathed and admired and with guests including artist Kaja Pawelek and Owen Hatherley, author of the brand-new *Trans-Europe Express*, a searching, timely account of the condition of contemporary Europe, told through the landscapes of its cities.

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#### **DASH CAFE: Broadcasting Live from the Prague Spring (in partnership with the Czech Centre)**

28 March 2018 | Rich Mix, London | Audience: 120 | **Free**

An opportunity to honour the remarkable bravery and tenacity of Czech Radio and its journalists throughout the Prague Spring of 1968 and the subsequent Soviet invasion of August of that year. Conversation, film and sound recordings featured radio journalists from the time, film-makers and activists focusing on the power of media to ferment protest back in 1968 with echoes today. The event was kicked off by sound artists Langham Research Centre who used a selection of Czech radio broadcasts and other 'sounds' of 1968 to create a 'modern' work.

#### **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 £20,031. 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. Of these funds, £14,013 represents the first tranche of funds for the Arts Council Catalyst grant paid to the company at the end of the financial year; and £6,018 represents an unrestricted surplus. All funds brought forward from previous years to support the REVOLUTION17 work were expended during the 2017-2018 financial year.

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 the initial payment of the Arts Council England Catalyst grant. In addition, we received project funding for our work in 2017-2018 from Igor Prokofiev Trust, PRS Foundation, Tower Hamlets Event Fund, Cockayne – Grants for the Arts; London Community Foundation; Harold Hyam Wingate Foundation; Unity Theatre Trust and Austin and Hope Pilkington Trust and from our commissioning and producing partners including Rich Mix, Tate Modern, British Library, Victoria and Albert Museum, Brighton Festival and Latitude Festival.

The Company had carried a liability in its accounts to the Esmée Fairbairn Foundation of £7,500. This liability has now been fully paid in the 2017-2018 financial year.

#### **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.

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

##### *Governing document*

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

**Dash Arts Limited**

**(Limited by Guarantee)**

**Trustees' Report**

*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 the opportunity for re-election. A programme of regular board rotation has been detailed within the Company's governing document.

**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 21 November 2018 and signed on its behalf by

A handwritten signature in black ink, appearing to read 'Joachim Fleury', written over a horizontal line.

**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 2018, which are set out on pages 13 to 25.

### **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 Charities

have 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

21 November 2018

**Dash Arts Limited**

(Limited by Guarantee)

**Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2018**

	Notes	Unrestricted funds £	Restricted funds £	2018 Total £	Unrestricted funds £	Restricted funds £	2017 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 14		138,954	14,013	152,967	132,721	-	132,721
Charitable activities:							
Theatre/festival - page 14		70,680	14,860	85,540	33,913	8,850	42,763
<b>Total</b>		<u>209,634</u>	<u>28,873</u>	<u>238,507</u>	<u>166,634</u>	<u>8,850</u>	<u>175,484</u>
<b>Expenditure on:</b>							
Raising funds:							
Fundraising		1,390	-	1,390	138	-	138
Charitable activities:							
Theatre/festival - page 15		203,055	19,210	222,265	177,997	16,572	194,569
<b>Total</b>		<u>204,445</u>	<u>19,210</u>	<u>223,655</u>	<u>178,135</u>	<u>16,572</u>	<u>194,707</u>
<b>Net movement in funds:</b>							
<b>Net income/(expenditure)</b>	<b>3</b>	5,189	9,663	14,852	(11,501)	(7,722)	(19,223)
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		829	4,350	5,179	12,330	12,072	24,402
<b>Total funds carried forward</b>	<b>14, 15</b>	<u>6,018</u>	<u>14,013</u>	<u>20,031</u>	<u>829</u>	<u>4,350</u>	<u>5,179</u>

The notes on pages 18 to 25 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 2018**

	<b>2018</b>		<b>2017</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from donations and legacies</b>				
<b>Grants</b>				
ACE - National Portfolio (Main)	90,000		90,000	
ACE - Catalyst Small Grants	14,013		-	
John Ellerman Foundation	35,000		35,000	
	<u>          </u>	139,013	<u>          </u>	125,000
<b>Donations</b>				
Sundry donations	13,954		7,721	
	<u>          </u>	13,954	<u>          </u>	7,721
		<u>152,967</u>		<u>132,721</u>
		<u>          </u>		<u>          </u>
<b>Income from charitable activities</b>				
<b>Theatre/festival</b>				
<b>Earned income</b>				
Fees/box office/reimbursed expenses	70,680		26,356	
Other income	-		7,557	
	<u>          </u>	70,680	<u>          </u>	33,913
<b>Project specific funding</b>				
<b>Grants/donations</b>				
Project donations	10,000		5,000	
Other project grants	2,000		1,750	
Other Trusts & Foundations	2,860		2,100	
	<u>          </u>	14,860	<u>          </u>	8,850
		<u>85,540</u>		<u>42,763</u>
		<u>          </u>		<u>          </u>



**Dash Arts Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2018**

	<b>2018</b>	<b>2017</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on charitable activities</b>		
<b>Theatre/festival</b>		
<b>Production/project costs</b>		
Fees	49,517	32,204
Marketing	3,205	1,900
Production costs	22,183	5,399
Travel/transport/accom/visas/subsistence	13,037	19,147
	<u>87,942</u>	<u>58,650</u>
Support costs - page 16	126,089	127,685
Governance costs - page 16	8,234	8,234
	<u><u>222,265</u></u>	<u><u>194,569</u></u>

**Dash Arts Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2018**

	<b>2018</b>		<b>2017</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	300		1,524	
Telephone/internet	1,643		1,772	
Insurance	1,948		1,926	
Repairs/maintenance	-		9	
Computers & IT	171		319	
Marketing (core)	1,306		718	
Research	1,068		403	
Depreciation of fixtures/fittings/equipment	-		143	
		11,369		11,747
<b>Administration costs</b>				
Salaries	35,700		35,000	
Fees	74,695		78,246	
Social security costs	800		711	
Employer pension costs	274		-	
Travel/subsistence	528		155	
Meeting costs	875		663	
Printing/postage/stationery	397		308	
Sundries/research/visas	158		101	
		113,427		115,184
<b>Professional/financial</b>				
Legal/professional	549		13	
Bank charges	744		741	
		1,293		754
		126,089		127,685
<b>Governance costs</b>				
Accountancy	2,500		2,250	
Bookkeeping	5,734		5,734	
Charity SORP/FRS102 amendments	-		250	
		8,234		8,234
		134,323		135,919

**Dash Arts Limited**

**(Limited by Guarantee)**

**Balance Sheet  
31 March 2018**

	Notes	2018		2017	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets	8		1		1
<b>Current assets</b>					
Debtors	9	7,106		10,833	
Cash at bank and in hand		28,927		30,130	
		<u>36,033</u>		<u>40,963</u>	
<b>Liabilities:</b>					
Creditors: amounts falling due within one year	10	(16,003)		(28,285)	
<b>Net current assets</b>			<u>20,030</u>		<u>12,678</u>
<b>Total assets less current liabilities</b>			<u>20,031</u>		<u>12,679</u>
<b>Creditors: amounts falling due after more than one year</b>	11		-		(7,500)
<b>Net assets</b>			<u><u>20,031</u></u>		<u><u>5,179</u></u>
<b>The funds of the charity:</b>					
Unrestricted funds	14				
General funds			6,018		829
Restricted income funds	15		14,013		4,350
<b>Total charity funds</b>			<u><u>20,031</u></u>		<u><u>5,179</u></u>

For the year ending 31 March 2018 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 21 November 2018 and signed on its behalf by

  
**Joachim Fleury**  
Chair of Trustees

  
**Colin Howes**  
Trustee

The notes on pages 18 to 25 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 2018**

#### **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. 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 2018**

**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 2018**

#### **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 less than 1% ( 2017 - nil% ).

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

	<b>2018</b>	<b>2017</b>
	<b>£</b>	<b>£</b>
Depreciation of tangible fixed assets	-	143
Independent Examiner's Remuneration:		
- independent examination	2,500	2,250
- other services	-	250
	<u>          </u>	<u>          </u>

**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2018**

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

The trustees received no remuneration during the year (2017 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2017 - £nil).

**5. Staff costs and numbers**

	<b>2018</b>	<b>2017</b>
	<b>£</b>	<b>£</b>
<b>Staff costs</b>		
Salaries and wages	35,700	35,000
Social security costs	800	711
Pension costs	274	-
	<u>36,774</u>	<u>35,711</u>

No employee earned £60,000 or more during the year (2017 - nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team (which includes the part-time co-Artistic Directors who are compensated on a fee-for-service basis). The total employee benefits of the key management personnel of the charity were £35,700 (2017 - £35,000).

**Staff numbers**

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

	<b>2018</b>	<b>2017</b>
	<b>Number</b>	<b>Number</b>
Support	<u>1</u>	<u>1</u>

**6. 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 £274 (2017 - £nil).

**7. 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 2018**

<b>8. Fixed assets - tangible assets</b>		<b>Fixtures/ fittings/ equipment £</b>
<b>Cost</b>		
1 April 2017 /		
31 March 2018		573
<b>Depreciation</b>		
1 April 2017 /		
31 March 2018		572
<b>Net book values</b>		
31 March 2018		1
31 March 2017		1
<b>9. Debtors</b>	<b>2018 £</b>	<b>2017 £</b>
Trade debtors	6,038	8,983
Prepayments	1,068	1,850
	<u>7,106</u>	<u>10,833</u>
<b>10. Creditors: amounts falling due within one year</b>	<b>2018 £</b>	<b>2017 £</b>
Trade creditors	3,377	3,552
Other taxation/social security	5,525	4,590
Other creditors	76	7,946
Accruals	4,525	8,697
Deferred income (note 12)	2,500	3,500
	<u>16,003</u>	<u>28,285</u>
<b>11. Creditors: amounts falling due after more than one year</b>	<b>2018 £</b>	<b>2017 £</b>
Other creditors	-	7,500



**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2018**

<b>12. Deferred income</b>	<b>£</b>
Balance at 1 April 2017	3,500
Amount released to incoming resources	(3,500)
Amount deferred in the year	2,500
Balance at 31 March 2018	<u>2,500</u>
Deferred income relates to theatre/festival income in advance.	

**13. 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 2018 there were 6 members.

<b>14. Unrestricted funds</b>	<b>Brought forward</b>	<b>Incoming resources</b>	<b>Outgoing resources</b>	<b>Carried forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
General fund	<u>829</u>	<u>209,634</u>	<u>(204,445)</u>	<u>6,018</u>

## Dash Arts Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2018

15. Restricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
ACE Catalyst	-	14,013	-	14,013
Dash Arts Dacha	-	2,000	(2,000)	-
Dash Gigs	100	-	(100)	-
REVOLUTION17	4,250	12,860	(17,110)	-
	<u>4,350</u>	<u>28,873</u>	<u>(19,210)</u>	<u>14,013</u>

#### **ACE Catalyst**

In January 2018, it was announced that Dash Arts had been awarded a grant of £28,026 from Arts Council England's Catalyst Small Grants Programme. The first tranche of funding was paid to the organisation in March 2018 with funds targeted for spending in the 2018-2019 financial year. These funds are to support important infrastructure improvements to our equipment, databases and customer relationship management systems.

#### **Dash Arts Dacha**

£2,000 was received from the London Borough of Tower Hamlets to support the month-long residency of the Dash Arts Dacha at Rich Mix.

#### **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 - Grants for the Arts (London Community Foundation) to support the development and delivery of the Soviet Series productions and events (now renamed REVOLUTION17). The final £4,250 of this grant was brought forward into 2017-2018 to support the final presentation of these productions.

Additional incoming resources for the full REVOLUTION17 season included a private gift of £10,000 and funding of £2,860 from small trusts and foundations including The Royal Victoria Hall Foundation, the Austin and Hope Pilkington Trust and the Unity Theatre Trust.

**Dash Arts Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2018**

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

	<b>General funds £</b>	<b>Restricted funds £</b>	<b>Total £</b>
Fund balances at 31 March 2018 are represented by:			
Tangible fixed assets	1	-	1
Net current assets	6,017	14,013	20,030
	<u>6,018</u>	<u>14,013</u>	<u>20,031</u>

**17. Related party transactions**

There were no related party transactions during the year.