

Company number 4246467
Charity number 1089222

Dash Arts Limited
(Limited by Guarantee)

Report and Financial Statements
for the year ended 31 March 2019

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)	
Colin Howes	resigned 20 March 2019
Roy Luxford	
John Newbigin	resigned 21 November 2018
Katherine Zeserson	appointed 22 July 2019
Magdalena Ziarko	

Secretary

Josephine Burton

Chief executives/Artistic directors

Josephine Burton and Tim Supple until 31 March 2019, Josephine Burton from 1 April 2019

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 2019, 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).

The Reference and Administrative details set out on Page 1 forms part of this report.

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.

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-form, 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 2018-2019 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

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Trustees' Report

growing network of supportive cultural organisations along with potential audiences for the company's future work; **Dash Events** — a one-off event exploring the power of arts in activism through live music, poetry and conversation; **Dash Gigs** -- one-off performances that introduce artists from abroad to UK audiences; and the **Dash Residencies** — a multi-day immersive pop-up mini festival, which focused on the central exploration of what it means to be European through films, plays, games, music, comedy, and food. Alongside this, Josephine Burton began early development work on what will be *Out of Tune*, a production planned for the end of 2021.

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 in Portsmouth.

Furthermore, in April 2018, Tim Supple ran a ten-day workshop on **Shakespeare's Tempest**, translated into Mandarin, with actors in Beijing. The workshop was hosted by the National Centre for Performing Arts and was attended by 40 actors from the resident ensemble and the wider acting community.

Production Development:

Thanks to a small Arts Council Grant, Josephine spent time earlier in the year in Berlin, Brussels and Paris developing **Out of Tune**, a project with professional migrant musicians and performers, who have experienced dislocation in their musical practice and personal lives, exploring a collaborative search for a European voice: a shared experience, a new sound and story of contemporary Europe that transcends national, linguistic ethnic and cultural boundaries. The project may emerge as a new ensemble playing newly created material, or a piece of theatre or perhaps even a music documentary project. She is continuing to find partners and funds for its ongoing research in 2019-2020.

Over the 2018-2019 period, as we presented our full range of EUTOPIA programming, we continued to work toward projects beyond our exploration of the European world.

In addition, work continued toward further major projects for the 2018-2020 period including: a flash mob **Ode to Joy** with volunteer musicians and singers from across Europe in May 2019, a new Dash Arts Residence, **Dash Arts Forum** at Latitude Festival in Summer 2019, **TransNational Theatre Workshops** in UK, India and France as part of development towards a new production **Myths of Europe**, a new project with Ukrainian musicians for 2021 and a trilogy of seminal epics: *Shahnameh (The Book of Kings)*, *Tilism-e-Hoshruba (The Enchantment of the Senses)*, and *Alf Layla Wa Layla (One Thousand and One Nights)*.

Thanks to a grant from the funder The Space, Dash Arts was able to develop a new digital media stream at Dash Arts, creating short videos and audio recordings from our Dash Cafes. These short films are hosted on our website and distributed through social media.

Strategic Development, Funding and Long-Range Planning:

The Dash Arts Board of Directors under Chair Joachim Fleury continues to lead on the strategic governance of the organisation. As a result of the Catalyst Small Grants Programme, received at the end of 2017-2018, Dash Arts was able to embark on a strategic programme of work to significantly improve the company's resources, skills and readiness for further fund development. This strategy focused on the long-term sustainability of the organisation and includes the restructuring of Dash Arts from April 2019 so that Josephine Burton will take on the sole chief executive role within the organisation, investment in the 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. Capacity for fundraising continues to be a challenge for a small and tight organisation like Dash Arts and over 2019-2020, the organisation will focus on developing a 3 year fundraising strategy to increase its ambition and reach going forwards.

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Summary of Dash Arts Activity
April, 2018 -- March, 2019

DASH CAFE: Europe's Kitchen Table
25 April 2018 | Rich Mix, London | Audience: 156 | Free

Our Café in April explored food across Europe! We featured live food demos and tasters, music and a discussion on the changing face of European food culture.

Together with Italian chef and cookery expert Cooking for the Soul - Silvia Nacamulli and Tallinn-born food writer and anthropologist Katrina Kollegaeva amongst others, we explored heritage, recipes and food stories. We took a wider look at how social changes, globalisation, climate change and politics affected food and culinary habits today, and tasted the delicious food our fantastic chefs prepared. Plus was live music: Parisian hot-club jazz and East European klezmer music from our in-house accordion and fiddle duo, Josh Middleton and David Lasserson

RESEARCH: EUTOPIA
May / June | Berlin, Brussels and Paris

Josephine spent time across Europe, working with professional migrant musicians as early development and research for Out of Tune.

DASH GIG: Iva Bittova and Abraham Brody
9 May 2018 | Rich Mix, London | Audience: 193 | £12-£15

An electronic/contemporary classical/folk double bill with Czech musician Iva Bittova and Lithuanian / American Abraham Brody.

Bittova and Brody, drawing separately from Czech and Lithuanian folk traditions, both bring passionate avant-garde performance into their live gigs. They presented a set of new work packed with virtuosic experimental violin, electronic samples, lyrical melodies, and beautiful and bizarre vocal performances -- a journey into the hidden ethereal sound worlds of central and Eastern Europe. The concert was a commission by the Czech Centre London in partnership with Dash Arts' EUTOPIA programme, and was part of the Czech and Slovak Century

DASH CAFE: Sámi - First Nation Culture in Northern Europe
23 May 2018 | Rich Mix, London | Audience: 153 | Free

Joined by Sami artists, activists and musicians, we explored contemporary Sámi culture, a growing awareness of Sámi first nation culture across the Nordic countries and the complexities of these relationships and their impact on the cultural and environmental landscape today.

Finnish Sámi musician Hildá Lämsman from Utsjoki and musician & Helsinki-based sound designer Tuomas Norvio who create ethereal soundscapes over thick and sampled electronic beats, academic and writer Neil Kent (author of The Sámi Peoples of the North) and multi-instrumentalist Jouna Lämsman came together for an evening of conversation, art and performance.

DASH CAFE: Catalan
27 June 2018 | Rich Mix, London | Audience: 110 | Free

Our Café in June explored the impact that the independence movement and an increased attention on the complex Catalan political situation were having on contemporary art and identity in Barcelona today.

We joined artists, filmmakers and academics in conversation, featuring amongst others Barcelona-born actor Bea Segura, Pau Ros photography, Ramon Lamarca, curator of Camera Catalonia at Cambridge Film Festival, and Dr Duncan Wheeler, Chair of Spanish Studies at the University of Leeds

Plus there was a screening of award-winning short film Los Desheredados by Laura Ferres, Best Short at Cannes 2017, with thanks to Marvin&Wayne Short Films.

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DASH ARTS RESIDENCE: Eurosquat at Latitude Festival
13-15 July 2018 | Henham Park, Suffolk | Audience: 1800

Installation, debating chamber, and performance venue; the Dash Euro-Squat has occupied a venue inside the Faraway Forest and invited participants into a provocative and compellingly essential vision of Europe. Our Dash Euro-Squat took participants through 70 years - from post-war destruction and housing shortages, the 1960s and '70s utopian communities, to post 1990s artistic collectives and migrant integration. Impromptu music gigs, theatre, art-actions, and late night DJ sets featured alongside a warm welcome and endless drinks and snacks

DASH ARTS RESIDENCE: Eurosquat
22 - 23 September 2018 Rich Mix, London | Audience: 500 | Free

Installation, debating chamber, and performance venue, Dash Arts and Rich Mix London presented the Eurosquat. Over the course of the weekend of 22nd – 23rd September at Rich Mix, artists, actors and musicians from across Europe built a makeshift community with participants' help. Drawing on the best examples of occupying spaces, our Eurosquat evolved through the weekend. Impromptu music gigs, theatre, art-actions, and late night DJ sets featured alongside a warm welcome, drinks and snacks.

DASH CAFE: Art on the Brink of Brexit
26 September 2018 | Rich Mix, London | Audience: 97 | Free

Kicking off the autumn series, our Café in September focused on UK-based international artists and Brexit. We explored their current work and what impact Brexit is had on their practice and their relationship to Europe.

Audiences joined us for an evening of conversation and performance, with theatre-maker, producer and dramaturg Miriam Sherwood, ThereThere theatre and performance artist and writer Bojana Janković, stand-up comedian and co-founder of EE Com Fest Victor Pătrășcan, and excerpts of music and performance from Miriam Sherwood's autobiographical contemporary cabaret piece "Rendezvous in Bratislava".

DASH CAFE: Europa - Myths of Europe
24 October 2018 | Rich Mix, London | Audience: 121 | Free

What is Europe? Starting from ancient, historical, and contemporary myths we went in search of European identity and the role that theatre has played in forming it.

The rape of Europa, 12 gold stars and Turks at the gates of Vienna...the Greeks, the Passion, the Renaissance, and Brecht. Behind the present lies the past and behind the past lie the myths. With special guests Timothy Garton Ash (Official), Katie Ebner Landy and Margherita Laera we explored the dramatic legends and legendary dramas that give us our sense of Europe today. Audiences could expect illuminating conversation and exquisite music from Greek lyra and laouto duo Bonnendis, all delivered with the usual Dash Arts swagger.

DASH ASYLUM: Elaha Soroor and Giuliano Modarelli
6 - 8 November 2018 | Journeys Festival, Portsmouth | Audience: 50 | Free

Elaha Soroor is a London based Singer/ Songwriter and animator, from Afghanistan. Her music, deeply rooted in the Afghan folk tradition, is a beautiful combination of traditional and modern sounds with influences spanning from Middle Eastern folk traditions to jazz, flamenco, pop and electronica. Elaha's music represents young generations in Afghanistan, who have a deep pride in their own culture and identity and yet also have a strong desire for change and innovation. Her powerful, conscious lyrics often address themes such as immigration, war, gender and love.

Elaha led a workshop with refugee musicians in Portsmouth and then will performed a free concert with the brilliant Italian guitarist Giuliano Moderelli (founder of Kefaya) and tabla player Gurdain Rayatt performing modern interpretations of folk music from Afghanistan. Guilian's unique and exceptionally innovative style is a subtle blend of World Folk, Arabic, Flamenco, Latin and Eastern European.

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DASH EVENT: Voices from the Dark

7 November 2018 | Rich Mix, London | Audience: 92 | Free

Voices From The Dark highlighted the power of arts in activism and brought information about the disappeared in Turkmenistan for a free evening of live music, poetry and conversation. We launched a collection of poetry, Parting Song, written by Batyr Berdyev, former minister of Foreign Affairs in Turkmenistan, political prisoner and poet, early in his prison term in 2002 and 2003 and smuggled out of prison. Originally written in Russian, the poems convey internal resistance, integrity of the soul, wisdom, love, and loneliness. We brought together Parting Song translator James Womack, human rights activist and Turkmenistan specialist Ivar Dale and activist and film producer Elhum Shakerifar for an evening of poetry, live music, activism and conversation. This event was supported by the Open Societies Foundation.

DASH CAFÉ: Beats from a Vanished World

5 December 2018 | Rich Mix, London | Audience: 226 | Free

Our December Café traced the impact left by disappearing European cultures. Collaborating with our partners, Lithuanian Art and Culture in the UK and Lietuvos Respublikos Ambasada Londone / Lithuanian Embassy in London's Litvak Days, we explored specifically how Lithuania's almost entirely lost Jewish community continues to inspire contemporary culture today. Audiences could expect film and conversation with Paulina Pukyte, artist and curator of the 2017 Kaunas Biennial on the (im)possibility of memorials, and Ben Lunn - Composer and Conductor, on the impact of Jewish composers on Lithuanian music, and the wonderful Dj collective Baltic Balkan who wrapped up 2018 in a frenetic dance whirlwind of Balkan Beats, gypsy punk and klezmer.

DASH CAFÉ: Songs of the Migrant Worker

23 January 2019 | Rich Mix, London | Audience: 95 | £5

Kicking off 2019, we looked at Europe through the eyes of its migrant workers. We were joined by Berlin-based German-Turkish novelist Imran Ayata and artist, director and composer Bülent Kullukçu, co-curators of Songs of Gastarbeiter Vol.1, which featured music by guest workers and paid tribute to the cultural contribution made by the first wave of migrants to Germany.

We also delved into the legacy of the Windrush Generation with poet Hannah Lowe and Artistic Director of #WINDRUSH70 #BrentsPioneeringWindrushGeneration Zerritha Brown, and explored its impact on contemporary UK culture with conversation, music and a DJ set.

DASH CAFÉ: Destination Europe

27 February 2019 | Rich Mix, London | Audience: 79 | £5

Continuing our exploration of migration to Europe and its impact, February's Dash Café focused on questions of contemporary European identity.

We premiered short films by the phenomenal Swedish actress and filmmaker Bahar Pars, who alongside Nanna Blondell (who stars in one of the shorts), UK-based actor, writer and translator Houda Echouafni Elsokari, star of Dash Arts own One Thousand and One Nights and Tom Green of Counterpoints Arts delved into European migration today. Was their experience different to previous generations, and what defines a European identity for artists and migrants born outside of it?

DASH CAFÉ: On The Border

27 March 2019 | Rich Mix, London | Audience: 68 | £5

In the week that the UK may have stepped over the threshold and out of the EU, we explored what life was and might have been like on Europe's borders. We focused on the real borders that existed for our speakers growing up on the edges of the Iron Curtain and today's unseen borders through the prism of art, film, music, literature and economics.

We brought together Berlin based author, composer and editor-in-chief of Flaneur Magazine Fabian Saul and his Traces of Resistance project on the borders of Europe, alongside visual artist Mariana Gordan and economist Martin Sandbu, author of Europe's Orphan with live music throughout from vocalist Lori Secanska and guitarist Iakovos Loukas.

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DASH EVENT: Class Wars: A Uniqlo Tate Late Installation
29 March 2019 | Tate Modern, London | Audience: 400

Dash Arts was thrilled to be a part of Tate Modern's monthly Uniqlo Tate Late - late night opening. Josephine Burton hosted a talk with artists from across Europe exploring the impact of Brexit on their work -- all alongside open access to the museum.

DASH CAFÉ: Eutopia

31 March 2019 | Gulbenkian Theatre, University of Kent, Canterbury | Audience: 100 | Free

Audiences joined us for an afternoon of FREE live music, delicious food, storytelling, comedy and short animated films as we went in search of the heart of Europe.

In a packed afternoon of family-friendly activities, we welcomed Victor Patrascan, Romanian comic and hit of 2018's Edinburgh fringe, Nomad Folk featuring Cassandre Balbar on recorders & Galician bagpipes with Nicola Barbagli on accordion, a great selection of animated shorts and Kitchen Tales, our mass cooking and storytelling project by Eleanor Pead.

Shorts included work by Ors Barczy, Charlotte Colbert, Verena Fels, Jacob Frey, Sascha Geddert, The Inklings and David Sigrista, Katarina Lundquist, Gottfried Mentor, teams Matéo Bernard, Matthias Bruget, Jonathan Duret, Manon Marco, and Quentin Puiraveau, and Camille Chaix, Hugo Jean, Juliette Jourdan, Marie Pillier, and Kevin Roger, and Phoebe Warries. Courtesy of all filmmakers, Filmakademie Baden-Württemberg and ESMA Ecole Supérieure des Métiers Artistiques, whom we thank. Part of Eutopia Festival at the Gulbenkian Theatre.

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, Dash Residence 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 funds carried forward of £14,907, consisting of £8,590 unrestricted funds and £6,317 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). In addition we received project funding from ACE (Catalyst), the Open Society Foundation, the Shores Charitable Trust, The Finnish Institute, London Borough of Tower Hamlets, the Embassy of Sweden and the European Parliament.

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.

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.

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Methods used to recruit and appoint trustees

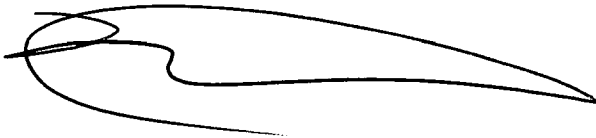
Trustees are selected for their area of expertise or knowledge of specific disciplines and are invited to join the Board by the other trustees. The current number of serving trustees is six.

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 3 December 2019 and signed on its behalf by

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

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 2019, which are set out on pages 10 to 23.

Respective responsibilities of trustees and examiner

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

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

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

Basis of independent examiner's report

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

Independent examiner's statement

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

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by 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

3 December 2019

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**Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2019**

	Notes	Unrestricted funds £	Restricted funds £	2019 Total £	Unrestricted funds £	Restricted funds £	2018 Total £
Income and endowments from:	2						
Donations and legacies - page 11		104,682	11,210	115,892	138,954	14,013	152,967
Charitable activities:							
Theatre/festival - page 11		36,363	13,470	49,833	70,680	14,860	85,540
Total		141,045	24,680	165,725	209,634	28,873	238,507
Expenditure on:							
Raising funds:							
Fundraising		3,686	-	3,686	1,390	-	1,390
Charitable activities:							
Theatre/festival - page 12		134,787	32,376	167,163	203,055	19,210	222,265
Total		138,473	32,376	170,849	204,445	19,210	223,655
Net movement in funds:							
Net income/(expenditure)	3	2,572	(7,696)	(5,124)	5,189	9,663	14,852
Reconciliation of funds:							
Total funds brought forward		6,018	14,013	20,031	829	4,350	5,179
Total funds carried forward	14, 15	8,590	6,317	14,907	6,018	14,013	20,031

The notes on pages 15 to 23 form an integral part of these financial statements.

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

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Year ended 31 March 2019

	2019		2018	
	£	£	£	£
Income from donations and legacies				
Grants				
ACE - National Portfolio (Main)	90,000		90,000	
ACE - Catalyst Small Grants	11,210		14,013	
John Ellerman Foundation	-		35,000	
	<u> </u>	101,210	<u> </u>	139,013
Donations				
Sundry donations	14,682		13,954	
	<u> </u>	14,682	<u> </u>	13,954
		<u>115,892</u>		<u>152,967</u>
		<u> </u>		<u> </u>
Income from charitable activities				
Theatre/festival				
Earned income				
Fees/box office/reimbursed expenses	33,690		70,680	
Other income	2,673		-	
	<u> </u>	36,363	<u> </u>	70,680
Project specific funding				
Grants/donations				
Project donations	-		10,000	
Other project grants	13,470		2,000	
Other Trusts & Foundations	-		2,860	
	<u> </u>	13,470	<u> </u>	14,860
		<u>49,833</u>		<u>85,540</u>
		<u> </u>		<u> </u>

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	2019	2018
	£	£
Expenditure on charitable activities		
Theatre/festival		
Production/project costs		
Fees	14,182	49,517
Marketing	1,989	3,205
Production costs	2,855	22,183
Travel/transport/accommodation/visas/subsistence	6,923	13,037
	<hr/>	<hr/>
	25,949	87,942
Support costs - page 13	132,537	126,089
Governance costs - page 13	8,677	8,234
	<hr/>	<hr/>
	167,163	222,265
	<hr/>	<hr/>

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	2019		2018	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Office overheads	4,542		4,933	
Website fees	1,206		300	
Telephone/internet	1,241		1,643	
Insurance	1,983		1,948	
Repairs/maintenance	154		-	
Computers & IT	216		171	
Marketing (core)	1,933		1,306	
Research	6,730		1,068	
Depreciation of fixtures/fittings/equipment	312		-	
		18,317		11,369
Administration costs				
Salaries	37,220		35,700	
Fees	69,125		74,695	
Social security costs	263		800	
Employer pension costs	422		274	
Travel/subsistence	829		528	
Meeting costs	760		875	
Printing/postage/stationery	441		397	
Sundries/research/visas	458		158	
		109,518		113,427
Professional/financial				
Legal/professional	4,013		549	
Bank charges	689		744	
		4,702		1,293
		132,537		126,089
Governance costs				
Accountancy	2,500		2,500	
Bookkeeping	6,177		5,734	
		8,677		8,234
		<u>141,214</u>		<u>134,323</u>

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**Balance Sheet
31 March 2019**

		2019		2018	
	Notes	£	£	£	£
Fixed assets					
Tangible assets	9		938		1
Current assets					
Debtors	10	3,856		7,106	
Cash at bank and in hand		17,172		28,927	
		<u>21,028</u>		<u>36,033</u>	
Liabilities:					
Creditors: amounts falling due within one year	11	(7,059)		(16,003)	
Net current assets			<u>13,969</u>		<u>20,030</u>
Total assets less current liabilities			<u>14,907</u>		<u>20,031</u>
The funds of the charity:					
Unrestricted funds	14				
General funds			7,720		6,018
Designated funds			870		-
			<u>8,590</u>		<u>6,018</u>
Restricted income funds	15		6,317		14,013
Total charity funds			<u>14,907</u>		<u>20,031</u>

For the year ending 31 March 2019 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 3 December 2019 and signed on its behalf by



**Joachim Fleury
Chair of Trustees**

The notes on pages 15 to 23 form an integral part of these financial statements.

Dash Arts Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2019

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 2019

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

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Notes to the Financial Statements for the year ended 31 March 2019

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 5% (2018 - 1%).

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

	2019	2018
	£	£
Depreciation of tangible fixed assets	312	-
Independent Examiner's Remuneration:		
- independent examination	2,500	2,500

Dash Arts Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2019**

4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2018 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2018 - £nil).

5. Transactions with trustees

Katherine Zeserson was paid consultancy fees of £2,000 (2018: £nil) following her appointment as a Trustee.

6. Staff costs and numbers

	2019	2018
	£	£
Staff costs		
Salaries and wages	37,220	35,700
Social security costs	263	800
Pension costs	422	274
	<u>37,905</u>	<u>36,774</u>

No employee earned £60,000 or more during the year (2018 - 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 benefits of the key management personnel of the charity were £90,952 (2018 - £106,794).

Staff numbers

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

	2019	2018
	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 £422 (2018 - £274).

Dash Arts Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2019**

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 £	Total £
Cost		
1 April 2018	573	573
Additions	1,249	1,249
31 March 2019	<u>1,822</u>	<u>1,822</u>
Depreciation		
1 April 2018	572	572
Charge for year	312	312
31 March 2019	<u>884</u>	<u>884</u>
Net book values		
31 March 2019	<u>938</u>	<u>938</u>
31 March 2018	<u>1</u>	<u>1</u>

10. Debtors

	2019 £	2018 £
Trade debtors	2,041	6,038
Other debtors	125	-
Prepayments	1,690	1,068
	<u>3,856</u>	<u>7,106</u>

Dash Arts Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2019**

11. Creditors: amounts falling due within one year	2019 £	2018 £
Trade creditors	2,953	3,377
Other taxation/social security	548	5,525
Other creditors	1,058	76
Accruals	2,500	4,525
Deferred income (note 12)	-	2,500
	<u>7,059</u>	<u>16,003</u>

12. Deferred income	£
Balance at 1 April 2018	2,500
Amount released to incoming resources	(2,500)
Balance at 31 March 2019	<u>-</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 2019 there were 4 members.

Dash Arts Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2019**

14. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	6,018	141,045	(138,473)	(870)	7,720
Designated funds:					
Latitude Tents	-	-	-	870	870
	<u>6,018</u>	<u>141,045</u>	<u>(138,473)</u>	<u>-</u>	<u>8,590</u>

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.

Dash Arts Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2019

15. Restricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
ACE Catalyst	14,013	11,210	(21,327)	3,896
SQUAT (Rich Mix)	-	1,500	(1,500)	-
Dash Cafes	-	849	(849)	-
Engage	-	2,500	-	2,500
Brexit Flash Mob	-	-	(1,100)	(1,100)
Voices	-	7,421	(7,421)	-
Out of Tune	-	1,200	(179)	1,021
	<u>14,013</u>	<u>24,680</u>	<u>(32,376)</u>	<u>6,317</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.

SQUAT (Rich Mix)

Rich Mix contributed £3,000 towards Dash Arts' immersive residency 'Dash Arts Eurosquat' over 3 days in September 2018.

Dash Cafes

TelepART, the Finnish Institute in London, awarded €970 towards Dash Arts' May 2018 Dash Cafe 'Sami - First National Culture in Northern Europe'.

Engage

We received £2,500 from Shoreside Charitable Trust 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.

Voices

\$9,856 USD was awarded by the Open Society Foundation for special art & activism event 'Voices From the Dark' in November 2018 at Rich Mix.

Out of Tune

The Embassy of Sweden have awarded £1,200 for our ongoing 'Out of Tune' project, to support costs for a research trip to Sweden in June 2019.

Dash Arts Limited

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**Notes to the Financial Statements
for the year ended 31 March 2019**

16. Analysis of net assets between funds

	General funds £	Restricted funds £	Total £
Fund balances at 31 March 2019 are represented by:			
Tangible fixed assets	938	-	938
Net current assets	7,652	6,317	13,969
	<u>8,590</u>	<u>6,317</u>	<u>14,907</u>

17. Related party transactions

There were no related party transactions during the year.