



darts, Doncaster Community Arts

## **Annual Report & Financial Statements**

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Year Ending 31st March 2019

# Contents

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Trustees Annual Report.....	3
Trustees & Professional Advisors .....	3
Objectives & Activities.....	4
Achievements, Performance & Future Plans .....	5
1. Raising Our Voice: how we will improve our communication .....	5
2. Stretching The Point: how we will make our building busier and better.....	5
3. Scaling Up: how we will reach more people .....	6
4. Reflecting Our Community: diversity in our work, audience and workforce.....	7
5. Learning: our work in schools .....	7
6. Aspiration: our work with children and young people with disabilities .....	9
7. Resilience: our work with vulnerable children and young people .....	10
8. Recovery: our work with adults experiencing mental health issues.....	11
9. Living Well: our work with those living with long term health conditions.....	11
Structure, Governance & Management .....	13
Financial Review .....	14
Statement of Trustees' Responsibilities .....	15
Report of the Independent Auditors to the members of darts, Doncaster Community Arts.	16
Statement of Financial Activities .....	19
Balance Sheet.....	20
Statement of Cashflows.....	21
Notes to the Financial Statements.....	22

## Trustees Annual Report

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The Trustees are pleased to present their Trustees Report (incorporating those matters required under Company Law in the Directors' Report) together with the financial statements of the Charity for the year ended 31 March 2019

### Trustees & Professional Advisors

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<b>Registered charity name</b>	darts, Doncaster Community Arts
<b>Charity number</b>	1056799
<b>Company registration</b>	3166208
<b>Registered office</b>	The Point, 16 South Parade, Doncaster, DN1 2DR
<b>Directors &amp; Trustees</b>	Rachael Blake Beverly Carr (Treasurer) Gina Fletcher Michael Hart David Herbert Karl O'Reilly (from 7/2/19) Lawson Pater Laura Stead (from 7/2/19) Rupert Suckling Ann Wallis (Chair)
<b>Secretary</b>	Duncan Robertshaw
<b>Auditor</b>	Allotts Business Services Ltd, Chartered Accountants Sidings Court, Lakeside, Doncaster, DN4 5NU
<b>Bankers</b>	The Cooperative Bank, 31 St Sepulchre Gate, Doncaster, DN1 1TD
<b>Management Team</b>	Duncan Robertshaw, Chief Executive Helen Jones, Assistant Director Lucy Robertshaw, Assistant Director Sophy Sylvester, Head of Fundraising & Development

## Objectives & Activities

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darts is a community arts organisation with almost thirty years' experience. Our mission is to create art with people in Doncaster to improve life, learning and health. We are a team of artists, makers, musicians, performers and support staff who collaborate to design and deliver creative programmes which inspire learning, build good emotional health and strengthen professional practice.

Our programme is for people of all ages who live, work or learn in Doncaster. Our home, The Point, is a friendly and welcoming place which is open to all and where we make and share art; we carry this ethos wherever we go. We have five strands of work and a clear plan for each:

- Learning: our work in schools
- Aspiration: our work with children and young people living with disability
- Resilience: our work with vulnerable children and young people
- Recovery: our work with adults experiencing mental health issues
- Living Well: our work with those living with long-term health conditions, particularly dementia

darts is joint lead partner for Doncaster Music Education Hub with Doncaster Music Service. We work in partnership to deliver a strong programme of opportunity for Doncaster's children and young people. Activity varies from small and intimate provision for hard to reach children, to large scale events where hundreds of pupils perform alongside professional artists.

darts is lead consortium partner for Right Up Our Street, Doncaster's Creative People and Places project funded by Arts Council England. We deliver creative activity and develop community capacity to increase the number of Doncaster adults taking part in the arts. Partners are Cast, Doncaster Culture & Leisure Trust, Doncaster Voluntary Arts Network and commissioned local and national artists.

We chair Doncaster's Arts & Health Board and report to Doncaster Growing Together – the Borough Strategy. Through this, we work closely with cultural and health partners to find pioneering ways to deliver on the All Party Parliamentary Group's recommendations from the 2017 'Creative Health' report.

Our public building, The Point, is a welcoming, safe and friendly space for people to come in and try something new. Whether it's to drop in to see an exhibition in the gallery, meet a friend in the café or access one of the many workshops or events that happen here; we aim to surprise, incite curiosity, gently challenge and enable people to shine! Our exceptional artist team is also busy delivering excellent artistic experiences across the borough, building connections and celebrating Doncaster's creative talents.

The Point is the only accredited Makaton Friendly venue in Doncaster with one of only six accessible Changing Places toilets in the town. We work to Age Friendly and Family Arts Standards and staff are Dementia Friends trained. This year we marked our sixth year of paying the real Living Wage.

## Achievements, Performance & Future Plans

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In 2018 we launched our new plan with nine clear priorities. Below we describe our achievements and performance so far and our plans for the future:

### **1. Raising Our Voice: how we will improve our communication**

Twelve months in, our new Communications Strategy has ensured clear, powerful messages about our work to a wide range of local and national audiences. With a more focused approach to specific communications campaigns, we have increased our family audiences and improved the relationship between our participants and our approach to programming. We met our target of increasing press coverage locally with coverage in Doncaster Free Press (including a front page), Yorkshire Post and Rotherham Gazette, as well as securing two national stories in the Mature Times and Metro.

Our social media engagement is increasing steadily and we have doubled our Instagram followers, tripled our Facebook page likes and increased our Twitter followers by almost a thousand, meaning we are engaging regularly with families, participants and professionals across arts, health and education sectors. The website has improved massively with new web stories, blogs and images weekly.

The fact that we are shouting louder about our work has resulted in greater presence locally and nationally, for example our work promoted heavily during the recent Culture, Health & Wellbeing Alliance conference. Telling a stronger story about our commitment to inclusion for all has also resulted in us winning the national Fantastic for Families Best Family Welcome Award 2018, making The Point one of the UK's most family-friendly and cultural organisations.

Internally we have improved communications through a weekly news bulletin for all staff and Trustees to improve celebration of colleagues' work and collaborative working. We have also rolled out use of Microsoft Teams, overhauled technology to allow for mobile working and improved office space to encourage more agile and flexible working environments.

### **2. Stretching The Point: how we will make our building busier and better**

Over the past five years we have extended our opening times by more than 20%, doubling events and increasing audiences by 60%. We've increased income by 62% and reduced costs by almost 20%, overall we've reduced subsidy from £90k to £46k since 2014/15. For the next five years we have an ambitious plan to raise our profile, audiences and income by creating a dramatic new presence on the street front: creating new signage and artwork; a redesigned entrance to improve access and welcome; and develop catering to increase capacity and expand our offer. We'll improve security and safety for visitors and improve our audience data. Our changes will allow us to increase opening hours by 40%, increase audiences by 50%; reduce carbon footprint by almost 25%; and eliminate subsidy for The Point by 2025.

This year, we moved to an online booking system for our workshops and events, improving efficiency, providing more flexibility for our visitors and allowing for improved analysis of our audience to inform future programming. As planned, we have improved visitor experience, creating new gallery interpretation, explorer packs and areas for gallery audiences to participate, respond to the work and exhibit their own art.

We plan in school visits to the gallery as part of learning projects and offer both teacher led and artist led packages. All pupils who are taking part in Arts Award qualifications through their schools are invited on group visits to our exhibitions. Where possible, artists exhibiting work in the gallery deliver workshops directly to schools. Information is distributed through the Primary Arts Network, which we lead and through our schools focussed newsletter.

Our gallery is the heart of The Point and we ensure that entry is always free so we can share world class exhibitions with as many people as possible. This year's programme has gone from strength to strength – from The Royal Photographic Society's International Images for Science to our family friendly inflatable Microbes exhibition by Spacecadets Air Design. The highlight was being selected as host to a Bill Viola exhibition through the Artist Rooms programme led by Tate and National Galleries of Scotland, prior to a major exhibition at the Royal Academy. As one of the world's leading video artists, Bill Viola's work created a real buzz at The Point. Being involved in Artist Rooms also enabled us to develop a new Young Curators group who were involved in the development of marketing and creative opportunities for other young people inspired by the exhibition as well as the young curators themselves launching the exhibition alongside MP Ed Miliband in front of an audience of distinguished guests.

### **3. Scaling Up: how we will reach more people**

Over the past ten years, we have developed significantly. We have increased our attendance by 75% and deliver 900 more sessions a year. We have also simplified our programme to concentrate on areas of work with most impact, developing robust models that genuinely change people's lives. Our ambition now is to scale these models up – collaborating with partners to solve complex problems and bring about genuine, lasting change.

This year, our focus has been arts and health. Working in collaboration with Doncaster Public Health, we have set up the Arts & Health Board with health and culture partners from across the borough to develop and pilot approaches. We have raised over £700K to deliver creative programmes in communities that improve the health and wellbeing of adults with mild, moderate and severe mental health issues and are working with health and culture partners and academic researchers to evaluate the impacts on the lives of Doncaster residents. We have also scaled up our opportunities for physical health – rolling out Dance On sessions for inactive over 50s across the borough. See below for more detail about these areas of work.

Cycling Stories is our Heritage Lottery Funded project around Doncaster's rich heritage of cycling: gathering stories old and new of fearless feats and record-breaking riders. The project has allowed us to reach new audiences with different interests and has given us a high profile platform linked to Tour de Yorkshire and the forthcoming UCI Road World Championships. The project has its own website and social media channels and has, to date, engaged over 1000 people who we might not normally have contact with. Our pop up exhibition and radio interview at the starting line of the Tour de Yorkshire and the film to be launched at the UCIs in September will again give us wider exposure and allow us to reach more people.

#### **4. Reflecting Our Community: diversity in our work, audience and workforce**

Our borough is diverse and our responsibility is to remove barriers to participation wherever they are. Our work engages those with poor mental and physical health, with dementia, with special educational needs and disabilities, with vulnerable children and young people, families, carers, people of all ages, socio-economic, ethnicities and genders. Doncaster's population has an increasingly diverse ethnic background which is broadly reflected in our audiences. However this is an area we have targeted for development, both in terms of further improving the quality of our data collection and in supporting specific audiences who are currently under represented across parts of our programme.

We are working towards Business Plan objectives to engage diverse audiences with protected characteristics, health needs and from different socio-economic backgrounds. We have already increased our opportunities for people with dementia and their carers by 50% - offering Singing for Memory sessions and In the Moment sessions as part of a wider partnership offer to make cultural activity more dementia friendly.

Our work around Arts on Prescription in Doncaster in Doncaster forms a large part of the ambition to reflect our community. Public Health England figures shows that the health of people in Doncaster and life expectancy is worse than the England average and that there are higher numbers of people living with mental health issues than elsewhere in the country. We chair the new Arts & Health board and work with health and cultural partners to pilot scaled models of arts and health programmes to benefit a larger and more diverse range of residents across the borough. This reports to the Health and Wellbeing Board and directly into the borough strategy.

This year we met our target to complete a trustee audit and agree an action plan to increase our board size and diversity. We recruited two new trustees this year and plan to increase the size and diversity of the board again in 2019/20.

#### **5. Learning: our work in schools**

We collaborate with schools, education experts and families to improve practice in education, leading to improved attainment and enjoyment for Doncaster's children and young people. We build on years of experience in delivering creative opportunities in schools, pupil referral units and with home educated young people to continuously develop and refine our approach.

This year we completed our Test & Learn phase of The Spark, funded by the Paul Hamlyn Foundation. We discovered that our knowledge and expertise developed through our long history of delivery with Pupil Referral Units worked well in mainstream classroom settings to find new ways to engage children at risk of exclusion in learning. Working with 167 children in 3 schools, artists collaborated with teachers to deliver immersive artistic workshops. We found evidence of improved self-esteem and aspiration, increased coping strategies, a reduction in disruptive behaviour and increased emotional literacy. Children said: *'It's important for dance to be good that you're calm – you can't rock and roll if you're cross!'* and *'Dan challenged us, which meant we learned more.'* We now plan to use our learning to develop a whole school approach and hope to continue our relationship with the Paul Hamlyn Foundation to support this.

Our Teaching in Role project completed this year. Funded by Doncaster Schools Forum, we worked with eight primary schools to improve reading and writing. Teaching in role is a well-tested technique allowing the class teacher to step out of their usual role and take on an alternative character linked to a curriculum subject. As a result, we have seen evidence of improved speaking, listening and attainment in reading and writing for every child, increased enjoyment from children and more confident teachers using drama to teach literacy and other subjects. The results are significant with 100% of schools completing the programme reporting a positive change in the number of pupils meeting their age-related expectations and 86% of schools reporting an increase of pupils exceeding their age related expectations in reading and writing. *"Every single child was really keen to begin writing their own story and even the reluctant writers and the ones who may struggle to get ideas on paper created some good work."* – teacher.

We are collaborating with cultural partners Cast to deliver Art Explorers as part of Children and the Arts' UK-wide Start project. Designed to reach children who are missing out on creative and cultural education, Art Explorers provides access to high quality arts experiences that boost confidence, raise aspirations and help learning and development. 464 pupils and 45 teachers from four Doncaster schools have been involved this year and have enjoyed both artist-led workshops in their schools and visits to cultural venues. This year's highlight has been the opportunity to exhibit their work alongside that of professional illustrators within our Scribble, Doodle & Draw exhibition. Pupils were set a challenge to design their own superhero characters before creating 3D models of their character's heads out of plasticine. Teachers who accessed the CPD sessions said: *"A real fun but valuable session! The children will find the sequence of activities manageable, which will lead to an improvement in the standard of their work."* And *"Informative and practical, a very therapeutic session!"*

For the past seven years, darts has worked closely with Doncaster Music Service (DMS) to lead the Doncaster Music Education Hub (DMEH), a partnership held up by Arts Council England as a model of good practice. Amongst a packed programme of massed singing events, CPD for teachers, schoolchildren collaborating with professional musicians and access to professional performances, this year's highlight was definitely our pirate themed Sing and Sign event. Building on the Special School Sing of previous years, we have worked with partners at all five Doncaster Special Schools and Doncaster College to make the event bigger and better. 92 children and young people with a whole range of abilities created a repertoire of brand new songs with musicians Janet Wood and Jim Lunt. They were joined by 114 teachers and parents – all of whom were singing and Makaton signing throughout. We raised the roof with our huge rendition of Makaton Rocks!

darts is one of the founding members of EXPECT Youth: a proactive group of Doncaster based youth focused organisations committed to high quality youth provision across the borough. Programmes developed through EXPECT include our well-loved Tuesday Art Group at The Point for young people, the EXPECT Summer programme that engaged a total of 3462 children in 2018 and a number of Essential Life Skills based projects in schools.

As a Department of Education Opportunity Area, EXPECT Youth has worked with a wide range of Doncaster providers to offer pupils an array of activity designed specifically to increase essential lifeskills (ELS) to help them reach their potential. darts' artists have created three distinct programmes: ELS Drama – rehearsing real life situations to explore and develop behavioural responses, empathy, attitudes and perceived barriers, ELS Arts



Awards – part of the national scheme to inspire young people to grow their arts and leadership talents, develop key life skills through the arts and broaden horizons and ELS Transitions – collaborating with two Special Schools to develop independence and key life skills in sixth formers with special educational needs and disabilities. Overall, we've engaged over 491 pupils to date and seen amazing results, including young people becoming accomplished DJs visiting the 02 Academy in Sheffield to practice their skills before delivering their own club event later this year at The Point.

## **6. Aspiration: our work with children and young people with disabilities**

Our ambition is to provide high quality arts opportunities that are accessible to all of Doncaster's children and young people. Our aspiration is to harness the learning from almost 30 years of experience to offer a more consistent approach and offer that starts with Doncaster's Special Schools, builds trust and relationships with children and families and develops an increased core audience of families participating in creative activity at The Point.

Our All Aboard programme goes from strength to strength. Funded by BBC Children in Need and local special schools, we provide creative opportunities for children with profound and severe disabilities at after-school and holiday sessions. Of the 29 tracked children 27 made progress in their ability to make independent choice, to communicate and have increased aspiration. Children have been immersed in music, music tech and visual arts with our team of professional artists. Artists have planned bespoke sessions to ensure every child can access regardless of their abilities and individual barriers to engagement.

At The Point, families have been attending workshops together, with artists designing accessible activities for young people with disabilities to get stuck into along with parents, carers and siblings. From creating willow lanterns to microbe inspired movement and dance, the response has been consistently positive: *'It's very important for us [to be able to come to The Point and take part in these activities] because my son doesn't show much interest in doing practical things – he spends a lot of time indoors on his computer so it's nice to get him out and into an environment where we feel safe and not judged by anything that he does.'*

This year we ran our first ever inclusive family festival to attract more of the children and young people we work with in special schools to our central building. #PointFEST offered live music, a glow in the dark sensory playground, DJ workshops and silent disco. We attracted a diverse audience of over 300 enthusiastic punters: *"Amazing festival today, my son absolutely loved it!"*

The second year of our Youth Music funded 'We Speak Music' project was packed full of music-making, signing and singing. Teachers and support staff from Doncaster's Special Schools work collaboratively with our musicians to increase pupil voice, choice and independence through the use of music and Makaton. This year we delivered 215 creative workshops and worked with 223 pupils with disabilities, including those with profound and complex needs. Teachers tell us that pupils have increased their working knowledge of Makaton signs, reinforcing their core vocabulary and expanding subject/topic specific vocabulary base. Pupils are more actively involved in the musical performance aspect and more willing to participate in unfamiliar activities. The sessions give students social experiences and social skills with a wider range of adults. They also benefit from opportunities to go on performance trips that allow them to experience the wider

community and perform to a range of people in new environments. Young people have also been completing their national Arts Award qualifications. Overall, 188 children and young people achieved Arts Awards through darts last year.

## **7. Resilience: our work with vulnerable children and young people**

We want to provide Doncaster's young people with opportunities to try new things, challenge themselves, be brave and ultimately become more emotionally resilient. Our programme offers non-traditional progression routes at The Point and in communities to support and sustain good mental health and wellbeing in children and young people and facilitate children and young people to develop coping mechanisms, improve their social and personal skills and become more resilient over time.

We completed our Big Lottery Funded Talent Match programme this year. The final conference was a celebration of South Yorkshire's achievements within this national programme funded by the National Lottery Community Fund. Since the start, our Talent Match Coach has worked with 107 18-24 year olds with multiple barriers who are furthest away from employment; supporting them to grow the confidence, social skills and strategies to move towards employment, volunteering and formal and informal education and training. Over the past year, we have seen an increase in confidence in participants – many of whom have been through incredibly challenging circumstances, and now feel better able to cope with daily challenges. Participants have begun a shift from the assumption that they are not employable, to increased feelings of self-belief and recognition that some form of work could have a positive effect on their mental health.

One to one coaching and our new Rehearsal for Life group sessions have made significant changes in the way people perceive themselves and their life chances. Successes include 40 completing basic skills training, 37 completing formal education, 23 undertaking volunteering, 18 undertaking work placements and 26 securing employment. As a key player in the Talent Match Sheffield City Region partnership programme, we have been shortlisted for the Employment Related Services Association's (ERSA) national Youth Employment Award in the 2019 Employability Awards. The Youth Employment category celebrates the achievements of employment services providers who have demonstrated exceptional commitment in delivering employment services for young adults – the results will be out in the summer of 2019.

Our success within South Yorkshire resulted in being awarded further funds as one of only two specialist support providers to continue working with 20 clients whose needs are highest. Through Legacy 6 we continue providing one to one support and progression opportunities as well as delivering our Rehearsal for Life course across South Yorkshire.

Rehearsal for Life was developed in response to a need highlighted by staff who saw a gap in provision for young people to test out their social skills, behaviours and responses in real life situations. Drama practitioner Val Holland developed the approach based on her broad experience in applied drama and psychodrama, creating a safe environment in which participants can talk to each other, discuss things, be honest and be themselves. Participants experience many barriers including Autism, social anxiety, learning disability, trauma, hearing impairments, long term health conditions or even trouble sleeping. Impacts have been surprising – a mix of role play, games, working together, power posing, breathing, positive affirmations, practicing short presentations and the chance to be able to imagine

where you want to be have given participants a new focus and a greater ability to respond positively to and with others.

## **8. Recovery: our work with adults experiencing mental health issues**

We deliver a wide range of projects for adults facing multiple barriers. Our experience in delivering to the Health and Social Care agenda informs the way we co-design programmes and actively collaborate with participants and artists so that we respond to local and individual need. Our aim is to build emotional resilience and good mental health in Doncaster's adult residents, facilitating them to increase their confidence and self-esteem and build coping strategies to break down barriers faced on a daily basis.

Our Creative Directions programme is in its sixth year and continues to result in positive impacts for Doncaster residents with mild, moderate and severe mental health issues. The approach offers choice, a safe and friendly environment, time for socialising and progression and a focus on positive affirmation: there is no 'right' or 'wrong' and people experience success on a weekly basis. Funding is secured from Reaching Communities (National Lottery Community Fund) for a further three years for the provision at The Point. Recent findings show that 93% of participants feel that they are making friends, 77% say they are coping well with problems, 85% say they are feeling good about themselves and 59% say they have been less reliant on their GP or other health professionals.

Using the Creative Directions approach, we have now secured one of only three national Music Challenge Fund Grants from Spirit of 2012. This is to deliver a folk specific music programme in two community locations: Edlington and Askern over the next three years. As with Creative Directions, we will work closely with Doncaster Social Prescribing Service, RDaSH (NHS mental health trust) and the GP Alliance to encourage referrals into the programme, as well as encouraging those without a mental health diagnosis to self-refer.

As members (and Chair) of the Doncaster Arts & Health Board, we have secured Clinical Commissioning Group funding for Doncaster to further pilot arts on prescription approaches along with other cultural partners. darts, Cast and Heritage Doncaster will deliver two years of activity in the community of Mexborough, testing a range of art forms and heritage based interventions whilst embedding ourselves within a specific location. This will be supported by a commissioned piece of academic research with AWRC (Sheffield Hallam University) to draw together a robust evidence base to encourage mainstreaming of arts on prescription across the borough.

## **9. Living Well: our work with those living with long term health conditions**

Our ambition is to improve the lives of those with long-term health conditions and their carers in response to the increasing needs of Doncaster residents. We are particularly building on a wealth of successful projects with adults with dementia, as well as carers with a whole range of caring responsibilities.

Singing for Memory provides a safe space for people with dementia and their family carers to make friends, have fun, sing songs they know and write new ones. Professional musicians lead the session, making the most of people's talents and ensuring there's also time to drink tea, chat, share stories and celebrate achievements. For the family members and carers, it's a vital opportunity to meet with a network of others in similar situations and this

leads to reduced isolation and a greater sense of connectedness at a challenging time. Singing for Memory is different to other dementia focused activity – it responds to the interests and talents of those in the room and encourages active creativity and input rather than passive singalongs.

This year the group has had the additional opportunity of working with poet and broadcaster, Ian McMillan, to create a new repertoire of songs around memory for the Quirky Choir to perform as part of their 20<sup>th</sup> anniversary. Singing for Memory was nominated in the Doncaster Dementia Awards and won the 2018 Highly Commended Award for Contribution from a Group or Organisation. Two of our volunteers represented the group at a lovely afternoon tea event and celebration.

In the Moment is a new initiative that builds in what we have learnt from our wealth of experience in delivering arts for dementia, but is a collaborative approach to increase the dementia friendly offer in Doncaster's Cultural Quarter. In partnership with Cast Performance Venue, Heritage Doncaster and Home Instead, In the Moment offers a range of activity specifically designed for those with dementia and their carers. The programme is enhanced by staff training and changes to each venue to ensure audiences have the best welcome when they visit and feel able to keep engaging long term. We are in the early stages of delivery, but our sessions around music and playfulness have had a tremendous response and we have seen so much talent and joy in the room!

Our Dance On programme for inactive older people has gathered pace this year. We have already engaged 297 Doncaster residents in dance as a fun, motivating and social activity proven to improve health and wellbeing. Participant numbers and new community-based groups increase by the week and we currently have eight groups running across the borough. Dance On is a partnership project with One Dance UK, Yorkshire Dance and researchers at Leeds University, funded by Sport England.

Participants have told us that engaging in the sessions has had a hugely positive impact both on their health and general happiness: "The music really gets you going!", "Gentle Movement that anyone can do." and "You can just be yourself in this class". Our Dance On Social was a great success, with a huge crowd of dancers having a boogie to Northern Soul, Motown plus all the classics. Those who came said: *"Absolutely brilliant. Lovely to see so many people enjoying themselves."*, *"Beautifully inclusive. So lovely to see everyone happy."* and *"I had a dance and met a lot of nice people. It was really good fun."*

Quirky Choir reached an amazing milestone this year – twenty years of joyful singing and camaraderie! Formed to launch the opening of The Point in 1998, the choir has gone from strength to strength with around 50 people from all walks of life coming together every week to sing a huge repertoire of pieces. The Choir was successful in securing Arts Council funding for Quirkus, a special year of celebratory activity both to challenge artistic director, Janet Wood, and the choir, and to raise the profile of the group. Professional artists Luke Carver Goss, Ian McMillan, Hayley Youell, Nick Lewis and Lucky Moyo worked with choir members and community groups to create an amazing new repertoire of songs that were performed across Doncaster over the year. The celebration culminated in an interactive digital exhibition at The Point with photographs by James Mulkeen, a fantastic film by Jim Lockey and a final performance at The Dome.

## Structure, Governance & Management

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### **Governing Document**

The organisation is a charitable company limited by guarantee, incorporated on the 29 February 1996 and registered as a charity on 15 July 1996. The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association (as amended 3 August 2011). In the event of the company being wound up the members are required to contribute an amount not exceeding £1. Reference and administrative details are shown in the schedule of members of the board and professional advisers above.

### **Public Benefit**

The charity is a public benefit entity. The trustees have considered the Charity Commission guidance on public benefit when approving the charity's aims, objectives and future plans. The trustees also confirm that they have complied with the duty in Section 4 of the Charities Act 2006. The activities and future plans described in detail above deliver positive change for a large number of individuals and communities across the local area. Furthermore our role as an advocate for the role of the arts in challenging social circumstances conveys a wider benefit to arts and public service professionals and organisations across the country.

### **Trustee Recruitment**

The trustees, who are also directors of the company, as the Board of Trustees manage the company. The trustees regularly review membership in the light of skills and experience required and available. This review forms the basis of on-going recruitment through local networks and regional agencies.

### **Risk Management**

The trustees have examined the major strategies, business and operational risks, which the charity faces and confirm that systems have been established to mitigate the significant risks. The principle risks arise from reliance on grants and other external funds.

### **Trustee Induction and Training**

New trustees undertake an induction process briefing them on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the board and decision making processes, the business plan, current activity and recent financial performance of the charity. Where appropriate, trustees attend training to assist them with the role. Trustees are also encouraged to visit projects to get a better understanding of the work.

### **Management**

The day to day management of the organisation is delegated to the Chief Executive, Duncan Robertshaw.

### **Key Management Remuneration**

The remuneration of the Chief Executive and key management personnel is determined by the Board of Trustees. An annual salary review is conducted for the company taking into account inflation and individual reviews are conducted periodically as a result of changes in responsibility.

### **Fund Raising**

The charity does not engage a professional fund-raiser or commercial participator in carrying out fund raising activities from the public. Fund raising from the general public is not material in relation to the charities total income.

## **Good Governance**

darts has adopted the principles of the Charity Governance Code, a practical tool developed to help trustees achieve exemplary leadership and governance through continuing self-assessment and improvement.

## **Financial Review**

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With a series of successful fundraising campaigns together with continued growth in our trading activity, income grew to £1,055,788 (2018: £993,353). Costs increased to £1,033,031 (2018: £964,243) as a result of increased frontline delivery. Our ongoing programme of cost reductions meant support costs reduced 7% against last year. Overall the charity recorded a surplus of just over 2%: £22,757 (2018: £29,110).

## **Reserves Policy**

The trustees have reviewed the charity's needs for reserves and have identified three key risk factors:

1. Exceptional repairs and long term maintenance items for The Point.
2. Working capital to develop new activity and sustain activity funded in arrears.
3. Continuing short term nature of contracts and funding agreements and high level of risk and uncertainty in all areas of activity.

As a result, the trustees have identified three corresponding values for the unrestricted reserves target:

1. Reserves to the value of 10% of the net book value of The Point to cover exceptional repairs and long term maintenance.
2. Working capital to cover 50% operating costs over one quarter.
3. Sufficient capital to sustain core activity over one quarter.

At forecast levels of activity this places the reserves requirement at £399,767 for the year ahead (2018: £376,939). Current levels of unrestricted general funds held as net current assets are £424,695 (2018: £416,554). The Trustees have reviewed and are satisfied with the current level of reserves.

## Statement of Trustees' Responsibilities

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The trustees are responsible for preparing the trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year. Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including its income and expenditure, of the charity for the year. In preparing those financial statements the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and accounting estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the requirements of the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of the financial statements and other information included in annual reports may differ from legislation in other jurisdictions.

### **Provision of information to auditor**

So far as each of the trustees is aware at the time the report is approved:

- there is no relevant audit information of which the company's auditor are unaware, and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

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

This report was approved by the board on 8<sup>th</sup> August 2019 and signed on its behalf.

Ann Wallis, Chair of Trustees



## Report of the Independent Auditors to the members of darts, Doncaster Community Arts

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### Opinion

We have audited the financial statements of darts Doncaster Community Arts (the 'charitable company') for the year ended 31 March 2019 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2019 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

### Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### Conclusions relating going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

### Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our Report of the Independent Auditors thereon. Our opinion on the financial statements does



not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If based on the work we have performed, we conclude that there is a material misstatement of this other information we are required to report that fact.

We have nothing to report in this regard.

### **Opinion on other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Report of the Trustees (incorporating the director's report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report has been prepared in accordance with applicable legal requirements.

### **Matters on which we are required to report by exception**

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the director's report..

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the directors report.

### **Responsibilities of trustees**

As explained more fully in the Statement of Trustees Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

### **Auditor's responsibilities for the audit of the financial statements**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our Report of the Independent Auditors.

### **Use of our report**

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in a Report of the Auditors and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Steven Pepper FCA (Senior Statutory Auditor)

for and on behalf of Allotts Business Services Ltd, Statutory Auditor  
Chartered Accountants  
Sidings Court  
Lakeside  
Doncaster  
South Yorkshire  
DN4 5NU

Date: .....

# Statement of Financial Activities

Incorporating the income and expenditure account for the year ending 31<sup>st</sup> March 2019

	Notes	Unrestricted Funds	Restricted Funds	Total 2019	Total 2018
Donations & Legacies	3	2,610	-	<b>2,610</b>	1,714
Income from other Trading activities	4	126,249	-	<b>126,249</b>	106,259
Income from Investments	5	5,705	-	<b>5,705</b>	5,246
Income from Charitable activities	6	343,672	577,552	<b>921,224</b>	880,134
<b>TOTAL INCOME</b>		<b>478,236</b>	<b>577,552</b>	<b>1,055,788</b>	<b>993,353</b>
Expenditure on Charitable activities	8	(375,431)	(579,966)	<b>(955,397)</b>	(899,867)
Expenditure on Raising Funds	9	(77,634)	-	<b>(77,634)</b>	(64,376)
<b>TOTAL EXPENDITURE</b>		<b>(453,065)</b>	<b>(579,966)</b>	<b>(1,033,031)</b>	<b>(964,243)</b>
<b>NET INCOME/ (EXPENDITURE)</b>	<b>11</b>	<b>25,171</b>	<b>(2,414)</b>	<b>22,757</b>	<b>29,110</b>
<b>NET (EXPENDITURE)/INCOME</b>		<b>25,171</b>	<b>(2,414)</b>	<b>22,757</b>	<b>29,110</b>
Transfers between Funds	12	148,735	(148,735)	-	-
<b>BALANCE AFTER TRANSFERS</b>		<b>173,906</b>	<b>(151,149)</b>	<b>22,757</b>	<b>29,110</b>
<b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward		636,859	184,738	<b>821,597</b>	792,487
<b>TOTAL FUNDS CARRIED FORWARD</b>		<b>810,765</b>	<b>33,589</b>	<b>844,354</b>	<b>821,597</b>

All of the above amounts relate to continuing activities. The notes below form part of these financial statements.

## Balance Sheet

As at 31<sup>st</sup> March 2019

	Note	2019	2018
<b>FIXED ASSETS</b>			
Tangible assets	14	<b>867,116</b>	891,353
<b>CURRENT ASSETS</b>			
Debtors	15	<b>151,035</b>	106,378
Cash at bank and in hand		<b>532,752</b>	568,622
		<b>683,787</b>	675,000
CREDITORS: Amounts falling due within one year	16	<b>(154,553)</b>	(158,801)
<b>NET CURRENT ASSETS</b>		<b>529,234</b>	516,199
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<b>1,396,350</b>	1,407,552
CREDITORS: Amounts falling due after more than one year	18	<b>(551,996)</b>	(585,955)
<b>NET ASSETS</b>		<b>844,354</b>	821,597
<b>FUNDS</b>			
Restricted income funds	19	<b>33,589</b>	184,738
Unrestricted income funds	20	<b>810,765</b>	636,859
<b>TOTAL FUNDS</b>		<b>844,354</b>	821,597

These financial statements have been prepared in accordance with the special provisions of part 15 of the Companies Act relating to charitable small companies. These financial statements were approved and authorised for issue by the members of the committee on the 8<sup>th</sup> August 2019 and are signed on their behalf by

A Wallis

Trustee

Company Registration Number: 3166208

# Statement of Cashflows

As at 31<sup>st</sup> March 2019

	2019	2018
<b>Cash flows from operating activities:</b>		
Net cash provided (used in) operating activities	<b>9,630</b>	10,846
 Cash flows from investing activities:		
Dividends, interest and rents from investments	<b>5,705</b>	5,246
Purchase of property, plant and equipment	<b>(18,202)</b>	(8,767)
Net cash provided by (used in) investing activities	<b>(12,497)</b>	(3,521)
 Bank loan repayments	<b>(33,003)</b>	(32,033)
Net cash provided by (used in) financing activities	<b>(33,003)</b>	(32,033)
 Change in cash and cash equivalents in the reporting period	<b>(35,870)</b>	(24,708)
Cash and cash equivalents at the beginning of the reporting period	<b>568,622</b>	593,330
Cash and cash equivalents at the end of the reporting period	<b>532,752</b>	568,622

## Reconciliation of net income/(expenditure) to net cash flow from operating activities

Net income/(expenditure) for the reporting period (as per the statement of financial activities)	<b>22,757</b>	29,109
Adjustments for:		
Depreciation charge	<b>42,439</b>	39,291
Dividends, interest and rents from investments received	<b>(5,705)</b>	(5,246)
(Increase)/decrease in debtors	<b>(44,657)</b>	(45,685)
Increase/(decrease) in creditors	<b>(5,204)</b>	(6,623)
 NET CASH PROVIDED (USED IN) OPERATING ACTIVITIES	<b>9,630</b>	10,846

# Notes to the Financial Statements

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## 1. ACCOUNTING POLICIES

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### **Basis of accounting**

The financial statements have been prepared under the historical cost convention and in accordance with the Financial reporting Standard 102, the financial reporting standard applicable in the UK and the Republic of Ireland, and the Statement of Recommended Practice – “Accounting and Reporting by Charities: revised 2015” (SORP 2015) and the Companies Act 2006. The following principle accounting policies have been applied. Presentation is in pounds sterling.

### **Incoming resources**

Incoming resources all arise from grants, fees and fund-raising within the United Kingdom. Income from donations and grants, including capital grants, is included in incoming resources when these are receivable, except as follows:

- When donors specify that donations and grants 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 pre-conditions for use have been met.
- When donors specify that donations and grants, including capital 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.

### **Fund accounting**

Funds held by the charity are:

- *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 funds set aside by the trustees out of unrestricted general funds for specific future purposes or projects.
- *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 purposes.

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

### **Resources expended**

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes VAT where applicable and is reported as part of the expenditure to which it relates. The charity is unable to recover input VAT on goods and services.

Costs of generating funds comprise the costs associated with attracting voluntary income and the costs of trading for fundraising purposes.

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs include those associated with meeting the constitutional and statutory requirements of the charity and include the audit fees and costs linked to the strategic management of the charity.

All costs are allocated between the expenditure categories of the SOFA on a basis to reflect the use of the resource. Costs relating to a particular activity are allocated directly; others are apportioned based on the delivery staff numbers or floor area specifically allocated to the projects falling within the activity.

### **Fixed assets**

The cost of fixed assets is their purchase price, together with any incidental costs of acquisition. The minimum value for capitalisation is £500. Depreciation is charged so as to write off the cost over the estimated life of the asset on a straight line basis and the principal rates are as follows:

- Freehold property – 2.5% straight line
- Furniture and equipment – 10 to 33.3% straight line

Tangible fixed assets are reviewed for impairment by the Trustees at the end of each reporting period.

### **Debtors**

Short term debtors are measured at transaction price, less any impairment. Loans receivable are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method, less any impairment.

### **Cash & cash equivalents**

Cash is represented by cash in hand and deposits with financial institutions repayable without penalty on notice of not more than 24 hours. Cash equivalents are highly liquid investments that mature in no more than three months from the date of acquisition and that are readily convertible to known amounts of cash with insignificant risk of change in value.

### **Creditors**

Short term creditors are measured at the transaction price. Other financial liabilities, including bank loans, are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method.

### **Pension Contributions**

The charity operates a money purchase defined contribution pension scheme. The contributions made for the accounting period are treated as an expense.

### **Key judgements & sources of estimation uncertainty**

The preparation of financial statements in compliance with FRS102 requires the use of certain critical accounting estimates and requires management to exercise judgement in applying the company's accounting policies. The trustees have deemed that there were no particular critical accounting estimates and judgements involved in the preparation of the financial statements.

## 2. INCOME BY ACTIVITY

	Unrestricted Funds	Restricted Funds	<b>Total Funds 2019</b>	Total Funds 2018
Learning	38,931	87,696	<b>126,627</b>	143,145
Aspiration	11,923	76,046	<b>87,969</b>	83,376
Resilience	81,781	39,216	<b>120,997</b>	90,222
Recovery	461	68,267	<b>68,728</b>	76,423
Living Well	14,296	34,991	<b>49,287</b>	7,051
Explore	22,882	12,850	<b>35,732</b>	-
Development	185,119	5,000	<b>190,119</b>	179,627
The Point	80,052	-	<b>80,052</b>	66,150
Café	42,791	-	<b>42,791</b>	40,591
Right Up Our Street	-	253,486	<b>253,486</b>	306,768
	<b>478,236</b>	<b>577,552</b>	<b>1,055,788</b>	<b>993,353</b>

## 3. DONATIONS & LEGACIES

	Unrestricted Funds	<b>Total Funds 2019</b>	Total Funds 2018
Donations	2,610	<b>2,610</b>	1,714

## 4. INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted Funds	<b>Total Funds 2019</b>	Total Funds 2018
Café Income	42,791	<b>42,791</b>	36,787
Rents (Room Hire Etc)	80,051	<b>80,051</b>	65,667
Miscellaneous	3,407	<b>3,407</b>	3,805
	<b>126,249</b>	<b>126,249</b>	<b>106,259</b>
Prior year adjusted			

## 5. INCOME FROM INVESTMENTS

	Unrestricted Funds	<b>Total Funds 2019</b>	Total Funds 2018
Bank interest receivable	5,705	<b>5,705</b>	5,246



## 6. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds	Restricted Funds	<b>Total Funds 2019</b>	Total Funds 2018
Grants	174,381	577,552	<b>751,933</b>	644,265
Project Fees	169,291	-	<b>169,291</b>	235,869
	<b>343,672</b>	<b>577,552</b>	<b>921,224</b>	<b>880,134</b>

## 7. GRANTS RECEIVED

	Unrestricted Funds	Restricted Funds	<b>Total Funds 2019</b>	Total Funds 2018
Arts Council England	130,881	-	<b>130,881</b>	130,881
Arts Council England (CPP)	-	239,200	<b>239,200</b>	283,618
Baily Thomas Charitable Fund	-	-	<b>-</b>	4,000
Big Lottery Fund	-	51,761	<b>51,761</b>	65,964
BBC Children In Need	-	28,033	<b>28,033</b>	28,285
Concertina Charitable Trust	-	75	<b>75</b>	-
Doncaster Metropolitan Borough Council	43,500	102,316	<b>145,816</b>	43,500
Ernest Hecht Charitable Foundation	-	2,650	<b>2,650</b>	-
Expect Youth	-	24,748	<b>24,748</b>	-
The National Lottery Heritage Fund	-	12,850	<b>12,850</b>	-
IVE	-	-	<b>-</b>	7,419
One Dance UK	-	24,766	<b>24,766</b>	2,540
Paul Hamlyn Foundation	-	14,468	<b>14,468</b>	20,550
People Dancing	-	3,050	<b>3,050</b>	-
Rotary Club of Doncaster St George's	-	1,000	<b>1,000</b>	-
Spirit of 2012	-	6,506	<b>6,506</b>	-
Tesco Bag of Help	-	1,000	<b>1,000</b>	-
The Bromley Trust	-	10,000	<b>10,000</b>	10,000
The Holbeck Charitable Trust	-	1,000	<b>1,000</b>	-
The Screwfix Foundation	-	5,000	<b>5,000</b>	-
Without Walls	-	14,286	<b>14,286</b>	20,946
Youth Music	-	34,843	<b>34,843</b>	26,562
	<b>174,381</b>	<b>577,552</b>	<b>751,933</b>	<b>644,265</b>

## 8. COSTS OF CHARITABLE ACTIVITIES BY FUND TYPE

	Unrestricted Funds	Restricted Funds	<b>Total Funds 2019</b>	Total Funds 2018
Learning	42,640	80,189	<b>122,829</b>	116,585
Aspiration	-	75,992	<b>75,992</b>	54,748
Resilience	70,838	33,485	<b>104,323</b>	82,170
Recovery	6,000	54,932	<b>60,932</b>	59,952
Living Well	13,197	25,409	<b>38,606</b>	16,824
Explore	31,410	10,757	<b>42,167</b>	12,846
Development	71,592	-	<b>71,592</b>	71,408
The Point	114,869	-	<b>114,869</b>	110,438
Right Up Our Street	-	223,997	<b>223,997</b>	269,052
Support Costs	16,853	75,205	<b>92,058</b>	99,407
Governance Costs	8,032	-	<b>8,032</b>	6,437
	<b>375,431</b>	<b>579,966</b>	<b>955,397</b>	<b>899,867</b>

## 9. COSTS OF GENERATING FUNDS

	Unrestricted Funds	<b>Total Funds 2019</b>	Total Funds 2018
Cafe Costs	37,420	<b>37,420</b>	33,145
Café Support Costs	20,414	<b>20,414</b>	20,879
Fundraising staff	19,800	<b>19,800</b>	10,352
	<b>77,634</b>	<b>77,634</b>	<b>64,376</b>

## 10. AUDIT FEE

	Unrestricted Funds	<b>Total Funds 2019</b>	Total Funds 2018
Audit fees	4,310	<b>4,310</b>	4,000

## 11. NET INCOMING/(OUTGOING) RESOURCES FOR THE YEAR

	<b>2019</b>	2018
<b>This is stated after charging:</b>		
Depreciation	<b>42,439</b>	39,291
Loan Interest paid	<b>17,997</b>	18,968
Auditor's remuneration:		
audit of the financial statements	<b>4,310</b>	4,000

## 12. FUND TRANSFERS

There have been transfers of £148,735 (2018: -£18,638) during the year between the funds. The amounts represent underspends returned to, or future requirements designated from, the unrestricted general fund. The total this year includes a one off transfer from restricted to unrestricted funds on the expiry of Arts Council England and SITA Trust restrictions.

## 13. STAFF COSTS AND EMOLUMENTS

	2019	2018
<b>Total staff costs were as follows:</b>		
Wages and salaries	<b>520,182</b>	490,879
Social security costs	<b>37,923</b>	35,846
Pension Contributions	<b>5,944</b>	2,676
	<b>564,049</b>	529,401
<b>Particulars of employees:</b>		
The average number of employees during the year, calculated on the basis of full-time equivalents, was as follows:		
Arts delivery	<b>12</b>	11
Café Staff	<b>2</b>	2
Support staff	<b>6</b>	6
	<b>20</b>	19
The average number of employees during the year, calculated on the basis of head-count, was as follows:		
Arts delivery	<b>16</b>	14
Café Staff	<b>4</b>	3
Support staff	<b>11</b>	12
	<b>31</b>	29
<b>Total paid to key management personnel</b>	<b>161,426</b>	152,776

No employee received remuneration of more than £60,000 during the year (2018 – Nil). No trustees were remunerated or incurred expenses during the year.

## 14. TANGIBLE FIXED ASSETS

	Building	Furniture & Equipment	Total
<b>Cost</b>			
At 1 April 2018	927,567	340,792	<b>1,268,359</b>
Additions	-	18,202	<b>18,202</b>
Disposals	-	(22,940)	<b>(22,940)</b>
<b>At 31 March 2019</b>	<b>927,567</b>	<b>336,054</b>	<b>1,263,621</b>
<b>Depreciation</b>			
At 1 April 2018	93,630	283,376	<b>377,006</b>
Charge for year	23,188	19,251	<b>42,439</b>
Eliminated on disposal	-	(22,940)	<b>(22,940)</b>
<b>At 31 March 2019</b>	<b>116,818</b>	<b>279,687</b>	<b>396,505</b>
<b>Net Book Value</b>			
At 31 March 2019	810,749	56,367	<b>867,116</b>
At 31 March 2018	833,937	57,416	<b>891,353</b>

## 15. DEBTORS

	2019	2018
Trade debtors	<b>26,069</b>	36,967
Prepayments & accrued Income	<b>5,652</b>	9,059
Grants receivable	<b>119,314</b>	60,352
	<b>151,035</b>	106,378

## 16. CREDITORS: Amounts falling due within one year

	2019	2018
Secured loans	<b>33,883</b>	32,927
Trade creditors	<b>21,874</b>	18,919
Taxation & Social Security	<b>9,997</b>	10,294
Deferred Income	<b>80,813</b>	90,447
Accruals	<b>7,986</b>	6,214
	<b>154,553</b>	158,801

## 17. DEFERRED INCOME

	Balance at 1 April 2018	Incoming resources	Outgoing resources	Balance at 31 March 2019
Deferred Income	90,447	103,245	93,611	<b>80,813</b>

Deferred income represents the value of grants and fees received for following accounting periods.

## 18. CREDITORS: Amounts falling due after more than one year

	2019	2018
Other loans	<b>551,996</b>	585,955

Other loans comprise the commercial mortgage secured by the way of a legal charge dated 22 January 2007 on the freehold property at 17 South Parade, Doncaster, DN1 2DR.

The secured long term loan is repayable by instalments:

Due between 1 & 2 years	<b>34,959</b>	33,883
Due between 2 & 5 years	<b>111,353</b>	108,099
Due after 5 years	<b>405,684</b>	443,973
	<b>551,996</b>	585,955

## 19. RESTRICTED INCOME FUNDS

	Balance at 31 March 2018	Incoming resources	Outgoing resources	Transfers to General Funds	Balance at 31 March 2019
2014 Capital Programme	44,214	-	(2,777)	(24,084)	<b>17,353</b>
2014 Capital Programme (Arts Council England)	128,648	-	(3,997)	(124,651)	-
2019 Capital Programme (Screwfix)	-	5,000	-	-	<b>5,000</b>
All Aboard (BBC Children in Need & The Baily Thomas Charitable Fund)	8,377	28,033	(36,410)	-	-
Aspiration Programme (People Dancing)	588	3,050	(3,638)	-	-
Creative Directions (Big Lottery Fund Grant)	2,184	51,761	(49,791)	-	<b>4,154</b>
Creative Directions (Spirit of 2012)	-	6,506	(6,506)	-	-
DanceOn (One Dance UK)	-	24,766	(21,390)	-	<b>3,376</b>
Doncaster Cycling Stories (National Lottery Heritage Fund)	-	12,850	(12,850)	-	-
Doncaster Music Hub (DMBC)	-	87,696	(87,696)	-	-
In the Moment (DMBC)	-	4,500	(3,282)	-	<b>1,218</b>
Learning Programme	727	-	(727)	-	-
Lifeskills Programme (Expect Youth)	-	24,748	(24,748)	-	-
Recovery Programme (The Bromley Trust)	-	10,000	(10,000)	-	-
Right Up Our Street (Arts Council England)	-	253,486	(253,486)	-	-
Singing for Memory	-	5,725	(3,237)	-	<b>2,488</b>
The Spark (Paul Hamlyn Foundation)	-	14,468	(14,468)	-	-
Transitions Programme (DMBC)	-	10,120	(10,120)	-	-
We Speak Music (Youth Music)	-	34,843	(34,843)	-	-
	<b>184,738</b>	<b>577,552</b>	<b>(579,966)</b>	<b>(148,735)</b>	<b>33,589</b>

2014 Capital Programme funds are the undepreciated fixed asset value of the Doncaster Metropolitan Borough Council (DMBC) funded creation of a Changing Place assisted toilet and SITA Trust funded improvements to the gallery and gardens at The Point. Restrictions apply for the DMBC funds until 2039. Restrictions for the SITA Trust funds expired within the year and funds were released to The Point designated fund.

2014 Capital Programme (Arts Council England) funds was the undepreciated fixed asset value of the Arts Council grant funded improvements to the gallery, gardens and workshop spaces at The Point. Restrictions expired within the year and funds were released to The Point designated fund.

2019 Capital Programme (Screwfix)

All Aboard (BBC Children in Need) funds support a programme of after school and holiday activity for children with disabilities and their families.

Aspiration Programme (People Dancing) funded gallery programming for children with disabilities and their families.

Creative Directions (Big Lottery Fund Grant) & Creative Directions (Spirit of 2012) fund activity to support adults living with and recovering from mental health issues.

DanceOn (One Dance UK) funds the delivery of the Dance On programme supporting older, inactive adults.

Doncaster Cycling Stories (National Lottery Heritage Fund) supports the creation of a film celebrating Doncaster's cycling heritage.

Doncaster Music Hub supports delivery of music activity with young people in Doncaster.

In the Moment and Singing for Memory (Ernest Hecht) support activity with adults living with Dementia and their families.

Learning Programme funds sustained support for arts based learning and Artsmark support in Doncaster schools.

Lifeskills Programme (Expect Youth) supports activity which helps to develop resilience, teamworking and positive choices in primary school pupils.

Recovery Programme (The Bromley Trust) delivered a programme of support for residents of Approved Premises.

Right Up Our Street (Arts Council England) funds continue the delivery of Doncaster's Creative People & Places programme, a consortium of local arts organisations for which darts is the lead body and whose purpose is to increase engagement in the arts in Doncaster.

The Spark (Paul Hamlyn Foundation) funds supported a research programme in three Doncaster primary schools.

Transitions (DMBC) supports sixth form pupils from Doncaster special schools into post school life.

We Speak Music (Youth Music) funds continue a programme using music and Makaton to support children's development in five Doncaster Special Schools.

<b>Prior Year</b>	<b>Balance at 1 April 2017</b>	<b>Incoming resources</b>	<b>Outgoing resources</b>	<b>Balance at 31 March 2018</b>
2014 Capital Programme	46,991	-	(2,777)	<b>44,214</b>
2014 Capital Programme (Arts Council England)	132,645	-	(3,997)	<b>128,648</b>
Aspiration Programme (People Dancing)	1,660	-	(1,072)	<b>588</b>
All Aboard (BBC Children in Need & The Baily Thomas Charitable Fund)	-	32,285	(23,908)	<b>8,377</b>
Learning Programme	2,852	-	(2,125)	<b>727</b>
The Spark (Paul Hamlyn Foundation)	-	20,550	(20,550)	-
Recovery Programme (The Bromley Trust)	-	10,000	(10,000)	-
Resilience Programme (IVE)	-	7,419	(7,419)	-
Creative Directions (Garfield Weston Foundation & Big Lottery Fund Grant)	1,146	65,964	(64,926)	<b>2,184</b>
DanceOn (One Dance UK)	-	2,540	(2,540)	-
Right Up Our Street (Arts Council England)	-	304,564	(304,564)	-
We Speak Music (Youth Music)	-	26,562	(26,562)	-
	<b>185,294</b>	<b>469,884</b>	<b>(470,440)</b>	<b>184,738</b>

## 20. UNRESTRICTED INCOME FUNDS

	<b>Balance at 31 March 2018</b>	<b>Incoming resources</b>	<b>Outgoing resources</b>	<b>Transfers</b>	<b>Balance at 31 March 2019</b>
Learning	2,597	11,466	(29,452)	15,389	-
Aspiration	23,609	11,923	(5,833)	(15,829)	<b>13,870</b>
Resilience	488	29,955	(26,266)	(488)	<b>3,689</b>
Recovery	-	-	(6,000)	6,000	-
Development	94,000	1,627	-	9,000	<b>104,627</b>
The Point	58,693	-	-	166,177	<b>224,870</b>
General Funds	457,472	423,265	(385,514)	(31,514)	<b>463,709</b>
	<b>636,859</b>	<b>478,236</b>	<b>(453,065)</b>	<b>148,735</b>	<b>810,765</b>

Funds represent income for specific programmes of work resulting either from proposals put forward by darts or direct approaches from partner organisations. In each case the funds are held over in respect of incomplete work for which darts has the resources to complete. The Point fund includes the undepreciated fixed asset value of the unrestricted element of the building, less the outstanding mortgage balance.

<b>Prior Year</b>	Balance at 1 April 2017	Incoming resources	Outgoing resources	Transfers	Balance at 31 March 2018
Learning	1,063	11,068	(8,937)	(597)	<b>2,597</b>
Aspiration	17,302	24,529	(16,780)	(1,442)	<b>23,609</b>
Resilience	1,622	10,000	(9,512)	(1,622)	<b>488</b>
Development	90,000	-	(5,982)	9,982	<b>94,000</b>
The Point	46,376	-	-	12,317	<b>58,693</b>
General Funds	450,830	477,872	(452,592)	(18,638)	<b>457,472</b>
	607,193	523,469	(493,803)	-	<b>636,859</b>

## 21. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Tangible fixed assets	Net current assets	Long term liabilities	Total
<b>Restricted Income Funds:</b>				
2014 Capital Programme	17,353	-	-	<b>17,353</b>
2019 Capital Programme (Screwfix)	-	5,000	-	<b>5,000</b>
Creative Directions (Big Lottery Fund Grant)	-	4,154	-	<b>4,154</b>
DanceOn (One Dance UK)	-	3,376	-	<b>3,376</b>
In the Moment (DMBC)	-	1,218	-	<b>1,218</b>
Singing for Memory (Ernest Hecht)	-	2,488	-	<b>2,488</b>
	17,353	16,236	-	<b>33,589</b>
<i>Prior Year: balance at 31<sup>st</sup> March 2018</i>	172,862	11,877	-	184,738
<b>Unrestricted Income Funds:</b>				
Designated Funds				
The Point	810,749	(33,883)	(551,996)	<b>224,870</b>
Other Designated Funds	-	122,186	-	<b>122,186</b>
General Funds	39,014	424,695	-	<b>463,709</b>
	849,763	512,998	(551,996)	<b>810,765</b>
<i>Prior Year: balance at 31<sup>st</sup> March 2018</i>	718,492	504,322	(585,955)	636,859
<b>Total Funds:</b>	867,116	529,234	(551,996)	<b>844,354</b>
<i>Prior Year: balance at 31<sup>st</sup> March 2018</i>	891,353	516,199	(585,955)	821,597

## 22. COMPANY LIMITED BY GUARANTEE

The company is limited by guarantee and as such does not have share capital. In the event of winding up, each of the members and those ceasing to be members within twelve months, have undertaken to contribute towards the assets of the company for payment of debts and liabilities, such amounts as required, not exceeding £1. The number of members in the year amounted to 38 (2018: 38).

## 23. RELATED PARTIES

The partner of H Jones (Assistant Director) supplied services to the charity amounting to £16,269 (2018: £11,492).



## 24. TAXATION

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The company is a charity within the meaning of Para 1 Schedule 6 Finance Act 2010. Accordingly the company is potentially exempt from taxation in respect of income or capital gains within categories covered by Chapter 3 of Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes. No tax charge arose in the period.

## 25. GENERAL INFORMATION

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darts, Doncaster Community Arts, is a company limited by guarantee and a registered charity which complies with the Charities Act 2011. The company is incorporated in England & Wales under the Companies Act. The address of the registered company is The Point, 16 South Parade, Doncaster, DN1 2DR.