



darts, Doncaster Community Arts
Annual Report & Financial Statements
Year Ending 31st March 2021

Registered Charity (1056799) &
Company Ltd by Guarantee (England 3166208)

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Trustees Annual Report

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 2021

Trustees & Professional Advisors

Registered charity name	darts, Doncaster Community Arts
Charity number	1056799
Company registration	3166208
Registered office	The Point, 16 South Parade, Doncaster, DN1 2DR
Directors & Trustees	Rachael Blake Beverly Carr (Treasurer) Gina Fletcher (from 09/12/20) Michael Hart Clare Henry David Herbert Karl O'Reilly Lawson Pater Laura Stead Ann Wallis (Chair)
Secretary	Duncan Robertshaw
Independent Examiner	Allotts Business Services Ltd, Chartered Accountants Sidings Court, Lakeside, Doncaster, DN4 5NU
Bankers	The Cooperative Bank, 31 St Sepulchre Gate, Doncaster, DN1 1TD
Management Team	Duncan Robertshaw, Chief Executive Helen Jones, Assistant Director Lucy Robertshaw, Assistant Director Sophy Sylvester, Head of Fundraising & Development

Objectives & Activities

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

The global Covid-19 pandemic struck just weeks before the beginning of our 20/21 reporting year. Needless to say, it has been a year like no other – vastly different to the plans we had made and the programmes we expected to deliver, but creative, engaging and connected nonetheless.

Our staff began working from home from 17th March 2020 and our building, The Point, has been closed to the public since then. As ever, rather than sitting still, our team were galvanised into action, seeking ways to transform our delivery in order to continue to support the needs of our participants and respond to the new challenges that the pandemic brought.

Immediately after the first lockdown, we repurposed our website to deliver **darts at Home**, an ambitious programme of online creative activity for all ages. Our content was available within two weeks and was updated regularly. In 2020/21, darts at Home had 84,756 page views. Overall in 20/21 we created over 251 filmed creative activity sessions: over 37 hours of content. Our films had 8,000 unique views and over 100 activity packs were downloaded by over 1,000 people.

Although we have at points furloughed 40% of our staff team, we have continued to deliver a full, inspiring and immersive programme for all of our areas of work, transforming our opportunities to meet the needs of our audience. We have stayed connected with all of our participants through regular phonecalls, and have found new ways of delivering creative activities that enable people to feel less isolated, happier and healthier as a result of taking part.

We have learnt vast amounts – not least about our own resilience and our ability to survive and thrive despite the challenging environment. Our digital capabilities have moved forward at pace and we are committed to continue to use digital tools to enhance our programmes in order to reach and benefit a greater number of participants who may not be able to access face to face sessions due to issues around transport, finance or health.

We continue to work collaboratively with local and national partners to deliver work that is inclusive, innovative and representative of Doncaster's communities:

Within **Arts & Education** we provide crucial insight into the impacts of creativity in the curriculum. We are key players in Department for Education's Opportunity Area initiative and work closely with Partners in Learning, Local Authority and Children's Services Trust to embed a quality offer in and out of school as well as supporting the development of the Recovery Curriculum in Doncaster schools. We jointly Chair the Cultural Education Partnership and sit on the board for EXPECT Youth Delivery Partnership. As joint lead partner on Doncaster Music Education Hub, we work collaboratively with Music Service to provide amazing music-making opportunities for Doncaster young people.

Within **Arts & Health**, darts chairs Doncaster Arts & Health Board bringing together key health and culture partners as a collective force with a shared vision. We sit on the Get Doncaster Moving Board and remain sole cultural representatives on the Health & Wellbeing Board and Social Isolation Alliance.

We are core members of the Arts & Culture Programme Board ensuring that the arts are embedded in all aspects of civic life. We also continue to be active members of the Right Up Our Street consortium, supporting the eighth year of Doncaster's Creative People and Places project as it empowers community members to be cultural producers, makers and programmers.

In recognition of our achievements this year, we won Doncaster Chamber's Third Sector Business of the Year Award. The judges said:

"A fantastic response to a dramatically changed landscape in the way to offer services to clients in the pandemic whilst continuing to have a wide reaching impact on the creative sector and wider community across the whole town - surely one of the most inclusive organisations around and has done so much to boost the creative temperature locally and increase our low levels of engagement with the arts and creativity. The multiplier effective of working to create; makers, programmers and producers will surely pay long term benefits...it is very difficult to find an area for improvement for this entrant!"

Although darts' 30th birthday year wasn't the year we had planned for, we are proud that we were able to stay creative and connected with our participants, respond to their needs and find new ways to make excellent art together.

Our Programmes

Programme/Project	Focus
Arts & Education	
Creative Classrooms	Classroom based programme co-designed with teachers. Focus on mental health: improving emotional literacy in order to reflect on behaviour and language, improve wellbeing and progress positively long term
All Aboard	Creative opportunities for all Disabled children and young people in Doncaster to access high quality creative delivery: in Special Schools, after school clubs, weekend and holiday opportunities. Includes All Aboard: Music and All Aboard: Transitions (older young people focused on key lifeskills and employment)
Gallery	Regularly changing exhibitions programme bringing world-class art to Doncaster. Focus on families, school engagement and young people
Doncaster Music Education Hub	Lead partners with Doncaster Music Service. Providing access to high quality music-making opportunities for all Doncaster children and Young People. darts' programme includes Swag Choir / Swaglets, Sing + Sign, Sing Out, iSing, teacher CPD etc.
Arts & Health	
Singing for Memory	Regular weekly sessions at The Point for adults with dementia and their carers. Current focus on engaging a more diverse range of participants and volunteers
Creative Directions	Regular weekly sessions at The Point for adults with experience of mental ill health to develop and maintain good mental health, make connections with others and build their confidence long term

Creative Directions in the Community	As above with a music focus. Open to those with and without experience of mental ill health and those experiencing social isolation
We Create	Collaborative project with cultural partners and the Arts & Health Board. For adults with experience of mental ill health and those experiencing social isolation
Dance On	Regular fun, social dance sessions for inactive Doncaster residents (mainly targeted at women) aged 50+ at The Point and in communities across the borough. Partnership project with Yorkshire Dance and One Dance UK with additional programming and dancer training programme in collaboration with Get Doncaster Moving
Quirky Choir	Longstanding social choir for anyone to join. No audition process and based on a passion for singing to improve health and wellbeing

Achievements, Performance & Future Plans

Our 2018–21 Business Plan focuses on nine clear priorities. Below we briefly describe our achievements and impacts for this year.

Raising our voice: how we will improve communication

The pandemic meant that social media became increasingly vital in engaging our existing audiences and building new ones. Campaigns signposting people to our darts at Home content on our website and encouraging people to book onto our online sessions have been crucial to maintaining a relationship and dialogue with our participants.

However, we quickly discovered that many of our participants were digitally excluded, unable to access our online offer because of lack of technology, data or confidence. Following consultation, we were able to access uplift funding from The National Lottery Community Fund to collaborate with incredible artists and Eleven Design and create a series of 6 original creative books that were hand delivered door to door to 60 Creative Directions participants monthly, alongside high quality arts materials.

Support from Catalyst/Lottery enabled us to benefit from the Discovery Learning Programme to dig deeper into the barriers faced by participants. The learning has allowed us to support more people to access sessions on Zoom, as well as to develop postal packs, CDs and radio broadcasts for those who cannot access resources digitally.

Stretching the Point: how we will make our building busier and better

Although The Point has been closed to the public for the majority of the year, we were quick to pull together Covid-safe processes and procedures in order to run some small sessions between lockdowns and in strict accordance of Government guidelines.

Our planned capital programme forged ahead with funding from FCC Communities Foundation, the Bernard Sunley Charitable Foundation and the Screwfix Foundation. A newly configured reception area provides a more accessible entrance, more space for mobility and social distancing and more inclusive and practical signage for visitors. Our new brand palette provides a fresh and inviting draw into the building and will undoubtedly be well received when visitors are able to return.

Despite not being open to the public, we have continued to offer a programme of excellent exhibitions that audiences have been accessing virtually. Lockdown hit only days into Ian Kirkpatrick's Mythomania exhibition so we collaborated with the artist to create a 360 virtual tour, activity packs and a behind the scenes film about his practice. Kate Sully's The Art of Disconnection has provided a vibrant and colourful background for many of our online workshops and beautiful photos by James Mulkeen and an insightful film by James Lockey of Kate talking about her work has inspired over 230 online views to date.

We secured an Art Fund Respond and Reimagine grant to really explore how we can translate our exhibitions into an immersive online experience with a focus on our local school audiences. Collaborative work with our Teacher Focus Group and test sessions with their pupils has enabled us to develop and improve our resources linked to the curriculum and link them to online gallery experiences. More improvements to the website and resources are planned for 2021/22 and this aspect of our gallery programme will continue into the future.

Scaling Up: how we will reach more people

The pandemic has stalled our plans in this area and much of our Recovery Plan for 2021/22 focuses on rebuilding audiences for all our programmes and The Point.

Reflecting Our Community: Diversity in our work, audience and workforce

Although it has been more challenging to engage a diverse audience over this year, we have continued to employ a diverse workforce of artists to deliver creative practice and content inspired by a wide range of experiences.

Our approach includes self-led artistic activity as well as facilitated creative sessions led by an incredible range of professional artists whose global influences ensure that artistic output is rich and inspiring. Those participating create artwork that is truly representative of people and place, bringing to life their own histories and communities to be shared with a wider audience.

Our Dance On team has expanded and dancers Nisha Lall, Hayley Graham, Alex Mettam, Danni Chell, Simone Lewis and Lucy Houghton are joining Charlotte Armitage to deliver a broad range of Zoom and recorded sessions including Bollywood, Veil Dancing, Salsa and Funk.

British Indian Theatre Director, Gitika Buttoo created one of our new Creative Directions books and will be delivering a series of creative sessions for our Creative Directions participants.

Local artists from a range of socio-economic backgrounds continue to lead activity and create content for all of our audiences including poet and broadcaster Ian McMillan, visual artists Karen Hall and Anna Bean, accordion player Luke Carver Goss, percussionist Gary Hammond, DJ Rob Pearson, digital expert Moony Wainwright and folk musician Mick Jenkinson.

We have continued to meet regularly with our wonderful volunteer team via Zoom. Monthly meetings and celebrations have seen some hilarious attempts at charades, artist guest appearances, sharings of our short films and our volunteers acting as a sounding board to test out our online content and hear our ongoing plans.

Learning: Our work in schools

We were incredibly proud to have been granted funding from the Paul Hamlyn Foundation this year in recognition of the need for our Creative Classrooms approach to support Doncaster pupils returning from lockdown. One teacher highlighted the increased need by saying:

"The national lockdown has exacerbated these [existing] issues enormously – we are seeing that in the worries and behaviours of our vulnerable children who are currently still in school. We are receiving reports of domestic violence from unexpected households. The complexities of the impact of lockdown are far reaching – many parents have lost their jobs, others are in low paid key employment e.g. care workers, and a number have contracted Covid-19 as a result."

Our drama workers have been able to deliver much of the programme face to face in the classrooms. Using themes around making choices, and narratives such as Aesop's Fables to spark children's imaginations and gently challenging them to explore responses, behaviours and alternative endings. Already teachers are seeing an improvement in willingness to speak and mental health and positive behaviour in the classroom has improved.

"It's made me be more creative with my planning and just seeing it work as well as it has done, it's excited me!" – Doncaster teacher

"A few of the boys as well who are quite reserved, their confidence levels aren't too great, but they're putting their hands up and wanting to share ideas. Using the body as a way to communicate for those children has been really good, just the way it has worked has been brilliant." – Doncaster teacher

Despite being unable to deliver our annual massed singing events or Music Hub collaborative projects this year, we have taken the opportunity to revamp the Doncaster Music Education Hub web pages and provided all Doncaster young people with a huge range of online music tutorials from Music Service Tutors, challenges and activities designed by our expert musicians and an array of resources for teachers to use both in the classroom and via their online portals for home learning.

Aspiration: Our work with Disabled children and young people

Our All Aboard programme has continued online, in classrooms and at The Point when restrictions have allowed.

The December holidays saw very small family groups visiting The Point to take part in wreath making activities as well as a gunk and snowman making workshop with artist Karen Hall. One little girl, who has a visual impairment and is usually very shy, loved having the packs of materials and was able to 'organise the items into rows on her table', without the threat of other participants handling them or taking them, which could usually happen during a non-Covid safe session where the choice materials are shared in the centre of a table.

We had some fantastic feedback to our Facebook Live and Zoom sessions during the February half term and Easter holidays – mainly due to the inclusive approach that our artists demonstrated, enabling all participants to take part at their own pace and ensuring each felt valued and heard. Kitchen discos, rainbow art, digital music-making and drama were all enjoyed by young people across Doncaster and beyond, many of them receiving an exciting package in the post to use during the workshop.

Disabled children and young people with an Education and Health Plan were able to continue attending special schools throughout each lockdown, and we have been able to stay connected with the majority of teachers and pupils, providing a blended delivery approach. In the new Bader school, for example, DJ Rob Pearson was beamed live into the classroom and adapted his practice successfully to engage the young people at a distance.

In Coppice and Heatherwood schools, our artists have been able to continue some face to face delivery – often as the first external visitors to the school since the first lockdown. The impact of this year has been profound on this project – where before we were often seen as an ‘add on’, we have found that teachers now really see the value in what we do and recognise the power of creative participation in supporting their pupils to become more independent, expressive and confident during this challenging time. Artists say that they can see a vast difference in the ability of the children they have worked with for years to focus and adapt following lockdown periods – they are much more resilient and able to communicate than the new groups that we have just started to work with, showing that our approach is having a huge impact on Disabled young people’s lifeskills long term.

In going back in to deliver after school sessions in school, the support staff commented on much improved behaviour during the All Aboard sessions. They said it was such a treat to have someone else visiting and even compared working with the artist in after schools sessions to the same reaction that a visit by the ice cream van gets!

The success of our Transitions pilot that finished pre-Covid has led to further funding being secured from the Baily Thomas Charitable Foundation for a full year of delivery. This project responds directly to a local gap in provision for older Disabled young people to develop employment-focused skills. Our new programme begins in September and will see young people taking the lead in designing and delivering their own projects and events supported by expert industry mentors.

Resilience: Our work with vulnerable children and young people

We continue to work closely with the Local Authority, Children’s Trust, EXPECT youth partnership and the Department for Education’s Opportunity Area to provide accessible and inclusive opportunities for Doncaster’s more vulnerable young people. Reports show that over the last year there has been an increase in suicide rates, self-harm, mental ill health, an increase in meeting a child following sexual grooming and a spike in child protection investigations for South Yorkshire Police in terms of increased risk to children in households where there is domestic abuse.

We supported over 100 of our most vulnerable adults and families for whom this has been a lonely and isolating period with regular telephone calls, home visits, letters, packages and emails. Together with our partners at Doncaster Children’s Service Trust, Cast and Heritage Services, we delivered 1250 Bags of Creativity for vulnerable families across the borough, including a set of postcards designed by our visual artists.

We worked with delivery partners across Doncaster borough to deliver a large scale Doncaster Staycation programme over the entire summer holiday period. Young people from all of Doncaster’s communities participated in visual arts, dance, drama and music sessions and performing arts masterclasses via YouTube, Facebook Live and our website with 38 sessions of activity and more than 400 children and young people attending over the summer.

Our Swag Choir and Swaglets groups have also been able to continue both virtually and in person. Group leader, Alice, set some remarkable singing challenges for the group members to record at home and the results when brought together were astounding.

Recovery: Our work with adults experiencing mental health issues

The impact of lockdown has been significant. In an area where residents are already coping with high levels of deprivation, worklessness and mental health challenges, the pandemic has hugely exacerbated feelings of anxiety, loneliness and isolation. We have kept in touch with our Creative Directions participants throughout the pandemic, finding that the majority felt a huge hole in their lives where visiting the Creative Directions group at The Point, or in Edlington and Askern used to be.

"Julie has been struggling. Her mental health has been up and down, needing her partner to keep her on track. She said 'The creative books keep my mind off bad things and give me time and space.'" – Conversation with participant

As described above, additional Lottery funding allowed us to create six new high quality doodle books with a range of artists. These were delivered to 60 people's doorsteps every month by Jamie Rosser, our participation Co-ordinator who was a familiar and welcome face to our Creative Directions participants – many of whom were shielding and lonely.

"This has been an excellent project. The books are good, the arts stuff is brilliant and a visit and a chat with you is fantastic." – Creative Directions participant

"This is the first time I have had a proper conversation with a proper human for weeks." – Creative Directions participant

The research and consultation we did through the Catalyst Discover programme gave us real insight into the key aspects that group members valued about coming to our groups such as friendship and the feeling of family and being included from the start, the ability to focus on making a creative product from beginning to end, and the different creative skills that participants could gain by working with a range of artists. We were able to recreate some of these approaches through our regular Zoom sessions, creating supportive and friendly virtual spaces where participants were able to come together and create new tracks, videos and visual artwork.

We continue to connect with those who are digitally excluded and have found that beautifully designed postal packs work really well – particularly those that have a reciprocal element where an artist designs an activity and sends the materials and instructions, the participant completes the activity and creates their own art work which is then sent back to the artist in a stamped addressed envelope for them to finish and document before returning it to the maker. Through this we have created a film of Creative Directions participants' colloquies, and an exhibition which is currently on show in The Point.

We Create: Mexborough – our Clinical Commissioning Group project in collaboration with Cast performing arts venue and Heritage Doncaster – had barely begun when lockdown struck. Despite this, we have worked with our partners to adjust our plans, opening up the group to all Doncaster residents and running creative Zoom sessions with artists such as Ian McMillan and Luke Carver Goss. We have created a Living Room Museum online, a series of podcasts and are planning some art rambles now that the restrictions are more relaxed.

The highlight for artists, participants and volunteers alike was the opportunity to take part in a new project led by the National Theatre and the Guardian. 'We Begin Again' was an online musical to mark the end of 2020 – a national initiative that connected Doncaster and London residents as well as a cast of celebrity actors and singers. Written by Olivier award winner James Graham, the short musical film is a unifying song for the country to take stock of the extraordinary year gone by and reset for the year ahead. It was a poignant, uplifting and proud moment for all involved and the thousands who saw it nationally.

Living Well: Our work with those living with long term health conditions

Our Singing for Memory participants and their families have had an incredibly challenging time this year. Family carers tell us that lack of stimulation, support and routine for those living with dementia is having a detrimental effect, and their health is deteriorating rapidly. The majority of this group do not access anything digitally and following our initial approach of creating 13 video 'sessions' with group leader and musician, Janet Wood, we had to rethink our approach to ensure we truly reached our participants.

Over the summer we delivered a series of joyous Garden Gigs for group members and their families and neighbours – at a safe social distance.

"Everyone seemed to really enjoy their gigs – P said thank you so much for coming, it's been wonderful...S did some fantastic playing along with Janet on his ukulele, and told us all about the songs he's been learning with his guitar teacher, which was lovely as Janet had prepared some of the same ones for his session, completely by coincidence! D did some brilliant dancing along to Janet's singing, and her granddaughter Z joined in with her, it was a lovely moment to see." – darts Arts Administration Assistant

We have followed this up by the creation of a newsletter including a CD or DVD of songs to join in with, delivered in person with a lovely musical visit. New funding from The Paul and Nick Harvey Fund (through Music for Dementia) will enable us to continue with this initiative and expand it to engage new members, broadcast Singing for Memory on the radio and collect group members' musical input door to door to connect members and create something new.

Quirky Choir – our open choir for anyone with a love of singing – had a brief pause before launching into over a year of regular weekly Zoom sessions. The singing experience has been very different for group members – particularly because of the Zoom lag, meaning that the group can't sing altogether and people had to sing alone in their houses with mute on. Despite this, people have become used to their own voices, have enjoyed the continued connection and some members have even said that they feel their singing has improved because they have no one else to rely on and have had to listen more carefully and hone their skills in singing their part while hearing another.

"I enjoy the Zoom sessions. At first I was self-conscious singing on my own, but I soon got used to it and think it has made me more confident with my voice. I really look forward to seeing everyone on Wednesday evenings. It's good fun singing together even if we can't hear each other!! We have developed a rapport which I think has brought us closer together and made us stronger as a choir." – Choir participant

Our Dance On sessions, funded by Sport England and Get Doncaster Dancing, also turned to video initially to continue engaging over 50s who are inactive in fun, social dance and movement. A fantastic mix of sessions can be accessed online, including some pick and mix options with different warm ups, routines, styles and warm downs to

keep things fresh each time. Take-up of these YouTube sessions via our website was good, although we knew that we still weren't reaching everyone and that they weren't replacing the social connection that people were looking for.

Regular Dance On Zooms began in May 2020 and we have gradually increased participation, with new members joining, health professionals such as Social Prescribing Service and Public Health, trying it out in order to refer their clients in and existing participants bringing along husbands and children too to dance in their living rooms across the borough.

"Thank you for bringing Dance On into our lounge! It's great to see so many people keeping fit in such a fun way." – Dance On participant

Some of our dancers also featured in a Royal Ballet initiative, filming themselves performing choreographed elements of Romeo & Juliet for a national online broadcast.

Our core dancer, Charlotte Armitage, knew that the best way to engage this group and motivate them to move was via the radio. Finally in January 21, Sine FM invited us to broadcast a weekly Dance On the Airwaves slot that has proved immensely popular, reaching thousands more people across Doncaster:

"That was just brilliant, just what I needed on such a miserable afternoon." – Dance On the Airwaves participant

Our Recovery Plan 2021/22

Our regular Business Planning cycle has been disrupted by the pandemic and we have taken the decision to detail a Recovery Plan focusing on the priorities for the next twelve months before setting a new strategy for 2022-25.

Our priority focus this year will be restarting existing core groups at The Point and in community settings and schools, together with supporting the restart for our long term partners at The Point (Music Service, Purple Patch, RDASH NHS Trust, and tenants).

We have taken the decision that general public opening at The Point, café and room hires will not restart until social distancing rules are abandoned or at least very considerably relaxed. We don't expect to reopen for these activities before January 2022.

This will give us time to rebuild our programme and referral routes, respond to new challenges for Doncaster residents such as Long-Covid, reconnect with our audiences based on the learning and data collected from the past year and reimagine our programmes so that we focus on our strengths and create the best possible experiences for our participants, visitors and partners.

Structure, Governance & Management

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 2011. 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 & 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 & Remuneration

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

Fundraising

darts is a registered charity and adheres to The Code of Fundraising Practice.

This year 76% (2020 60%) of the cost of delivering our programme came from fundraising. Our main fundraising income comes from institutional funders such as the National Lottery Community Fund and Arts Council England. We also receive a number of donations from Trusts and Foundations whose priorities match our own. A smaller income stream, but one that is growing each year, is through generous donations from individuals or businesses – many of them local.

We have a sole fundraiser and have not engaged any professional fundraisers to deliver fundraising initiatives. If we do decide to engage external fundraisers in the future, we will require them to confirm that they comply with the Code of Fundraising Practice and that the correct safeguards are in place to ensure that donors and members of the public are protected, as well as our own organisational reputation.

The trustees recognise the risk in having a sole fundraiser whose expertise has to cover a broad portfolio of fundraising sources. Trustees have an experienced Finance & Fundraising Sub Committee that meets quarterly prior to full board meetings. This group supports the fundraiser by forward planning, identifying and addressing potential risks and challenges and collaboratively finding potential solutions or appropriate sources of funding.

We do not currently fundraise via direct email, direct mail or by telephone, but make it clear to those consenting to receive our regular e-newsletter that fundraising opportunities will be included alongside information about our creative activity, events and projects. We make it consistently clear that individuals can unsubscribe or opt out of receiving e-newsletters at any time. Our fundraiser is familiar with the fundraising code of conduct to ensure that it is applied properly and protects the public, including vulnerable people, from unreasonably intrusive or persistent fundraising approaches, and undue pressure to donate.

Our websites outline our privacy policy and complaints policy for the public and clearly explains how an individual can complain – including fundraising complaints. We did not receive any complaints in the 2020/21 financial year. Should a complaint be made in the future, this would be responded to within 10 working days and dealt with by our Head of Fundraising and Development. Any serious complaint would be escalated to our Senior Team and trustees so they can consider lessons learnt.

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

During the year income fell to £757,912 (2020: £1,084,061) as a result of two significant events. The first, the unexpected challenge of the Coronavirus epidemic is described below. The second was the planned novation of the Right Up Our Street Consortium grant to Doncaster Culture & Leisure Trust (DCLT), a reduction of £217,819 in income and £202,913 in direct costs.

This change was agreed by Trustees in 2018 on the basis that DCLT's significantly larger size, expertise in large events and growing experience in the arts offered strong support for the consortium for the next phase of delivery whilst freeing darts to focus on our fast growing core programme.

Overall, costs in the year fell to £757,962 (2020: £1,084,601) leaving a small deficit in the year of £50 (2020: £540).

Coronavirus Impact

As our report shows, the year has been a challenging one for our participants, artists, volunteers and staff. Whilst we have worked hard to adapt our programmes and sustain contact with participants, our main programme was around 30% smaller than we had planned and income for The Point fell by around £70k from the level expected. However, support from the government in the form of the Furlough scheme and local restrictions grants, together with a pay and recruitment freeze, largely offset the reductions.

Without exception our funders continued their support, offering flexibility and understanding as we adapted programmes to meet the changing picture on the ground. Our fundraising team worked hard throughout the year and, despite the challenges faced, delivered a series of successful campaigns to ensure the continued strength of our programmes as we come out of restrictions.

Reserves Policy

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

- Exceptional repairs and long term maintenance items for The Point.
- Working capital to develop new activity and sustain activity funded in arrears.
- 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:

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

At forecast levels of activity this formula places the reserves requirement at £337,086 for the year ahead (2020: £409,435). Current levels of unrestricted general funds held as net current assets are £448,748 (2020: £435,994). Trustees recognise that the temporary sharp fall in turnover in the year has significantly reduced the reserves requirement estimated by the reserves policy. However, taking into account expectations of recovery in our programme plus remaining levels of uncertainty and risk arising from the Coronavirus epidemic, Trustees' view the current level of reserves to be appropriate.

Statement of Trustees' Responsibilities

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

The law applicable to charities in England and Wales, the Charities Act 2011, Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the incoming resources and application of resources, including the income and expenditure, of the company for that period. 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 2019 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate that the charity will continue in business.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Report) Regulations 2008 and the provisions of the trust deed. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

This report was approved by the board on 5th August 2021 and signed on its behalf.

A handwritten signature in dark ink, appearing to read 'A. Wallis', is written over a horizontal line.

Ann Wallis, Chair of Trustees

Independent Examiner's Report

to the Trustees of darts, Doncaster Community Arts

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2021

Responsibilities and basis of report

As the charity trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the ICAEW, which is one of the listed bodies. I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Steven Pepper FCA

Institute of Chartered Accountants in England and Wales
Allotts Business Services Ltd, Chartered Accountants
Sidings Court, Lakeside
Doncaster
South Yorkshire
DN4 5NU

Statement of Financial Activities

Incorporating the income and expenditure account for the year ending 31st March 2021

	Notes	Unrestricted Funds	Restricted Funds	Total Funds 2021	Total Funds 2020
Donations & Legacies	3	1,178	-	1,178	7,332
Income from Trading activities	4	36,818	-	36,818	107,184
Income from Investments	5	5,310	-	5,310	6,072
Income from Charitable activities	6	283,171	431,435	714,606	963,473
TOTAL INCOME		326,477	431,435	757,912	1,084,061
Expenditure on Charitable activities	8	(285,399)	(423,545)	(708,944)	(1,014,703)
Expenditure on Raising Funds	9	(49,018)	-	(49,018)	(69,898)
TOTAL EXPENDITURE		(334,417)	(423,545)	(757,962)	(1,084,601)
NET INCOME (EXPENDITURE)	11	(7,940)	7,890	(50)	(540)
NET (EXPENDITURE)/INCOME		(7,940)	7,890	(50)	(540)
Transfers between Funds	12	-	-	-	-
BALANCE AFTER TRANSFERS		(7,940)	7,890	(50)	(540)
RECONCILIATION OF FUNDS					
Total funds brought forward		818,050	25,764	843,814	844,354
TOTAL FUNDS CARRIED FORWARD		810,110	33,654	843,764	843,814

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared. All of the above amounts relate to continuing activities. The notes below form part of these financial statements.

Balance Sheet Statement

As at 31st March 2021

	Note	2021	2020
FIXED ASSETS			
Tangible assets	14	789,312	829,624
CURRENT ASSETS			
Debtors	15	33,639	35,645
Cash at bank and in hand		743,004	725,302
		776,643	760,947
CREDITORS: Amounts falling due within one year	16	(241,401)	(229,801)
NET CURRENT ASSETS		535,242	531,146
TOTAL ASSETS LESS CURRENT LIABILITIES		1,324,554	1,360,770
CREDITORS: Amounts falling due after more than one year	18	(480,790)	(516,956)
NET ASSETS		843,764	843,814
FUNDS			
Restricted income funds	19	33,654	25,764
Unrestricted income funds	20	810,110	818,050
TOTAL FUNDS		843,764	843,814

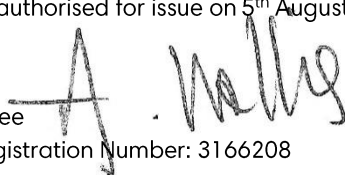
The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2021. The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2021 in accordance with Section 476 of the Companies Act 2006. The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime. The financial statements were approved by the Board of Trustees and authorised for issue on 5th August 2021 and were signed on its behalf by:

A Wallis, Trustee

Company Registration Number: 3166208



Statement of Cashflows

As at 31st March 2021

	2021	2020
Cash flows from operating activities:		
Net cash provided (used in) operating activities	47,495	224,533
Cash flows from investing activities:		
Dividends, interest and rents from investments	5,310	6,072
Purchase of property, plant and equipment	-	(4,091)
Net cash provided by (used in) investing activities	5,310	1,981
Bank loan repayments	(35,103)	(33,964)
Net cash provided by (used in) financing activities	(35,103)	(33,964)
Change in cash and cash equivalents in the reporting period	17,702	192,550
Cash and cash equivalents at the beginning of the reporting period	725,302	532,752
Cash and cash equivalents at the end of the reporting period	743,005	725,302
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)	(50)	(540)
Adjustments for:		
Depreciation charge	40,312	41,583
Dividends, interest and rents from investments received	(5,310)	(6,072)
(Increase)/decrease in debtors	2,006	115,390
Increase/(decrease) in creditors	10,537	74,172
Net cash provided (used in) operating activities	47,495	224,533

Notes to the Financial Statements

1. ACCOUNTING POLICIES

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 2019” (SORP 2019) 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	Total Funds 2021	Total Funds 2020
Learning	2,052	105,976	108,028	96,972
Aspiration	1,696	28,728	30,424	85,524
Resilience	6,509	8,800	15,309	130,854
Recovery	14	175,268	175,282	133,760
Living Well	6,419	65,218	71,637	76,760
Explore	854	5,840	6,694	30,209
Development	190,232	23,829	214,061	187,203
Covid Relief	81,883	-	81,883	-
The Point	36,818	-	36,818	84,187
Café	-	-	-	22,997
Right Up Our Street	-	17,776	17,776	235,595
	326,477	431,435	757,912	1,084,061

3. DONATIONS & LEGACIES

	Unrestricted Funds	Total Funds 2021	Total Funds 2020
Donations	1,178	1,178	7,332

4. INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted Funds	Total Funds 2021	Total Funds 2020
Café Income	-	-	22,997
Rents (Room Hire Etc)	32,722	32,722	76,460
Miscellaneous	4,096	4,096	7,727
	36,818	36,818	107,184

5. INCOME FROM INVESTMENTS

	Unrestricted Funds	Total Funds 2021	Total Funds 2020
Bank interest receivable	5,310	5,310	6,072

6. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds	Restricted Funds	Total Funds 2021	Total Funds 2020
Grants	265,172	431,435	696,607	759,270
Project Fees	17,999	-	17,999	204,203
	283,171	431,435	714,606	963,473

7. GRANTS RECEIVED

	Unrestricted Funds	Restricted Funds	Total Funds 2021	Total Funds 2020
Arts Council England	133,289		133,289	130,881
Arts Council England (Right Up Our Street)		17,776	17,776	154,000
BBC Children In Need		28,728	28,728	28,033
Bernard Sunley Foundation		5,000	5,000	-
CAST Catalyst Discovery Grant		5,000	5,000	-
Doncaster Council	43,500	5,000	48,500	48,000
Doncaster Council (Coronavirus LRG)	21,214		21,214	-
Doncaster Council (Music Hub)		88,059	88,059	88,136
Doncaster Council (Right Up Our Street)			-	54,000
Engage		750	750	-
Ernest Hecht Charitable Foundation			-	1,350
Expect Youth		3,800	3,800	49,056
FCC Communities Foundation		13,829	13,829	-
Garfield Weston Foundation	6,500		6,500	-
HMRC - Coronavirus Job Recovery Scheme	60,669		60,669	0
National Lottery Community Fund		81,391	81,391	52,844
National Lottery Heritage Fund			-	12,596
NHS Doncaster Clinical Commissioning Group		35,089	35,089	18,159
One Dance UK		48,851	48,851	39,312
Paul Hamlyn Foundation		17,167	17,167	-
Rotary Club of Doncaster St George's			-	750
Spirit of 2012		58,788	58,788	54,013
Tesco Bags of Help			-	500
The Art Fund Jonathan Ruffer Curatorial Grants			-	900
The Art Fund Respond & Reimagine		5,840	5,840	-
The Masonic Charitable Foundation		16,367	16,367	4,602
Youth Music			-	22,138
	265,172	431,435	696,607	759,270

8. COSTS OF CHARITABLE ACTIVITIES

	Unrestricted Funds	Restricted Funds	Total Funds 2021	Total Funds 2020
Learning	3,268	89,365	92,632	81,020
Aspiration	10,847	22,873	33,720	69,010
Resilience	6,729	7,477	14,206	113,300
Recovery	20	137,571	137,591	110,539
Living Well	7,741	59,488	67,230	74,449
Explore	887	4,920	5,807	32,978
Development	118,160	28,829	146,989	113,241
The Point	107,368	-	107,368	96,455
Right Up Our Street	-	15,276	15,276	220,595
Support Costs	25,004	57,746	82,750	93,076
Governance	5,375	-	5,375	10,040
	285,399	423,545	708,944	1,014,703

	Activities undertaken directly	Support Costs	Total Funds 2021	Total Funds 2020
Learning	92,632	16,326	108,958	94,882
Aspiration	33,720	5,855	39,575	81,891
Resilience	14,206	2,215	16,421	129,282
Recovery	137,591	23,029	160,620	132,533
Living Well	67,230	7,343	74,573	81,723
Explore	5,807	1,267	7,074	36,405
Development	146,989	19,982	166,971	111,166
The Point	107,368	4,233	111,601	101,187
Right Up Our Street	15,276	2,500	17,776	235,595
Governance	5,375	-	5,375	10,040
	626,194	82,750	708,944	1,014,703

9. COSTS OF GENERATING FUNDS

	Unrestricted Funds	Total Funds 2021	Total Funds 2020
Cafe Costs	-	-	17,353
Café Support Costs	28,685	28,685	32,199
Fundraising staff	20,333	20,333	20,346
	49,018	49,018	69,898

10. AUDIT FEE

	Unrestricted Funds	Total Funds 2021	Total Funds 2020
Independent Examiner	2,100	2,100	-
Audit	-	-	4,920

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

	2021	2020
This is stated after charging:		
Depreciation	40,310	41,583
Loan Interest paid	15,897	17,036
Auditors' remuneration:		
Audit of the financial statements		4,920
Independent examiners' fee	2,100	

12. FUND TRANSFERS

There have been no transfers during the year between the funds (2020: £nil).

13. STAFF COSTS AND EMOLUMENTS

	2021	2020
Total staff costs were as follows:		
Wages and salaries	467,969	533,527
Social security costs	34,667	40,505
Pension Costs	8,200	9,315
	510,836	583,347
Particulars of employees:		
<i>The average number of employees during the year, calculated on the basis of full-time equivalents, was:</i>		
Arts delivery	10	12
Café Staff	-	-
Support staff	6	7
	16	19
<i>The average number of employees during the year, calculated on the basis of head-count, was:</i>		
Arts delivery	15	16
Café Staff	-	1
Support staff	11	11
	26	28
Total paid to key management personnel	168,331	166,078

No employee received remuneration of more than £60,000 during the year (2020 – Nil).
No trustees were remunerated during the year.

14. TANGIBLE FIXED ASSETS

	Building	Furniture & Equipment	Total
Cost			
At 1 April 2020	927,567	330,089	1,257,656
Additions	-	-	-
Disposals	-	(3,787)	(3,787)
At 31 March 2021	927,567	326,302	1,253,869
Depreciation			
At 1 April 2020	140,007	288,025	428,032
Charge for year	23,189	17,121	40,310
Eliminated on disposal	-	(3,787)	(3,787)
At 31 March 2021	163,196	301,359	464,555
Net Book Value			
At 31 March 2021	764,371	24,943	789,314
At 31 March 2020	787,560	42,064	829,624

15. DEBTORS

	2021	2020
Trade debtors	32,159	27,223
Prepayments & accrued Income	1,480	7,248
Grants receivable	-	1,174
	33,639	35,645

16. CREDITORS: Amounts falling due within one year

	2021	2020
Secured Loans	36,022	34,959
Trade creditors	21,063	45,777
Taxation & Social Security	7,532	10,247
Deferred Income	174,144	134,056
Accruals	2,640	4,762
	241,401	229,801

17. DEFERRED INCOME

	Balance at 31 March 2020	Income Released	Income Received	Balance at 31 March 2021
Deferred Income	134,056	111,839	151,927	174,144

Deferred income represents the value of grants received which in the Trustees opinion are not yet due.

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

	2021	2020
Other Loans	480,790	516,956
Other loans comprise the commercial mortgage secured by the way of a legal charge dated 22 January 2007 on the freehold property known as 17 South Parade, Doncaster, DN1 2DR.		
The secured long term loan is repayable by instalments:		
Due between 1 & 2 years	37,212	36,022
Due between 2 & 5 years	114,636	111,353
Due after 5 years	328,942	369,581
	480,790	516,956

19. RESTRICTED INCOME FUNDS

	Balance at 31 March 2020	Incoming resources	Outgoing resources	Transfers to General Funds	Balance at 31 March 2021
2014 Capital Programme	15,562	-	(1,791)		13,771
2019-21 Capital Programme	5,000	18,829	(23,829)		-
All Aboard (BBC Children in Need & Tesco Bags of Help)	-	28,728	(28,728)		-
Cast (Catalyst Discovery)	-	5,000	(5,000)		-
Children's Art Week (Engage)	-	750	(750)		-
Creative Classrooms (Paul Hamlyn)	-	17,167	(17,167)		-
Creative Directions (The National Lottery Community Fund)	4,452	81,391	(67,946)		17,897
Creative Directions (Spirit of 2012)	-	58,788	(57,551)		1,237
DanceOn (One Dance UK)	-	48,851	(48,851)		-
Doncaster Music Hub (DMBC)	-	88,059	(88,059)		-
Lifeskills Programme (Expect Youth)	-	3,800	(3,800)		-
Right Up Our Street (Arts Council England)	-	17,776	(17,776)		-
Singing for Memory (Masonic Charitable Foundation)	-	16,367	(16,367)		-
Summer Curriculum (Doncaster Council)	-	5,000	(5,000)		-
The Art Fund	750	5,840	(5,840)		750
We Create (NHS Doncaster)	-	35,089	(35,089)		-
	25,764	431,435	(423,544)	-	33,655

2014 Capital Programme fund is the undepreciated fixed asset value of the Doncaster Metropolitan Borough Council (DMBC) funded creation of a Changing Place assisted toilet. Restrictions apply until 2039.

2019-21 Capital Programme fund supports our ongoing Paint the Point renewals programme.

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

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

CAST - Catalyst Discovery Grant supported a professional development programme enhancing digital skills within our workforce. CAST is a UK charity supporting other charities to realise the potential of technology.

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

Summer Curriculum (Doncaster Council) supported provision for Doncaster children during the 2020 summer school holiday.

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

Childrens Art week (Engage) supported remote activity for Doncaster children.

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

Creative Classrooms (Paul Hamlyn) supports good mental health for primary pupils in Doncaster.

NHS Doncaster funds support a programme of research into Arts on Prescription in Doncaster and the production of a film highlighting good practice in Doncaster in the area of arts and health.

Right Up Our Street (Arts Council England) funded delivery of Doncaster's Creative People & Places programme. In 2020 leadership of Right Up Our Street was passed to Doncaster Culture & Leisure Trust.

Singing for Memory (Masonic Charitable Foundation) supports activity with adults living with Dementia and their families.

The Art Fund fund is supporting skills and professional development of our curatorial team.

Prior Year	Balance at 31 March 2019	Incoming resources	Outgoing resources	Transfers to General Funds	Balance at 31 March 2020
2014 Capital Programme	17,353	-	(1,791)		15,562
2019 Capital Programme (Screwfix)	5,000	-	-		5,000
All Aboard (BBC Children in Need & Tesco Bags of Help)	-	28,533	(28,533)		-
Art Fund (Jonathan Ruffer)	-	900	(150)		750
Creative Directions (The National Lottery Community Fund)	4,154	52,844	(52,546)		4,452
Creative Directions (Spirit of 2012)	-	54,013	(54,013)		-
DanceOn (One Dance UK)	3,376	39,312	(42,688)		-
Doncaster Cycling Stories (National Lottery Heritage Fund)	-	12,596	(12,596)		-
Doncaster Music Hub (DMBC)	-	88,135	(88,135)		-
In the Moment (DMBC)	1,218	4,500	(5,718)		-
Lifeskills Programme (Expect Youth)	-	35,985	(35,985)		-
NHS Doncaster	-	18,159	(18,159)		-
Right Up Our Street (Arts Council England)	-	208,000	(208,000)		-
Singing for Memory (Masonic & Ernest Hecht Charitable Foundations)	2,488	6,702	(9,190)		-
Transitions Programme (DMBC)	-	13,072	(13,072)		-
We Speak Music (Youth Music)	-	22,138	(22,138)		-
	33,589	584,889	(592,714)	-	25,764

20. UNRESTRICTED INCOME FUNDS

	Balance at 31 March 2020	Incoming resources	Outgoing resources	Transfers	Balance at 31 March 2021
Aspiration	17,007	1,696	(10,847)	-	7,856
Resilience	1,088	500	(1,584)	(4)	-
Recovery	929	-	(20)	(909)	-
Living Well	6,622	1,680	(2,794)	(5,508)	-
Development	94,264	1,633	(619)	(501)	94,777
The Point	235,645	-	-	11,913	247,558
General Funds	462,495	320,968	(318,553)	(4,992)	459,919
	818,050	326,477	(334,417)	-	810,110

Funds represent funding 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 also includes the undepreciated fixed asset value of the unrestricted element of the building, less the outstanding mortgage balance.

Prior Year	Balance at 31 March 2019	Incoming resources	Outgoing resources	Transfers	Balance at 31 March 2020
Learning	-	4,345	(2,376)	(1,969)	-
Aspiration	13,870	21,601	(17,968)	(496)	17,007
Resilience	3,689	110,270	(108,698)	(4,173)	1,088
Recovery	-	8,471	(7,542)	-	929
Living Well	-	16,476	(9,854)	-	6,622
Development	104,627	6,750	(19,788)	2,675	94,264
The Point	224,870	-	-	10,775	235,645
General Funds	463,709	331,259	(325,661)	(6,812)	462,495
	810,765	499,172	(491,887)	-	818,050

21. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Tangible fixed assets	Net current assets	Long term liabilities	Total
Restricted Income Funds:				
2014 Capital Programme	13,771	-	-	13,771
Creative Directions (The National Lottery Community Fund)	-	17,897	-	17,897
Creative Directions (Spirit of 2012)	-	1,237	-	1,237
The Art Fund	-	750	-	750
	13,771	19,884	-	33,655
Unrestricted Income Funds:				
Designated Funds				
The Point	764,370	(36,022)	(480,790)	247,558
Other Designated Funds	-	102,633	-	102,633
General Funds	11,173	448,746	-	459,919
	775,543	515,357	(480,790)	810,110
Total Funds:	789,314	535,241	(480,790)	843,765

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 42 (2020: 38).

23. TRUSTEE REMUNERATION & RELATED PARTIES

The partner of an Assistant Director supplied services to the charity amounting to £1,257 (2020: £8,475); the partner of the head of Fundraising & Development supplied services to the charity amounting to £210 (2020: nil).

24. TAXATION

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

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.