

Company number 4246467
Charity number 1089222

Dash Arts Limited
(Limited by Guarantee)

Report and Financial Statements
for the year ended 31 March 2021

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

Dash Arts Limited
(Limited by Guarantee)

Contents

	Page
Reference and Administrative Details	1
Trustees' Report	2 - 10
Independent Examiner's Report	11
Statement of Financial Activities (including Income and Expenditure Account)	12 - 15
Balance Sheet	16
Notes to the Financial Statements	17 - 24

Dash Arts Limited

(Limited by Guarantee)

Reference and Administrative Details

Constitution

The charitable company is a private company limited by guarantee registered in EW - England and Wales, company number 4246467, incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1089222.

Directors and trustees

The directors of the charitable company (Dash Arts Limited) are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

The trustees meet quarterly during the year to consider policy, review activities and objectives. Trustees are appointed by the existing trustees and in accordance with the Memorandum and Articles of Association.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

Rachael Dennis	resigned 8 December 2020
Joachim Fleury (Chair)	
Roy Luxford	resigned 7 October 2020
Olivia Scanlon	appointed 29 September 2020
Jerry Wattenberg	appointed 1 June 2020
Katherine Zeserson	
Magdalena Ziarko	

Secretary

Josephine Burton

Chief executive/Artistic director

Josephine Burton

Independent Examiners

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Bankers

National Westminster Bank Plc, PO Box No.549, 1-2 Finsbury Square, London EC2A 1JH.

Registered office and operation address

Unit 22, Toynbee Studios, 28 Commercial Street, London E1 6AB.

Dash Arts Limited
(Limited by Guarantee)
Trustees' Report

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2021, which are also prepared to meet the requirements for a Directors' report and accounts for Companies Act purposes.

The reference and administrative information on page 1 forms part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Objectives and Activities:

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'Public Benefit: Running a Charity (PB2)'.

The objects of the Charity are the advancement of education in contemporary culture and of cross-cultural dialogue and understanding by means of the encouragement of the arts, including (but not limited to) the provision of performances and events of multi-ethnic or international theatre, music, dance and art.

The Company has the overall aim of broadening horizons and encouraging a greater understanding of cultural diversity through the arts. The Company aims to:

- Develop and present new work that bridge cultural, linguistic and social divides;
- Create experiences that challenge the way we see the world;
- Develop the understanding of artists and audiences in the UK by bringing them into creative contact with artists from abroad;
- Through participation, nurture creative talent and empower young people to become artists in their own right;
- Through ticketing policies, marketing and active participation programmes, bring audiences of different cultural and social backgrounds together to see and engage with work that is adventurous, challenging and created by artists of great diversity.

It articulates its core values as:

Creative: We make great and innovative international work.

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

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

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

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

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

Programming:

The year 2020-2021 has been a year of reflection, and despite hardship and cancelled events, it's also been a year of restructuring and growth, and new creative opportunities. Most crucially, in order to stay connected to our audiences, and fuel our creative curiosity and drive, we pivoted to turn our Dash Cafés into podcasts. We also focused our efforts to develop three major productions, holding several R&Ds over Zoom or in person, raising substantial funds for all three, and our team working from homes scattered across the UK and abroad.

Over the course of the year, both from brand new material music and interviews as well as previously recorded Cafés, we created 18 episodes for our new strand of work, the **Dash Arts Podcast**, taking on big issues

Dash Arts Limited
(Limited by Guarantee)
Trustees' Report

through an artistic lens. Hosted by Josephine Burton, conversations with artists, filmmakers, musicians, theatre makers and more explored the challenges facing society today, delving into movements, legacies and ideas that continue to shape the cultural landscape worldwide. We also organised a **Digital Café** in collaboration with The Estonian Embassy in London celebrating Arvo Pärt's 85th birthday and were overwhelmed and delighted to be joined by almost 300 screens from 25 countries.

Production Development:

With the year in and out of restrictions, we were able to work on our new **Dash Productions** in intense spurts of R&D at times via Zoom, and occasionally with actors and creatives in the room.

Josephine Burton continued to develop *Out of Tune*, now renamed **Dido's Bar**, planned for 2022, **The Great Middlemarch Mystery**, planned for 2022 in Coventry, and **Songs for Babyn Yar**, scheduled for November 2021 and our first major production with audiences attending both in person and digitally since Covid closed down live events.

Created by Josephine Burton together with Kurdish Iranian composer Marouf Majidi, writer Hattie Naylor, and a cohort of generous actor-musicians, **Dido's Bar** will be a new production of musical theatre, a contemporary multi-lingual retelling of Virgil's *Aeneid*, through the prism of migration to Europe today. Set in the site-specific environment of a make-shift bar on the borders of Europe, pulled together cheaply, full of character, *Dido's Bar* will ask challenging questions about contemporary European identity and what defines European identity for artists and migrants born outside Europe. It touches on migration, the future of free movement, cultural understanding and through a commissioned score and script finds a new voice to express some of the answers. Our first RND scheduled for Finland in July 2020 was postponed by a year. However, we ran a week's research and development for the show at Goethe Institute with the core creative team and 3 actor-musicians in November 2020 which led to a first draft of Act 2 for the production.

The Great Middlemarch Mystery, directed by Josephine Burton with Ruth Livesey, Professor of English Thought and Literature at Royal Holloway University, will bring to life the world of George Eliot's *Middlemarch* as a site specific theatre experience on the streets of Coventry in spring 2022. *Middlemarch*, one of the greatest novels written in the English language, is the story of a Midlands town on the cusp of massive social change. Taking inspiration from Eliot's title, we will immerse audiences in the experience of life in the middle of things, within a town adjusting to dramatic industrial, health and economic change. In September 2020, we held short research and development, exploring one of the 'stages' for our production, *Mrs Vincy's Living Room*, which gave Josephine and Ruth a clear direction for the evolution of the script. They continued to write the script through this financial year.

Songs for Babyn Yar, created by Josephine Burton together with three outstanding Ukrainian / Germany-based musicians – Mariana Sadvoska, Sveta Kundish and Yuriy Gurzhy, is a new music theatre production that explores the complex history and legacy of the Babyn Yar tragedy. Through song, testimony, poetry and storytelling, this new production will travel back across the century, telling a story of a community, obliterated by the powerful forces that Ukraine was subjected to over the course of the 20th century. Josephine led a zoom research week with three musicians in December 2020 to begin the collaborative process which will culminate in a production in the autumn of 2021.

Artist Development:

Our Creative Associate, Sophie Austin, hosted one of The Dash Arts Podcast episodes, and seeded an early conversation about a creative collaboration between Sophie and French theatre-maker David Furlong at Exchange Theatre.

Dash Arts Limited
(Limited by Guarantee)
Trustees' Report

Strategic Development, Funding and Long-Range Planning:

In the last few days of the last financial year, Dash Arts was awarded a grant from the Oak Foundation to continue this development of our fundraising capacity and realise our ambitions in 2020-2021. The arrival of this grant as the Lockdown began was very gratefully received.

As a result, Dash Arts was able to recruit two freelance fundraisers to support and build on Josephine's work with individual donors, trusts and foundations, and to bring in external producing support to develop partnerships for one of Dash's future productions. These three part-time colleagues have had great success through 2020 on limited hours and short-term contracts. They have proven the potential for Dash Arts to increase its income from diverse sources in order to realise its production plans, and through professional contacts and experience to secure some partnerships.

In December 2020, Dash Arts was invited to apply to the Oak Foundation to apply for a multi-year grant to scale up these resources over a three-year period. Dash Arts needs to build a holistic fundraising strategy for the organisation, retain relationships with funders and raise the necessary funds, alongside a holistic producing strategy which balances all the artistic ambitions for the organisation, builds a comprehensive three year calendar for all its work in order to release the Artistic Director to realise Dash Arts' ambitious artistic vision, and for the organisation to thrive in a post-Covid and post-Brexit landscape.

Over a period of three years, Dash Arts with investment intends to develop a structure that will transform the organisation.

Working closely with Josephine, by the end of a three year process, Dash Arts will have:

1. A Producing team that will:

- understand where investment / focus should rest and which productions have the potential to tour / revive.
- build long-term partnerships,
- Inform and guide the fundraising strategy, and
- leverage international contacts to secure commissioning and co-producing support.
- bring all the productions together,
- manage all production calendars and relationships

2. A Development Team that will:

- bring expertise and leadership, creativity and an entrepreneurial mindset to build the fundraising strategy for Dash Arts and will work on:
- major gifts,
- membership,
- grant writing,
- public subsidy,
- gift administration,
- communications,
- events, and
- ongoing administration for trusts and foundations.

The application was submitted in early March 2021. We heard we were successful with our application in June 2021.

The Dash Arts Board of Directors under Chair Joachim Fleury continues to lead on the strategic governance of the organisation and with Katherine Zeserson was involved in the creation of the Oak strategy.

The Company continues to fundraise for its individual projects as well as securing key producing partners for each project.

Dash Arts Limited
(Limited by Guarantee)
Trustees' Report

Financial Review

The company reports total funds carried forward of £80,103, consisting of £43,027 unrestricted funds and £37,076 restricted funds.

Dash Arts is an Arts Council England (ACE) National Portfolio Organisation (NPO), and received £91,656 in core funding during the year as part of the 4 year NPO funding agreement with ACE (2018-2022).

Reserves level and policy

Dash Arts continues to build its Overheads Reserve. It aims to hold approximately three months equivalent of operating costs.

Summary of Dash Arts Activity

April, 2020 – March, 2021

DASH ARTS PODCAST: LIVE: Destination Europe **8th April 2020 | Digital | Audience: 95**

In February 2019, Dash Arts' Café Destination Europe focused on questions of contemporary European identity, with Brexit as a backdrop. We brought together actors, writers and film directors from across Europe for a conversation. During lockdown, we launched the Dash Arts Podcast, using the recording of this Dash Café to start us off!

DASH ARTS PODCAST: LIVE: Art Versus Art-ivism **8th April 2020 | Digital | Audience: 124**

When art sets out to make a social or environmental impact – are we ticking boxes or are we changing the world? In February 2020, we were joined by theatre director and Dash Associate Artist Sophie Austin, Dr Michele Aaron (Screening Rights Film Festival) and Co-founders of Birmingham-based collective MAIA Group Amahra Spence and Amber Caldwell to delve into the challenges of activism through art, and look at the tension between art for art's sake and art as a means to an end.

Recordings from this event at Warwick Arts Centre were used to create our second podcast episode.

DASH ARTS PODCAST: LIVE: Europe and the Velvet Revolution – 30 Years On **21st April 2020 | Digital | Audience: 113**

In a time where talk of change and revolution was on everyone's lips, we revisited our November 2019 Dash Café, which explored the impact of the 1989 revolution that caused the collapse of the Soviet Union, 30 years on. Through the prism of artists, filmmakers and writers from across the Czech Republic and Slovakia, we asked whether that extraordinary spirit of activism still exists today. Speakers included Tereza Nvotová, Zuzana Kepplová, Ondřej Štindl and diplomat Monika MacDonagh-Pajerova, who discussed the impact of this legacy on their work and whether it continues to have an impact today.

This event was created in partnership with the Czech Centre and The Embassy of Slovak Republic, part of events celebrating the 30th anniversary of 1989.

DASH ARTS PODCAST: Art in Adversity: Tadeusz Kantor's Fighting Spirit **5th May 2020 | Digital | Audience: 239**

Our first tailor-made podcast episode Art in adversity: Tadeusz Kantor's fighting spirit delved into the work of Polish artist and theatre maker Tadeusz Kantor, whose work inspired the likes of Joseph Beuys (whom Kantor worked closely with), choreographer Pina Bausch and theatre company Complicité, to name a few.

Kantor made work under extraordinarily challenging times. Under the Nazi occupation of Poland, he founded the Independent Underground Theatre, and later carried on creating work throughout Poland's communist regime. In our podcast, Dash Arts Artistic Director Josephine Burton investigated how he navigated the politics and continued to create, and what we can take from Kantor during our own challenging times.

Dash Arts Limited
(Limited by Guarantee)
Trustees' Report

DASH ARTS PODCAST: LIVE: Dash Arts' Podcast Does Eurovision
20th May 2020 | Digital | Audience: 164

Eurovision might have been cancelled, but not at Dash Arts! In this LIVE episode we headed back to our Eurovision Dash Café last year for an entertaining rundown of its history.

With contributions from Dr Eurovision (aka Paul Jordan, who did his PhD on the subject) performance artist Richard DeDomenici, our Artistic Director Josephine Burton and our audience, plus BRAND NEW interviews with Tom Taylor of the celebrity-clad Isolation Song Contest and an update from Richard DeDomenici on his new virtual event, the Coronavision Song Contest.

DASH ARTS PODCAST: LIVE: Brussels – Who's City is it Anyway?
3rd June 2020 | Digital | Audience: 155

We delved into Brussels; the complex, cosmopolitan, interconnected city that's home to the EU. We looked at the city's troubling history with colonialism, explored the impact of the European Union HQ on its inhabitants and architecture, and heard from artists living and creating change in the city.

Hosted by our Artistic Director Josephine Burton, this episode featured prominent academic and activist Eric Corijn, poet Elisabeth Severino Fernandes (aka Miss Elli) and writer and journalist Owen Hatherley. This podcast was created with audio from our Dash Café in June of 2019.

DASH ARTS PODCAST: Django Reinhardt: Music, Myth and Reality
17th June 2020 | Digital | Audience: 320

Our brand new podcast episode Django Reinhardt: Music, Myth and Reality delivered a journey into the life of the genius jazz guitarist, Django Reinhardt. With a host of international musicians performing entirely new music for the podcast, we looked at the life of the Roma musician who survived personal tragedy and World War II to become a leading figure in 20th century jazz.

Hosted by our Artistic Director Josephine Burton, this episode featured authors Michael Dregni and Garth Cartwright, Roma activist Mania Malik, theatre director Alessandra Davison and musicians Dave Kelbie, Joe Townsend, Aurore Voilique, Tcha Limberger, Don Vappie and Dario Napoli.

DASH ARTS PODCAST: Dora Maar: Out of the Shadow
1st July 2020 | Digital | Audience: 165

In this LIVE episode from our 100th Dash Café (January 2020) we delved into the life and legacy of French Surrealist icon Dora Maar. The photographer and artist's radical work strikingly depicts the anxieties of interwar Europe and the internal horrors of the mind. Yet Maar was often overlooked, her role as Picasso's lover and 'weeping woman' dominating world view, until now.

In January 2020 a major exhibition of her work travelled from the Centre Pompidou to the Tate Modern, introducing many to her work for the first time. In this episode Dash Arts Artistic Director Josephine Burton talked to the exhibition's curators Damarice Amao and Karolina Lewandowska, along with discussion and performances from poet Victoria Adukwei Bulley and Finnish musician Marouf Majidi. Created with audio from our Dash Café in January of 2020.

DASH ARTS PODCAST: Borsch and Other Stories
16th July 2020 | Digital | Audience: 346

This episode threaded together Ukrainian culture and history with memory, politics and the female perspective. We looked at what we can learn about a country through the eyes of women; through their stories, songs and food.

Audiences were invited to cook borsch alongside Artistic Director Josephine Burton and chef Olia Hercules, whose beautiful new book of recipes Summer Kitchen had just been published by Bloomsbury, discover Ukrainian history and politics with prolific writer Oksana Zabuzhko, who had just released a book of fabulous short stories Your Ad Could Go Here, get from the outgoing director of the Ukrainian Institute in London, journalist Marina Pesenti, and listen to the music and stories of musician Mariana Sadovska.

Dash Arts Limited
(Limited by Guarantee)
Trustees' Report

DASH ARTS PODCAST: On the Border

29th July 2020 | Digital | Audience: 143

In this episode of the podcast we revisited our Dash Café ON THE BORDER, which explored the experience of living on the border through the prism of art, film, music, literature and economics. We reflected on the actual borders that existed for our speakers growing up on the edges of the Iron Curtain and today's visible and invisible borders with Berlin-based author, composer and editor-in-chief of Flaneur Magazine Fabian Saul, visual artist Mariana Gordan (originally from Romania), Norwegian-born economist and Financial Times columnist Martin Sandbu and live music from Slovakian vocalist Lori Secanska and Greek-Cypriot guitarist Iakovos Loukas. Created with audio from our Dash Café in March 2019.

DASH ARTS PODCAST: Songs of the Migrant Worker

9th September 2020 | Digital | Audience: 143

Our first episode back after the summer! In this episode we looked at the treatment of invited guest workers (Germany's 'Gastarbeiter'), economic migrants and relocating members of the British Empire.

Through music and poetry, we examined the similarities and differences between the UK's Windrush scandal and Germany's treatment of Turkish 'gastarbeiter' and the huge cultural legacy by these migrant workers.

Created with audio from our Dash Café in January 2019.

Middlemarch R&D

15th – 17th September 2020 | WAC Arts, London

Our first time back in a rehearsal room since the start of the pandemic! Together with actors Alice Langrish, Bally Gill, and Jessica Rowe, and researcher Ruth Livesey whom we are developing this piece with, we explored adapting the novel for an immersive setting, working with text and improvisation. This was crucial in giving us a good sense of the audience experience and the direction we want to take with the script

DASH ARTS PODCAST: What Would Ingrid Bergman Do?

23rd September 2020 | Digital | Audience: 230

We discovered the fascinating life and work of Hollywood icon and beloved Swede Ingrid Bergman, in an episode hosted this time by Dash Arts Creative Associate and director Sophie Austin. Taking a journey through Bergman's life, we looked at how her strength, determination and Swedishness made her into one of the world's most famous movie stars. In the face of sexism, scandals and tragedy, Bergman's strident independence and ambition saw her carve out a career led by passion and creativity.

Sophie spoke to Swedish actor Anna Lindgren, writers and academics Dr Ellen Wright and Dr Hannah Yelin and Stig Björkman, director of the brilliant documentary Ingrid Bergman: In Her Own Words (2015), which features Ingrid's own home footage, appearances from Isabella Rossellini and a voiceover by Alicia Vikander.

DASH ARTS PODCAST: Felix de Rooy: Art in the Face of Empire

14th October 2020 | Digital | Audience: 176

In this episode of the Dash Arts Podcast, we delved into the life and work of the Curaçaoan-born Dutch artist, filmmaker and director Felix de Rooy. Originally planned as a live Dash Café back in April (cancelled due to the pandemic), we had hoped to explore Felix's work in a discussion with visual artist Charl Landvreugd and a panel of playwrights from the BOOM! Project, a Dutch-British theatre initiative examining and challenging colonial history and narratives.

In many ways, we've done one better with this podcast. Not only did we get all of these fantastic guests, but we also got Felix himself, theatre director Ernestine Comvalius and artist Neske Beks alongside Charl and playwrights Jude Christian, Gable Roelofson and Enver Husicic, making for a jam-packed episode.

DIGITAL CAFÉ: Europeans: Arvo Part

28th October 2020 | Digital and Arvo Part Centre, Estonia | Audience: 278

In October 2020 we hosted our first ever Digital Dash Café EUROPEANS: ARVO PÄRT to celebrate Estonian composer Arvo Pärt's 85th birthday and were overwhelmed and delighted to be joined by almost 300 screens from 25 countries. Featuring a beautiful, specially-recorded piano and violin concerto by virtuosos Sophia Rahman, and Andres Kalijuste, and a conversation which also included the composer's son, and chairman of the board of the Arvo Pärt Centre, Michael Pärt. With support from the Estonian Embassy in London.

Dash Arts Limited
(Limited by Guarantee)
Trustees' Report

DASH ARTS PODCAST: George Eliot's Radicals
11th November 2020 | Digital | Audience: 150

In this episode, we returned to our February Dash Café on George Eliot, hosted at Warwick Arts Centre in February 2019 by Artistic Director Josephine Burton with collaborator Professor Ruth Livesey and guests Martina Hall, producer of 2019 BBC Arena documentary Everything Is Connected – George Eliot's Life, artist Redell Olsen, and writer Anna Lawrence, with an update from Josephine and Ruth on how our production was born and how it's progressed since this event.

Dido's Bar R&D
9th – 13th November 2020 | Goethe Institut

With composer Marouf Majidi, and writer Hattie Naylor, and actor-musicians Carlos Mendoza, Laura Hanna, and Krystian Godlewski, we came back to the rehearsal room to continue exploring the world of Dido's Bar and create new music. Over the course of the week we developed Act 1 of the play including songs which we recorded professionally as a demo to further develop further partnerships and interest in the production.

DASH ARTS PODCAST: Second Hand Memory
25th November 2020 | Digital | Audience: 210

Can trauma be healed through art? Does it pass from generation to generation and how can we break the cycle? In this episode of the podcast, we looked at memory, family history and inherited trauma through the eyes of artists and thinkers from around the world, who have investigated the impact of these issues in their work.

Hosted by Artistic Director Josephine Burton, with award-winning filmmaker Mark Rosenblatt, twice Booker-nominated Nigerian writer Chigozie Obiama, theatre director Maja Milatović-Ovadia (originally from former Yugoslavia, now based in the UK), Russian actress and filmstar Oksana Mysina, Berlin-based Argentinian artist Silvina Der Meguerditchian, poet Stephen Watts, clinical psychologist Dr Sarah Lack and William Peterfield Trent Professor of English and Comparative Literature at Columbia University Marianne Hirsch.

Songs for Babyn Yar R&D
8th – 11th December 2020 | Digital

Back to working over zoom, Josephine worked with artists Mariana Sadvoska, Svetlana Kundish, Yuriy Gurzhy, Marina Pesenti and Marianna Kijanovska. In a virtual rehearsal room, they were able to continue creating music and exploring how they would like to tell this story, as well as make a plan for the production timeline in 2021. This enabled us to secure substantial funding from partners, trusts and foundations, and donors and plan for the production to open in London in November 2021, with further dates in Berlin and Kyiv.

DASH ARTS PODCAST: Art on the Brink of Brexit
16th December 2020 | Digital | Audience: 138

We've revisited our live event Art on the Brink of Brexit, recorded in 2018, which hosted a panel of first and second generation migrant artists working in the UK, to discuss what Brexit would mean for them, and what it would mean for the future of the arts in Britain.

We were joined by Bojana Janković from theatre collective There There, a performance company which is 50% Romanian and 50% Serbian, Victor Pătrășcan, a comedian originally from Romania, and theatre maker Miriam Sherwood, whose cabaret Rendezvous in Bratislava is inspired by her Slovak grandfather.

We discussed the impact of the EU referendum on their work, how art can cross cultural divides and help heal the fractures caused by Brexit, with some very lively audience discussion on the differences between an expat and an immigrant and whether or not offensive comedy is worth the laughter.

This was our final podcast episode of 2020 (what a year!).

DASH ARTS PODCAST: Arvo Part: Time, Text and Tintinnabuli
27th January 2021 | Digital | Audience: 166

Due to popular demand, we turned our first digital café (see above) into a podcast, with some new, bonus content for our listeners. We were joined by son of the composer and Chairman of the Arvo Pärt Centre, Michael

Dash Arts Limited
(Limited by Guarantee)
Trustees' Report

Pärt, violinist Andres Kaljuste and pianist Sophia Rahman to listen to Pärt's music and discuss his life and work. Hosted by Josephine Burton, audiences heard snippets of Spiegel im Spiegel, Fratres, Für Alina and Estonian Lullaby played at the Arvo Pärt Centre in Laulasmaa, Estonia, with brand new questions posed to our guests.

DASH ARTS PODCAST: Dust and Shadow
24th February 2021 | Digital | Audience: 156

We delved into the remarkable history of 59 Brick Lane in London's East End. With the Dash Arts base in East London's Toynbee Studios and events regularly hosted at Rich Mix London, this ever-evolving building has long been our neighbour. A spiritual and communal home to thousands over the centuries; 59 Brick Lane was born as a Huguenot church, later becoming a Methodist church, then a synagogue, and is now home to the Brick Lane Mosque.

To get to grips with this building's huge legacy, host and Dash Arts Artistic Director Josephine Burton was joined by the Vice Chair of the Brick Lane Mosque Harmuz Ali, author Rachel Lichtenstein, who researched the building as part of her book On Brick Lane, architect and co-curator of the UK's architectural pavilion at this year's Venice Biennale Shahed Saleem, architect Dan Leon (who worked with Shahed on the Friday, Saturday and Sunday multi-faith architectural project), director of the Swadhinata Trust Ansar Ahmed Ullah, academic and curator Rosalind Parker, who has written about faith in the public space, and Rebekah Coffman, an American academic at NYU whose research focuses on architectural reuse.

Statement of Public Benefit

Dash Arts is committed to making and promoting work that enriches the lives of audiences and artists alike. All our work breaks down barriers and assertively pursues an agenda of open creative communication and exchange. For audiences, the vast majority of our activities (as detailed above) have been offered free of charge. For artists, we are committed to providing support for the artistic development of emerging artists - particularly UK-based artists who are migrants and refugees - many of whom participated in our Dash Café, Dash Residence and Dash Asylum programmes during this year. We develop programmes to provide training and support to help these artists negotiate the barriers thrown up by working in a new and sometimes challenging environment. During the covid pandemic, we have pivoted towards digital work to ensure that we continue to reach and support our audiences. For the sector, we continue to provide leadership on modelling ways to promote and develop international work in thrilling, respectful and authentic ways.

Structure, governance and management

Governing document

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

How the charity is constituted

Dash Arts Limited ("the Company") is a company limited by guarantee number 4246467 and a registered charity (number 1089222) established in July 2001.

Methods used to recruit and appoint trustees

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

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

Dash Arts Limited
(Limited by Guarantee)
Trustees' Report

Small company exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 26 November 2021 and signed on its behalf by



Joachim Fleury (Nov 26, 2021 08:25 EST)

Joachim Fleury
Chair of Trustees

Independent Examiner's Report to the Trustees of Dash Arts Limited

I report on the accounts of the company for the year ended 31 March 2021, which are set out on pages 12 to 24.

Respective responsibilities of trustees and examiner

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

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

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

Basis of independent examiner's report

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

Independent examiner's statement

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

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charitieshave not been met; or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



**Richard Nelson FCCA
Breckman & Company Ltd
Chartered Certified Accountants**

49 South Molton Street
London W1K 5LH

26 November 2021

Dash Arts Limited

(Limited by Guarantee)

**Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2021**

	Notes	Unrestricted funds £	Restricted funds £	2021 Total £	Unrestricted funds £	Restricted funds £	2020 Total £
Income and endowments from:	2						
Donations and legacies - page 13		183,337	-	183,337	106,989	2,803	109,792
Charitable activities:							
Theatre/festival - page 13		1,314	32,925	34,239	25,729	17,466	43,195
Total		<u>184,651</u>	<u>32,925</u>	<u>217,576</u>	<u>132,718</u>	<u>20,269</u>	<u>152,987</u>
Expenditure on:							
Raising funds:							
Fundraising		43,462	-	43,462	7,465	-	7,465
Charitable activities:							
Theatre/festival - page 14		111,876	3,849	115,725	120,129	18,586	138,715
Total		<u>155,338</u>	<u>3,849</u>	<u>159,187</u>	<u>127,594</u>	<u>18,586</u>	<u>146,180</u>
Net movement in funds:							
Net income	3	29,313	29,076	58,389	5,124	1,683	6,807
Reconciliation of funds:							
Total funds brought forward		13,714	8,000	21,714	8,590	6,317	14,907
Total funds carried forward	12, 13	<u>43,027</u>	<u>37,076</u>	<u>80,103</u>	<u>13,714</u>	<u>8,000</u>	<u>21,714</u>

The notes on pages 17 to 24 form an integral part of these financial statements.

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

Dash Arts Limited

(Limited by Guarantee)

Year ended 31 March 2021

	2021		2020	
	£	£	£	£
Income from donations and legacies				
Grants				
COVID-19 emergency funding				
ACE Emergency Response Fund	29,794		-	
		29,794		-
ACE - National Portfolio	91,656		90,000	
ACE - Catalyst Small Grants	-		2,803	
Oak Foundation	38,500		-	
		130,156		92,803
Donations				
Sundry donations	23,387		16,989	
		23,387		16,989
		183,337		109,792
Income from charitable activities				
Theatre/festival				
Earned income				
Fees/box office/reimbursed expenses	1,000		19,709	
Promoter fees	-		6,020	
Other income	314		-	
		1,314		25,729
Project specific funding				
Grants/donations				
DWP Kickstart Scheme	2,110		-	
Project donations	7,137		4,000	
Other project grants	12,778		6,466	
Other trusts & foundations	10,900		7,000	
		32,925		17,466
		34,239		43,195

Dash Arts Limited

(Limited by Guarantee)

Year ended 31 March 2021

	2021	2020
	£	£
Expenditure on charitable activities		
Theatre/festival		
Production/project costs		
Fees	15,642	15,478
Marketing	155	793
Production costs	1,451	6,190
Travel/transport/accommodation/visas/subsistence	1,315	8,652
	<hr/>	<hr/>
	18,563	31,113
 Support costs - page 15	 87,741	 99,092
Governance costs - page 15	9,421	8,510
	<hr/>	<hr/>
	<u>115,725</u>	<u>138,715</u>

Dash Arts Limited

(Limited by Guarantee)

Year ended 31 March 2021

	2021		2020	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Office rent	3,626		3,626	
Website fees	228		424	
Telephone/internet	1,105		859	
Insurance	920		2,026	
Computers/IT/software	512		2,232	
Marketing (core)	551		282	
Research	93		166	
Depreciation of fixtures/fittings/equipment	313		312	
		7,348		9,927
Administration costs				
Salaries	41,426		24,585	
Fees	37,109		57,865	
Employer pension costs	848		476	
Travel/subsistence	-		230	
Meeting costs	152		602	
Printing/postage/stationery	58		221	
Sundries/research/visas	121		525	
		79,714		84,504
Professional/financial				
Legal/professional	13		2,983	
Bank charges	666		600	
Write offs/bad debts	-		1,078	
		679		4,661
		87,741		99,092
Governance costs				
Accountancy	2,500		2,500	
Bookkeeping	6,921		6,010	
		9,421		8,510
		97,162		107,602

Dash Arts Limited

(Limited by Guarantee)

Balance Sheet 31 March 2021

		2021		2020	
	Notes	£	£	£	£
Fixed assets					
Tangible assets	8		313		626
Current assets					
Debtors	9	5,093		339	
Cash at bank and in hand		86,377		28,948	
		<u>91,470</u>		<u>29,287</u>	
Liabilities:					
Creditors: amounts falling due within one year	10	(11,680)		(8,199)	
Net current assets			<u>79,790</u>		<u>21,088</u>
Total assets less current liabilities			<u>80,103</u>		<u>21,714</u>
The funds of the charity:					
Unrestricted funds	12				
General funds			12,527		7,381
Designated funds			30,500		6,333
			<u>43,027</u>		<u>13,714</u>
Restricted income funds	13		37,076		8,000
Total charity funds			<u>80,103</u>		<u>21,714</u>

For the year ending 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 26 November 2021 and signed on its behalf by



Joachim Fleury (Nov 26, 2021 08:25 EST)

Joachim Fleury
Chair of Trustees



Katherine Zeserson (Nov 26, 2021 17:36 GMT)

Katherine Zeserson
Trustee

The notes on pages 17 to 24 form an integral part of these financial statements.

Dash Arts Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2021

1. Accounting policies

1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued October 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

- Charitable activities

Theatre/festival income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

- Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

Dash Arts Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2021

1.3. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities

Theatre/festival production costs - costs incurred in production and running of productions toured in the year.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

1.4. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

1.5. Tangible fixed assets and depreciation

Individual fixed assets costing £500 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Fixtures/fittings/equipment - 25% straight line method

Dash Arts Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2021

1.6. Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

1.7. Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.8. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

1.9. Pensions

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

1.10. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

1.11. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total theatrical income for the year has been derived from the principal activity. The proportion of theatrical income derived from outside the UK amounted to 18% (2020 - 4%).

3. Net income for the year is stated after charging:

	2021	2020
	£	£
Depreciation of tangible fixed assets	313	312
Independent Examiner's Remuneration:		
- independent examination	2,500	2,500
	<u> </u>	<u> </u>

Dash Arts Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2021**

4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2020 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2020 - £nil).

5. Staff costs and numbers

	2021	2020
	£	£
Staff costs		
Salaries and wages	41,426	24,585
Pension costs	848	476
	<u>42,274</u>	<u>25,061</u>

No employee earned £60,000 or more during the year (2020 - nil).

The total benefits of the key management personnel of the charity including fees paid were £45,752 (2020 - £43,688).

Staff numbers

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

	2021	2020
	Number	Number
Support	<u>2</u>	<u>1</u>

6. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £848 (2020 - £476).

7. Corporation taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

Dash Arts Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2021**

8. Fixed assets - tangible assets

	Fixtures/ fittings/ equipment £
Cost	
1 April 2020 /	
31 March 2021	1,822
Depreciation	
1 April 2020	1,196
Charge for year	313
31 March 2021	1,509
Net book values	
31 March 2021	313
31 March 2020	626

9. Debtors

	2021 £	2020 £
Trade debtors	-	339
Other debtors	33	-
Prepayments/accrued income	5,060	-
	5,093	339

**10. Creditors: amounts falling due
within one year**

	2021 £	2020 £
Trade creditors	6,968	5,318
Other taxation/social security	-	435
Other creditors	92	41
Accruals	4,620	2,405
	11,680	8,199

Dash Arts Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2021

11. Limited by guarantee

The private company is limited by guarantee, registered in EW - England and Wales, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2021 there were 5 members.

12. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	7,381	184,651	(155,338)	(24,167)	12,527
Designated funds:					
Fundraising	5,833	-	-	(5,833)	-
Overheads reserve fund	-	-	-	10,000	10,000
Out of Tune	500	-	-	(500)	-
Development Fund	-	-	-	20,500	20,500
	<u>13,714</u>	<u>184,651</u>	<u>(155,338)</u>	<u>-</u>	<u>43,027</u>

Fundraising

These funds contributed towards ongoing fundraising in 2020/21, primarily Covid recovery applications.

Overheads reserve fund

Dash Arts has implemented a Reserve Fund Policy, with a target of £50,000 to be reached over the next 3 years, which will cover 3-6 months core operating costs.

Out of Tune

R & D continued where possible in 2020/21, and this project has been renamed Dido's Bar.

Development Fund

These funds have been designated for ongoing core and project fundraising and development that was budgeted for 2020/21 but rescheduled to 2021/22.

Dash Arts Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2021

13. Restricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
Songs from Babyn Yar	2,000	2,000	(839)	3,161
Kickstart	-	2,110	(2,110)	-
Podcasts	-	900	(900)	-
Dido's Bar	3,000	6,000	-	9,000
Middlemarch	3,000	21,915	-	24,915
	<u>8,000</u>	<u>32,925</u>	<u>(3,849)</u>	<u>37,076</u>

Songs from Babyn Yar

We received £2,000 during the year from Shores Charitable Trust for Songs from Babyn Yar, which is scheduled for November-December 2021. This project brings together an outstanding creative team and three musicians who carry Ukrainian and Jewish identities, to explore the complex history of the Babyn Yar tragedy, through song, poetry, testimony, storytelling and projection in a stunning multi-disciplinary production.

Kickstart

We secured Kickstart (Job Placement) funding to employ an Administrative and Production Assistant for 25 hours per week for 26 weeks. They started March 2021.

Podcasts

The Foundation for Future London awarded £900 towards Dash's investment into online digital activity - Podcasts and Dash Cafe online.

Dido's Bar

Scheduled for autumn 2022 as the finale of the EUTOPIA season, Dido's Bar is a new work of theatre, a site-specific, contemporary retelling of Virgil's Aeneid, through the prism of migration to Europe today. Inspired by an encounter with Kurdish-Iranian musician Marouf Majidi in Helsinki, Dido's Bar will explore migration, European identity, the future of free movement, and cultural understanding through theatre. We received a commission of £6,000 from Oxford Contemporary Music this year towards the production.

Middlemarch

£21,915 was raised during the year through Trusts and Foundations, grant funding and donations, including £5,000 Garrick Charitable Trust, £3,000 The D'Oyly Carte Charitable Trust, £1,000 The Reed Foundation, £6,778 Royal Holloway, and £2,824 through The Big Give. The production brings to life the world of one of the greatest novels written in the English language, George Eliot's Middlemarch, as a site specific theatre experience on the streets of Coventry in March - April 2022 as part of Coventry City of Culture, and working with local talent and participants.

Dash Arts Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2021**

14. Analysis of net assets between funds

	General funds £	Designated funds £	Restricted funds £	Total £
Fund balances at 31 March 2021 are represented by:				
Tangible fixed assets	313	-	-	313
Net current assets	12,214	30,500	37,076	79,790
	<u>12,527</u>	<u>30,500</u>	<u>37,076</u>	<u>80,103</u>

15. Related party transactions

Four trustees made donations to the charity in the year totalling £5,955.