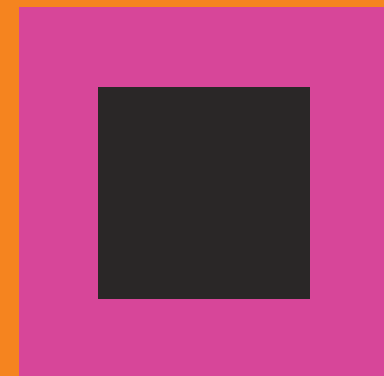




The Ark



**Annual Directors' Report
& Audited Financial Statements
Financial Year ended
31 December 2020**



Company Information

The Ark Children's Cultural Centre
[CLG] trading as The Ark

Chairperson
Brian Lavery

Directors
Lynda Carroll
Maria Corbett (Resigned 26 August 2020)
Catherine Cotter
Carol Fawsitt
Brian Lavery
Anne Looney
Tomm Moore
Anne O'Gara
Gerry Smyth

CEO and Director
Aideen Howard

Company Secretary and General Manager
Al Russell

Auditors
Whelan Dowling & Associates
Chartered Accountants and Registered Auditors
Block 1, Unit 1 & 4,
Northwood Court
Santry, Dublin 9

Bankers
Allied Irish Bank PLC
7/12 Dame Street, Dublin 2


Solicitors
Kirwan McKeown James Solicitors
22 Kildare Street, Dublin 2

Business Address
11A Eustace Street
Temple Bar, Dublin 2

Charity Number CHY11334

Charities Regulatory Authority Number 20030827

Company Number 222774



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THE ARK 2020 ACHIEVEMENTS



25 YEARS OF THE ARK

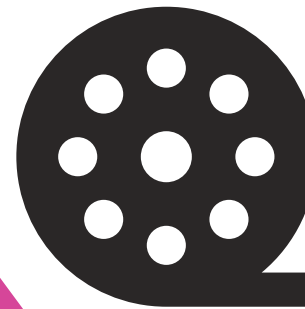
18
ARTISTS
signed
for new
commissions

2 Irish Times
**THEATRE
AWARD**
nominations



89,810
VISITS TO ARK.IE

50%
INCREASE IN
engagement
with
schools



IARSCOLÁIRE
WINS
Audience Award
Best Short
at VMDIFF

**32 BESPOKE
WORKSHOPS**
delivered remotely to
Ark Access schools

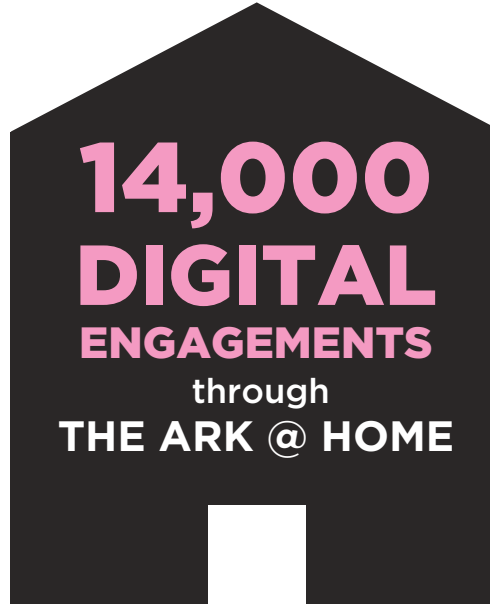
35,100

daily viewers
with the RTÉ
After School Hub



14,000
DIGITAL
ENGAGEMENTS

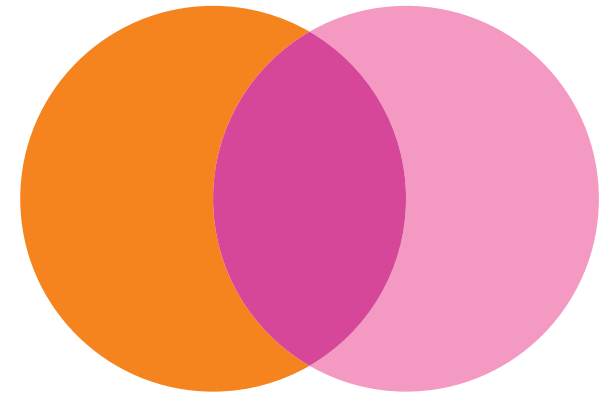
through
THE ARK @ HOME



146 STUDENTS

with complex special educational
needs reached through

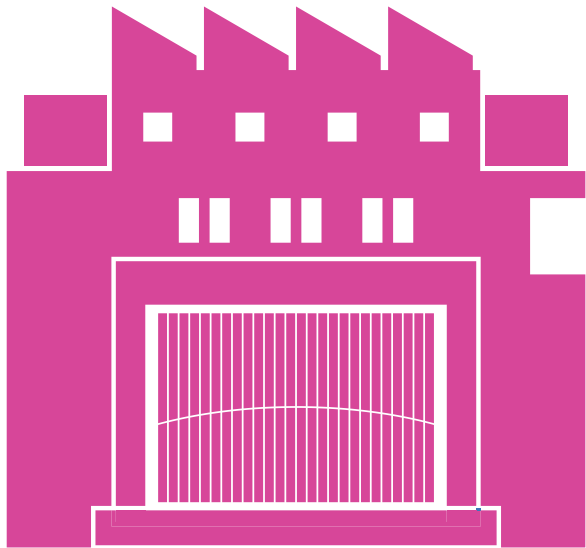
Summer Provision



First ever
collaboration with

DUBLIN
FRINGE
FESTIVAL

Hosted international artists
and partners for the
PUSH+ Failure
Residency



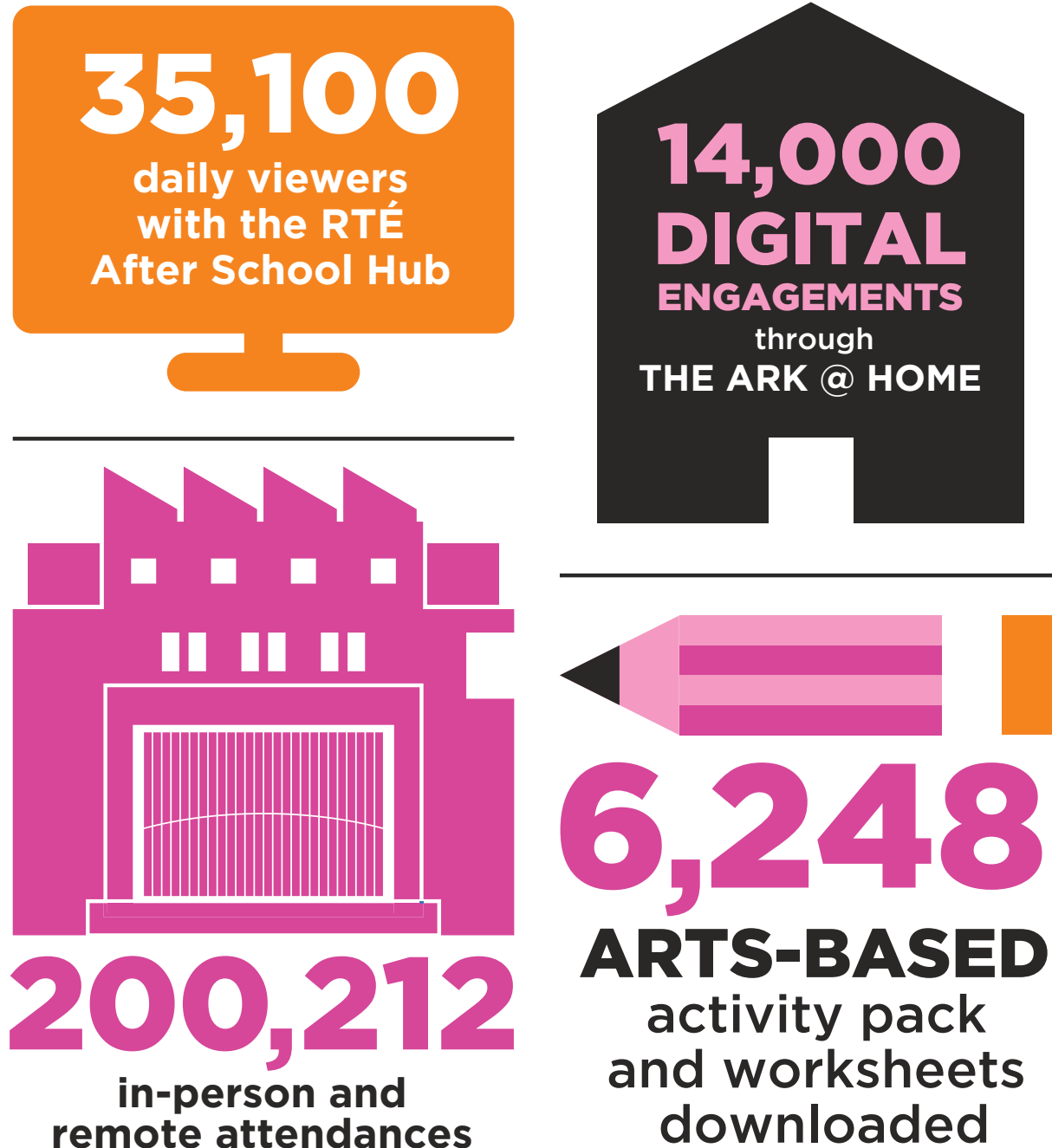
200,212

in-person and
remote attendances



6,248

ARTS-BASED
activity pack
and worksheets
downloaded



FOREWORD



Welcome to The Ark's Annual Report for 2020, which marks the culmination of our 2017–2020 Strategy, ***Creating Opportunities for Children to Discover and Love the Arts***. Like most organisations, The Ark faced daunting challenges during that year. Remarkably, thanks to impressive innovation and resilience, a time of crisis turned into one of our most successful years in recent memory.

During the coronavirus lockdown, the children of Ireland were in need of cultural connections more than ever. To meet that need, The Ark certainly innovated, rapidly and repeatedly building new capabilities, and producing work in new ways. New partnerships were forged and old ones were strengthened.

Resilience meant that every time our plans were disrupted, The Ark team bounced right back. Shows were rescheduled and restructured; our resolve was tested. Under the leadership of The Ark Director, Aileen Howard, everyone, from

artists and curators to managers and Front of House staff, learned to operate under extreme uncertainty. That innovation and resilience were possible because of robust foundations, not least of which is The Ark's strategy, which clarifies our mission and the four pillars of our work: **Excellence; Engagement; Sustainability; and Advocacy.**

The year opened with a formal recognition of our **Excellence** pillar: two ***Irish Times Irish Theatre Awards*** nominations. Later on, major productions were postponed, but beautiful new work was created, such as the magical ***Winter Light*** exhibition, and the irrepressible theatre show ***What Did I Miss?***

Engagement came to the fore as The Ark brought art to children in the post, on laptops and TV sets, even preparing for socially distanced neighbourhood performances outdoors. When our building had to close, ***The Ark @ Home*** project was born, and achieved over 14,000 digital engagements in less than six months.

That was just the start. By autumn, The Ark had multiplied that reach many times over, thanks to a television partnership with the RTÉ After School Hub. Meanwhile, we continued to share expertise with artists and with schools, deepening our collaboration with the education sector on a national scale.

It was a busy year for **Advocacy**. During the General Election campaign, we hosted

The Children's Hustings, with child-focused NGOs, where children engaged directly with candidates. Amid national Covid planning, The Ark remained in active dialogue with Government Ministers and Departments, ensuring that children and the arts sector were represented in policy and funding decisions.

During The Ark's 25th birthday year, and a public health emergency, **Sustainability** took on added significance. We are very grateful for the support of our primary funders at the Arts Council, the Department of Education and Dublin City Council. We would also like to express our sincere thanks to our corporate partners, in particular professional services firm BDO, who came on board as sponsors of our 25th birthday season and stuck with us even as partnership plans became difficult to fulfil. Behind the scenes, we remained focused on governance, future-proofing critical operations, and finalising our compliance with the Charities Regulator's Governance Code.

On a personal note, this annual report marks the end of my term as chair, and as a board member. I've been privileged to serve with talented and wise directors over 9 years, and I'm humbled by the persistence, ingenuity, and integrity of our staff, who have brought The Ark through the pandemic even stronger than before. I hope you'll join me in supporting their brave and innovative work for children in the years to come.

Brian Lavery,
Chair

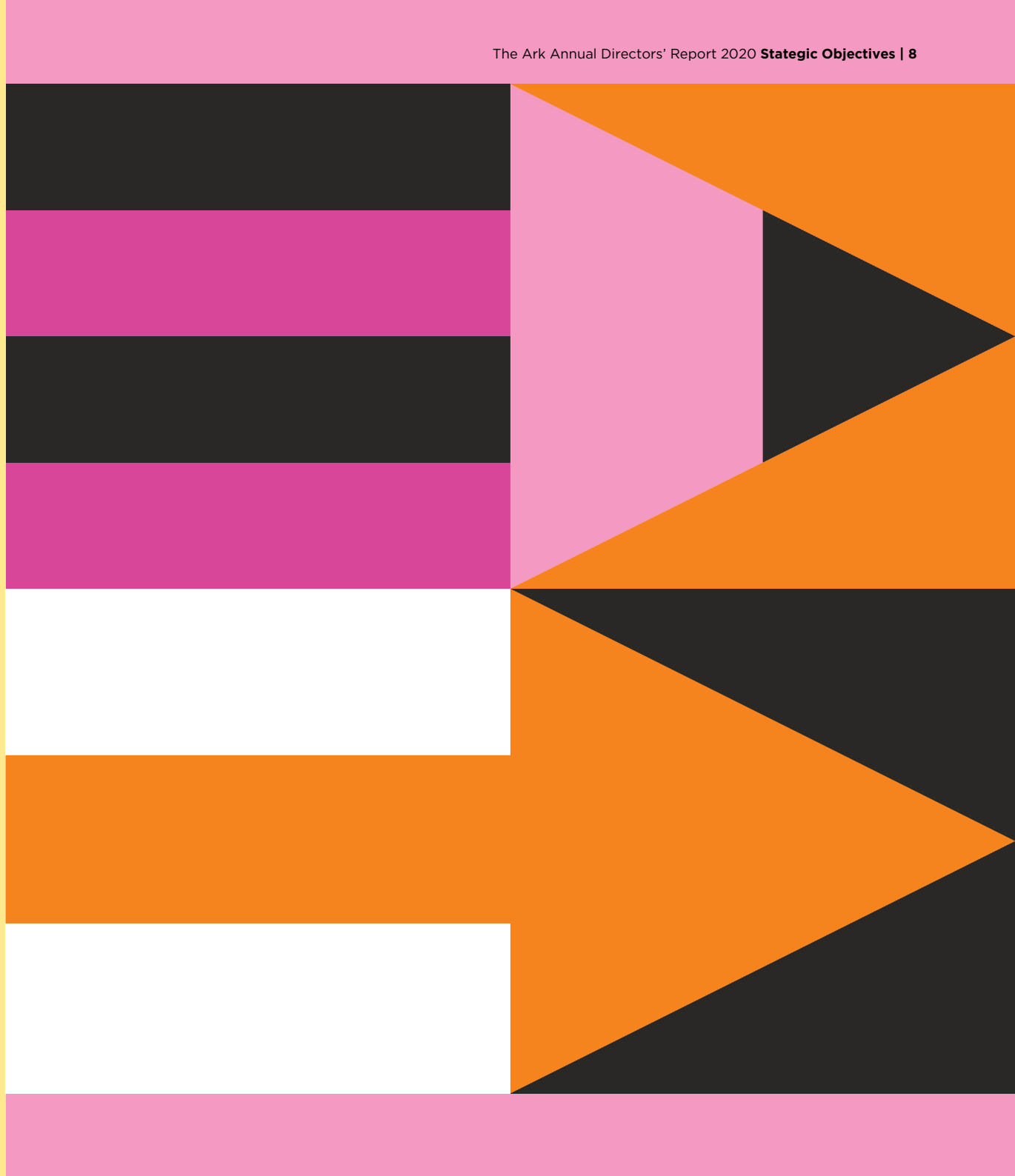
INTRODUCTION

The Directors present their annual report and audited financial statements of The Ark Children's Cultural Centre for the year ended 31 December 2020. The Ark is a registered charity and hence the report and results are presented in a form which complies with the requirements of The Companies Act 2014 and FRS 102. The Ark's annual financial statements are also produced in accordance with the Statement of Recommended Practice for charities and not-for-profit entities as developed in the UK in 2005 (SORP) which is accepted as best practice in Ireland.



THE ARK'S STRATEGIC OBJECTIVES

Born of a deeply-held belief in children's right to art and culture, The Ark's mission is to create opportunities for children to love and discover art as a fundamental part of their childhood, regardless of their background. Our Strategic Objectives of **Excellence, Engagement, Sustainability** and **Advocacy** have shaped the work of The Ark through the developments of 2017-2019 and the upheaval and uncertainty of 2020. Even when everything else changed, the fundamentals of our ambitions remained the same: to create brilliant art experiences for children, to ensure that more children experience art with us, to protect The Ark's future as a creative resource for children and to advance children's right to art and culture. With the events of 2020 impacting children's access to the arts on such a vast scale, these ambitions have become more urgent and vital than ever before.



EXCELLENCE

Goal: Create brilliant art experiences for children

The Ark is founded on the principle that all children, as equal citizens, have the same cultural entitlements as adults. Children deserve the very best art and culture. We want to encourage and resource artists to make outstanding and experimental art for children through supported and remunerated commissions, productions and professional development. We want to work more closely with teachers to further enhance children's experience of art at The Ark and in their schools.

ENGAGEMENT

Goal: Ensure that more children experience art through The Ark

In the knowledge that participating in art enhances learning, development, wellbeing, belonging and confidence, we want to create more opportunities for children, and those who support them at school or at home, to make and share art. We want to deepen our engagement with those who currently know and attend The Ark and to diversify our audiences by working to address the inequalities and to overcome the barriers that prevent participation by others.

SUSTAINABILITY

Goal: Build the infrastructure and capabilities that ensure The Ark's future as a cultural centre and resource for children

We want to put in place the best management and governance practices to enable The Ark to be a thriving cultural organisation for children for years to come. We want to strengthen our financial position to allow us to deliver the best work for children, to have a wider reach, and retain the best people to ensure a vibrant, viable future for The Ark.

ADVOCACY

Goal: Advance children's right to art and culture

In the belief that children have a right to art and culture as part of their learning and development, we want to advance this right within our own organisation and in wider society. Our goal is to promote the right of the child to be heard by developing a considered methodology in The Ark and by advocating for its societal value.



STRATEGIC DELIVERY REPORT

EXCELLENCE

Goal

Create brilliant art experiences for children

Objective 1

Continue to commission artists at work in Ireland and abroad to make innovative, ambitious and meaningful work for children between the age of 2 to 12

Our strong artistic programme for 2020 kicked off with festival partnerships with First Fortnight, Tradfest, Spike Cello Festival and Virgin Media Dublin International Film Festival before we commenced our newly commissioned ***Fly Me To The Moon*** visual arts programme led by Jole Bortoli. This exciting astronomy-themed programme marked the beginning of our 25th birthday season, sponsored by BDO, and saw many public and school workshops sold out. As a result of COVID-19, it was cut short due to restrictions, warranting closure on 12 March.

Shortly thereafter, The Ark began commissioning a number of new works that could be developed rapidly and presented in line with government guidelines. These projects included our new play, ***What Did I Miss?*** by Shaun Dunne, which reached technical rehearsal stage before it was postponed until 2021, as well as our ***Winter Light*** exhibition featuring new work by artists Aideen Barry, Cartoon Saloon and Liselott Olofsson, Gabhann Dunne, Martin Gale, Martina Galvin, Orla Kaminska, Fuchsia MacAree and Helen O'Connell.

Launched promptly in response to our closure in March 2020, ***The Ark @ Home*** online programmes adapted existing content from The

Ark archive and commissioned new arts activity sheets and live online workshops from artists including Lucy Hill (visual art), Jackie Maguire (music), Duffy Mooney-Sheppard (visual art), Monica Muñoz (dance), Asha Joanna O'Neill (visual art), Joanna Parkes (drama) and Dave Rudden (creative writing).

Meanwhile, through an Early Years Bursary, Jane Groves was commissioned to create two new artworks, ***Into My Hive*** and ***Out Of My Shell***, to be installed in Early Years settings in 2021.

From the 30th of November to the 4th of December, we partnered with the RTÉ After School Hub to produce ***The Show Must Go On!***, a daily segment encouraging children to create their own play at home, which aired for one week on the popular RTÉ show. Director Shaun Dunne, playwright Mollie Molumby, composer Tom Lane, set designer Sarah Bacon, actor Jade Jordan and costume designer Saileóg O'Halloran shared some of their expertise and top tips with children at home. Mollie Molumby was also commissioned to write ***A Wintry Play***, a short script ready for children to stage at home. This script was also available in Irish, and was translated by Gabriel Rosenstock. With daily viewership in homes exceeding 35,000, The Ark's rural and urban reach grew exponentially.

While a number of projects were postponed, we continued to progress our existing commissions, with a development period taking place for a new music show by Brian Irvine.





RTÉ2 After School Hub Múinteoirí John, Ray, and Emer with Caoimhe and Tadgh ahead of *The Show Must Go On!* Photo by Mark Stedman.

Objective 2

Invest in artists (and their companies) at various stages of their careers to develop and enhance their long-term professional practice for children

Our John Coolahan Early Years Artist Residency continued in 2020, with theatre artist Joanna Parkes finishing her term and dance artist Monica Muñoz announced as our new Early Years Artist-In-Residence in February. Monica's residency has been delayed until 2021, with alternative opportunities created for her to connect with The Ark's audiences through our online programmes in 2020.

The Ark partnered with Improvised Music Company (IMC) to provide professional development opportunities for musicians in 2020. In February, our joint **Fun Size Jazz** project had its first regional outing at The Belltable Arts Centre in Limerick in partnership with Limerick Jazz Society. In December, The Ark and IMC presented **From Inspiration to Motivation**, a half-day online CPD with an international panel for musicians interested in performance work for children. We also hosted the Design & Crafts Council Ireland's CPD for Education Panel in February, and participated in the GAP Day artist development project for the first time, hosting writer Jane Madden and Costume and Set Designer Sarah Foley for their GAP days at The Ark.

2020 proved to be an incredibly challenging year for artists of all disciplines. We remained in close contact with artists and shared our learning experiences as we experimented with new formats and platforms throughout the year. We did this by delivering our popular Artists' Coffee Mornings online via Zoom in June and August, as well as creating a new series of online artists' reflection and discussion events entitled **Brave New World**. We maintained regular communications with our Artists' Club, comprised of over 100 members. We also provided letters of support and advice to many artists in connection to funding applications made to the Arts Council and other funders throughout the year.



Fun Size Jazz at Belltable, Limerick. Photo by Sal Conte.



Jack Frost by Orla Kaminska as part of *Winter Light*. Photo by Arcade Film.

Objective 3

Present the best of Irish and international art for children throughout the year

The Ark had a strong start to 2020 with nominations for both the **Judges' Special Award** and for the **Audience Choice Prize** for *The Haircut!* by Wayne Jordan & Tom Lane at the **Irish Times Irish Theatre Awards**.

In addition to the significant programme outlined under Objective 1, we continued to enhance our reputation both nationally and internationally

through new and existing partnerships. In January, our Creative Europe **PUSH+** partnership continued with the **Failure Residency**, hosting artists Sarah Baxter, Ingvild Lien, Christine Verheyden and Eoin McKenzie, who spent a week at the Tyrone Guthrie Centre at Annaghmakerrig and a week working in our building in Temple Bar. In February, we launched an open call for the **PUSH+** Different Bodies Lab, and selected Ireland-based artists Emilie Conway, Phillida Eves and Mairéad Folan to participate in the now postponed lab, which was originally due to take place in September 2020.

We were delighted to facilitate a UK and Ireland collaboration with **A Rain Walk**, our first ever co-commission with Dublin Fringe Festival and Norfolk & Norwich Festival, with commissioning support from The Place, London. The project saw artists Andy Field and Beckie Darlington work remotely with children across Ireland and the UK via Zoom to create this beautiful interactive audio walk. Meanwhile, we partnered with the Irish Arts Center in New York to present Duffy Mooney-Sheppard's **Animal Transformations** visual arts video workshop, which was featured in The New York Times in August.

“It felt really important for us as a company to try and represent something of children’s experiences over the past year.”

SHAUN DUNNE, WRITER AND DIRECTOR, *WHAT DID I MISS?*



Naomi Moonveld-Nkosi with Junk Ensemble in rehearsals for *What Did I Miss* by Shaun Dunne. Photo by Róisín White.

Objective 4

Invest in teachers by expanding our continuing professional development programme both in Irish and in English, to enhance their learning in performing and visual arts, and to contribute to their capacity to become arts leaders in their schools

In 2020, The Ark provided opportunities for teachers to develop their skills in delivering arts-based learning through Continuing Professional Development workshops. These were led by Jole Bortoli as part of our ***Fly Me To The Moon*** programme and our first online visual arts Teachers' CPD, ***A Celebration of Wintertime***.

We delivered an online seminar for student teachers with Hibernia College, and continued to develop our relationship with the Professional Development Services for Teachers (PDST) through two in person and two online bespoke CPD workshops for their teams of seconded teachers.

Through the connections forged and sustained over recent years, we have enhanced our relationships with teachers nationally. This has led to new ways of collaborating in response to the COVID-19 situation for schools in 2020. As we adapted to new ways of delivering arts events for school groups remotely, we offered highly bespoke online activities tailored to suit each class group as well as individual support

to teachers in advance and throughout their engagement with us. Ultimately, this has enabled closer and more direct relationships with teachers, and promoted longer-term thinking, planning and engagement.

Our free ArkEd membership scheme for teachers, principals and parents home-schooling their children grew to a total of 675 members in 2020, with whom we continue to communicate regularly. We also worked to increase our Irish language provision for teachers by releasing versions of our Classroom Activity Packs for ***Peat*** by Kate Heffernan and ***The Haircut!*** by Wayne Jordan and Tom Lane as Gaeilge, as well as an Irish translation of the script for Mollie Molumby's ***A Wintry Play*** by Gabriel Rosenstock.



Duffy Mooney-Sheppard delivering an Animal Transformations online visual arts workshop.

STRATEGIC DELIVERY REPORT

ENGAGEMENT

Goal

Ensure that more children experience art through The Ark



5th class students from Mary Queen of Angels 2, Ballyfermot, participating in *Moving To Earth* workshops for Science Week.

Objective 1

Listen to children's view of our work and employ participative decision making by children in The Ark in relation to children's cultural needs and our artistic programme

In 2020, the Children's Council was instrumental in providing pertinent and valuable feedback on The Ark's programmes as outlined on page 28. They also gave their input on The Ark's Equality, Diversity and Inclusion Policy, which will be updated in 2021, and began work on a new Green Policy for The Ark.



Out of My Shell by Jane Groves. Photo by Kasia Kaminska.

Objective 2

Increase the depth and breadth of our pre-school and school engagement with a particular focus on teachers

One major benefit of engaging with schools via digital channels was the ability to reach a larger number of children than ever before, including those outside the greater Dublin area, who would not usually be able to attend events at The Ark. Our online resources (access to archive Ark show videos and arts-based classroom activity packs) were viewed from regions all around the country, including Galway, Limerick, Waterford and Sligo.

Encouraged by the success of our online schools programme in May and June, in discussion with teachers, we devised a Summer Provision programme for children with complex special educational needs for the first time. As well as offering our online resources and recordings, we delivered 27 workshops in visual arts and music to schools in Dublin, Cork and Carlow, engaging with children as far away as Presentation Primary School, Bandon, live and in real time. Our online programme of workshops for schools in autumn/winter 2020 including Science Week achieved strong engagement. Overall, including online resources and live programmes, we increased our school engagement by 50% to 8302 from 5504 in 2019.

In November 2020, Joanna Parkes completed her John Coolahan Early Years Artist Residency with four Seedlings Early Years drama workshops in school and preschool settings. Originally due to take place in person in March 2020, the format was revised to include a mixture of online CPD sessions for preschool teachers and live online workshops for junior and senior infants classes. We also successfully reimaged another of our Early Years projects funded by the Department of Children, Equality, Disability, Integration and Youth as The Ark's first Early Years visual arts commission. Artist Jane Groves received the commission to create two sculptures to be installed in two preschool settings and to design accompanying CPD sessions for staff. In 2020, a new Teachers Advisory Group was established by our Engagement and Participation Co-ordinator, and met for the first time on the 4th of March. The group is proving to be informative and an effective conduit to reach other teachers, while also giving us immediate insight into teacher needs during the COVID-19 pandemic.



Children's Council members performing with Eoin McKenzie during the *PUSH+ Failure Residency*. Photo by Róisín White.



A still from *Iarscóláire* by Shaun Dunne.

Objective 3

Build a long-term relationship with our neighbourhood schools

Our Ark Access for Schools Programme continued in 2020, offering 10 DEIS schools free access to events at The Ark as well as complimentary places in CPD courses for their teachers. The circumstances of the COVID-19 pandemic offered an opportunity to increase our engagement with these schools online and in the process, build and strengthen direct relationships with teachers.

Objective 4

Deliver more inclusive experiences for audiences with disabilities and actively seek out those audiences

Remote and online access to The Ark's programmes means that resources are now more accessible to children with physical disabilities. Through our Summer Provision programme, we actively sought out these audiences to provide children with complex special educational needs with access to

inclusive arts experiences. However, aside from our direct engagement with special schools and groups, we have been unable to track this through our data collection to date. This is something that will be addressed through the implementation of our updated Equality, Diversity and Inclusion Policy, so that we can work to provide even more inclusive experiences in the future.

Objective 5

Reach out to groups, ensembles and partner organisations to promote and facilitate equality of access for marginalised children

Working with artists Duffy Mooney-Sheppard, Shaun Dunne and Lucy Hill, The Ark has delivered successive community projects in drama and visual arts with residents of the Clondalkin Towers Direct Provision Centre. Most recently, this saw the ***Beautiful Beasts*** Art Pack project deliver hand-packed art supplies and activity sheets to children in the centre in December 2020.

We also saw the culmination of our 2019 Neighbourhood Project with current and former students of Gaelscoil Choláiste Mhuire, as our short film ***Iarscoláire*** by Shaun Dunne made its debut at the Virgin Media Dublin International Film Festival in February, winning the Audience Award for Best Short. This bilingual and intergenerational project brought present and past pupils of Coláiste Mhuire together to explore the history of the school, and issues around the abandoned and dilapidated state of the school's previous building. Workshops were conducted in both Irish and English and the resulting short film is presented entirely as Gaeilge. ***Iarscoláire*** was also screened at Cork International Film Festival, the Galway Film Fleadh and on Shortscreen on RTÉ2 in 2020.

Objective 6

Cultivate our adult audience of teachers, parents, guardians, family and friends

During the pandemic, our main priority was to maintain connection with our audience and to reach as many children as possible whose access to arts and culture may have been impacted by restrictions. As a result, we did not deliver 'events for grown-ups' for the general public as we have done in previous years. However, we delivered substantial programmes for artists and teachers, and have been effective in influencing these audiences as part of a wider adult cohort, for example, our teacher collaborators, The Ark Artists Club members, colleagues and partner organisations, who we will work with to ensure their continued support of The Ark.



Art Packs sent to children in Clondalkin Direct Provision Centre. Photo by Róisín White.

During the pandemic, our main priority was to maintain connection with our audience and to reach as many children as possible whose access to arts and culture may have been impacted by restrictions.

STRATEGIC DELIVERY REPORT

SUSTAINABILITY

Goal
Build the infrastructure and capabilities that ensure The Ark's future as a cultural centre and resource for children

Objective 1

Diversify our income streams to create a broader income base and establish international partnerships that enhance and amplify our output and impact

While maintaining strong relationships with our core funders, the Arts Council, the Department of Education and Dublin City Council, we successfully sought funding from the Smurfit Kappa Foundation, Science Foundation Ireland, the Aviva Stadium Community Fund and RTÉ Does Comic Relief. Additional public funding came from Culture Ireland and the Department of Children, Equality, Disability, Integration and Youth. Our international partnerships continued with our ongoing participation in two Creative Europe-funded projects: **PUSH+** and **BIG BANG!** The Ark is the only Arts Council-funded organisation to contribute to two EU projects.

We were proud to bring professional services firm BDO on board as The Ark's first major corporate sponsor, forming a new partnership with them as sponsors of our 25th birthday season. We also engaged 58 individual donors in our #ARK25 campaign, raising over €10,000 for The Ark Opportunities Fund.

We continued to invest in our capacity to raise funds for The Ark with our ongoing participation in the Arts Council's RAISE programme. We also invested in the setup and implementation of Salesforce, a specialist platform for the management of donor and stakeholder relations. Significant in-kind support garnered from Salesforce consultancy Pracedo enabled us to get up and running on the platform and train staff in its use, meaning we can efficiently and effectively manage donation information and relationships with supporters.



Members of The Ark team with international partners and artists during the *PUSH+ Failure Residency*.

Objective 2

Review and strengthen our corporate governance structures and seek out examples of best practice in this area while also paying close attention to our obligations

We continued to invest in board and staff training in corporate governance, with The Ark Director earning a Professional Certificate in Governance from the Institute of Public Administration. Most notably, we became fully compliant with the Charities Regulator's Governance Code in 2020. More details can be found in the Governance and Management section on pages 32-39.

Objective 3

Prudently manage and report on our finances paying close attention to the reporting and compliance requirement of our funders in the Arts Council and Department of Education

We upgraded our accounting software and systems, resulting in maintaining detailed book-keeping remotely throughout the restrictions of 2020. Our accounts were prepared in line with SORP best practices and audited externally. We consistently completed all required reporting from funders and regulators, including the many revisions to plans and budgets that 2020 required from The Ark.

“In BDO, The Ark has found a sponsor committed to supporting the creation and sharing of great art for children”

AIDEEN HOWARD, DIRECTOR, THE ARK



Above: Fuchsia MacAree signing limited edition prints of *Like The Sun Coming Out* for the #ARK25 fundraising campaign.



The Ark celebrates 25 years with support from BDO.
Photo by Naoise Culhane.

Objective 4

Review internal policies and HR systems regularly to make The Ark an inclusive place to work for artists and staff regardless of background or gender

In July 2020, our IT consultants SupportIT rolled out an entirely new cloud-based IT infrastructure making use of the not-for-profit discounts and supports available to us from Microsoft. This new infrastructure removes The Ark's reliance on an outdated physical server, making files available securely and simply wherever an employee is working from. A new firewall and improved internet provision were also put in place to manage this increased reliance on internet connection. This new infrastructure transformed The Ark team's ability to securely work from home during the COVID-19 pandemic, as well as future-proofing the organisation and enabling us to revisit the opportunity for staff to continue some level of remote working post-pandemic.

In December 2020, The Ark reassessed its external HR support service and engaged Peninsula to provide HR support, including new online software for annual leave and other HR functions. As part of this service, staff now have access to an extensive and confidential Employee Assistance Programme.

Having published our Equality, Diversity and Inclusion Policy in 2019, we began the work of developing a plan in 2020 to accelerate our

implementation of the policy from 2021 onwards. Additionally, The Ark created a Staff Code of Conduct, a document which articulated the values, customs and practice of The Ark team.



New COVID-19 protocols implemented at The Ark. Photo by Róisín White.

Objective 5

Look after our building, attending to evolving health and safety practices, codes and standards to ensure the safety and wellbeing of audiences, artists and staff within it

In response to the unfolding events of 2020, we created a new COVID-19 Management Group to oversee the introduction of new building, staff, artist and audience protocols, and to manage the risks associated with the pandemic. These protocols were – and remain to be – regularly revised in line with public health guidelines and industry best practice. Alongside this, we developed procedures to ensure the safety and wellbeing of staff, artists and audiences while working and engaging with The Ark online.

Conscious of The Ark's prominent position in an uncharacteristically quiet Temple Bar, we commissioned and displayed new outdoor banners and posters to proclaim our mission and animate The Ark façade while the building was closed. We wanted to let our neighbourhood know that we were looking forward to returning once restrictions were lifted.

STRATEGIC DELIVERY REPORT

ADVOCACY

Goal

Advance children's right to art and culture



Objective 1

Play our part in raising public awareness of every child's right to culture as set out in our founding principles and in Article 31 of the UN Convention on the Rights of the Child in partnership with other like-minded organisations in civil society

Through our public advocacy campaigns, we have reinforced the status of art for children as an important part of the arts sector, while also solidifying The Ark's position as an organisation that advocates for cultural rights for children. The Ark Director is a ministerial nominee to the National Advisory Council for Children and Young People with the aim of advocating for the inclusion of art and culture as a key area of the new national strategy for children to be published in 2022. As a member of the Expert Advisory Group to Creative Youth, our Director represents our commitment to rights-based practice and access to arts and culture for seldom-heard children. We have strengthened our relationship with the Children's Rights Alliance and other civil society bodies in this area, situating our work – and by extension children's rights to culture – within the broader sector of children's rights and children's services.

Objective 2

Make the case for the inherent value of art in children's lives with government and other policy makers

In partnership with the Children's Rights Alliance, we hosted The Children's Hustings at The Ark on 4 February for the General Election 2020, allowing children to speak directly to politicians and General Election candidates. We continue to advocate for access to and participation in art and culture as a metric assessed as an indicator of child poverty, meaning that future provision of art and culture for children will be measured in these terms. Through our Director's voluntary involvement with the National Campaign for the Arts (NCFA), we use our position to advocate for fair investment in artists, arts workers and arts organisations in the belief that art and culture are for all citizens. We are proud to have contributed to the NCFA campaign which led to significant new investment in arts and culture.

In the knowledge that children were severely affected by COVID-19 restrictions, we quickly adapted our artistic programmes to remote and digital to ensure children were provided with artistic resources throughout lockdowns and school closures. Our core funders, the Arts Council and the Department of Education continue to support and share our commitment and approach.

Helen O'Connell and her daughter Aoife (9) with her Polar Bear sculpture for *Winter Light*.
Photo by Mark Stedman.



Objective 3

Promote the voice of the child inside and outside of The Ark

Since the pilot in 2016 we have been developing our child participation and consultation practice with The Ark Children's Council (see page 28) and we share insights on this practice with others regularly. In 2020, we shared our process with keynote papers by The Ark's Director at international platforms like the International

Performing Arts for Youth (IPAY) conference in Philadelphia, the Assitej World Congress in Tokyo and Famfest in Santiago.

In order to mainstream children's participation beyond the Children's Council, The Ark has created public opportunities to amplify children's voices and for all children to have a chance to contribute to The Ark's programmes. In 2020, notable examples included the **Love Song** virtual installation of songs created by children all over Ireland in early lockdown, the open call for the

naming of The Ark's new polar bear sculpture by artist Helen O'Connell (now called Oomka), as well as contributions to **A Rain Walk**, an audio piece created by The Ark with artists Beckie Darlington and Andy Field for Dublin Fringe Festival 2020. Throughout the year, we ensured that the child's voice was present in marketing and promotional material through input and testimonials. We consistently highlighted the voice of children and our participative practice through press activity.



The Children's Hustings. Photo by Julien Behal.

THE ARK CHILDREN'S COUNCIL

The Ark Children's Council was established in 2016 to bring children into The Ark's decision-making processes. This pioneering form of child consultation and participative practice offers a unique opportunity for a group of 4th and 5th class children to gain special access to events at The Ark and to provide input on our work.

The Children's Council is mentored and guided by The Ark Artist-in-Residence, Shaun Dunne, a playwright and drama facilitator. Shaun and the Children's Council work together to engage with and respond to The Ark's programme, sharing their ideas, opinions and feedback, which is used to inform and influence our work. The Children's Council acts as the formal voice of the child in The Ark, contributing to our organisation's decision making by consulting with our staff and board on programme and policies.

The Ark's largest Children's Council to date was comprised of 35 children from schools in and near Dublin (both DEIS and non-DEIS). The group was due to complete their term in June 2020, but as our engagement with them was severely disrupted due to COVID-19 restrictions, this was extended for a further year to July 2021.

2020 highlights from The Ark Children's Council include:

- Participating in workshops with *PUSH+* artists as part of the *Failure Residency*
- Engagement with Jole Bortoli on her *Fly Me To The Moon* visual arts programme
- Attending The Children's Hustings ahead of the 2020 General Election
- Recording their own Love Song for our postponed interactive installation at *BIG BANG Dublin 2020*



Children's Council member Lily-Rose Wogan asking a question at The Children's Hustings. Photo by Julien Behal.



The Children's Council in a workshop with Ingvild Lien and Christine Verheyden as part of the *PUSH+* Failure Residency. Photo by Róisín White.

- Consultation with Lucy Hill on an upcoming visual arts programme
- Creation of videos for *The Ark @ Home* demonstrating how they passed their time during lockdown
- Consultation with Shaun Dunne on *What Did I Miss?*
- Online visual arts workshops with Duffy Mooney-Sheppard to create poems and images about their rights for Universal Children's Day
- Assisting in the development of *A Wintry Play* by Mollie Molumby for The Ark's *The Show Must Go On!* on the RTÉ After School Hub

"Being part of the Council in such a beautiful place felt magical to me. It's a place where children are in charge, where our imaginations are free, and it feels like a second home."

AVA, AGE 11

"My favourite memory is the Children's Rights Alliance Hustings event before the election last year with a candidate from each party. It was fun getting to meet them and ask them questions about what their plans would be if they won the election."

RAYMOND, AGE 12

"My favourite memory would probably be the time when we made up songs and recorded them into the little hearts as part of the BIG BANG festival."

MÉABH, AGE 12

"Everyone was a really good group. Everyone was kind and listened so much. Thank you to everyone for making me go on Zoom. It was something to look forward to every day."

CHAM, AGE 13

"Thank you for letting me join the Children's Council. For letting me do lots of activities and give my advice and what I thought of the different plays that we got to watch."

HUGO, AGE 13

"The first day it was really scary because you didn't know who you were going to meet. We learnt everyone's names but we still played games so it was really fun. You're very different to other places. I've made friends even though Zoom was a weird transition it was still just as good as the other sessions."

LILYROSE, AGE 12



The Children's Council workshop with Lucy Hill.

2020 PROGRAMME



Fantastic Flix at The Ark 18–22 FEB

In partnership with VMDIFF, The Ark offered Intro to Movie Making and Silhouette Animation workshops, while Children's Council members sat on the Fantastic Flix Children's Jury.



Cruinniú na nÓg 13 JUN

We celebrated children's creativity in online Early Years drama workshops with Joanna Parkes as well as our first visual arts video workshop by Duffy Mooney-Sheppard.



First Fortnight at The Ark 10–17 JAN

We explored themes surrounding mental health through fun arts workshops for children and an Artists' Coffee Morning with speakers from First Fortnight festival.



Fly Me To The Moon 25 FEB–12 MAR

This visual arts programme by artist Jole Bortoli featured space-themed displays and workshops for both schools and public audiences.



TradFest Children's Hub 24–26 JAN

Our annual collaboration with Tradfest offered music performances from Goitse, a family Ukulele Céilí, craft activities and an open trad session for children.



The Ark @ Home FROM 31 MAR

Following our closure in March, **The Ark @ Home** offered children a way to connect with The Ark through at-home arts activities, virtual events, online screenings and more.



Beautiful Beasts @ Home 13 JUN–21 AUG

This online programme featured delightful live online events and experiences in visual arts, drama and dance and was inspired by The Ark's **Beautiful Beasts** collection of sculptures.



Spike Cello Festival 8 FEB

This collaboration included movement and music workshops with Kitty Maguire & Anna Marcossi, and a new interactive installation, **Sound Weaver**, by Jonathan Nangle.



Summer Provision Workshops JUL–AUG

For the first time, we offered free workshops to schools offering summer provision, allowing us to reach more vulnerable children and those with additional needs.



Dublin Fringe Festival

5–20 SEP

For The Ark's first collaboration with Dublin Fringe Festival, artists Andy Field and Beckie Darlington created ***A Rain Walk***, an interactive audio walk with children across Ireland and the UK.



RTÉ After School Hub

30 NOV–4 DEC

Artists Shaun Dunne, Mollie Molumby, Tom Lane, Sarah Bacon, Jade Jordan and Saileóg O'Halloran helped children create their own play at home in ***The Show Must Go On!***



Artists' Coffee Mornings

ALL YEAR

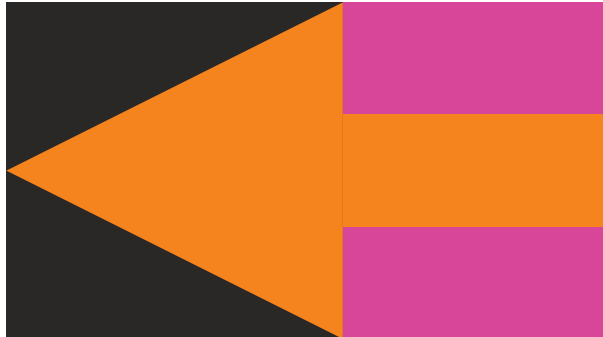
Following our January Coffee Morning, in June and August we went online to give artists interested in work for children the opportunity to meet and chat informally over Zoom.



Brave New World

17 SEP & 19 NOV

In this series of online artists' panel discussions, we reflected on and shared some of what we discovered in our adventures with new formats across art forms during the pandemic.



Continuing Professional Development for Teachers

ALL YEAR

Our CPD programme included two visual arts courses by Jole Bortoli and bespoke workshops for members of the Professional Development Services for Teachers.



Culture Night

18 SEP

For one day only, The Ark offered a free screening of ***Peat*** by Kate Heffernan online to both school children and members of the public.



Science Week

8–13 NOV

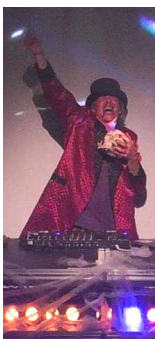
Alongside science-themed workshops in visual arts and literature for schools, we worked with Dr. Niamh Shaw and British Council Ireland to create a free ***Baking In Space*** online event and activity pack.



Continuing Professional Development for Artists

ALL YEAR

Opportunities included in-person and online workshops, our regional Fun Size Jazz project with IMC, and welcoming two artists as part of the GAP day initiative.



Dracula's Disco

1 NOV

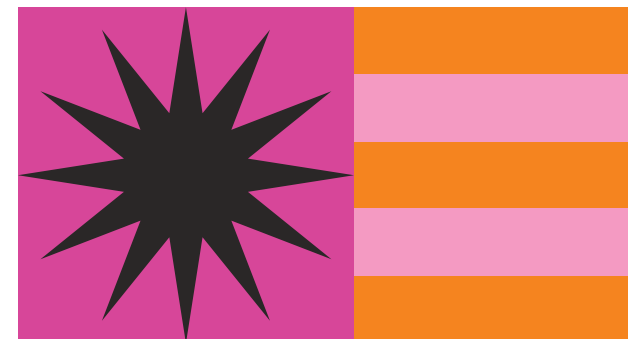
In partnership with Bram Stoker Festival, our annual Halloween disco took place online for the first time, with DJ Will Softly spinning monster melodies for families over Zoom.



Seedlings & Early Years Workshops

ALL YEAR

Artists Joanna Parkes, Lucy Hill and Monica Muñoz facilitated workshops and activities in drama, visual arts and dance for children aged 2–4 and their grown-ups.



GOVERNANCE & MANAGEMENT

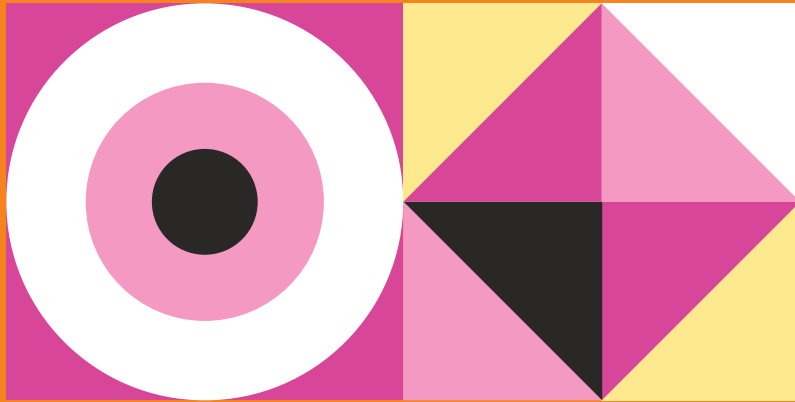
The Ark Children's Cultural Centre (trading as The Ark), is a company limited by guarantee not having a share capital, registered in Dublin, Ireland with registered company number 222774. The Ark is also a charity with CHY number 11334 and RCN 20030827.



MISSION

Established in 1995, The Ark is a dedicated cultural centre for children. We create opportunities for children, along with their families and friends or with their school, to discover and love art. We commission, produce and present work for, by and about children, from the ages of two to twelve years old. We do so in our architecturally award-winning home in the heart of Dublin's Temple Bar, leased through a long-term cultural use agreement with Temple Bar Cultural Trust. We also work off-site and on tour in Ireland and abroad. Through our work with leading Irish and international artists, children can attend and enjoy performances in our unique child-sized theatre and via online channels, view engaging exhibitions or participate in creative workshops. We also curate specific professional development opportunities for teachers and artists.

We work in partnership with others as artistic collaborators and regularly share our resources and knowledge with artists, educators and all those interested in child-centred arts practice. We also work with other like-minded organisations to advance children's rights to art and culture as part of their learning and development. The Ark is dedicated to creating brilliant art experiences for children, schools, and families.

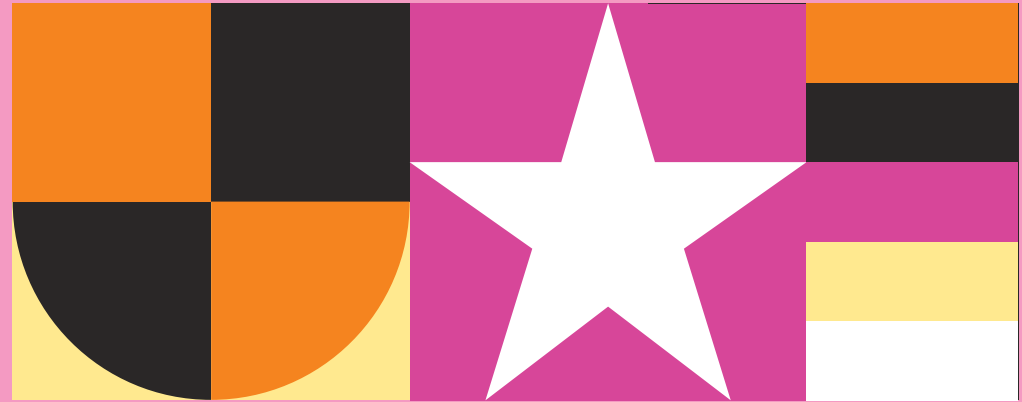


OUR FOUNDING PRINCIPLES

The Ark's vision, mission and values are inspired by Article 31 of the **UN Convention on the Rights of The Child [1989]** which was ratified by Ireland in 1992.

Article 31:

1. **State Parties recognise the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts.**
2. **State Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.**



OUR VALUES

Our values are what we stand for. They guide and motivate our attitudes, behaviours and decision-making as we put children at the heart of everything we do. They can be shared and expressed by children, artists, and staff alike.

Doing our best: We seek to do our best every day. With a positive attitude and commitment to excellence we encourage all those who engage with us to be at their best too.

Being friendly and welcoming: Everyone is welcome at The Ark and we love sharing what we do and how we do it. We treat everyone the way we would like to be treated ourselves – with respect and consideration.

Having fun: We enjoy our work and take it seriously too! We love creating opportunities for children, collaborators, and colleagues to have fun.

Being brave: We are always open to trying out new ideas and to being adventurous and brave in how we make art. We stand for and speak up for children while also encouraging them to express themselves.

Always learning: We are constantly curious and always alert to change. We create opportunities to learn for ourselves and from each other. We appreciate what we learn by experience – and by mistakes. We share our learning with others.



Photo by Myles Shelly.

Board, Directors, Committees

The Ark is governed by a Board of Directors with a minimum of five members. Directors are elected to the board for three-year terms, by a majority vote among existing directors, at The Ark's annual general meetings. They may serve successive terms, to a maximum of nine years. Directors may also be co-opted on to the board, with approval of existing directors, between AGMs.

Following each AGM, the board elects a chairperson for their meetings; in 2020 the chair was Brian Lavery. The secretary who served throughout the financial year was The Ark's General Manager, Al Russell. Directors serve on a voluntary basis, with no remuneration. In 2020, no directors claimed expenses to be reimbursed. Maria Corbett stood down as a Director at the 2020 AGM.

The Ark Board conducts Board meetings at least five times annually including the AGM. The Ark's Board met seven times between January and December 2020, including the AGM on 26 August 2020.

BOARD MEMBERS	DATE APPOINTED	EXPERTISE	BIOGRAPHY	BOARD MEETING ATTENDANCE IN 2020
Brian Lavery (Chair)	05/09/12	Business, Marketing, Media	Brian is a manager in Google's European e-commerce business. He previously held senior management positions at AccuWeather, Twitter, and Vodafone Ireland, and was a management consultant with McKinsey & Co. He has also served on the boards of Irish environmental organisations. His two daughters have been lifelong patrons of The Ark.	7/7
Gerry Smyth	05/09/12	Arts, Media, Poetry, Theatre	Gerry is a poet, critic, and journalist. He worked for over 40 years with The Irish Times, including as Managing Editor with responsibility for the paper's literary and arts coverage. His poetry has appeared widely in publications in English, since the late 1960s, as well as in translation.	6/7
Tomm Moore	11/05/16	Animation, Illustration	Tomm is Co- Founder and Creative Director of Oscar Award-nominated Cartoon Saloon, founded in 1999 by Tomm, Nora Twomey and Paul Young, who met whilst studying animation in Ballyfermot Senior College Dublin.	5/7
Carol Fawsitt	08/02/17	HR, Law	Carol is a solicitor who specialised in employment law. She was a Senior Partner and Head of the Employment Law Department at Hayes Solicitors. She is a non-executive Director of a number of charities and a member of the Charity Appeals Tribunal which deals with appeals from the Charities Regulator.	7/7
Dr. Anne Looney	08/02/17	Education	Anne is the Executive Dean of Dublin City University's new Institute of Education. A former teacher, from 2001 until 2016 she was the CEO of the National Council for Curriculum and Assessment.	6/7
Maria Corbett (Resigned 26 August)	19/06/17	Children's Rights	Maria has 20 years' experience as a children's rights advocate, policy analyst and researcher. Maria is currently a doctoral researcher with the School of Law, National University of Ireland, Galway and is an Irish Research Council Scholar.	4/4
Prof. Anne O'Gara	11/12/19	Education	Professor Anne O'Gara was President of Marino Institute of Education (MIE) from 2006 to 2018, having previously worked as a Primary Inspector with the Department of Education. She is Adjunct Professor in the School of Education, Trinity College Dublin (TCD) and a ministerial appointee to the Board of Tusla, where she acts as Deputy Chair.	7/7
Catherine Cotter	11/12/19	Arts, Education	In addition to running her own commercial interiors company, Catherine Cotter has worked in the arts and education for over 30 years, including spearheading arts programmes in Ireland and Portugal, and contributing to some of Ireland's most prominent literature organisations.	7/7
Lynda Carroll	11/12/19	Finance, Chartered Accountancy and Tax	Lynda is a chartered accountant and chartered tax advisor. She has over 30 years' experience in financial services at board and senior executive level. She now works as an Independent Non-Executive Director in the financial services, state and voluntary sectors.	7/7

The Ark board has an Audit & Risk Committee, which is responsible for reviewing and recommending to the Board for approval: the annual budget, audited accounts, and risk register. The committee reports to the Board and meets at least three times annually; it met five times in 2020.

FINANCE, AUDIT & RISK COMMITTEE MEMBERS	DATE APPOINTED	COMMITTEE MEETING ATTENDANCE IN 2020
Gerry Smyth (chair)	25/05/17	5/5
Brian Lavery	25/05/17	4/5
Dr. Anne Looney	19/11/18	5/5
Lynda Carroll	14/04/20	5/5

The board also has a Governance Committee, which advises and assists The Ark's management in its work to comply with the Charities Regulator's Governance Code. The Ark achieved full compliance with the code in 2020. Previously known as The Ark Governance Working Group, members met formally six times in 2020. In December 2020, the Governance Working Group was formerly converted to the Governance Committee in recognition of the increased importance and workload in the areas of governance and compliance for the organisation.

GOVERNANCE COMMITTEE MEMBERS	DATE APPOINTED	WORKING GROUP MEETING ATTENDANCE IN 2020
Brian Lavery (chair)	17/09/18	6/6
Carol Fawsitt	17/09/18	5/6
Maria Corbett	10/10/18	2/2 (Stood down in May 2020)
Prof. Anne O'Gara	13/05/20	5/5
Lynda Carroll	13/05/20	4/5

The board has a Resourcing Committee, which advises and assists the board chairperson on matters relating to management of The Ark's Director and critical HR issues, and relating to management of the board, such as the skills and experience profile, recruitment of new board members, and succession planning. The Resourcing Committee met four times during the year.

RESOURCING COMMITTEE MEMBERS	DATE APPOINTED	WORKING GROUP MEETING ATTENDANCE IN 2020
Brian Lavery (chair)	05/06/19	4/4
Carol Fawsitt	05/06/19	4/4
Gerry Smyth	05/06/19	4/4

THE
ARK

THE
ATRE

ART

MUSIC

DANCE

The Ark

Am or bith
AT ANY TIME

Winter
Light

PLEASE DO NOT
LOCK BIKES
/ TO RAILINGS

BUSY
BUSY
BUSY

Winter
Light



The Ark

Coming Up



Hello!
This is The Ark



A
place to
DISCOVER
and LOVE
ART



With your
FAMILY, your
FRIENDS and
with your
SCHOOL.

On Now & Soon



Photo by Myles Shelly.

WELCOME TO THE ARK!

We believe in every
child's right to discover
and love art in a society
where creativity and
culture are valued and
enrich our lives.

Our mission is to spark
childhood imagination
by making and playing
great art for, by and
about children, bringing
joy and creating a
cultural engagement
that lasts a lifetime.



Governance

The Ark is fully compliant with the annual requirements of the Charities Regulator as well as the Companies Registration Office. The Ark is fully compliant with the Charities Regulator's Governance Code, The Arts Council Transparency Scale, and the Statement of Guiding Principles for Fundraising. The Ark publishes information about its governance and other company information online.

Compliance with Sector-Wide Legislation and Standards

The charity engages proactively with legislation, standards and codes which are developed for the sector. The Ark Children's Cultural Centre Company Limited by Guarantee subscribes to and is compliant with the following:

- The Companies Act 2014
- The Charities SORP (FRS 102)
- Children First Act 2015
- Children First: National Guidance for the Protection and Welfare of Children 2017
- Data Protection Act 2018
- Charities Regulator's Guidelines for Charitable Organisations on Fundraising from the Public 2017

Management & Staffing

The Ark is led by Director Aideen Howard, who was supported in 2020 by a staff comprising the General Manager, Creative Arts Manager, Programme Coordinator, Finance Officer, Production Manager and Assistant Production Manager, Engagement & Participation Coordinator, Marketing Manager, Development & Advocacy Manager, Housekeeper, Visitor Services Coordinator, Visitor Services Administrator, and a part-time panel of Visitor Services Assistants. For details of staff salary ranges, please refer to our Financial Statements on page 49.

Volunteers

Rather than running a year-round volunteering programme, The Ark recruits volunteers for specific activities when additional support is required. Due to changes in activity in 2020 due to the pandemic, we had no need to recruit volunteers.

Volunteers are recruited through public call outs. When recruited, volunteers receive training and induction as well as detailed briefings regarding the activities to which they are contributing. All volunteers are vetted by An Garda Síochána before they begin their activities, and are supervised throughout.

Managing Risk

The main financial risks to The Ark emanate from any potential reduction in funding from the Arts Council and the Department of Education, our two primary supporters. The company continues to mitigate this risk by diversifying its revenue streams wherever possible.

The ongoing COVID-19 pandemic presents some uncertainties moving forward. While The Ark was able to successfully deliver on its strategic objectives in 2020 by adapting our programme to be delivered online, box office income was severely reduced and continues to be in 2021. The pandemic will continue to place limits on our use of our building, capacities and even our audience's willingness to attend activities in person when we are able to reopen. While our core funding has not been negatively impacted in 2020 or 2021, it is anticipated that there may be some pressure on public funding sources in future years as the pandemic impacts public spending.

As an arts organisation that works directly with the public, and particularly with children, The Ark also faces a number of unique operational and reputational risks. Both The Ark's management and board monitor and control these risks with regular reporting on our Risk Register. In addition, we regularly review and update our policies that govern areas such as Child Safeguarding, Health and Safety, and others. We mitigate the inherent risks in these areas through the strict implementation and monitoring of these policies.

INTRODUCTION TO FINANCIAL STATEMENTS

In the following Financial Statements, you will see evidence of a very different year to the one that we had planned. After a strong start to the year, the COVID-19 pandemic saw The Ark close its doors to audiences on the 12 March 2020 in line with government guidelines. This resulted in the cancellation or postponement of several planned activities and a complete revision of plans for the rest of the year.

With a focus on keeping The Ark team together, supporting artists, and ensuring that children could still participate in quality arts experiences, we continued to manage our finances guided by two principles. Firstly, that creating great artwork and delivering great cultural experiences requires significant investment. Secondly that, as an organisation primarily funded by the State, we have a responsibility to manage our finances prudently, ensuring that such investments produce meaningful results.

At the close of 2020, The Ark showed a small net deficit of €56,149 which reflects depreciation on assets purchased as part of capital publicly funded projects over the past few years. The impact of COVID-19 on our activity in all

operational areas can be seen in lower levels of income (at €1,033,981, down €315,957 on 2019) and expenditure (at €1,090,129, down €245,698).

We are grateful to have received government support to help us keep our staff on payroll throughout 2020. The Ark availed of the payroll cost supports provided by Revenue – the TWSS (Temporary Wage Subsidy Scheme) and EWSS (Employment Wages Subsidy Scheme) support schemes (note 8). The impact of these supports can be seen in a reduction in payroll costs compared to 2019 and in the income recognised from the EWSS (note 3.4)

With the significant reduction in box office income (a drop of 52% compared to 2019), public funding was even more key in 2020. We acknowledge and are very grateful to our funders' commitment for honouring our agreed 2020 funding, and allowing us the flexibility to confidently respond to the ever-changing restrictions on our activity through the year. Our principal support came from the Arts Council, along with significant support from the Department of Education and Dublin City Council. Temple Bar Cultural Trust continued to support The Ark through the

provision of the premises by way of a cultural use agreement. Other public funding in 2020 came from Culture Ireland and Department of Children, Equality, Disability, Integration and Youth. We recognise, however, the need to continue to build a base of income from philanthropic and other charitable sources as well. In 2020, we continued 2019's strategic focus on fundraising activity, with notable success in diversifying income streams for programme and project activity. This can be seen in the significant level of funding that we are deferring into 2021 when we intend to deliver the postponed activity. One key fundraising success that we are particularly proud of was securing BDO Ireland as a corporate sponsor for The Ark's 25th birthday season.

THE ARK CHILDREN'S CULTURAL CENTRE COMPANY LIMITED BY GUARANTEE

STATEMENT OF FINANCIAL ACTIVITIES

(Incorporating an Income and Expenditure Account) for the financial year ended 31 December 2020

		Unrestricted Funds	Restricted Funds	Total	Unrestricted Funds	Restricted Funds	Total
		2020	2020	2020	2019	2019	2019
	Notes	€	€	€	€	€	€
Income							
Donations and legacies	3.1	816,333	57,620	873,953	932,990	277,359	1,210,349
Charitable activities	3.2	59,288	-	59,288	114,255	-	114,255
Other trading activities	3.3	31,785	-	31,785	16,908	-	16,908
Other income	3.4	68,955	-	68,955	8,426	-	8,426
Total income		976,361	57,620	1,033,981	1,072,579	277,359	1,349,938
Expenditure							
Raising funds	4.1	180,179	-	180,179	227,185	-	227,185
Charitable activities	4.2	796,706	113,244	909,950	914,149	194,493	1,108,642
Total Expenditure		976,885	113,244	1,090,129	1,141,334	194,493	1,335,827
Net income/(expenditure)		(524)	(55,624)	(56,148)	(68,755)	82,866	14,111
Transfers between funds		57,495	(57,495)	-	-	-	-
Net movement in funds for the financial year		56,971	(113,119)	(56,148)	(68,755)	82,866	14,111
Reconciliation of funds							
Balances brought forward at 1 January 2020	14	131,245	231,326	362,571	200,001	148,460	348,461
Balances carried forward at 31 December 2020		188,216	118,207	306,423	131,246	231,326	362,572

The Statement of Financial Activities includes all gains and losses recognised in the financial year. All income and expenditure relate to continuing activities.

Approved by the Board of Directors on and signed on its behalf by:BRIAN LAVERY
ChairpersonGERRY SMYTH
Director

THE ARK CHILDREN'S CULTURAL CENTRE COMPANY LIMITED BY GUARANTEE

BALANCE SHEET

as at 31 December 2020

	Notes	2020 €	2019 €
Fixed Assets			
Tangible assets	10	148,217	193,220
Current Assets			
Debtors	11	62,239	102,388
Cash at bank and in hand		752,528	438,531
		814,767	540,919
Creditors: Amounts falling due within one year	12	(656,561)	(371,567)
Net Current Assets		158,206	169,352
Total Assets less Current Liabilities		306,423	362,572
Funds			
Restricted funds		118,207	231,326
Unrestricted designated funds		135,957	108,957
General fund (unrestricted)		52,259	22,289
Total funds	14	306,423	362,572

Approved by the Board of Directors on and signed on its behalf by:BRIAN LAVERY
ChairpersonGERRY SMYTH
Director

THE ARK CHILDREN'S CULTURAL CENTRE COMPANY LIMITED BY GUARANTEE

STATEMENT OF CASH FLOWS

for the financial year ended 31 December 2020

		2020	2019
	Notes	€	€
Cash flows from operating activities			
Net movement in funds		(56,149)	14,111
Adjustments for:			
Depreciation		58,278	64,186
		<hr/>	<hr/>
		2,129	78,297
Movements in working capital:			
Movement in debtors		40,149	41,143
Movement in creditors		284,994	44,637
		<hr/>	<hr/>
Cash generated from operations		327,272	164,077
		<hr/>	<hr/>
Cash flows from investing activities			
Payments to acquire tangible assets		(13,275)	(102,094)
		<hr/>	<hr/>
Net increase in cash and cash equivalents		313,997	61,983
Cash and cash equivalents at 1 January 2020		438,531	376,548
		<hr/>	<hr/>
Cash and cash equivalents at 31 December 2020	21	752,528	438,531
		<hr/> <hr/>	<hr/> <hr/>

THE ARK CHILDREN'S CULTURAL CENTRE COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 December 2020

1. GENERAL INFORMATION

The Ark Children's Cultural Centre Company Limited by Guarantee is a company limited by guarantee incorporated in the Republic of Ireland. The registered office of the company is 11A Eustace Street, Temple Bar, Dublin 2 which is also the principal place of business of the company. The financial statements have been presented in Euro (€) which is also the functional currency of the company.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the charity's financial statements.

Basis of preparation

The financial statements have been prepared on the going concern basis under the historical cost convention, modified to include certain items at fair value. The financial statements have been prepared in accordance with the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)".

The charity has applied the Charities SORP on a voluntary basis as its application is not a requirement of the current regulations for charities registered in the Republic of Ireland.

As permitted by the Companies Act 2014, the charity has varied the standard formats in that act for the Statement of Financial Activities and the Balance Sheet. Departures from the standard formats, as outlined in the Companies Act 2014, are to comply with the requirements of the Charities SORP and are in compliance with section 4.7, 10.6 and 15.2 of that SORP.

Statement of compliance

The financial statements of the charity for the financial year ended 31 December 2017 have been prepared on the going concern basis and in accordance with the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)" and FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

Fund accounting

The following are the categories of funds maintained:

Restricted funds

Restricted funds represent income received which can only be used for particular purposes, as specified by the donors. Such purposes are within the overall objectives of the charity.

Unrestricted funds

Unrestricted funds consist of General and Designated funds.

- General funds represent amounts which are expendable at the discretion of the board, in furtherance of the objectives of the charity.
- Designated funds comprise unrestricted funds that the board has, at its discretion, set aside for particular purposes. These designations have an administrative purpose only, and do not legally restrict the board's discretion to apply the fund.

Income

Income is recognised by inclusion in the Statement of Financial Activities only when the charity is legally entitled to the income, performance conditions attached to the item(s) of income have been met, the amounts involved can be measured with sufficient reliability and it is probable that the income will be received by the charity.

Income from charitable activities

Income from charitable activities include income earned from the supply of services under contractual arrangements and from performance related grants which have conditions that specify the provision of particular services to be provided by the charity. Income from government and other co-funders is recognised when the charity is legally entitled to the income because it is fulfilling the conditions contained in the related funding agreements. Where a grant is received in advance, its recognition is deferred and included in creditors. Where entitlement occurs before income is received, it is accrued in debtors.

Grants from governments and other co-funders typically include one of the following types of conditions:

- Performance based conditions: whereby the charity is contractually entitled to funding only to the extent that the core objectives of the grant agreement are achieved. Where the charity is meeting the core objectives of a grant agreement, it recognises the related expenditure, to the extent that it is reimbursable by the donor, as income.
- Time based conditions: whereby the charity is contractually entitled to funding on the condition that it is utilised in a particular period. In these cases the charity recognises the income to the extent it is utilised within the period specified in the agreement.

In the absence of such conditions, assuming that receipt is probable and the amount can be reliably measured, grant income is recognised once the charity is notified of entitlement.

Grants received towards capital expenditure are credited to the Statement of Financial Activities when received or receivable, whichever is earlier.

Expenditure

Expenditure is analysed between costs of charitable activities and raising funds. The costs of each activity are separately accumulated and disclosed, and analysed according to their major components. Expenditure is recognised when a legal or constructive obligation exists as a result of a past event, a transfer of economic benefits is required in settlement and the amount of the obligation can be reliably measured. Support costs are those functions that assist the work of the charity but cannot be attributed to one activity. Such costs are allocated to activities in proportion to staff time spent or other suitable measure for each activity.

Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost or at valuation, less accumulated depreciation. The charge to depreciation is calculated to write off the original cost or valuation of tangible fixed assets, less their estimated residual value, over their expected useful lives as follows:

Computer & IT equipment	- 20% Straight line
Fixtures, fittings and equipment	- 20% Straight line
Comms. systems	- 20% Straight line
Office equipment	- 20% Straight line

Debtors

Debtors are recognised at the settlement amount due after any discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Income recognised by the charity from government agencies and other co-funders, but not yet received at year end, is included in debtors.

Cash at bank and in hand

Cash at bank and in hand comprises cash on deposit at banks requiring less than three months notice of withdrawal.

Taxation and deferred taxation

No current or deferred taxation arises as the charity has been granted charitable exemption.

Pensions

The charity operates a defined contribution pension scheme for employees. The assets of the scheme are held separately from those of the charity. Annual contributions payable to the charity's pension scheme are charged to the income and expenditure account in the period to which they relate.

3. INCOME

3.1. DONATIONS AND GRANTS	Unrestricted Funds	Restricted Funds	2020	2019
	€	€	€	€
Arts Council – Strategic Funding	595,000	-	595,000	615,000
Arts Council – Co-Funding Award	-	7,400	7,400	3,625
Dublin City Council (DCC) – Revenue Grant	16,000	-	16,000	16,000
Dublin City Council (DCC) – Neighbourhood Grant	-	3,400	3,400	9,065
Dept. of Education and Skills (DES) via PDST	203,333	-	203,333	275,000
Dept. of Justice	-	-	-	2,000
Dept. of Children & Youth Affairs (DCYA) & TUSLA	-	10,000	10,000	41,103
Creative Ireland	-	-	-	68,810
Dept. of Culture, Heritage & Gaeltacht (DCHG) – Capital	-	-	-	52,795
Temple Bar Cultural Trust (TBCT)/ Dublin City Council (DCC) – Capital	-	-	-	56,899
Other Grants	-	8,000	8,000	38,980
Support in Kind	-	27,320	27,320	21,072
Dublin City Council (DCC) – Events Grant	-	-	-	10,000
DCC/UNESCO	2,000	-	2,000	-
Culture Ireland	-	1,500	1,500	-
	816,333	57,620	873,953	1,210,349

THE ARK CHILDREN'S CULTURAL CENTRE COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 December 2020

3.1.1 PUBLIC FUNDING BREAKDOWN 2020

Grantor	Grant	Purpose	Restricted	Deferred 2019 €	Grant 2020 €	Received 2020 €	Income 2020 €	Deferred 2020 €
Arts Council	Strategic Funding 2020	Core Funding	Unrestricted		595,000	595,000	595,000	
Arts Council	Co-Funding Award	Project Funding	Restricted	10,875			7,400	3,475
Arts Council	Capacity Building 2021	Project Funding	Restricted		20,000	18,000	-	18,000
Arts Council	Strategic Funding 2021	Core Funding	Unrestricted		148,750	148,750	-	148,750
Culture Ireland	Travel Grant	Project Funding	Restricted		1,500	1,500	1,500	
Dublin City Council	Arts Grant	Core Funding	Unrestricted		16,000	16,000	16,000	
Dublin City Council	Neighbourhood Projects	Project Funding	Restricted	2,750	3,000	3,000	3,400	2,350
Dublin City Council	Arts Office/Libraries Creative Hubs 2020-21	Programme Partnership	Restricted		7,208	7,208	4,808	2,400
Dublin City Council	Arts Office/Libraries Creative Hubs 2021	Project Funding	Restricted		40,000	40,000	-	40,000
Dublin City Council	Cruinniú na nÓg 2020	Project Funding	Restricted		3,530	3,530	3,530	
Dublin City Council	MusicTown 2020	Programme Partnership	Restricted		1,975	1,975	1,975	
UNESCO	Programme Grant	Core Funding	Restricted		2,000	2,000	2,000	
Dept. of Education/PDST	Annual Funding	Project Funding	Unrestricted	203,333	295,000	295,000	203,333	295,000
Dept. of Children & Youth Affairs	Bursary Services	Project Funding	Restricted	18,000	-	-	10,000	8,000
				<u>234,958</u>	<u>1,133,963</u>	<u>1,131,963</u>	<u>848,946</u>	<u>517,975</u>

3.2 CHARITABLE ACTIVITIES

	Unrestricted Funds €	Restricted Funds €	2020 €	2019 €
Programme Income	17,975	-	17,975	98,553
Co-Production Income	39,821	-	39,821	15,702
Licencing Fees Charged Out	1,492	-	1,492	-
	<u>59,288</u>	<u>-</u>	<u>59,288</u>	<u>114,255</u>

3.3 OTHER TRADING ACTIVITIES

Fundraising
Rental Income
Merchandise

Unrestricted Funds	Restricted Funds	2020	2019
€	€	€	€
31,122	-	31,122	11,954
570	-	570	4,710
93	-	93	244
31,785	-	31,785	16,908

3.4 OTHER INCOME

Reimbursed Expenses
EWSS Subsidy

Unrestricted Funds	Restricted Funds	2020	2019
€	€	€	€
(300)	-	(300)	8,426
69,255	-	69,255	-
68,955	-	68,955	8,426

4. EXPENDITURE**4.1. RAISING FUNDS**

Marketing Expenses
Support Costs – Payroll Expenses
Public Relations Costs
Other Fundraising Costs
Support Costs – General Office

Direct Costs	Other Costs	Support Costs	2020	2019
€	€	€	€	€
52,142	-	-	52,142	73,424
98,190	-	-	98,190	107,641
21,940	-	-	21,940	19,680
4,333	-	-	4,333	15,535
3,574	-	-	3,574	10,905
180,179	-	-	180,179	227,185

4.2 CHARITABLE ACTIVITIES

Programme Costs
Artists Fees and Expenses
Research and Development
Support Costs
Support in Kind
Governance Costs (Note 4.3)

Direct Costs	Other Costs	Support Costs	2020	2019
€	€	€	€	€
94,898	-	-	94,898	279,829
266,381	-	-	266,381	231,327
4,176	-	-	4,176	20,515
-	-	434,522	434,522	453,354
-	-	27,320	27,320	21,072
-	-	82,653	82,653	102,545
365,455	-	544,495	909,950	1,108,642

THE ARK CHILDREN'S CULTURAL CENTRE COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 December 2020

4.3	GOVERNANCE COSTS	Direct Costs	Other Costs	Support Costs	2020	2019
		€	€	€	€	€
	Audit & Accountants Fees	-	-	4,832	4,832	4,833
	Legal & Professional	-	-	1,084	1,084	2,870
	Payroll Expenses	-	-	50,229	50,229	71,034
	General Office	-	-	26,508	26,508	23,500
	Finance Costs	-	-	-	-	308
		<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
		-	-	82,653	82,653	102,545
		<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
4.4	SUPPORT COSTS		Charitable Activities	Governance Costs	2020	2019
			€	€	€	€
	Support Costs - Payroll Expenses		276,158	50,229	326,387	470,497
	Support Costs - General Office		157,478	26,508	183,986	77,391
	Support in kind		27,320	-	27,320	21,072
	Audit and Accounts Fees		-	4,832	4,832	4,833
	Finance Costs		886	-	886	308
	Legal and Professional		-	1,084	1,084	2,870
			<hr/>	<hr/>	<hr/>	<hr/>
			461,842	82,653	544,495	576,971
			<hr/>	<hr/>	<hr/>	<hr/>
5.	ANALYSIS OF SUPPORT COSTS			Basis of Apportionment	2020	2019
					€	€
	Support Costs - Payroll Expenses			Usage	326,387	470,497
	Support Costs - General Office			Usage	183,986	77,391
	Support in kind			Usage	27,320	21,072
	Audit and Accounts Fees			Governance	4,832	4,833
	Finance Costs			Usage	886	308
	Legal and Professional			Governance	1,084	2,870
					<hr/>	<hr/>
					544,495	576,971
					<hr/>	<hr/>
6.	NET INCOME				2020	2019
					€	€
	Net Income is stated after charging/(crediting):					
	Depreciation of tangible assets				58,278	64,186
					<hr/>	<hr/>

7. EMPLOYEES AND REMUNERATION**Number of employees**

The average number of persons employed (including executive directors) during the financial year was as follows:

	2020	2019
	Number	Number
Programme (6 full-time)	6	6
Core Technical (2 full-time staff)	2	2
Core Cleaning (1 part-time)	1	1
Core Administration (2 full-time, 1 part-time)	3	3
Core Fundraising (1 part-time)	1	1
	13	13
<hr/>		
The staff costs comprise:	2020	2019
	€	€
Wages and salaries	398,391	470,798
Pension costs	26,686	14,464
	425,077	485,262
	<hr/>	<hr/>

None of the board of directors received emoluments or payments for professional or other services during the period.

8. REVENUE COVID SUPPORTS

During the year 31 December 2020 The Company availed of the payroll cost supports provided by Revenue. The Company availed of both the TWSS (Temporary Wage Subsidy Scheme) and EWSS (Employment Wages Subsidy Scheme) support schemes.

	2020	2019
	€	€
TWSS support received	91,804	-
EWSS support received	69,255	-
	161,059	-
	<hr/>	<hr/>

The EWSS was an extension of the TWSS scheme however, the administration of the supports was different, and this has resulted in different treatments in the financial statements, where the EWSS is recognised as an income whereas TWSS is not.

As per Revenue guidance TWSS payments were made to employers to be passed onto employees, therefore TWSS payments are not payments to the employer and are not a grant. The EWSS is different from the TWSS in that it is a payment to the employer. It is a taxable grant, and a deduction is available for the portion of wages supplemented by the EWSS.

9. ANALYSIS OF STAFF COSTS AND THE COST OF KEY MANAGEMENT PERSONNEL

The number of employees whose total employee benefits (excluding employer pension costs) for the reporting period fell within the bands below were:

	Number of Employees	Number of Employees
€70,000 to €80,000	1	1
	<hr/>	<hr/>

THE ARK CHILDREN'S CULTURAL CENTRE COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 December 2020

10. TANGIBLE FIXED ASSETS

	Computer & IT equipment	Fixtures, fittings and equipment	Comms. systems	Office equipment	Total
	€	€	€	€	€
Cost	85,551	411,797	106,543	18,784	622,675
At 1 January 2020					
Additions	7,848	5,427	-	-	13,275
At 31 December 2020	93,399	417,224	106,543	18,784	635,950
Depreciation	70,496	234,030	106,543	18,386	429,455
At 1 January 2020					
Charge for the financial year	6,094	51,786	-	398	58,278
At 31 December 2020	76,590	285,816	106,543	18,784	487,733
Net book value					
At 31 December 2020	16,809	131,408	-	-	148,217
At 31 December 2019	15,055	177,767	-	398	193,220

11. DEBTORS

	2020	2019
	€	€
Trade debtors	55,654	83,642
Taxation and social security costs	404	-
Prepayments	6,181	18,746
	62,239	102,388

12. CREDITORS

	2020	2019
	€	€
Amounts falling due within one year		
Trade creditors	12,335	37,722
Taxation and social security costs	14,704	17,876
Other creditors	20,171	19,726
Accruals	18,179	4,833
Deferred Income	591,172	291,410
	656,561	371,567

13. PENSION COSTS - DEFINED CONTRIBUTION

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. Pension costs amounted to €26,686 (2019 -€14,464).

14. FUNDS**14.1. RECONCILIATION OF MOVEMENT IN FUNDS**

	Unrestricted Funds	Restricted Funds	Total Funds
	€	€	€
At 1 January 2019	200,001	148,460	348,461
Movement during the financial year	(68,755)	82,866	14,111
	<hr/>	<hr/>	<hr/>
At 31 December 2019	131,245	231,326	362,571
Movement during the financial year	56,971	(113,119)	(56,148)
	<hr/>	<hr/>	<hr/>
At 31 December 2020	188,216	118,207	306,423
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

14.2 ANALYSIS OF MOVEMENTS ON FUNDS

	Balance 1 January 2020	Income	Expenditure	Transfers between funds	Balance 31 December 2020
	€	€	€	€	€
Restricted funds					
Restricted	231,326	57,620	113,244	(57,495)	118,207
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Unrestricted funds	108,957	-	-	27,000	135,957
Board Designated					
Unrestricted General	22,288	976,361	976,885	30,495	52,259
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	131,245	976,361	(976,885)	57,495	188,216
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total funds	362,571	1,033,981	1,090,129	-	306,423
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

14.3 ANALYSIS OF NET ASSETS BY FUND

	Fixed assets - charity use	Current assets	Current liabilities	Total
	€	€	€	€
Restricted funds	118,207	-	-	118,207
	<hr/>	<hr/>	<hr/>	<hr/>
Unrestricted general funds	30,010	814,767	(656,561)	188,216
	<hr/>	<hr/>	<hr/>	<hr/>
	148,217	814,767	(656,561)	306,423
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

THE ARK CHILDREN'S CULTURAL CENTRE COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 December 2020

15. RESTRICTED FUNDS CAPITAL GRANTS

Restricted reserves balance as per the balance sheet is the accumulated reserves from Capital Grant income. The Company recognised Capital Grants in the Statement of Financial Activity in the years that they were received. The cost of depreciation has been allocated against this reserves over the useful life of the relevant assets.

	2020	2019
	€	€
The Ark Trust	1,058	2,157
Capital Scheme 2016-2018 - Department of Culture, Heritage and the Gaeltacht	55,937	106,931
Capital Scheme 2016-2018 DCC/TBCT match funding	59,276	111,035
Pre-2015 Capital Grants	1,936	11,202
	<hr/>	<hr/>
	118,207	231,325
	<hr/>	<hr/>

In the current year the Board re-allocated unrestricted reserves to align the accumulated restricted reserve with the current net book value of the reserves

16. Capital Grant - The Ark Trust

	2020	2019
	€	€
Opening Reserve	2,157	5,637
Cost Recognised	(997)	(3,480)
Reallocation of Reserve	(102)	-
	<hr/>	<hr/>
	1,058	2,157
	<hr/>	<hr/>

17. Capital Scheme 2016-2018 - Department of Culture, Heritage and the Gaeltacht

	2020	2019
	€	€
Opening Reserve	106,931	63,689
Cost Recognised	(25,972)	(9,553)
Reallocation of Reserve	(25,022)	-
Capital Grant Received	-	52,795
	<hr/>	<hr/>
	55,937	106,931
	<hr/>	<hr/>

18. Capital Scheme 2016-2018 DCC/TBCT match funding

	2020	2019
	€	€
Opening Reserve	111,035	63,689
Cost Recognised	(25,972)	(9,553)
Reallocation of Reserve	(25,787)	-
Capital Grant Received	-	56,899
	<hr/>	<hr/>
	59,276	111,035
	<hr/>	<hr/>

19. Pre-2015 Capital Grants

	2020	2019
	€	€
Opening Reserve	11,202	15,445
Cost Recognised	(6,941)	(4,243)
Reallocation of Reserve	(2,325)	-
	<hr/>	<hr/>
	1,936	11,202
	<hr/>	<hr/>

20. STATUS

The Ark Children's Cultural Centre (trading as The Ark), is a company limited by guarantee not having a share capital, registered in Dublin, Ireland with registered company number 222774. The Ark is also a charity with CHY number 11334 and RCN 20030827

The liability of the members is limited.

Every member of the company undertakes to contribute to the assets of the company in the event of its being wound up while they are members, or within one year thereafter, for the payment of the debts and liabilities of the company contracted before they ceased to be members, and the costs, charges and expenses of winding up, and for the adjustment of the rights of the contributors among themselves, such amount as may be required, not exceeding € 1.

21. CASH AND CASH EQUIVALENTS

	2020	2019
	€	€
Cash and bank balances	635,580	348,583
Cash equivalents	116,948	89,948
	<hr/>	<hr/>
	752,528	438,531
	<hr/>	<hr/>

22. POST-BALANCE SHEET EVENTS

There have been no significant events affecting the Charity since the financial year-end.

23. FINANCIAL INSTRUMENTS

The company has chosen to apply the provisions of Section 11 and 12 of FRS 102 to account for all of its financial instruments.

24. APPROVAL OF FINANCIAL STATEMENTS

The financial statements were approved and authorised for issue by the Board of Directors on 17 June 2021.

INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF THE ARK CHILDREN'S CULTURAL CENTRE COMPANY LIMITED BY GUARANTEE
REPORT ON THE AUDIT OF THE FINANCIAL STATEMENTS

Opinion

We have audited the charity financial statements of The Ark Children's Cultural Centre Company Limited by Guarantee for the financial year ended 31 December 2020 which comprise the Statement of Financial Activities (incorporating an Income and Expenditure Account), the Balance Sheet, the Statement of Cash Flows and the notes to the financial statements, including the summary of significant accounting policies set out in note 2. The financial reporting framework that has been applied in their preparation is Irish law and FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with FRS 102.

In our opinion the financial statements:

- Give a true and fair view of the assets, liabilities and financial position of the charity as of 31 December 2020 and of its deficit for the financial year then ended;
- Have been properly prepared in accordance with FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland", as applied in accordance with the provisions of the Companies Act 2014 and having regard to the Charities SORP; and
- Have been properly prepared in accordance with the requirements of the Companies Act 2014.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (Ireland) (ISAs (Ireland)) and applicable law. Our responsibilities under those standards are described below in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with ethical requirements that are relevant to our audit of financial statements in Ireland, including the Ethical Standard for Auditors (Ireland) issued by the Irish Auditing and Accounting Supervisory Authority (IAASA), and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the directors' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from the date when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the directors with respect to going concern are described in the relevant sections of this report.

Other Information

The directors are responsible for the other information. The other information is comprised of the information included in the annual report other than the financial statements and our Auditor's Report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2014

In our opinion, based solely on the work undertaken in the course of the audit, we report that:

- The information given in the Directors' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- We have obtained all the information and explanations which, to the best of our knowledge and belief, are necessary for the purposes of our audit.
- In our opinion the accounting records of the charity were sufficient to permit the financial statements to be readily and properly audited. In our opinion the financial statements are in agreement with the accounting records.

Matters on which we are required to report by exception

Based on the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified any material misstatements in the Directors' Annual Report. The Companies Act 2014 requires us to report to you if, in our opinion, the disclosures of directors' remuneration and transactions required by sections 305 to 312 of the Act are not complied with by the company. We have nothing to report in this regard.

INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF THE ARK CHILDREN'S CULTURAL CENTRE COMPANY LIMITED BY GUARANTEE
REPORT ON THE AUDIT OF THE FINANCIAL STATEMENTS

RESPECTIVE RESPONSIBILITIES

Responsibilities of directors for the financial statements

As explained more fully in the Directors' Responsibilities Statement, the directors are responsible for the preparation of the financial statements in accordance with the applicable financial reporting framework that give a true and fair view, and for such internal control as they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the directors are responsible for assessing the charity's ability to continue as a going concern, disclosing, if applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the charity or to cease operations, or has no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

Further information regarding the scope of our responsibilities as auditor

As part of an audit in accordance with ISAs (Ireland), we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the charity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence

obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the charity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our Auditor's Report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our Auditor's Report. However, future events or conditions may cause the charity to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

The purpose of our audit work and to whom we owe our responsibilities

Our report is made solely to the charity's members, as a body, in accordance with Section 391 of the Companies Act 2014. Our audit work has been undertaken so that we might state to the charity's members those matters we are required to state to them in an Auditor's Report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume any responsibility to anyone other than the charity and the charity's members, as a body, for our audit work, for this report, or for the opinions we have formed.

Darren Carrick ACA for and on behalf of WHELAN DOWLING & ASSOCIATES

Chartered Accountants and Statutory Audit Firm
Block 1, Unit 1 & 4,
Northwood Court
Santry
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Acknowledgements

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Ann Barry, Audrey Behan, Irina Bereznytska, Kathy Carroll, Claire Crosbie Dunning, Maria Davey Borresen, Emer Dolphin, Teresa Gadd, Deirdre Giblin, Aileen Hooper, Carol Kelly, Penelope Kenny, Marina Lynch, Frank McNamee, Simon Mills, Aisling & Mark Mortell, Deirbhile Nic Craith, Patricia Quinn, Eamonn Russell, Deborah Spillane, John Sutton & Jole Bortoli, Gráinne Ward.

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The Ark would also like to thank our individual donors who wish to remain anonymous.

Additional References

The following are links to the various policies, reports and web pages referenced in this document. The latest information about The Ark and our work is available on our website, www.ark.ie, and on our social media channels @TheArkDublin.

The Ark's Child Safeguarding Policy

The Ark's Company Information

The Ark's Equality, Diversity & Inclusion Policy

The Ark Strategy 2017-2020

The Ark Strategy Statement 2021-2023

An Evaluation of the Operation and Impact of The Ark Children's Council

The Ark Children's Cultural Centre

Founded in 1995, The Ark is a dedicated cultural centre for children. We create opportunities for children, along with their families and friends or with their school, to discover and love art. Through our work with leading Irish and international artists children can enjoy performances in our unique child-sized theatre, view engaging exhibitions or participate in creative workshops.

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@TheArkDublin

Company number: 222774
Charity Number: CHY 11334
Charity Registration Number: RCN 20030827

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