

Financial Statements

Governance and Management

The Year in Review

Welcome



The Ark ANNUAL REPORT 2024



Financial Statements

Governance and Management

The Year in Review

Welcome

Company Information

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

Chairperson

Carol Fawsitt

Directors

Declan Black (Appointed June 2024)	Elish Bul-Godley
Lynda Carroll	Catherine Cotter
Shane Hegarty	Mark Kennedy
Prof. Anne O'Gara	Dr. Annie Ó Breacháin
Liam Ryan	Dr. Pádraic Whyte

CEO and Director

Aideen Howard

Company Secretary and General Manager

Al Russell

Auditors

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

Bankers

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

Business Address

11a Eustace Street
Temple Bar, Dublin 2

Charity Number CHY11334

Charities Regulatory Authority Number 20030827

Company Number 222774

Index

The Impact of The Ark: 2024 in Numbers 2

Foreword by Carol Fawsitt 4

Introduction by Aideen Howard 5

The Children’s Council 6

The Ark Strategy 2024–2028 8

The Ark Strategic Priorities 10

Realise Ambitious Art for Children 12

Transform our Engagement with Children 16

Influence Thinking about Art and Children 20

Grow as an Inclusive, Effective, Sustainable Organisation 24

Governance and Management 28

Board, Director & Committees 29

Policies and Compliance 35

Management and Staffing 39

Communications 41

Introduction to Financial Statements 42

Audited Financial Statements 44

Independent Auditor’s Report 57

Acknowledgements 60

Additional References 60

The Impact of The Ark: 2024 In Numbers

24,837

young people and their grown-ups
attended **LIVE EVENTS** in The Ark

288,955

**TOTAL
ENGAGEMENTS**

400

**LIVE
EVENTS**
at The Ark

1

**WORLD
PREMIERE
IN THE ARK**

1

**CO-COMMISSION
WORLD
PREMIERE**

10 Gigglers

1 Rover the Dog

1 Brown Spider

1 Ant called Amy

2 rival kings

1 spaceman

1 aerialist

a suffragette march

**and an entire ocean journey
STORMED OUR STAGE**

**870
CHILDREN
& their
grown-ups**
TOOK OVER
MANSION HOUSE
FOR A
**Halloween
Disco**

**222
Events**

**in
Libraries
across
Dublin**

**44,607
children**
watched
streamed
performances

Financial Statements

Governance and Management

The Year in Review

Welcome

1 Residency in DCU

Enriching the learning environment for students and staff at DCU's School of Arts Education and Movement (AEM)

1 RESIDENCY IN JIGSAW

Co-created child-led arts experiences

1 CHILDREN'S HUSTINGS WITH 6 POLITICAL CANDIDATES

MADE CHILDREN'S VOICES HEARD

1 RESIDENCY IN CORK

Playful poetry residency in Scoil Barra Naofa with writer Jen Wallace

6 WORKSHOPS in IPAS International Protection Accommodation Services

1 Residency in Baleskin

Delivered movement workshops for young people

78%

OF OUR
EVENTS WERE

FREE OF CHARGE

21 RURAL BROADBAND CONNECTION POINTS

all over Ireland
hosted Ark
Events

219,511

children and
their grown-ups
**EXPERIENCED ART
IN THEIR LIBRARIES**
through
Dublin City Council's
Creative Hubs

1,613 CHILDREN

and their grown-ups saw
THE SUMMER I ROBBED A BANK
in The Everyman in Cork

Foreword

Carol Fawsitt Chairperson



In 1992, the Irish Government ratified the UN Convention on the Rights of the Child, which recognised the right of the child to "participate fully in cultural and artistic life" and mandated States to "encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity". The principle that children have the right to art and culture led to the foundation of The Ark Children's Cultural Centre in Dublin, with its specially designed children's theatre, workshops and exhibition gallery.

Some 29 years later it gives me great pleasure to introduce this Annual Report for 2024. The Ark has deepened its commitment to children's right to access and participate in exceptional artistic experiences made specially for them. Across every area of our work, from theatre and exhibitions to early years engagement, digital outreach, and child-led governance, we advanced our purpose *To realise children's right to art and culture with ambition and joy* and our vision of *The Arts for EVERY Child*. In April we launched *The Ark Strategy 2024-2028*, extending our age

range from birth to 12 years. Children remained at the centre of our creative process, not only as audiences, but as collaborators, and advisors. Through hands-on workshops, visual arts projects, and participation initiatives, we empowered children to explore and express their creativity. At the heart of our governance, The Ark's Children's Council played a vital role. These remarkable young people contributed to programme planning, gave feedback on performances, and were consulted on our new Strategy. Their insights enriched our work and reminded us of the importance of listening to children in every aspect of what we do.

Apart from events in our building and schools, we transformed our reach across the country. Our Creative Hubs in Libraries, delivered in partnership with Dublin City Council, provided 222 arts events in communities across Ballyfermot, Cabra, Coolock, and the City Centre, engaging over 219,000 children and families. Artist residencies in preschools nurtured early years creativity, while our Broadband Connection Points programme streamed workshops and performances to rural communities, removing access barriers and widening participation.

We also advanced our goals for sustainability, inclusion and diversity, and long-term resilience. We launched our Climate Impact Action Plan, set targets for carbon reduction, began embedding sustainable procurement, and laid the groundwork for an energy audit in 2025.

None of this would have been possible without the exceptional expertise, passion and professionalism of our Director/CEO Aideen Howard, General Manager Al Russell, and the dedicated team at The Ark. I must also acknowledge and thank my fellow Board members for their time, expertise, and commitment throughout the year.

With gratitude for the continued support from our principal funders, the Arts Council, the Department of Education, Temple Bar Cultural Trust and Dublin City Council, alongside many generous donors and partners, we look ahead to 2025 and The Ark's 30th birthday with renewed ambition and confidence.

Introduction

Aideen Howard Director



At The Ark, our purpose is to realise children's right to art and culture with ambition and joy. We do so by commissioning, producing and presenting fun and ambitious art for, by, with and about children from birth to age 12. Our work is also our advocacy. 2024 was an exciting year for The Ark. Having launched *The Ark Strategy 2024-2028* we set about realising ambitious art for children, transforming our engagement with audiences, influencing thinking about art and children while growing as an inclusive, effective, and sustainable organisation.

The year was characterised by free, long-term programmes run off-site as a key strategic priority by The Ark team. These initiatives included the Arts in Early Learning and Childcare Scheme Residencies in Jigsaw and Baleskin, the Young People, Children, and Education (YPCE) Artists in Residence at Dublin City University, Broadband Connection Points Digital Programme delivered in 21 sites across the island of Ireland, the Creative Hubs programme in Cabra, Central Library, Coolock, and Ballyfermot

Libraries; and projects supported by the International Protection Integration Fund in Clondalkin Towers, Red Cow, Synge Street, Ranelagh, Gateway, St. Mary's Pembroke, and Baleskin.

2024 was also a strong year for Ark commissions with premieres of *The Making of Mollie* by Anna Carey at The Ark followed by *The Summer I Robbed a Bank* by David O' Doherty adapted by Mark Doherty at The Everyman Theatre, Cork. Partnership continued to be one of The Ark's signature strengths allowing us to programme in collaboration with partners like Dublin Dance Festival, Dublin Theatre Festival, Tradfest, Bram Stoker Festival, and Science Week, expanding both the range and reach of our artistic programme. Throughout the year we made 78 per cent of our programming free in the knowledge that socio-economic barriers to participation in the arts persist. We also opened up The Ark to new audiences both in person and online through Culture Night.

Child participation is at the heart of our practice. We work closely with The Ark Children's Council while nurturing a robust model of child participation across all of our programmes. Active, comprehensive consultation with children informs our decision-making

both institutional and artistic. In 2024 The Ark Children's Council played an important role in the development and launch of *The Ark Strategy 2024-2028*.

As firm advocates of children's right to art and culture and as leaders in participatory practice, we shared our resources and knowledge with artists, educators and all those interested in child-centred arts practice. We also curated specific professional development opportunities for teachers and artists, and worked with Oide, the INTO and other like-minded organisations to advance children's rights to art and culture as part of their learning and development.

None of this would be possible without the dedication of The Ark team, the talent of exceptional artists, the generosity of our volunteer Board led by Chair Carol Fawsitt, and the long-term funding of The Arts Council, The Department of Education and Dublin City Council. In 2024 we were delighted to partner with new supporters of the Access Schools programme allowing 5 city centre schools to participate for free in Ark programmes years round. I would like to extend my special thanks to Glancourt, Mason Hayes and Curran, Goodbody and the Irish National Teachers Organisation.

The Ark Children's Council

**"I really like
having a say, in
like, everything"**

Child from the Children's Council



The Year in Review

Governance and Management

Financial Statements

Established in 2016, The Ark Children's Council brings 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 to 6th class children to gain special access to events at The Ark and to provide input on our work.

The Children's Council is run by The Ark Engagement & Participation Coordinator Estibalíz Errazquin and mentored and guided by artist Shaun Dunne. 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.

Throughout the year, members of the Children's Council provided invaluable insight into our programme and activities, and their voices have been central to a number of key projects.

These included:

- Consulting on The Ark's new 2024–2028 strategy, including a meeting with Board members.
- Discussing their concerns about Dublin City Centre with the Dublin City Task Force
- *Still Loading* session with artists Jesse Jones, Naomi Ingilosi Moonveld-Nkosi, Cathy Jordan, and Nuala Kennedy
- Participating in The Children's Hustings with The Children's Rights Alliance and making their voice heard by 6 political candidates.
- Attending preview performances of *The Giggler Treatment & Murmur* and offering feedback.

As always, the children's contributions and perspectives have been invaluable to our work and we would like to say a heartfelt thank you to our 2024 Council members for their passion, time, commitment and most of all for sharing their point of view throughout the year. Thank you Molly, Aoife, Isla, Linnea, Nawaal, Cameron, Maddie, Alannah, Aoibheann, Louis, Tiernan, Rosa, Sam, Aisling, Emilie, Oona, Meredith, Lily, Nadine, Frank, Vincent, Amelia, Myles, Eve, Robbie, Jude, Liam, Sam, Penny, Alba, Arjun, Grace, Teddy, Ali, Ben, Finn, India, Sofia, Samyukta, Hezu, Nala, Naiph, Sebastian, Kacper, Zac, Cezar, David, Patrick, Tadhg, Parker, Adèle, Nell, Anju, Freya, Chloe, and Ruth.





**OUR
PURPOSE**

To realise children's

right to
ART *and*
culture
with

ambition
and
JOY

..... **OUR
VISION**

The arts for

EVERY

child

OUR
MISSION

To make and share
FUN and AMBITIOUS ART
for, by, with and about
children,
INSPIRING others
by what we do

OUR
VALUES

Dreaming **BIG**

Having **FUN**

Thinking ahead

Opening hearts *and* minds

Showing kindness *and* care

STRATEGIC PRIORITIES

We have identified four areas of strategic priority which serve our ambition for the period 2024–2028. These four priorities are:

1
**Realise
ambitious
ART
for
children**

2
**Transform
our
ENGAGEMENT
with
children**

Arts for EVERY Child, our vision, is brought to life through four interconnected strategic priorities. They are rooted in our founding principles, driven by our commitment to artistic excellence, and guided by our responsibility to reach and represent all children. Together, they form our roadmap for meaningful, inclusive and ambitious work through 2024– 2028. More detail is provided in the following pages.





Realise AMBITIOUS ART — *for* children



**'This is the best
play we've seen
at the Ark'**

YOUNG AUDIENCE MEMBER
AT THE MAKING OF MOLLIE 2024



Financial Statements

Governance and Management

The Year in Review



The Ark's 2024 programme was grounded in our goal to encourage, produce and present brilliant art for, by, with and about children. Across theatre, visual art, dance, and music, we expanded our participatory practices, embedding children's voices in our artistic process. The result was a bold, inclusive year of programming that pushed boundaries, celebrated diversity.

The Ark is a dedicated commissioning and presenting house, with new work at the heart of our contribution to the arts ecology in Ireland. In 2024, this commitment was vividly embodied through a rich array of Ark commissions. The first of which was *The Making of Mollie*, a compelling new stage adaptation of Anna Carey's novel. Set in 1912 Dublin, this powerful production followed a teenage girl's awakening to activism through her involvement in the suffragette movement, sparking reflections on justice and fairness among young audiences.

In a significant new partnership, The Ark and The Everyman proudly co-premiered *The Summer I Robbed a Bank* as part of Cork Midsummer Festival. Adapted from David O'Doherty's award-winning children's book. This bold, funny, and heartwarming production for ages 7+ was co-commissioned by The Ark and The Everyman and marked a standout moment in our year.

The year closed with a joyful return of *The Giggler Treatment* based on the novel by Roddy Doyle, written by Fionn Foley. Following its highly successful earlier run, this musical adaptation delighted audiences once again with its cheeky humour, infectious tunes, and authentic Dublin voice.

The Ark's international partnerships continued to broaden the artistic horizons of great art for children. In collaboration with Dublin Theatre Festival, we presented a vibrant programme of national and international work, including *An Ant Called Amy* (ages 5–8) from Ireland, *BullyBully* (ages 3+) from Belgium, and *Murmur* (ages 4+) from The Netherlands

In May, we co-presented *Cometa* with Dublin Dance Festival, a visually stunning dance work for early years audiences that took children on an interstellar journey through movement and imagination.

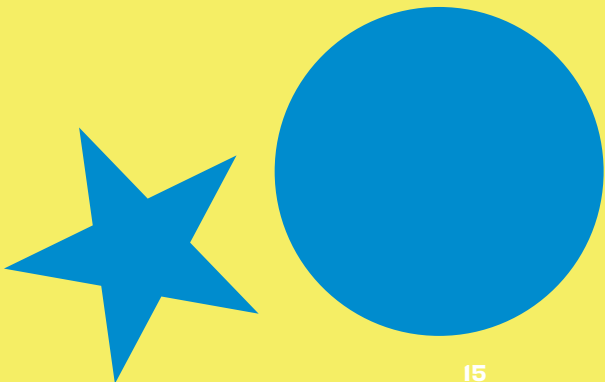
Hands on activity remained a cornerstone of our programme, offering children the opportunity to make, explore, and express themselves.

At TradFest's Children's Hub, early years children created musical artworks with Jane Groves, while older participants explored wool-felting with Niki Collier. We also expanded our offer for babies and toddlers with new movement and sensory workshops, deepening our reach into early years engagement.

Throughout the year, hands-on workshops, artist-led sessions, and drop-in activities brought children into the creative process—not just as spectators, but as makers and collaborators.

Visual art continued to flourish at The Ark in 2024. In spring, *The Adventures of Pinocchio*, a workshop and exhibition programme by artist Jole Bortoli, invited children into a hands-on exploration of transformation and identity, inspired by Carlo Collodi's classic tale.

Summer brought *The Beautiful Beasts*, a major exhibition featuring animal-inspired sculptures in bronze, wood, and ceramic by Irish and international artists. The exhibition included a participatory response space where children created their own artworks and engaged with the works.





2

Transform Our
ENGAGEMENT
— *with* children



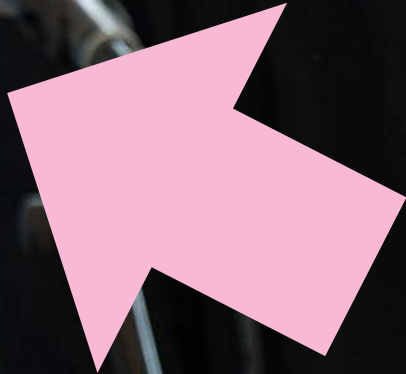
'I'm really happy I'm here. Aren't you happy you're here?'

YOUNG AUDIENCE MEMBER AT *THE NATURE OF FAIRYTALES* WORKSHOPS



'This is the best day ever. I want to come here every day!'

YOUNG AUDIENCE MEMBER AT *SPRING LIGHT* WORKSHOP



Financial Statements

Governance and Management

The Year in Review



Artist development remained a vital thread throughout our work. From CPD to mentoring and shadowing, we supported emerging and experienced practitioners to build their confidence and capabilities in child-centred, inclusive engagement. Our sustained investment in relationships—with artists, schools, and communities—is key to creating transformative and lasting impact.



We also expanded our digital outreach in partnership with the Department of Rural and Community Development. Through their Broadband Connection Points (BCPs) initiative, we delivered online workshops and streamed performances to children in rural areas where access to cultural experiences is limited. Highlights included *The Illustrated Animal*, *The Flood*, and *Ecodoodles*, as well as recorded productions like *The Making of Mollie* and *The Race*. Teachers and students responded enthusiastically, with one remarking, “Can we do this every day?”. Our digital presence expanded to reach 44,607 children across the island of Ireland in 2024.

Schools continued to be a cornerstone of our engagement strategy. We worked directly with 31 schools through *Creative Hubs* and other partnerships. We were particularly encouraged to see increased participation by neurodivergent children and children with additional needs. Our inclusive and adaptive approach ensured these children felt welcomed and supported. In 2025, we plan to expand this further with new training in inclusive practice for artists and visitor services staff.

In 2024, we made significant strides in expanding access to the arts for children across Ireland. Our work reached far beyond our building, embedding creative experiences in schools, libraries, preschools, and rural communities. Central to this expansion was our determination to engage children who have traditionally faced barriers to participating in the arts.

One of our most impactful initiatives was the continued growth of the *Creative Hubs in Libraries* programme, a Dublin City Council Arts Office and Dublin City Libraries initiative delivered by The Ark. Taking place across libraries in Ballyfermot, Cabra, Coolock, and the Central Library, the programme offered a vibrant mix of visual arts, drama, music, dance, storytelling, and performance. Over the course of the year, we delivered 222 arts activities through this programme, reaching more than 219,000 children and families. The work was led by a diverse and talented group of artists including Eimhin McNamara, Joanna Parkes, Monica Muñoz, and Dafe Orugbo.

In parallel, we piloted a new model of early years engagement through three-week artist residencies in crèches and preschools, with the support of The Arts Council's *Arts in Early Learning and Childcare Scheme*. These residencies created a nurturing space for children to explore creatively with the same artist over time, enabling the development of trust, curiosity, and deeper expression.

3

Influence THINKING *about* art and children

**"Best summer
course I've
ever done!"**

TEACHER FEEDBACK FROM TEACHER
SUMMER COURSE: A VISUAL ARTS
APPROACH
IN THE CLASSROOM



Financial Statements

Governance and Management



Financial Statements

Governance and Management

The Year in Review



As schools returned in the autumn, we were delighted to continue upholding our vision of The Arts for **EVERY** Child through our *Ark Art in Schools* programme. Now in its third year, this initiative was developed in response to the fact that not all children can access cultural venues. The programme brings The Ark's work directly into classrooms, ensuring children's right to art and culture is realised where they are.

We also played a key role in contributing to wider frameworks and public discourse through our UNESCO early years creative workshops, supported by Dublin UNESCO City of Literature and Dublin Book Festival. *Peekaboo Poetry* with Juliette Saumande and *Dinosaur Pie* with Jen Wallace brought literary joy to young audiences and created engaging connections between children, books, and imagination.



In 2024, The Ark deepened our commitment to influencing thinking around art and children by actively sharing our practice, expertise, and research with educators, artists, and policymakers through a range of impactful professional development opportunities, creative learning initiatives, and advocacy events.

Our teacher CPD offerings remained strong, with courses like *The Magic of Everyday Materials in the Early Years Classroom*, a five-day summer programme led by Dr. Lucy Hill, providing practical strategies to integrate arts into daily teaching. Another highlight was *A Visual Arts Approach in the Classroom*, a hugely popular hands-on five-day course led by artist Jole Bortoli. For artists, workshops such as *Inclusion in Early Childhood Education and Care*, delivered by Dr. Colette Murray, challenged participants to reflect on identity, belonging, and inclusive practice.

We also took part in national education fora, including the conference Oide, a support service for teachers and school leaders, funded by the Department of Education. In June 2024, artists Jane Groves, Anita Mahon & Joanne Parks delivered an integrated arts workshop around the theme of arts and sustainability, looking through the lens of visual art, music & drama. These professional learning moments reinforced the value of creativity as a cross-curricular tool.

Throughout the year, The Ark's Children's Council participated in regular creative sessions, engaged with professional artists, and acted as cultural advisors for our programming. As the formal voice of children within The Ark, the Council played a vital role in delivering our mission to create work *for, by, and with* children. They contributed to the development of *The Ark Strategy 2024–2028*, advised on projects like *Still Loading*, collaborated with artists including Jesse Jones and Naomi Ingilosi Moonveld-Nkosi, and offered critical feedback on performances such as *The Making of Mollie* and *The Giggler Treatment*.

Advocacy was further foregrounded in our Children's Hustings, co-hosted with the Children's Rights Alliance, where young people posed direct questions to General Election candidates, ensuring children's issues remained visible in the lead-up to the next Programme for Government.

The Ark were selected as Young People, Children, and Education (YPCE) Artists in Residence in DCU for the academic year 2024/'25, funded by The Arts Council. Through a cross-disciplinary residency, we are exploring new ways to embed visual art, music, theatre, dance, and digital creativity into teacher training, academic research, and community engagement, while making The Ark's work more visible on university campuses.

4

Grow
as an
**INCLUSIVE,
EFFECTIVE,**
sustainable organisation

Financial Statements

Governance and Management

The Year in Review



Financial Statements

Governance and Management

The Year in Review



In 2024, The Ark took bold and strategic steps toward building a more inclusive, effective, and sustainable organisation, launching *The Ark Strategy 2024–2028*, which outlined our vision of Arts for EVERY Child.

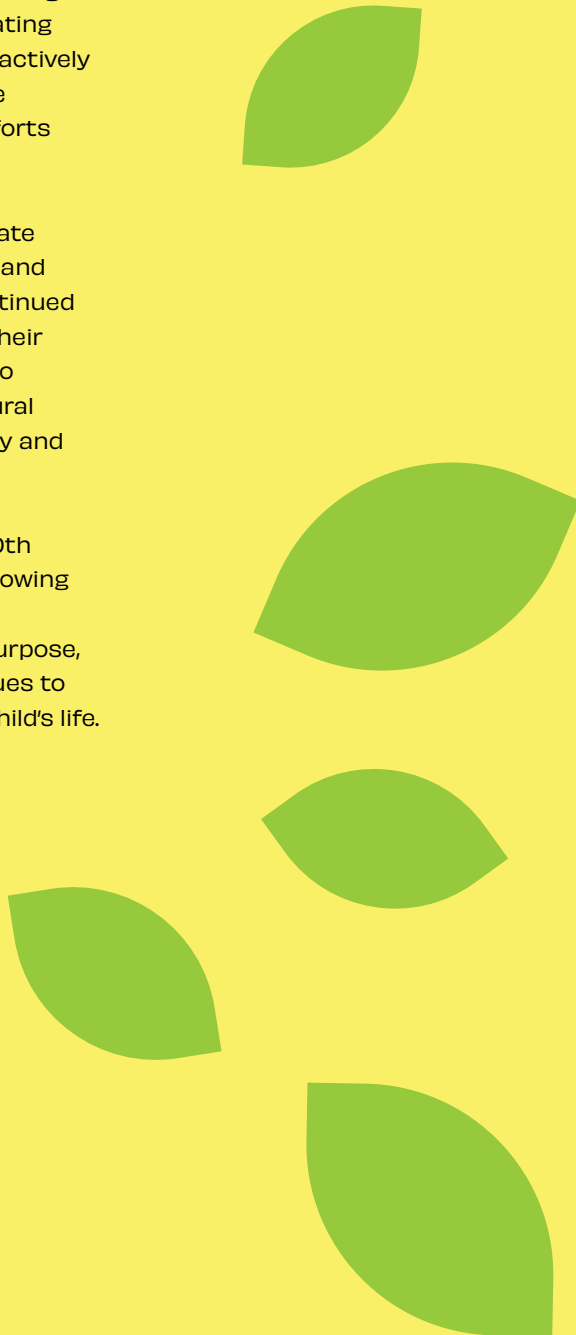
A major milestone this year was the development of our Climate Action Plan, which sets out measurable goals to reduce our carbon emissions by 50% by 2028 and achieve carbon neutrality by 2030. Grounded in the findings of a 2019 baseline emissions audit, the plan identifies clear targets across three pillars: environmental, social, and governance. We began implementing key actions in 2024, including preparing to replace outdated boilers, upgrading lighting to low-energy alternatives, and working with SEAI partners on a full energy audit in 2025. A new sustainable procurement policy is also being embedded across departments.

To support this strategic growth, we invested in strengthening our internal culture, structures, and staff development. Equity, diversity, and inclusion (EDI) training was rolled out across all departments, and a new internal working group was established to advance accessibility and belonging. We improved internal systems through digital upgrades and refined our governance practices to align with evolving standards. These developments are central to ensuring we operate with integrity and transparency.

Creative Hubs are increasingly expanding their impact and influence by cultivating key strategic partnerships, which is actively strengthening its role in the creative ecosystem through collaborative efforts with a diverse range of partners.

We are deeply grateful to our corporate partners, Glancourt, Goodbody, INTO and Mason Hayes & Curran, for their continued support of Ark Access for Schools. Their generosity ensures that children who may otherwise face barriers to cultural participation can experience the joy and inspiration of the arts.

As we look ahead to 2025 and our 30th birthday, we remain committed to growing as a thriving, inclusive, sustainable organisation—one that leads with purpose, embraces responsibility, and continues to champion the power of art in every child's life.





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 II334 and RCN 20030827.

The Board of Directors

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. The Director and CEO, Aideen Howard, is not a member but attends Board meetings. The Company Secretary who served throughout the financial year was The Ark's General Manager, Al Russell, and he also attends.

Directors serve on a voluntary basis, with no remuneration. In 2024, no Directors claimed expenses.

The Board, chaired by Carol Fawsitt, is legally responsible for running the company, leading and directing The Ark's activities, overseeing the proper management of the organisation, including compliance with all legal, funding and regulatory requirements. Its powers and responsibilities are derived from the company's Constitution. The Directors' Code of Conduct requires each one to comply with the Charities Governance Code. In 2024, the Board met 7 times, including the AGM on 12th June.

One new Director was appointed in 2024: Declan Black was appointed in June.



BOARD MEMBERS	DATE APPOINTED	EXPERTISE	BIOGRAPHY	BOARD MEETING ATTENDANCE IN 2024
Carol Fawsitt (Chair)	08/02/17	HR, Law	Carol Fawsitt is a solicitor (now retired) who specialised in employment law. She was a Senior Partner and Head of the Employment Law Dept. at Hayes, following the merger of her specialist practice with them. An NED of several charities in the course of her career, a member of a State Agency and Authority, and a former Chair of A.A.I. and the C.I.C.Tribunal. Currently, she is a Co-Founder of Silent Voices and a member of the Charity Appeals Tribunal, which hears appeals from the Charities Regulator.	7/7
Prof. Anne O'Gara	11/12/19	Education	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 and Skills. 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.	6/7
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.	5/7
Lynda Carroll	11/12/19	Finance, Chartered Accountancy and Tax	Lynda Carroll 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 NED in the financial services, state and voluntary sectors.	5/7
Shane Hegarty	21/04/21	Arts, Media	Shane Hegarty is the author of the bestselling children's series ' <i>Boot</i> ' and ' <i>Darkmouth</i> '. Previously a journalist and editor with The Irish Times, he is now a full-time writer, translated into 20 languages and regularly appearing at events and festivals in Ireland and the UK.	5/7
Dr. Annie Ó Breacháin	21/04/21	Education	Annie Ó Breacháin is Assistant Professor in Drama Education in the Institute of Education, Dublin City University (DCU). Annie previously worked with the Professional Development Service for Teachers (PDST, now OIDE) and was chairperson of the Association for Drama in Education in Ireland (ADEI) from 2017 to 2021.	2/7

BOARD MEMBERS	DATE APPOINTED	EXPERTISE	BIOGRAPHY	BOARD MEETING ATTENDANCE IN 2024
Dr. Pádraic Whyte	06/04/22	Literature	Pádraic Whyte is associate professor in children's literature and a director of the Children's Literature MPhil programme at the School of English. His current research focuses on Genders and Sexualities in Children's Literature, Children's Cultural Archives and Book Collections, and Irish Children's Literature. He is a former Chair of the KPMG Children's Books Ireland Awards	5/7
Liam Ryan	19/10/22	Business, Music	Liam Ryan is the Country Manager at Irish-founded mental health company SilverCloud and has cofounded two tech startups in the digital health industry. Liam studied the French Horn at the Royal Irish Academy of Music and conducted the 90-member symphony orchestra at Trinity College Dublin. Liam currently plays trumpet with Attention Bébé and Stomptown Brass.	4/7
Mark Kennedy	15/02/23	Finance, Accountancy	Mark Kennedy is a Chartered Accountant, and a member of the Global Executive Committee and Group Governing Board of Forvis Mazars, the international audit and advisory firm. Since joining the firm in 1995 he has worked primarily with large corporate and government clients, both in Ireland and internationally.	5/7
Elish Bul-Godley	19/04/23	Marketing, Content, Communications	Elish Bul-Godley is a marketing consultant who helps brands grow through Content Strategy & Creation, Copywriting, Brand Marketing, Mentoring, Training and Social Media Management. Elish works at Content Plan, the Digital Marketing Agency, Greenedge Dublin, and is a lecturer at the UCD Professional Academy.	5/7
Declan Black	12/06/24	Law	Declan is a solicitor and a partner in Mason Hayes & Curran having served as managing partner from 2013 to 2022. He is a qualified mediator and a director of Rethink Ireland, a national charity which supports the most innovative non-profit organisations working in communities across the country through financial grants and non-financial assistance. He is also a council member of the Irish Management Institute, one of Ireland's leading business education schools	4/5

Board Committees and Working Groups

Audit & Risk Committee

Chaired by Lynda Carroll, the Audit & Risk Committee assists the Board and the Executive in fulfilling its responsibilities in relation to overseeing finances, budgets, accounts, internal financial controls, audits and managing risk. It makes recommendations and reports to the Board in relation to these matters. It meets three times a year.

In 2024, in addition to core work on the 2024 budgets, 2023 Audit, and The Ark's Risk Register, the Audit & Risk Committee oversaw the creation of a new Value for Money and Procurement Policy as well as reviewing and revising The Ark's Reserves Policy and Feedback and Complaints procedures, an operational review of The Ark's Internal Financial Controls, and The Ark's Statement of Fundraising Principles. The Committee also reviewed and approved an approach to improving Cyber Security which continues to be rolled out in 2025 and initiated the process of creating new Disaster Recovery and Crisis Management Plan which will be completed in 2025.

FINANCE, AUDIT & RISK COMMITTEE MEMBERS	DATE APPOINTED	COMMITTEE MEETING ATTENDANCE IN 2024
Lynda Carroll (Chair)	14/04/20	3/3
Carol Fawsitt	15/11/21	3/3
Shane Hegarty	10/11/22	1/3
Declan Cantwell (External Member)	31/01/22	3/3
Mark Kennedy	2/2/2024	1/3

Governance Committee

Chaired by Professor Anne O'Gara, the Governance Committee advises and assists the Board and the Executive in fulfilling its responsibilities in relation to the development of policies, practices and governance documents, and considers all factors necessary, including laws and regulations, which require compliance for funding obligations and best practice for Irish charities. This includes the Charities Regulator's Governance Code, with which The Ark has been compliant since 2020. In 2024 it met four times.

In 2024 the Governance Committee oversaw and delivered an extensive workplan. Key activity included a detailed review and revision process for the Terms of Reference for The Ark Board and the list of functions delegated to the Executive, the review of a new Climate Impact Action Plan, and updates to The Ark's Dignity at Work and Maternity, Paternity and Adoptive Leave policies. Other work included the annual operational review of The Ark's Child Safeguarding Policy, updated Data Protection and EDI Policies, and a full review of The Ark's Safety Statement.

GOVERNANCE COMMITTEE MEMBERS	DATE APPOINTED	COMMITTEE MEETING ATTENDANCE IN 2024
Carol Fawsitt (Chair)	17/09/18	4/4
Lynda Carroll	13/05/20	3/4
Prof. Anne O'Gara	13/05/20	4/4
Dr. Pádraic Whyte	19/09/22	3/4
Declan Black	22/11/24	1/1

Board Resources Committee

Chaired by Carol Fawsitt, the Board Resources Committee advises and assists the Board in overseeing and fulfilling its responsibilities in relation to recruitment of Directors, the proper composition and function of the Board and succession planning. It meets at least three times a year.

In 2024 the Board Resources Committee utilised the Board Skills Matrix to assess Board expertise and to guide recruitment and succession planning.

In addition to the below three standing Committees, the Board has two working groups focused on key areas of strategic priority.

RESOURCES COMMITTEE MEMBERS	DATE APPOINTED	COMMITTEE MEETING ATTENDANCE IN 2024
Carol Fawsitt (Chair)	05/06/19	2/2
Lynda Carroll	17/06/21	2/2
Aideen Howard (CEO/Director)	05/06/19	2/2
Declan Black	16/09/2024	1/1

Development and Fundraising Working Group

Chaired by Carol Fawsitt and including Catherine Cotter, Elish Bul-Godley, Liam Ryan, and Shane Hegarty, the main focus of the working group is to assist the Executive in exploring fundraising opportunities and diversifying income streams. It oversaw the creation of The Ark's 2023 Annual Report and supported staff with corporate sponsorship pitches. The Development & Fundraising Working Group met with The Ark's Director three times in 2024. Members of the working group also engaged with the Arts Council's RAISE programme on behalf of the Board.

Research Working Group

Chaired by Dr. Pádraic Whyte and including Dr. Annie Ó Breacháin, the Research Working Group works with The Ark's Director to consider the research priorities and opportunities for The Ark. This group met twice in 2024. Key areas of focus include potential approaches to managing The Ark's extensive archive, strengthening The Ark's relationships with Third-level Education providers, and potential ways of funding these activities.

Financial Statements

Governance and Management



Board recruitment, induction and training

The Ark Board operates a protocol for the recruitment and appointment of Directors to the Board. Key to this is the Board Resources Committee which identifies gaps in the competencies, skills and needs of the Board and looks to recruit accordingly, while also taking into account The Ark's Strategy and EDI Policy. The Committee reports to the Board and makes recruitment recommendations as they arise. We are committed to regular training for the Board, with an annual budget line set aside for this purpose. In 2024, Board members participated in training programmes delivered by Safe to Create, Carmichael Ireland, The Wheel, and the Institute of Directors. When a new Director is appointed, they are provided with extensive induction materials and opportunities for familiarisation with the organisation. Where appropriate, they are also assigned a mentor from the Board to support them as needed.

Conflicts of Interest

If it is proposed that The Ark enters a contract, or a financial or professional arrangement, with any organisation or individual, then any Director who has an interest in or connection with that organisation, either directly or indirectly, must declare their interest to the Board. Directors have an opportunity to declare any conflicts of interest at the start of every Board meeting. In the event of a conflict of interest, a Director must make a statement, answer any questions posed to them by other Directors, leave the room and refrain from voting on the particular issue. In the interest of avoiding conflicts of interest, a former Executive Director of The Ark may not be appointed to the Board of Directors until a minimum of two years has elapsed since they ceased to be employed by the organisation. The Ark has a comprehensive Director's Code of Conduct with which all Directors must comply. Directors must not accept gifts or favours which could compromise their position on the Board. As outlined in the Director's Code of Conduct, all gifts with a value of more than €100 must be declared. The Code of Conduct is reviewed every three years, most recently in 2022, and is signed annually by all Board members

Compliance with Sector-Wide Legislation and Standards

The Ark is fully compliant with the annual requirements of the Charities Regulator, the Companies Registration Office and the legislation, standards and codes developed for the sector, including all relevant and applicable Employment, Equality, Health and Safety, and Tax legislation. The Ark publishes information about its governance and other company information online. We are 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
- The Charities Governance Code
- The Charities Regulator's Guidelines for Charitable Organisations on Fundraising from the Public 2017, and we confirm our commitment to the principles set out there in on an annual basis.
- The Arts Council's Governance Transparency Scale

Financial Statements

Governance and Management



Investment policy

The policy of The Ark Board is to invest any monies where risk is kept to a minimum. Hence, to date any funds that have accrued have been held in a fixed-term deposit account with AIB Bank.

Reserves Position and Policy

To reflect the Charities Regulator's Governance Code and Arts Council funding conditions, a Reserves Policy was agreed in 2019 and is reviewed annually and updated as required.

- The Board of Directors approach to budget and reserves policy requires that:
- Prudent and adequate budgetary controls are in place to ensure that the resources of the company are not depleted unnecessarily.
- A reserve should be maintained in a readily realisable form and used for any cash flow requirements.
- The designated reserves and use of any surplus to the baseline reserve is reviewed regularly by the Board of Directors.
- Use of Board-designated reserves is subject to approval by the Board.
- In 2024 The Ark Reserves Policy included the commitment to build a designated reserve to a target level of at least €235,000, which represents three months average operating costs. At the end of 2024, a reserves position of 130,957 has been achieved.

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 actively endeavouring to diversify its revenue streams.

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 Board and Management monitor and control these risks with regular reference and reporting where required to the organisational Risk Register. In addition, we regularly review and update our policies that govern areas such as Child Safeguarding, Health and Safety, and others. Other unique operational risks for our organisation include IT and data security and recruitment and retention of staff. We mitigate the inherent risks in these areas through the strict implementation and monitoring of relevant policies and engagement of specialised third parties to advise on these areas where required.

Principal Risks and Uncertainties

The main financial risks to The Ark emanate from any potential reduction in funding from the Arts Council of Ireland and the Department of Education, our two primary supporters. However, the company continued to mitigate this risk in 2024 by diversifying its revenue streams. Another risk is that our audience capacity is limited by the size of our venue and our commitment to ensure that children enjoy a focused and supported experience, meaning that there is a limit to the amount of box office income that can be generated.



Management and Staffing

Director and CEO

Aideen Howard

General Manager

Al Russell

Finance Officer

Mary Reade

Production Manager

Mark Rooney

Assistant Production Manager

Franco Bistoni

Creative Arts Manager

Aisling O'Gorman (until June)

Programme Producer

Kelly Phelan (from December)

Engagement & Participation Manager

Aisling Clancy

Engagement & Participation Coordinator

Estibaliz Errazquin

Marketing Manager

Jenny Mulligan (until May)

Marketing and Visitor Services Manager

Clodagh Mooney Duggan (from June)

Digital & Audience Development Coordinator

Kate Brady

Learning & Schools Coordinator

Shannon Callahan (from March)

Administrator

Hannah Creevey

Engagement & Participation Artist

Shaun Dunne

PR Consultant

Sinead O'Doherty

Housekeeper

Ashley Walsh

Visitor Services Coordinators

Laura Whelan, Erin Laidlaw (until May)

and **Ali Waters** (from August)

Visitor Services Assistants

Aoife McLoughlin, Ashanti Wheeler, Dani

Hensman, Lorna Kettle, Baxter King-Epping,

Marissa Wyll, Mika Moret, Nessa Matthews, Paul

Derham, Róisín White, Roxana Pedan, Shauna

Harris, Sophie McCormick, Uainín Lindsey, Wren

Dennehy.

Financial Statements

Governance and Management



Remuneration and performance management

The Ark takes care to remunerate its staff in accordance with arts sector standards and takes into account experience levels and length of service when determining salaries. You can find the relevant information on the salary band for remuneration of the CEO/Director and General Manager in point 9 of the Notes to our Financial Statements on Page 53. Individual work plans are set and agreed annually in accordance with The Ark Strategy and form the basis on annual review.

Volunteers

The Ark recruits volunteers for specific activities when suitable opportunities arise. 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. We didn't use volunteers in 2024.

Communications

To reach our audience of children, we promote our activities to the decision-makers in their lives: parents, families, teachers and librarians. We reach these through a mix of activity online (website, email, social media, online listings and advertising) and in print (posters, flyers, brochures, mailouts and occasional print and outdoor advertising). The Ark also plays a significant role in teacher and artist development, so we communicate regularly with these cohorts and offer free membership schemes for each so that they have access to events, training and opportunities.

The Ark speaks to a wide range of stakeholders: funders and supporters, partners and peers in the arts, education and children's sectors, professional networks and so on. Alongside meeting our reporting requirements from funders, we send regular updates to stakeholders every year and encourage them to engage in our activity.

In addition to public-facing communications and stakeholder engagement, The Ark places great emphasis on strategic media activity. In collaboration with an external consultant, we seek local and national coverage across print, broadcast and online. This serves to promote our programme and encourage attendance and participation, but also to reinforce the importance of children's right to art and culture, the value participation in the arts brings to children and the distinct role the arts can play in empowering our youngest citizens.

Introduction To Financial Statements

2024 was a busy year. As outlined in this report, we delivered a rich programme that reached significant audiences both in person and digitally nationwide.

In 2024, we continued to uphold the two key principles that guide the management of our finances. 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 2024, The Ark had assets of €792,224 (2023 – €806,422) and liabilities of €660,909 (2023 – €666,388). The net assets of the charity decreased by €8,719 which includes depreciation.

Public funding was key to The Ark in 2024, with principal support from the Arts Council and significant support from the Department of Education. Dublin City Council/Temple Bar Cultural Trust supports The Ark through the provision of the premises by way of a cultural use agreement. Additional public funding came from Cork County Council, Dublin City Council, the Department of Children, Equality, Disability, Integration & Youth, Department of Rural & Community Development, Science Foundation Ireland, and Dublin UNESCO City of Literature.

Significant project funding was received from the Community Foundation Ireland through a private donor. Corporate support came from the Glancourt Group, Goodbody, Irish National Teachers' Organisation and Mason Hayes & Curran, as well as significant support in kind from Space Self Storage, RTE Supporting the Arts, Google, The Irish Times, and Q102. In addition to box office income and partnerships, income was generated from our membership scheme and donations from the public.

Directors' Responsibilities Statement

for the financial year ended 31 December 2024

The Directors are responsible for preparing the Directors' Annual Report and Financial Statements in accordance with the Companies Act 2014 and applicable regulations.

Irish company law requires the Directors to prepare financial statements for each financial year. Under the law the Directors have elected to prepare the financial statements in accordance with the Companies Act 2014 and FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" issued by the Financial Reporting Council. Under company law, the Directors must not approve the financial statements unless they are satisfied that they give a true and fair view of the assets, liabilities and financial position of the charity as at the financial year end date and of the net income or expenditure of the charity for the financial year and otherwise comply with the Companies Act 2014.

In preparing these financial statements, the Directors are required to:

- select suitable accounting policies and apply them consistently;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether the financial statements have been prepared in accordance with applicable accounting standards, identify those standards, and note the effect and the reasons for any material departure from those standards; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Directors confirm that they have complied with the above requirements in preparing the financial statements.

The Directors are responsible for ensuring that the charity keeps or causes to be kept adequate accounting records which correctly explain and record the transactions of the charity, enable at any time the assets, liabilities, financial position and net income or expenditure of the charity to be determined with reasonable accuracy, enable them to ensure that the financial statements and the Directors' Annual Report comply with Companies Act 2014 and enable the financial statements to be audited. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Directors are aware:

- there is no relevant audit information (information needed by the charity's auditor in connection with preparing the auditor's report) of which the charity's auditor is unaware, and
- the Directors have taken all the steps that they ought to have taken as Directors in order to make themselves aware of any relevant audit information and to establish that the charity's auditor is aware of that information.

The Directors are responsible for the maintenance and integrity of the corporate and financial information included on the charity's website.

Legislation in the Republic of Ireland governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Statement on Relevant Audit Information

In accordance with section 330 of the Companies Act 2014, so far as each of the persons who are Directors at the time this report is approved are aware, there is no relevant audit information of which the statutory auditors are unaware. The Directors have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and they have established that the statutory auditors are aware of that information.

Accounting Records

To ensure that adequate accounting records are kept in accordance with Sections 281 to 285 of the Companies Act 2014, the Directors have employed appropriately qualified accounting personnel and have maintained appropriate computerised accounting systems. The accounting records are located at the company's office at IIA Eustace Street, Temple Bar, Dublin 2, D02A590.

The Auditors

This the sixth year of their engagement as Statutory Auditors to The Ark. The auditors, Whelan Dowling & Associates, (Chartered Accountants) have indicated their willingness to continue in office in accordance with the provisions of section 383(2) of the Companies Act 2014.

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 2024

		Unrestricted Funds 2024 €	Restricted Funds 2024 €	Total 2024 €	Unrestricted Funds 2023 €	Restricted Funds 2023 €	Total Funds 2023 €
	Notes						
Income							
Grants & Pogramme Funding	3.1	1,050,000	123,108	1,173,108	1,203,256	308,706	1,511,962
Charitable activities	3.2	183,041	67,722	250,763	224,071	125,812	349,883
Other trading activities	3.3	32,071	144,156	176,227	39,755	-	39,755
Other income	3.4	50,084	-	50,084	2,500	-	2,500
Total income		1,315,196	334,986	1,650,182	1,469,582	434,518	1,904,100
Expenditure							
Raising funds	4.1	58,826	104,153	162,979	263,925	101,391	365,316
Charitable activities	4.2	1,265,089	230,833	1,495,922	1,255,121	345,854	1,600,975
Total Expenditure		1,323,915	334,986	1,658,901	1,519,046	447,245	1,966,291
Net income (expenditure)		(8,719)	-	(8,719)	(49,464)	(12,727)	(62,191)
Transfer between funds		-	-	-	-	-	-
Net movement in funds for the financial year		(8,719)	-	(8,719)	(49,464)	(12,727)	(62,191)
Reconciliation of funds:							
Total funds beginning of the year	14	140,034	-	140,034	189,498	12,727	202,225
Total funds at the end of the year		131,315	-	131,315	140,034	-	140,034

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 18 June 2025 and signed on its behalf by:

CAROL FAWSITT LYND A CARROLL
Chair Director

The Ark Children's Cultural Centre Company Limited by Guarantee

Balance Sheet

as at 31 December 2024

		2024	2023
		€	€
Notes			
Fixed Assets			
Tangible assets	9	13,565	19,882
Current Assets			
Debtors	10	48,459	43,992
Cash at bank and in hand	11	730,200	742,548
		778,659	786,540
Creditors: Amounts falling due within one year	12	(660,909)	(666,388)
Net Current Assets		117,750	120,152
Total Assets less Current Liabilities		131,315	140,034
Funds			
Designated funds (Unrestricted)		130,957	163,957
General fund (unrestricted)		358	(23,923)
Total funds	14	131,315	140,034

Approved by the Board of Directors on 18 June 2025 and signed on its behalf by:
CAROL FAWSITT LYNDA CARROLL
Chair Director

The Ark Children's Cultural Centre Company Limited by Guarantee

Statement of cash flows

for the financial year ended 31 December 2024

	Notes	2024 €	2023 €
Cash flows from operating activities			
Net movement in funds		(8,719)	(62,191)
Adjustments for:			
Depreciation		8,242	41,471
Interest receivable and similar income		(249)	(125)
		<u>(726)</u>	<u>(20,845)</u>
Movements in working capital:			
Movement in debtors		(4,467)	139,361
Movement in creditors		(5,479)	(176,838)
		<u>(10,672)</u>	<u>(58,322)</u>
Cash flows from investing activities			
Interest received		249	125
Payments to acquire tangible assets		(1,925)	(1,419)
		<u>(1,676)</u>	<u>(1,294)</u>
Net decrease in cash and cash equivalents		(12,348)	(59,616)
Cash and cash equivalents at the beginning of the year		742,548	802,164
Cash and cash equivalents at the end of the year	II	<u>730,200</u>	<u>742,548</u>

Notes to the Financial Statements

for the financial year ended 31 December 2024

1. GENERAL INFORMATION

The Ark Children's Cultural Centre Company Limited by Guarantee is a company limited by guarantee incorporated in Ireland. The registered office of the company is IIA Eustace Street, Temple Bar, Dublin 2, D02A590, Ireland 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 2019.

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.

The charity constitutes a public benefit entity as defined by FRS 102.

Statement of compliance

The financial statements of the charity for the financial year ended 31 December 2024 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".

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 agreement. 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.

Notes to the Financial Statements

for the financial year ended 31 December 2024

3. INCOME

3.1 GRANTS & PROGRAMME FUNDING

	Unrestricted	Restricted	2024	2023
	Funds	Funds		
	€	€	€	€
Arts Council – Strategic Funding 2024	700,000	-	700,000	-
Arts Council in Early Learning (2024-2025)	-	8,395	8,395	-
Arts Council Commissions	-	6,000	6,000	-
Arts Council – DCU Residency	-	5,968	5,968	-
Arts Council – Early Years	-	3,382	3,382	16,618
Arts Council – Access Costs 2024	-	3,000	3,000	-
Arts Council – Right Here Right Now	-	-	-	62,388
Arts Council – Strategic Funding 2022	-	-	-	75,000
Arts Council RAISE Programme	-	-	-	4,800
Arts Council Strategic Funding 2023	-	-	-	711,900
Community Foundation	-	-	-	72,131
Cork County Council – Creative Places 2024	-	1,140	1,140	-
Creative Europe (Push+)	-	-	-	17,619
Creative Hubs (Big Bang Project)	-	-	-	42,206
Dept of Education via Oide	335,000	-	335,000	341,667
Dept of Rural & Community Development – BCP Grant	-	33,253	33,253	27,800
Dept. of Children, Equality, Disability, Integration and Youth (DCEDIY)	-	20,000	20,000	5,000
Dublin City Council – Community Development Grant	-	1,665	1,665	-
Dublin City Council – Revenue Grant	15,000	-	15,000	16,000
Dublin City Council /UNESCO	-	5,000	5,000	5,000
Science Foundation Ireland	-	4,445	4,445	7,605
Support in Kind	-	30,860	30,860	106,228
	1,050,000	123,108	1,173,108	1,511,962

3.2 CHARITABLE ACTIVITIES

	Unrestricted Funds	Restricted Funds	2024	2023
	€	€	€	€
Grants from governments and other co-funders:				
Programme Income	139,721	-	139,721	112,651
Co-Production Income	-	13,544	13,544	101,420
Capacity Building	-	-	-	20,000
Arts Council – Energy Support	-	-	-	19,500
Service Delivery – Creative Hubs Programme	43,320	54,178	97,498	96,312
	<u>183,041</u>	<u>67,722</u>	<u>250,763</u>	<u>349,883</u>

3.3 OTHER TRADING ACTIVITIES

	Unrestricted Funds	Restricted Funds	2024	2023
	€	€	€	€
Fundraising	21,187	144,156	165,343	34,025
Rental Income	10,884	-	10,884	5,730
	<u>32,071</u>	<u>144,156</u>	<u>176,227</u>	<u>39,755</u>

3.4 OTHER INCOME

	Unrestricted Funds	Restricted Funds	2024	2023
	€	€	€	€
Other income	249	-	249	125
Reimbursed Expenses	49,835	-	49,835	2,375
	<u>50,084</u>	<u>-</u>	<u>50,084</u>	<u>2,500</u>

Notes to the Financial Statements

for the financial year ended 31 December 2024

3.5 PUBLIC FUNDING BREAKDOWN 2024

3.5 PUBLIC FUNDING BREAKDOWN 2024			(Accrued)/ Deferred	Awarded	Received	Income	Accrued/ (Deferred)
Fund	Purpose	Restricted	2023 €	2024 €	2024 €	2024 €	2024 €
Arts Council:							
Strategic Funding 2024	Core Funding	Unrestricted	248,000	700,000	452,000	700,000	-
Strategic Funding 2025	Core Funding	Unrestricted	-	-	192,500		(192,500)
Access Costs 2024	Core Funding	Restricted	-	3,000	3,000	3,000	-
YPCE Residency 2024	Project Funding	Restricted	-	20,000	16,000	5,968	(10,032)
Early Years Residencies Pilot 2023	Project Funding	Restricted	3,382	-	-	3,382	-
Arts in Early Learning and Childcare Scheme - 2024	Project Funding	Restricted	-	39,835	31,868	8,395	(23,473)
Traditional Arts Commission Award	Project Funding	Restricted	-	13,000	10,400	6,000	(4,400)
Cork County Council							
Creative Places 2024	Project Funding	Restricted	-	1,140	1,140	1,140	-
Dublin City Council:							
Cruinniu na nÓg 2024	Project Funding	Restricted	-	4,000	4,000	4,000	-
Revenue Grant	Core Funding	Unrestricted	-	15,000	15,000	15,000	-
Creative Hubs 2024 Programme Delivery Fee	Service Delivery	Restricted	16,492	97,498	81,006	97,498	-
Community Development Grant 2024	Project Funding	Restricted	-	8,000	8,000	1,665	(6,335)
UNESCO Programme Grant	Project Funding	Restricted	-	5,000	5,000	5,000	-
Building Upkeep costs	Repairs	Restricted	-	11,940	11,940	11,940	-
Department of Children, Equality, Disability, Integration & Youth:							
International Protection Integration Fund	Project Funding 23/24	Restricted	20,000	-	-	20,000	-
Department of Education/ Oide							
Annual funding	Core Funding	Unrestricted	223,333	335,000	335,000	335,000	(223,333)
Department of Rural & Community Development							
Broadband Connection Points Network	Project Funding	Restricted	-	33,253	33,253	33,253	-
			511,207	1,286,666	1,200,107	1,251,241	(460,073)

Notes to the Financial Statements

for the financial year ended 31 December 2024

4. EXPENDITURE

4.1 RAISING FUNDS

	Direct Costs	Other Costs	Support Costs	2024	2023
	€	€	€	€	€
Allocated Support Costs – General (Note 4.4)	-	-	11,773	11,773	202,782
Allocated Support Costs – Payroll expenses (Note 4.4)	-	-	151,206	151,206	162,534
	-	-	162,979	162,979	365,316

4.2 CHARITABLE ACTIVITIES

	Direct Costs	Other Costs	Support Costs	2024	2023
	€	€	€	€	€
Programme Costs	250,133	-	-	250,133	346,932
Artists Fees and Expenses	354,928	-	-	354,928	496,210
Research and Development	19,548	-	-	19,548	13,521
Allocated Support Costs – Payroll Expenses (note 4.4)	-	-	393,405	393,405	402,313
Allocated Support Costs – General (note 4.4)	-	-	358,643	358,643	239,392
Governance Costs (Note 4.3)	-	-	119,265	119,265	102,607
	624,609	-	871,313	1,495,922	1,600,975

4.3 GOVERNANCE COSTS

	Direct Costs	Other Costs	Support Costs	2024	2023
	€	€	€	€	€
Allocated Support Costs – Payroll Expenses (note 4.4)	-	-	113,502	113,502	92,304
Allocated Support Costs – General (note 4.4)	-	-	5,763	5,763	10,303
	-	-	119,265	119,265	102,607

4.4 SUPPORT COSTS

	Cost of Raising Funds	Charitable Activities	Governance Costs	2024	2023
	€	€	€	€	€
Payroll Expenses	151,206	393,405	113,502	658,113	657,151
Marketing Expenses	11,773	92,380	-	104,153	86,631
Public Relations Costs	-	19,680	-	19,680	14,760
Support in kind	-	30,860	-	30,860	106,228
Legal and Professional	-	5,750	20	5,770	5,457
Audit and Accounts Fees	-	-	4,455	4,455	4,078
Banking Fees	-	-	1,288	1,288	1,632
General Office	-	209,973	-	209,973	233,691
	162,979	752,048	119,265	1,034,292	1,109,628

Notes to the Financial Statements

for the financial year ended 31 December 2024

5. ANALYSIS OF SUPPORT COSTS

	Basis of Apportionment	2024	2023
		€	€
Support Costs – General Office	Usage	333,806	335,082
Audit and Accounts Fees	Governance	4,455	4,078
Legal and Professional	Governance	5,770	5,457
Support in kind	Usage	30,860	106,228
Banking Fees	Usage	1,288	1,632
Support Costs – Payroll Expenses	Usage	658,113	657,151
		<u>1,034,292</u>	<u>1,109,628</u>

6. NET INCOME

	2024	2023
	€	€
Net Income is stated after charging/(crediting):		
Depreciation of tangible assets	8,242	41,471
Auditor's remuneration:		
– audit services	<u>4,455</u>	<u>4,078</u>

7. EMPLOYEES AND REMUNERATION

Number of employees

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

	2024 Number	2023 Number
Core Administration (2 full-time, 2 part-time)	4	4
Core Cleaning (1 part-time)	1	1
Core Fundraising	-	1
Core Programme (7 full-time, 1 part-time)	8	7
Core Technical (2 full-time staff)	2	2
Programme Maternity Cover	-	1
	<u>15</u>	<u>16</u>

The staff costs comprise:

	2024	2023
	€	€
Wages and salaries	640,720	637,557
Pension costs	<u>17,393</u>	<u>19,594</u>
	<u>658,113</u>	<u>657,151</u>

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

Notes to the Financial Statements

for the financial year ended 31 December 2024

8. 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:

	2024	2023
	Number of Employees	Number of Employees
€60,000 to €70,000	1	1
€80,000 to €90,000	1	1

9. TANGIBLE FIXED ASSETS

	Computer & IT equipment	Fixtures, fittings and equipment	Comms. systems	Office equipment	Total
	€	€	€	€	€
Cost					
At 1 January 2024	97,106	443,113	106,542	25,463	672,224
Additions	1,925	-	-	-	1,925
At 31 December 2024	99,031	443,113	106,542	25,463	674,149
Depreciation					
At 1 January 2024	93,455	430,451	106,542	21,894	652,342
Charge for the financial year	385	6,521	-	1,336	8,242
At 31 December 2024	93,840	436,972	106,542	23,230	660,584
Net book value					
At 31 December 2024	5,191	6,141	-	2,233	13,565
At 31 December 2023	3,651	12,662	-	3,569	19,882

10. DEBTORS

	2024	2023
	€	€
Trade debtors	34,592	25,750
Prepayments	13,867	18,242
	48,459	43,992

Notes to the Financial Statements

for the financial year ended 31 December 2024

II. CASH AND CASH EQUIVALENTS

	2024	2023
	€	€
Cash and bank balances	569,825	608,441
Cash equivalents	160,375	134,107
	<u>730,200</u>	<u>742,548</u>

12. CREDITORS

	2024	2023
	€	€
Amounts falling due within one year		
Trade creditors	22,190	41,306
Taxation and social security costs	24,604	38,624
Other creditors	39,890	32,317
Accruals	62,539	14,836
Deferred Income	511,686	539,305
	<u>660,909</u>	<u>666,388</u>

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 €17,393 (2023 - €19,594).

The Ark Children's Cultural Centre Company Limited by Guarantee

Notes to the Financial Statements

for the financial year ended 31 December 2024

14. FUNDS

14.1 RECONCILIATION OF MOVEMENT IN FUNDS

	Unrestricted Funds	Restricted Funds	Total Funds
	€	€	€
At 1 January 2023	189,498	12,727	202,225
Movement during the financial year	(49,464)	(12,727)	(62,191)
At 31 December 2023	140,034	-	140,034
Movement during the financial year	(8,719)	-	(8,719)
At 31 December 2024	131,315	-	131,315

14.2 ANALYSIS OF MOVEMENTS ON FUNDS

	Balance 1 January 2024	Income	Expenditure	Transfers between funds	Balance 31 December 2024
	€	€	€	€	€
Restricted	-	334,986	334,986	-	-
Unrestricted funds					
Board Designated	163,957	-	-	(33,000)	130,957
Unrestricted General	(23,923)	1,315,196	1,323,915	33,000	358
	140,034	1,315,196	(1,323,915)	-	131,315
Total funds	140,034	1,650,182	1,658,901	-	131,315

14.3 ANALYSIS OF NET ASSETS BY FUND

	Fixed assets - charity use	Current assets	Current liabilities	Total
	€	€	€	€
Unrestricted general funds	13,565	778,659	(660,909)	131,315
	13,565	778,659	(660,909)	131,315

15. 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.

Notes to the Financial Statements

for the financial year ended 31 December 2024

16. RELATED PARTY TRANSACTIONS

There were no transactions with Directors during the financial year.

17. POST-BALANCE SHEET EVENTS

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

18. FINANCIAL INSTRUMENTS

The company has chosen to apply the provisions of Section II and I2 of FRS 102 to account for all of its financial instruments.

19. 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 these reserves over the useful life of the relevant assets. 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

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

	2024	2023
	€	€
Opening Reserve	-	4,799
Cost Recognised	-	(4,799)
	-	-

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

	2024	2023
	€	€
Opening Reserve	-	7,925
Cost Recognised	-	(7,925)
	-	-

22. GOING CONCERN

The company reported a deficit of €8,719 in the year ended 31 December 2024 and had net assets in the sum of €131,315.

The Directors have assessed a period of 12 months form the date of approving the financial statements with regard the appropriateness of the going concern assumption in preparing the financial statements. The Directors are confident that they will have the necessary funds to meet its current and future obligations to third parties and consequently the financial statements are prepared on the going concern basis of accounting.

23. CONTINGENT LIABILITIES

There were no contingent liabilities at the year-end 31 December 2024.

24. APPROVAL OF FINANCIAL STATEMENTS

The financial statements were approved and authorised for issue by the Board of Directors on 18th June 2025.

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 ('the Charity') for the financial year ended 31 December 2024 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 at 31 December 2024 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"; 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 further 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 the 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 comprises 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.

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

Opinions on other matters prescribed by the Companies Act 2014

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

- the information given in the Directors' Annual Report is consistent with the financial statements;
- the Directors' Annual Report has been prepared in accordance with the Companies Act 2014; and
- the accounting records of the charity were sufficient to permit the financial statements to be readily and properly audited and the financial statements are in agreement with the accounting records.

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 and 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 charity. We have nothing to report in this regard.

RESPECTIVE RESPONSIBILITIES

Responsibilities of Directors for the financial statements

As explained more fully in the Directors' Responsibilities Statement set out on page 8, 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, as applicable, matters related to going concern and using the going concern basis of accounting unless they either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue 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 the 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,

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

- 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 39I 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 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 FCA for and on behalf of WHELAN DOWLING & ASSOCIATES

Chartered Accountants and Statutory Audit Firm
Block I, Unit I & 4,
Northwood Court
Santry
Dublin 9
Ireland

18 June 2025

Acknowledgements

The Ark would like to offer a heartfelt thank you to all the organisations and individuals who supported our work in 2024. Your generous financial contributions and your consistent championing of our shared belief in arts for EVERY child has helped us keep reaching and engaging more children at home and in school across Ireland.

Principal Supporter



Annual Supporters



An Roinn Oideachais
Department of Education



Comhairle Cathrach
Bhaile Átha Cliath
Dublin City Council

Grant Funders



An Roinn Forbartha
Tuaithe agus Pobail
Department of Rural and
Community Development

Creative
Communities



An Roinn Leanaí, Comhionannais,
Míchumais, Lánpháiríochta agus Óige
Department of Children, Equality,
Disability, Integration and Youth



Cathair Litríochta
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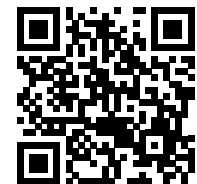
The Ark Opportunities Fund

Ann Barry, Audrey Behan, Gordan Bell, Irina Bereznytska, Catherine Byrne, Claire Caffrey, Kathy Carroll, Catherine Cotter, Claire Crosbie Dunning, Maria Davey Borresen, Sheila de Courcy, Emer Dolphin, Carol Fawsitt, Teresa Gadd, Deirdre Giblin, Shane Hegarty, Aileen Hooper, Aideen Howard, Carol Kelly, Penelope Kenny, Anne Looney, Marina Lynch, Aideen McCole, Fiach Mac Conghail, Frank McNamee, Simon Mills, Aisling & Mark Mortell, Deirbhile Nic Craith, Patricia Quinn, Eamonn Russell, Andrew Shortt, Deborah Spillane, John Sutton & Jole Bortoli. We would also like to thank our individual donors who wish to remain anonymous.

Additional References

The following are the various policies, reports and web pages referenced in this document.

Links to find all of these online can be found at <https://linktr.ee/thearkdublingovernance> or by scanning the QR code.



- The Ark Strategy 2024-2028
- The Ark's Child Safeguarding Statement
- The Ark's Equality Diversity & Inclusion Policy
- The Ark's Code of Conduct
- Climate Impact Action Plan
- The Ark's Company Information
- An Evaluation of the Operation and Impact of The Ark Children's Council

The latest information about The Ark and our work is available on our website, [ark.ie](https://www.theark.ie), and on our social media channels [@TheArkDublin](https://www.instagram.com/TheArkDublin).

The Ark Children's Cultural Centre

The Ark is a dedicated cultural centre for children. Our purpose is to realise children's right to art and culture with ambition and joy. We do so by commissioning, producing and presenting fun and ambitious art for, by, with and about children, and by sharing the work of brilliant and daring Irish and international artists in our award-winning, purpose-designed home in the heart of Dublin's Temple Bar, as well as in-person and online in schools, in libraries and in early years and care settings around Ireland.

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@TheArkDublin



The Ark, Dublin

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

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