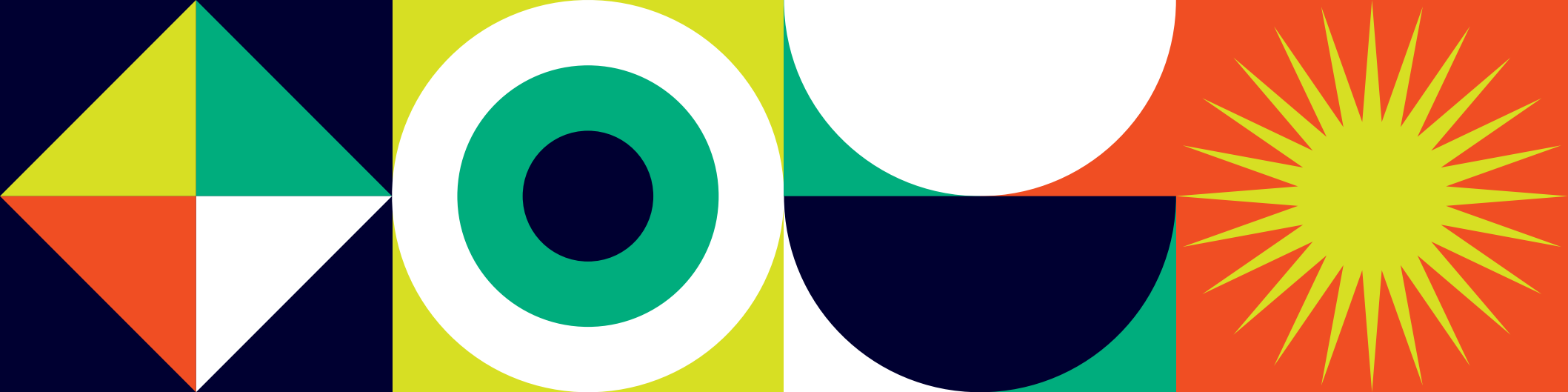




The Ark

**Annual Directors' Report
& Audited Financial Statements**
Financial Year ended
31 December 2022



Company Information

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

Chairperson

Carol Fawsitt

Directors

Tom Moore (Resigned 15 June 2022)
Dr. Anne Looney (Resigned 15 June 2022)
Prof. Anne O'Gara
Catherine Cotter
Lynda Carroll
Shane Hegarty
Dr. Annie Ó Breacháin
Dr. Pádraic Whyte (Appointed 6 April 2022)
Liam Ryan (Appointed 19 October 2022)

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

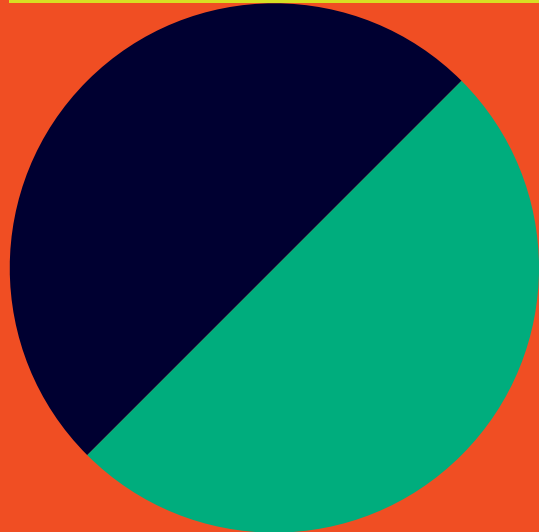
Business Address

11a Eustace Street
Temple Bar, Dublin 2

Charity Number CHY11334

Charities Regulatory Authority Number 20030827

Company Number 222774



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2022 in Numbers**

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THE IMPACT OF THE ARK: 2022 IN NUMBERS

150 ATTENDED
THE ARK'S
CPD
TEACHERS PROGRAMMES

287,330
TOTAL AUDIENCE
IN 2022

 **1 GOOD
GOVERNANCE
AWARD**


1 MILLION
CHILDREN REACHED
since 1995

73,892
CHILDREN AND
TEACHERS
ENJOYED **LIVE**
FROM THE ARK

 **1,258**
SAW ARK ART
IN SCHOOLS

**ARK ACCESS
PROGRAMME** grew to
13 CITY CENTRE schools

 **133% INCREASE**
IN MEMBERSHIPS SOLD


120,000
VISITS TO ARK.IE

1,715
CHILDREN TOOK PART IN OUR
CREATIVE HUBS PROGRAMME

 **1,433**
ACTIVITY PACKS
DOWNLOADED



36 CHILDREN LIVING IN DIRECT PROVISION took part in our **Clondalkin Towers Dance Project**



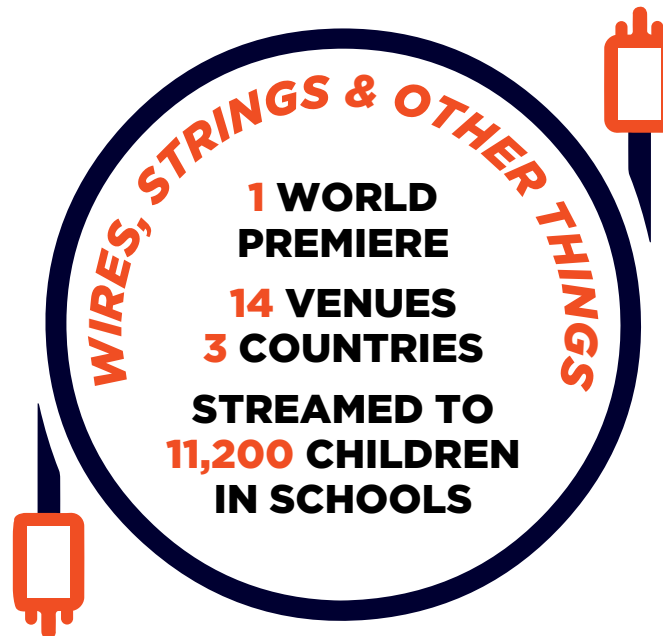
23 NEWLY COMMISSIONED ARTISTS

224 ARTISTS EMPLOYED

on our **stage**,
in our **workshops**
and throughout
our **programme**



200 gathered for the
culmination of the
**Creative Europe
PUSH+** project



4 FLOORS
of creativity at
Rock, Paper, Scissors



66 CHILDREN
participated
in **art and literature
workshops online** with
The Ark Club



16 YOUNG PERFORMERS
created Lookout for
Dublin Fringe Festival



children saw
The Giggler Treatment
in their local libraries



FOREWORD

Welcome to The Ark's 2022 Annual Report, where we reflect on our progress in delivering our Strategy 2021–23, **Sparkling Childhood Imagination**. Access to arts and culture is every child's right. The arts can be truly transformative in terms of a child's development and personality, and open windows into new worlds of imagination and wonder. Every child should have the opportunity to experience The Ark. I am proud to say that this has been a year where the hard work of The Ark Board, management staff and team has brought us so much closer to achieving this ambition.

In our work, we are guided by our strategic objectives of **excellence, engagement, sustainability, and advocacy**. **Excellence** is most embodied in our exciting and varied artistic offering. We reopened our building in February to in-person audiences, who enjoyed a new music show, **Wires, Strings & Other Things**, before it went on tour around Ireland and overseas. This wasn't the only way we brought our work 'out and about': we installed artworks in local schools and delivered a growing programme in Dublin City

Libraries as part of the Creative Hubs initiative. This included a musical adaptation of Roddy Doyle's much-loved children's book **The Giggler Treatment**, which will return to The Ark stage in 2023. We also explored new ways of co-creating art with children themselves through a unique performance as part of Dublin Fringe Festival called **Lookout**.

When we talk about **engagement**, we mean reaching and welcoming new children to our expanding programmes, including those who might not otherwise come to us. Along with accommodations for children with additional needs and targeted activities for children in DEIS schools, Direct Provision or emergency accommodation, in 2022 we used our digital know-how to bring our work to over 75,000 children and teachers in 28 counties across Ireland through **Live From The Ark**.

Every time we make and share great art for children, we make the case for children's right to culture. But our **advocacy** takes us much further: we take every opportunity we can to have children participate and share their views. The Ark Children's Council welcomed Minister for Tourism, Culture, Arts, Gaeltacht, Sport, and Media, Ms. Catherine Martin to The Ark to discuss art, culture and children; they also contributed to the Ombudsman for Children's shadow report to the UN Convention on the Rights of the Child; and they published '**HEAR OUR VOICE! Instructions on how to listen to children**'.

We cannot do any of this without considering **sustainability**: the resources we need to keep

fulfilling our mission. I wish to acknowledge the generous support of our core funders, the Arts Council, the Department of Education, and Dublin City Council. Creative Europe continued to support two projects which enabled The Ark to learn from and share with our international peers. In 2022, these funders were joined by Rethink Ireland, the Department of Children, Equality, Disability, Integration & Youth, Dublin UNESCO City of Literature, and our corporate partners Mason Hayes & Curran. We also gratefully received new funding from the Toy Show Appeal at Community Foundation Ireland, enabling the groundwork for our exciting **Right Here Right Now!** festival of children in 2023. I must also acknowledge the many individual donors and members who continue to support our work year-round.

The Ark's small team must also be acknowledged. Without the dedication and passion of our Director, Aideen Howard, and the entire Ark team, enormous numbers of children would not have had such wonderful and memorable creative experiences. While a number of the team took maternity leave, others stepped into the fray to continue their work, all expertly steered by our Director.

Lastly, I wish to thank my fellow Board members who worked exceptionally hard advising and supporting the staff throughout the year. In November, we were greatly honoured to achieve a 2022 Good Governance Award, which recognised the huge effort deployed by all.

Carol Fawsitt
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 2022. The Ark is a registered charity and hence the report and results are presented in a form which complies with the requirements of 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.

Photo by Orfhlaith Gannon.



THE ARK'S STRATEGIC OBJECTIVES

The Ark is where children come to discover and love art, as is their right. Our Strategic Objectives of **Excellence, Engagement, Sustainability** and **Advocacy** have continuously guided how we fulfil this right since 2017. Even when everything else changed due to COVID-19, 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 resource for children and to advance children's right to art and culture. Everything The Ark achieved in 2022 progressed one, often more, of our Strategic Objectives and in the following pages we identify the activities which best demonstrate this. In the lifetime of our Strategy Statement 2021-23 almost all of our strategic goals and objectives have been achieved and we look forward to continuing this work in 2023.



EXCELLENCE

Goal: Create brilliant art experiences for children by consulting with them

The Ark is founded on the principle that children are entitled to great art made especially for them. After the severe disruption to children's lives in recent years, it is perhaps more important than ever that we create high-quality arts experiences for children that spark their imagination and bring joy. Our particular focus is to enable artists to make outstanding and experimental art for children which takes account of the opportunities we now have to reach them in person, online and around the country.

ENGAGEMENT

Goal: Ensure that more children experience art through The Ark

COVID-19 exposed and amplified the inequalities that exist in children's lives, including their ability to participate in art and culture both digitally and in person. We build on our experience and achievements in creating opportunities for children to experience art. Making use of all that we learned in recent years and taking advantage of emerging opportunities and new practices, we strive to extend our reach and ensure equality of access. We continue to create exciting and enticing opportunities for more children to make and share art, whether they are at school or at home, working in-person or online with their parents, carers or teachers, or back with us in The Ark.

SUSTAINABILITY

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

The Ark is a stronger and more resilient organisation as a result of the exemplary governance practices we have instituted since 2017. We continue to be ethical and rigorous in our business and agile in how we respond to external imperatives. Managing our people is a particular priority: we invest in our team, supporting their personal wellbeing and their professional capacity to work safely and effectively. We are committed to the development of our environmental policy and to advancing sustainable practices in our work.

ADVOCACY

Goal: Advance children's right to art and culture

The Ark works hard to advance the understanding and activation of the right of children, as full and equal citizens, to experience art and culture. We are proud that we have been recognised for upholding this right, and for positively influencing others to respect and promote this right. We continue this leadership role locally and nationally to advance children's right to art and culture.



STRATEGIC DELIVERY REPORT

EXCELLENCE

Goal

Create brilliant art experiences for children



Objective 1

We will present the best of Irish and international art for children in a hybrid programme that encompasses both online and in-person experiences, as appropriate.

2022 saw The Ark welcome increasing numbers of children back to our building in Temple Bar for a wide range of brilliant art made by us and by others. At the same time, we reached huge numbers of children in other Dublin locations, across Ireland and even overseas.

In spring, we premiered a brand new music show, ***Wires, Strings & Other Things***, as part of our annual international music festival, ***BIG***

BANG Dublin!, after which it toured to seven venues around Ireland and a further six in Greece, Belgium and France. In summer, we explored the magic of materials through ***Rock, Paper, Scissors***, turning all floors of The Ark into a hub of creative activity, prompted by newly commissioned artworks by four contemporary Irish artists.

In autumn, we teamed up with Dublin Fringe Festival, a pair of acclaimed international artists and The Ark Children's Council to present ***Lookout***, an intimate interactive show which allowed the audience to see Dublin now and in the future through the eyes of children. We also welcomed theatre and dance performances to The Ark by exceptional Irish and international artists throughout the year.



The opening of *Rock Paper Scissors*. Photo by Kyle Tunney.

We created **Live From The Ark**, a nationwide digital programme. Combining live online workshops, downloadable activity packs and filmed performances all made available for free in classrooms right around the country, we reached an incredible 75,000 children and teachers in every county in the Republic of Ireland.

We increased the amount of activities we programme and deliver in Dublin City Libraries in 2022 for children of all ages. This included workshops, exhibitions and performances, including the musical adaptation of the much-loved Roddy Doyle book **The Giggler Treatment**, commissioned by The Ark.

“Wires, Strings & Other Things is a sophisticated piece of work that treats its young audience with the utmost respect for their intelligence and their own capacity to innovate.”

SARA KEATING, *BUSINESS POST*,
MARCH 2022



Wires, Strings & Other Things at Lille Opera House as part of *BIG BANG Festival Lille* © Opéra de Lille, Frédéric Iovino.



Thomas Kane Byrne, Fionn Foley and Chloe O'Reilly in *The Giggler Treatment* at Ballyfermot Library. Photo by Kyle Tunney.

“I didn’t have a favourite part because I loved all of it!”

AUDIENCE MEMBER AT *THE GIGGLER TREATMENT* IN COOLOCK LIBRARY

We will expand our portfolio of commissions, productions and programmes, supporting and resourcing an increased number and diversity of artists, and encouraging them to find innovative ways to experiment with new forms of reaching and engaging children in person and online.

As detailed above, The Ark produced and presented a large and varied programme of activities – performances, exhibitions, workshops, in-depth projects – online, offsite and in Temple Bar in 2022. To ensure a continuing pipeline of

new work made by, for and about children, we commissioned or supported the development of the following artists over the course of this year, whose work will come to fruition in 2023 and beyond: Anna Carey (theatre), Ed Devane (music/installation), Shaun Dunne (theatre), Fionn Foley (music/theatre), Kate Heffernan (theatre), Lauren Kinsella (music), Clare Langan (visual arts), and Mark Doherty and David O'Doherty (theatre).

Additionally, we resourced and supported a number of artists to devise and deliver hands-on activities for children to engage with online and offsite, such as one-off workshops, in-depth

projects and site-specific activities in schools and libraries. These artists include Jole Bortoli (visual arts), Luke Casserly (theatre), Niki Collier (visual arts), Kate Escolin (visual arts), Jane Groves (visual arts), Lucy Hill (visual arts), Orla Kelly (visual arts), Carrie Lynam (visual arts), Duffy Mooney-Sheppard (visual arts), Monica Muñoz (dance), Asha O'Neill (visual arts) Joanna Parkes (theatre), Karen Power (music) and Róisín White (visual arts).



Club Origami Takeshi Matsumoto © Summer Dean.



Jane Groves giving a workshop at Cabra Library as part of the Creative Hubs programme.



Artists participating in a dance workshop with Lebe Sinanduku at the *PUSH+* Gathering © Jassy Earl.

Objective 3

We will further invest in the development of artists' professional practice, specifically extending their capacity to engage with a diverse range of children within the current dynamic context.

The Ark's most significant programme of artist professional development has been *PUSH+*, our multi-annual collaborative project funded by Creative Europe. After four years of activity here and in our partner countries, the project culminated with a gathering of participating artists and partners here in Dublin where we

reflected on our work together and shared performances developed during the project. *PUSH+* positioned The Ark and Ireland at the foreground of contemporary practice, changing and increasing the diversity of representation in theatre and dance for children.

We ran professional development workshops for artists with our partners, Dublin Dance Festival and CoisCéim Dance Theatre. Artist development and support also occurred year-round through informal advice and mentoring, through support in proposals and funding applications and through hosting Gap Days for artists to take time to develop their work and thinking.

“To me, The Ark is consistently warm, friendly, open, experimental, generous, artistically ambitious, playful, determined, sensitive, responsive, exciting, enjoyable, and always an effective advocate for all children’s artistic and social rights and needs. In all of these ways to me, The Ark is essential to Irish cultural life and social development.”

LUCY HILL, ARTIST AND REGULAR ARK COLLABORATOR

Objective 4

We will invest in teachers by expanding our continuing professional development programme, in Irish and in English, to enhance their learning in the performing and visual arts.

In 2022, The Ark delivered CPD training for teachers to strengthen their ability to deliver creative arts activities in the classroom as well as our first in-person Teachers' Afternoon Tea to bring teachers together in The Ark to learn about our programme and resources. We continued to create classroom resource packs to accompany performances and exhibitions in The Ark (in both English and Irish) and always offer free access to The Ark's activities for teachers, knowing the insight teachers gain from observing Ark artists in practice.



Artist Róisín White demonstrating quilting with Children's Council member Panav as part of *Rock Paper Scissors*. Photo by Mark Stedman.



Artist Lucy Hill with members of the Children's Council at the opening of *Rock Paper Scissors*. Photo by Kyle Tunney.

Stephanie Dufresne and Ivonne Kalter in David Bolger's *Francis Footwork*.
Photo by Ros Kavanagh.



STRATEGIC DELIVERY REPORT

ENGAGEMENT

Goal

Ensure that more children experience art through The Ark



Objective 1

We will work closely with teachers to strengthen children's experience of art at home or in the classroom through remote and online programming, building their skills and confidence to engage online.

Our Teachers' Advisory Group provides connection, insight and support for our work with schools and teachers. In 2022, the group expanded to include more teachers with different perspectives. Key collaborations with teachers this year included the continuation of The Ark Art in Schools Programme, situating artworks from our collection in local schools, and a Summer Provision programme of an exhibition and workshops for teachers and children to enjoy in July. For the second year, we contributed to a leadership module undertaken by fourth year teaching students in DCU.

“The children are exposed to very rich opportunities to be creative. They get an opportunity to be independent thinkers and get a broader view of the world. The activities in The Ark help the children develop a better sense of themselves. As a result, they have a more positive attitude towards learning and they are happier in school.”

LIZ GAIRE, TEACHER AT
ST. CHRISTOPHER'S PRIMARY SCHOOL



Objective 2

We will extend and diversify the audience we reach through remote and digital engagement, ensuring we are as inclusive as possible, being mindful of the digital divide.

Here we greatly exceeded our own ambitions by reaching over 75,000 children and teachers nationwide through **Live From The Ark**. But in addition to big numbers and broad reach, targeted approaches ensured we reached new audiences in ways and locations that suited them. This included the continuation of The Ark

Club, an online programme offered to children in DEIS schools and Direct Provision centres and a dance project delivered in Clondalkin Towers Direct Provision Centre. In 2022, we also expanded the amount of programming we devised and delivered for Dublin City Libraries through their Creative Hubs initiative, offering a range of creative activities for children aged 2–12 in Ballyfermot, Cabra and Coolock. Alongside a programme of hands-on workshops and exhibitions, we shared a newly-commissioned musical adaptation of Roddy Doyle's much-loved children's book, **The Giggler Treatment**, which will come to The Ark stage in 2023.

“It’s really amazing, The Ark really wants all of the arts to be accessible to every child.”

**KIERAN, AGE 11,
FORMER CHILDREN’S COUNCIL MEMBER**



Top left: Andreea Banciu, Ed Devane and James Allsopp and in *Wires, Strings and Other Things*. Photo by Ros Kavanagh.

Above: Chloe O'Reilly and Thommas Kane Byrne in *The Giggler Treatment*. Photo by Kyle Tunney.



These Birds are Flying to the North installation as part of BIG BANG Dublin!
Photo by Orfhlaith Gannon.

Objective 3

We will continue to listen to children's view of our work and to pioneer participative decision-making by children in all aspects of our organisation.

As ever, in 2022 The Ark Children's Council provided insightful feedback on work-in-progress, shaped our programme and contributed to our organisational decision-making. Highlights included:

- shaping the programme and promotion of **BIG BANG Dublin!** and acting as Festival Ambassadors
- Delivering a works-in-progress showcase called **Still Loading...** on Cruinniú na nÓg
- Co-curating **Right Here Right Now! A Festival of Children**, to be delivered in early 2023, including working on a nationwide callout for children's views on their rights
- Co-creating **Lookout**, a unique performance as part of Dublin Fringe Festival

In 2022, we published **HEAR OUR VOICE! Instructions on how to listen to children**, developed through a public callout with the help of The Ark Children's Council. We have been sharing these instructions with our network to help other organisations take children's views into account effectively.

Objective 4

We will build long-term relationships with our neighbourhood schools.

The Ark Access for Schools Programme, running since 2017, offers regular free access to arts and activities at The Ark to inner-city DEIS schools. In 2022, we expanded the scheme from 10 to 13 schools, including two special schools. This scheme, funded by corporate and philanthropic

support, is designed to ensure access to the arts for children in our locality who would otherwise miss out. These schools are also offered opportunities to engage in other programmes including The Ark Club and *Nomad*, a music programme as part of **BIG BANG Dublin!**

In 2022, we offered our first Transition Year programme to four students from schools in Dublin city and beyond.



The BIG BANG Dublin! 2022 ambassadors with Shaun Dunne and Mollie Molumby. Photo by Orfhlaith Gannon.

Objective 5

We will deliver more inclusive experiences for audiences with disabilities and actively seek out those audiences.

In 2022, in line with The Ark's Equality, Diversity & Inclusion Policy, we continued our work to remove barriers for children to experience and participate in the arts. We offered ISL interpreted performances and relaxed performances of our in-person shows, and captioning and audio descriptions for streamed performances. We also continued our relationship with St. John of God Special School in Dublin, facilitating performances at their school and delivering online workshops. Through our programme at The Ark and in libraries, we are also developing new relationships with Autism Spectrum Condition units and children with additional needs.

Together with Dublin Dance Festival and Arts & Disability Ireland, we co-commissioned ***The Race*** by disabled choreographer Marc Brew with the intention of representing diverse bodies on stage and connecting with audiences with disabilities.

“It is hard to describe just how wonderful the experience has been for each and every child. The pupils, who have very complex needs, explored new experiences without fear or anxiety. They went each day without hesitation, some smiling as they left their classroom. They enjoyed the sessions so much that some did not want to leave when it was over each day! What I have described above may seem like small achievements, but in our world they are giant steps forward.”

MARIE RYAN, PRINCIPAL AT ST. JOHN OF GOD SPECIAL SCHOOL



Left: Schools Doodle Days *What A Character*.



Right: *The Mad Hatter's Tea Party* by Jonathan Nangle as part of *Rock Paper Scissors*. Photo by Kyle Tunney.

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

We will ensure the capacity of the organisation to meet its governance, compliance and statutory obligations.

We maintained timely, effective and efficient reporting for our diverse range of funders. We welcomed two new Board members. In recognition of our work in this area, in 2022 we won a Good Governance Award, awarded by Carmichael, the leading specialist training and support body for non-profits.

Objective 2

We will develop and roll out a new performance management system to support the development of our team and strengthen how we work individually and collectively.

While the whole team creates an annual implementation plan, a new performance management system which will be developed in 2024 will focus on individual workplans and goals. By identifying these, we will ensure that all staff are clear on how their roles and activity deliver the strategic priorities of the organisation.



The Ark Director, Aideen Howard, with Director of the Arts Council, Maureen Kennelly, at the *PUSH+* Gathering. Photo by Jassy Earl.



Members of the Children's Council participate in a workshop.
Photo by Kyle Tunney.

Objective 3

We will develop an environmental policy to institute sustainable attitudes, behaviours and practices into every aspect of our work.

In 2022, funding from the Arts Council enabled us to work with environmental consultants Native Events to begin to draft a Sustainability Action Plan. Native Events consulted with The Ark staff, board and Children's Council and the resulting plan will be published in 2023.



The opening of *Rock Paper Scissors*. Photo by Kyle Tunney.

Objective 4

We will fully implement our Equality, Diversity and Inclusion Policy, ensuring its philosophy and practices are alive and at work in the organisation.

Having worked hard to develop a policy and implementation plan, 2022 saw The Ark embed equality, diversity and inclusion throughout our work. This has included practical measures such as increasing artist pay rates across

all our activities and budgeting for access considerations in every project. It has meant expanding our Access for Schools Programme to one additional DEIS school as well as two special schools. A key project is the development of *The Race*, a dance piece choreographed by Marc Brew, an acclaimed international artist with a disability, to be performed by a cast of disabled and non-disabled dancers as part of Dublin Dance Festival 2023. We have been documenting its entire process, knowing how much can be learned from it by us and others.



Ed Devane's Optical Music Machines installation at *BIG BANG Dublin!*
Photo by Orfhlaith Gannon

Objective 5

We will work proactively to diversify our income streams to create a broader income base and establish international partnerships that enhance and amplify our output and impact.

We maintained strong relationships with our core funders at the Arts Council, the Department of Education and Dublin City Council, with each funder increasing its annual grant and/or

supporting new initiatives in 2022. We received support from the Department of Children, Equality, Disability, Integration & Youth and our relationship with Creative Europe has been maintained through the culmination of *PUSH+* and the continuation of *BIG BANG!*

We continued relationships with Mason Hayes & Curran and Rethink Ireland and secured a large grant from the Toy Show Appeal at Community Foundation Ireland for activity which culminates in 2023. We have also benefited greatly from the in-kind support of A&L Goodbody, the Norwegian Embassy, Irish Rail and Cartoon Saloon.

The Ark has been dedicated to learning and capacity building in this area, participating in both the Arts Council's RAISE programme and Rethink Ireland's Accelerator Programme.

Following a drop in memberships during COVID-19 closures, we have been steadily rebuilding our membership base, increasing the number of memberships sold by 133% in 2022 compared with 2021. We will continue to proactively expand our membership, to nurture our most loyal audiences and grow this modest revenue stream in 2023 and beyond.

Objective 6

We will 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.

We continued to look after our building and the people who use it from the perspectives of security, safety, public health and flexible working. We installed a new building management system and have begun to research ways in which we can improve the efficiency of our heating and lighting, some of which, such as LED lighting in the reception area, were implemented in 2022. An in-depth process has resulted in a revised Health & Safety Policy.

STRATEGIC DELIVERY REPORT

ADVOCACY

Goal

Advance children's right to art and culture



Objective 1

We will continue to raise public awareness of every child's right to culture, advocating for the central role of art and culture in national policy for children and for the centrality of children in arts policy.

The Ark Director concluded her tenure on a number of committees with the express intention to position children and their right to art and culture centrally in national policy. This included the National Advisory Council for Children, which works with the Department of Children, Equality, Disability, Integration & Youth, the Creative Ireland Expert Advisory Group, and the steering committee of the National Campaign for The Arts. In late 2022, she joined the Research and Practice Expert Advisory Group for the Growing Up in Ireland study.

Objective 2

We will review and document existing research on rights-based arts practices in order to establish The Ark's research priorities for the future.

We have been working with Imagine, a Scottish organisation that promotes and develops performance for children, on a publication to support freelance artists to make the case for the work they do with and for children. This has helped us to understand the research that exists on rights-based arts practices and will be launched in 2023. In June 2022, the Board appointed two Directors to the newly established Research Working Group to work with staff on research priorities and opportunities.



Members of The Ark Children's Council with Minister Catherine Martin. Photo by Mark Stedman.

Objective 3

We will promote the voice of the child inside and outside of The Ark.

We view all of our work as an advocacy campaign for children's right to art and culture and children's right to influence decisions pertaining to them. The child's voice is a thread running through all of our internal and external activity, communications and decision-making.

In 2022, a particular highlight was welcoming Minister Catherine Martin to The Ark to speak with members of The Ark Children's Council about art and culture and the importance of the child's voice. The Council also contributed to the Ombudsman for Children's shadow report to the UN Convention on the Rights of the Child, offering the Convention insight into Ireland's progress regarding children's rights.

2022 launched **HEAR OUR VOICE! Instructions on how to listen to children**. The Ark reached out for children all over Ireland to tell us what helped them to feel heard. Based on these insights, the Council developed a guide for grown-ups on how to ensure children are encouraged to share their views and are comfortable when doing so.

Lastly, as the year drew to a close, we began co-curating a major festival of children's rights with the Council. As part of this, and in partnership with Irish Rail, the Council called out for the children of Ireland to share their views on their rights and the issues affecting them. The results of this callout shaped the festival and a major communications campaign in early 2023.



The Ark

HEAR OUR VOICE!

Instructions on how to listen to children from The Ark Children's Council.

We all have the right to express our views. An opinion is like a tiny seed that can grow into a giant tree in the future. Grown-ups need to listen to us. Here's how!

- A**lways ask. Always listen.
- B**e respectful.
- C**onsider comfort. Consider creativity.
- D**ifferent needs, different options.
- E**ncourage.
- F**eedback and follow up.
- G**ive plenty of time.

HUB na nÓg
National Children's Research Centre

An Roinn Leanaí, Comhionannais, Micheimais, Línghéiríochta agus Óige
Department of Children, Equality, Disability, Integration and Youth

arts council
funding the arts

An Roinn Oideachais
Department of Education

Government of the City of Dublin
Dublin City Council

THE ARK CHILDREN'S COUNCIL

Designed by Aine O'Hara and The Ark Children's Council

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 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 mentored and guided by The Ark Engagement & Participation 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.

Following the extended two-year tenure of our previous 2019–2021 Children's Council, in November 2021 a new cohort of children was selected to form our Council for 2021–2023. Over the course of 2022, Council members provided invaluable insight into our programme and activities, and were at the centre of a number of key projects. These included:

- Shaping the programme and promotion of **BIG BANG Dublin!** and acting as Festival Ambassadors

- Presenting a works-in-progress showcase, **Still Loading...**, and giving their feedback to showcasing artists in the development of their work
- Co-curating **Right Here Right Now! A Festival of Children**, due to be delivered in early 2023, including issuing a nationwide callout for children's views on their rights and creating promotional materials for the festival and its flagship event, **The Right Here Right Now Rally**
- Co-creating **Lookout** with artists Andy Field and Beckie Darlington, a unique performance piece as part of Dublin Fringe Festival
- Developing and launching **HEAR OUR VOICE! Instructions on how to listen to children** following a public call out to children across Ireland, which you can see on page 25.

The Ark would like to say a heartfelt thank you to our 2022 Council members for their passion, time, commitment and most of all for sharing their point of view throughout the year. Thank you Abbie, Áine, Alexander, Anna, Anna Jia Ying, Anna Mae, Aoife, Cameron, Christian, Daisy, Eduard, Eloise, Esme, Eve, Fia, Gabriella, Glen, Indeever, Isla, Jack D, Jack Mc, Kyle, Libby, Lily, Linnea, Louis D, Louis O, Malachy, Mason, Mia, Molly, Naima, Nawaal, Nina, Noah, Olly, Panav, Ryan, Samuel, Sachet, Sarah, Sean, Síle, Tilly, Torin and Yu Ru.

"I think being part of the Council had an influence on me, because I talk a lot more now than I used to. At *Still Loading...* I said something, and the artists listened to me."

RYAN, AGE 11

"I have had a great and fun experience. I feel it has made me more comfortable speaking in public"

MIA, AGE 11

"We have a council in the school but here we had a lot of impact. In the zoom meetings as Co-Curators, we were able to pick and vote on a festival programme. We were heard; we had an impact on the programme."

SÍLE, AGE 11



Members of the Children's Council preparing to present at *Still Loading...* Photos both by Kyle Tunney.



The Ark Children's Council at Still Loading... 2022.

IMPACT OF THE ARK: LIVE FROM THE ARK

With the help of innovative artists, supportive funders and a growing network of schools and communities, in 2022 The Ark made extraordinary strides in fulfilling the right to art and culture for tens of thousands children in Ireland! In everything we do we strive for excellence, engagement, sustainability and advocacy. We delivered *Live From The Ark*, an enormous national project which demonstrates our achievements in all of these areas.

During the pandemic, The Ark made resources available online, adapted creative workshops to be delivered via video conferencing and even embarked on a live-streamed theatre performance. Digital programming has since become a regular part of our offering and in 2021/22, with funding from Rethink Ireland, the Department of Education and individual donors, we piloted *Live From The Ark*. The programme consisted of two on-demand filmed performances, live online workshops and downloadable activity packs. While we still believe in the power of the in-person

experience, we really value this method to reach children in every county in Ireland, most of whom would never otherwise visit The Ark in Dublin.

Tracks in the Snow

A revival of an old Ark favourite, *Tracks in the Snow* is a wintry music show for ages 4+ by The Henry Girls. This started our *Live From The Ark* programme with a bang, being enjoyed by over 63,000 children and teachers in every county in the Republic of Ireland and one in Northern Ireland. It was also viewed in every postal area in Dublin, showing that even as schools began to return to The Ark in person, digital remained a welcome option.

Wires, Strings & Other Things

Next up, we offered a brand new music show, *Wires, Strings & Other Things*, to ages 6+. Created by Brian Irvine and Wouter Van Looy especially for The Ark, this show explored the playful possibilities of sound and was enjoyed by almost 12,000 children and teachers. For the first time, we offered captioned and audio described versions of this filmed performance, making it accessible for even more children.

Live online workshops

We delivered live online visual arts workshops in 36 classrooms as part of this programme, giving priority to DEIS and non-Dublin schools wherever possible. These workshops enabled participating children and teachers to learn new skills as well as developing their creativity and confidence.



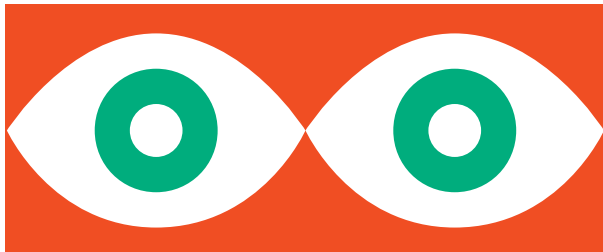
Ed Devane in *Wires, Strings and Other Things*. Photo by Ros Kavanagh.
Below: The Henry Girls in *Tracks in the Snow*. Photo by Ros Kavanagh.



Live From The Ark
films were watched in

28
COUNTIES
around Ireland

10%
of the primary school
population watched
Tracks in the Snow



**CHILDREN
AND TEACHERS
TUNED IN**



70%
of participating schools
were located outside Dublin

"They did a fashion show around all the classrooms, showing their hats from the workshop. They went home and were excited to show parents. They loved to see what they could achieve and that it's not just grown-ups and artists who can do this!"

3RD CLASS TEACHER FROM ST. BENEDICT'S SCHOOL, DUBLIN 5



"They engaged so readily, even the older children who can sometimes be self-conscious. I think it was fun and positive for their emotional wellbeing."

1ST-3RD CLASS TEACHER FROM SCOIL EOIN BAISTE, WEXFORD

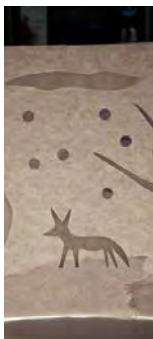
"Making The Ark's events accessible for schools in remote areas is particularly beneficial. They improve mental health and inspire interest in the world of creative arts."

3RD-6TH CLASS TEACHER FROM DONAGH NS, DONEGAL



Lookout at Dublin Fringe Festival 2022

2022 PROGRAMME



Schools Online Visual Art Workshops 18 – 28 JAN & 9 – 20 MAY

With the support of Rethink Ireland's Children and Youth Digital Solutions Fund, we were delighted to offer selected schools outside County Dublin free online workshops with Jole Bortoli and Jane Groves.



Spike Cello Festival 12 FEB

Cellist Adrian Mantu explored music through the ages on three kinds of cellos in his *Live Music Gig: ElecTriCelli Adventure* for children aged 6–12.



Winter Light 20 NOV 2021 – 30 JAN 2022

An exhibition of wintry artworks commissioned by The Ark during the COVID-19 pandemic was finally opened to the public in person.



TradFest Craft Workshops 29 JAN

In partnership with Design & Craft Council Ireland and TradFest, craft artist Niki Collier led workshops in wet-felting where 5–7 years olds created little monsters and 9–12 year olds made their own felted birds.



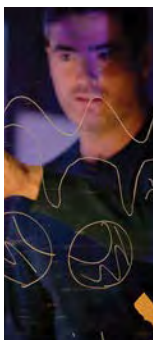
Creative Hubs Workshop 25 FEB – 15 DEC

Early Years workshops were delivered by Jane Groves, Lucy Hill, Róisín White, Joanna Parkes, Monica Munoz and Karen Power in libraries in spring/summer, while in the autumn the programme was expanded to Junior Infants–6th class.



Live from The Ark: Tracks in the Snow 20 DEC 2021 – 31 JAN 2022 & 1 – 31 DEC 2022

Following a limited live run and recording in late 2021, The Henry Girls' wintry music show was made available to stream online for both schools and public audiences.



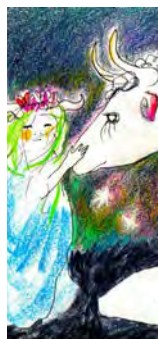
Wires, Strings & Other Things 5 FEB – 5 DEC

Commissioned and produced by The Ark and Music Network, this new music show for ages 6+ composed by Brian Irvine and directed by Wouter Van Looy toured Ireland, was performed at *BIG BANG Dublin!*, streamed through *Live from The Ark* and went on European Tour!



Discover Craft Schools Workshops 1 – 4 MAR

Craft artist Niki Collier returned with her brilliant wet-felting workshops, this time for school groups from 1st – 6th classes.



First Fortnight 7 – 15 JAN

This year's partnership with Ireland's Mental Health Arts & Culture Festival involved online illustration workshops for 5–12 year olds with Duffy Mooney-Sheppard as well as a Virtual Coffee Morning for artists.



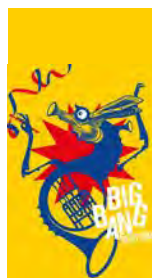
Doodle Days 9 – 26 FEB

Celebrating creativity, storytelling and the magic of our imaginations, this visual arts series featured illustration workshops for ages 5–12 with Kim Sharkey, online schools workshops with Duffy Mooney-Sheppard, and Early Years workshops with Órla Kelly.



The Ark Club 5 MAR – 9 APR & 12 NOV – 17 DEC

The Ark's online club for children in DEIS schools, emergency accommodation and Direct Provision was comprised of drawing workshops with artists Duffy Mooney-Sheppard and Róisín White and creative writing workshops with Luke Casserly.



BIG BANG Dublin!

1–3 APR

Ireland's only international music festival for adventurous young audiences, *BIG BANG Dublin!* brought music performances and installations from across Europe to Irish children of all ages, taking place in venues around Temple Bar.



Teachers' Afternoon Tea

4 MAY

Begun as an online event in 2021, this was an informal and in-person opportunity for teachers to come together, learn about upcoming activities from The Ark and hear from speakers from the arts and education sectors.



PUSH + Gathering at The Ark

6 – 7 SEP

The culmination of the *PUSH+* Creative Europe artist development project, which ran from 2018–2022, welcomed artists from across Europe with engaging panel discussions, workshops and works-in-progress showings.



Mask Making Workshop!

9 APR

Children aged 5–7 explored the use of colour, pattern, form and mask making techniques in this imaginative and fun workshop with visual artist and mask maker Carrie Lynam.



Club Origami

24 – 25 MAY

As part of Dublin Dance Festival, Takeshi Matsumoto's interactive dance show invited children aged 5 and under to explore new ways of thinking, playing and moving with paper. Matsumoto also facilitated a dance workshop for professionals.



Lookout

17 – 18 SEP

Created by Andy Field and Beckie Darlington with members of The Ark Children's Council, *Lookout* was a unique one-to-one encounter between one adult audience member and one child performer, presented as part of Dublin Fringe Festival.



Francis Footwork

22 – 30 APR

Postponed from 2020, CoisCéim Dance Theatre's empowering and magical tale of an extraordinary dancer in a world where it has been outlawed made it onto The Ark stage for children aged 6+.



Rock, Paper, Scissors

6 JUN – 20 AUG

This summer exhibition and participatory programme about playing, experimenting and creating with different materials included visual arts, early years and schools workshops as well as free drop-in creative zones.



Culture Night at The Ark

23 SEP

Artist Asha O'Neill led a Colour Trail and 20-minute taster visual arts workshop for children aged 5–12, while *Wires, Strings and Other Things* was made available to stream for free for schools and public audiences alike.



Goodnight Egg

5–28 APR

As part of our Creative Hubs Early Years programme with Dublin City Council, Bombinate Theatre presented this new show about getting a good night's sleep for ages 3–6 in Early Years settings and in Ballyfermot, Cabra and Coolock Libraries.



Cruinniú na nÓg

11 JUN 2022

For this year's national day of free creativity for children and young people, The Ark Children's Council presented *Still Loading...*, a mini-festival of new performances-in-progress, while Monica Muñoz led dance workshops for children aged 2–4.



Dublin Theatre Festival

28 SEP – 16 OCT

The Ark's programme of Theatre for Children included The Egg and Travelling Light Theatre Company's *I Wish I Was a Mountain* for ages 7+, Branan and New International Encounter's *Grand Soft Day* for aged 2–6 and Curious Seed's *Chalk About* for ages 8+.



The Giggler Treatment

17 – 21 OCT

This brand new musical storytelling of Roddy Doyle's novel was adapted and composed by Fionn Foley and performed at Ballyfermot, Cabra and Coolock libraries through a Production Commission of Dublin City Council's Creative Hubs programme.



Polar Bear & Penguin

1 – 18 DEC 2022

Written and performed by John Currivan and Paul Curley, this charming play for children aged 5+ tells the tale of an unlikely encounter between a polar bear and a penguin.



Ark Art in Schools

ALL YEAR

The Ark installed visual artworks from our collection in five local DEIS schools in rotation throughout the year. Teachers received a resource pack with information and suggested arts activities linked to the curriculum.



Museum of Languages Exhibition

29 OCT – 12 NOV

This free, drop-in interactive experience offered children aged 5+ the opportunity to discover the origins of language and symbolism, and was accompanied by workshops led by Jole Bortoli and Asha O'Neill.



Visual Arts Workshop: Lands of Ice and Light

11 – 17 DEC 2022

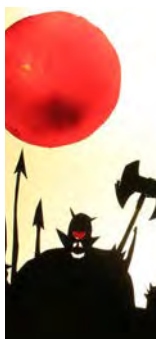
Visual artist Duffy Mooney-Sheppard led these imaginative workshops where children aged 5–12 created wintery scenes inspired by icy lands and the animals that live there.



Continuing Professional Development for Teachers

ALL YEAR

Our CPD programme included drama with Joanna Parkes, a textile workshop with Carrie Lynam, our visual art summer course with Jole Bortoli, and bespoke workshops for the Professional Development Service for Teachers.



A Suburban Legend

4 – 5 NOV

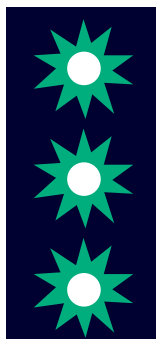
This visually inventive tale by Caitríona Ní Mhurchú combined live images and micro-cameras with a specially commissioned soundtrack by Niall Toner Jr, with one of its four performances delivered as Gaeilge.



Creative Hubs Exhibitions

ALL YEAR

Three artworks were created specifically for Early Years in 2021/2022 by Jane Groves; *Out of my Shell*, *Into My Hive* and *My House*. In 2022, *Out of My Shell* and *My House* were exhibited in the libraries in Ballyfermot, Cabra and Coolock.



Naturespotting Adventure

11 NOV

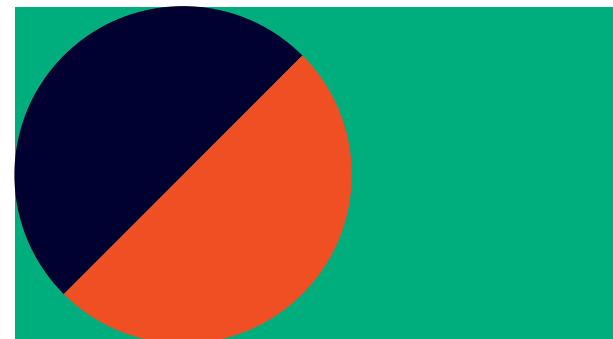
Children explored nature, habitats and ecosystems through group drawing activities with author and illustrator Conor Busuttill in this workshop adventure in partnership with Dublin Book Festival.



Seedlings & Early Years Workshops

ALL YEAR

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



GOVERNANCE & MANAGEMENT

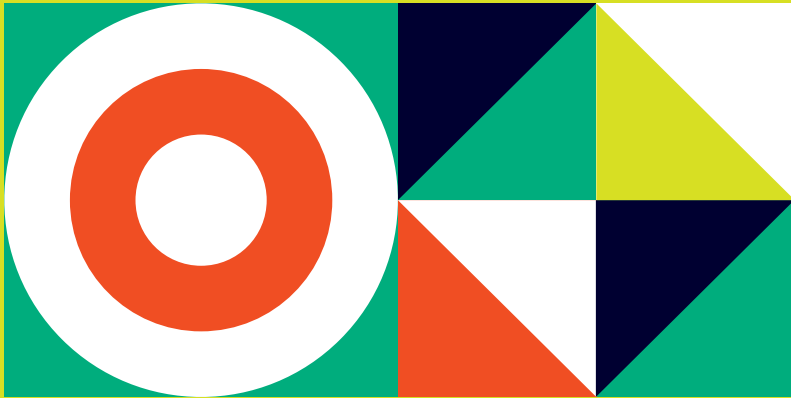
The Ark Children's Cultural Centre (trading as The Ark), is a company limited by guarantee not having a share capital, registered in Dublin, Ireland with registered company number 222774. The Ark is also a charity with CHY number 11334 and RCN 20030827.



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 aged 2–12. 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, online, in schools and in local Dublin libraries. 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 right 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.



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. The Director and CEO, Aileen 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 2022, no Directors claimed expenses.

The Board 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 Board is also responsible for establishing The Ark Code of Governance. The Directors' Code of Conduct requires each one to comply with the Charities Governance Code.

In 2022, the minimum number of Board meetings per year was increased from five to six. All six meetings took place, in addition to the AGM which was held on 15 June. Anne Looney and Tomm Moore stood down as Directors, while two new Directors were appointed: Pádraic Whyte was elected at the AGM and Liam Ryan was co-opted in October.

BOARD MEMBERS	DATE APPOINTED	EXPERTISE	BIOGRAPHY	BOARD MEETING ATTENDANCE IN 2022
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
Tomm Moore (Resigned 15 June 2022)	11/05/16	Animation, Illustration	Tomm Moore 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.	1/3
Dr. Anne Looney (Resigned 15 June 2022)	08/02/17	Education	Anne Looney 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.	1/3
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.	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 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 Non-Executive Director in the financial services, state and voluntary sectors.	6/7
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) and was chairperson of the Association for Drama in Education in Ireland (ADEI) from 2017 to 2021.	4/7
Dr. Pádraic Whyte	06/04/22	Literature	Pádraic is associate professor of English and a director of the Children's Literature MPhil programme at the School of English. Pádraic is the current Chair of the KPMG Children's Books Ireland Awards, and has served on the executive committee of the Irish Society for the Study of Children's Literature.	5/5
Liam Ryan	19/10/22	Business, Music	Liam is the Country Manager at Irish-founded 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.	1/2

The Ark Board has an Audit and Risk Committee, chaired by Lynda Carroll, which 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.

FINANCE, AUDIT & RISK COMMITTEE MEMBERS	DATE APPOINTED	COMMITTEE MEETING ATTENDANCE IN 2022
Lynda Carroll (Chair)	14/04/20	3/3
Carol Fawsitt	15/11/21	2/3
Shane Hegarty	10/11/22	1/1
Declan Cantwell (External Member)	31/01/22	3/3
John Donnellan (Auditor)	n/a	1/3

The Board also has a Governance Committee, chaired by Carol Fawsitt, which 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. It meets at least three times a year.

GOVERNANCE COMMITTEE MEMBERS	DATE APPOINTED	COMMITTEE MEETING ATTENDANCE IN 2022
Carol Fawsitt (Chair)	17/09/18	4/4
Lynda Carroll	13/05/20	4/4
Prof. Anne O'Gara	13/05/20	4/4
Dr. Pádraic Whyte	19/09/22	2/2

In addition, The Ark has a Board Resources Committee, chaired by Carol Fawsitt, which 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.

RESOURCES COMMITTEE MEMBERS	DATE APPOINTED	COMMITTEE MEETING ATTENDANCE IN 2022
Carol Fawsitt (Chair)	05/06/19	4/4
Lynda Carroll	13/05/20	4/4

In addition to the above three standing Committees, the Board has a Development and Fundraising Working Group whose members are Carol Fawsitt, Catherine Cotter, Shane Hegarty and Liam Ryan. The working group met with the Director and Development & Advocacy Manager three times in 2022.

In June 2022, the Board established a Research Working Group comprised of Dr. Annie Ó Breacháin and Dr. Pádraic Whyte to work with the Director to consider the research priorities and opportunities for The Ark. The first meeting of this working group took place in 2023.



The Ark Chair, Carol Fawsitt, Minister Catherine Martin and The Ark Director, Aileen Howard, with students of Gaelscoil na Fuinseoige. Photo by Mark Stedman.

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 2022, Board members participated in training programmes delivered by 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.

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 therein on an annual basis.
- The Arts Council's Governance Transparency Scale



PUSH+ Gathering September 2022. Photo by Jassy Earl.

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 policy

The Ark's 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 reserves and use of any surplus to the baseline reserve is reviewed regularly by the The Ark Board.
- To reflect the Charities Regulator's Governance Code and Arts Council funding conditions, a Reserves Policy was agreed in 2019 and The Ark achieved its target Reserves total of €160,000 (which represents three months' operating costs) at the end of 2022.

The reserves policy is reviewed after the Annual Audit each year.

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.

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 (maternity leave until November)

Programme Coordinator

Kathy Conlon (maternity leave until September)

Programme Manager

Kelly Phelan

Visual Arts & Workshop Coordinator

Aisling Clancy

Engagement & Participation Coordinator

Mollie Molumby (until June) and Estibaliz Errazquin (from November)

Engagement & Participation Artist

Shaun Dunne

PR Consultant

Sinead O'Doherty

Marketing Consultant

Muireann Sheahan (engaged until September)

Marketing Manager

Jenny Mulligan (maternity leave until October)

Marketing Coordinator

Kate Brady

Development & Advocacy Manager

Aideen McCole

Housekeeper

Ashley Walsh

Visitor Services Coordinators

Sara Gannon (until June), Katie Griffin (until September); Amy Mitchell and Laura Whelan (from November)

Visitor Services Assistants

Paul Derham, Abby Fry, Dorothy Keupers, Erin Laidlaw, Seirce Mhac Conghail, Marie Schusterschitz, Anna Tomlinson, and Marissa Wyll.

In 2022, we had changes in staffing in our Engagement & Participation and Visitor Services departments. Our Development & Advocacy Manager increased her hours from 0.8 to 1 FTE, with support from the Arts Council's RAISE programme. A particular feature of 2022 was having three of our staff members take maternity leave for the majority of the year, with a number of new staff and a consultant helping us to maintain our output.

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 in point 9 of the Notes to our Financial Statements on Page 54. Individual work plans are set and agreed annually in accordance with The Ark Strategy Statement. The Ark will develop a performance management system in 2024.

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. The Ark engaged five volunteers to work on our **BIG BANG Dublin!** festival in April 2022.

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.



Kate Brady and volunteers at **BIG BANG Dublin!** Photo by Orfhlaith Gannon.

INTRODUCTION TO FINANCIAL STATEMENTS

2022 was a year of flux as the restrictions of the COVID-19 pandemic were lifted and The Ark began to move forward from the challenges of the previous two years. As outlined in this report, we delivered a rich programme that reached significant audiences both in person and digitally nationwide.

In 2022, we upheld the two 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 2022, The Ark had assets of €1,045,451 (2021 – €1,005,594) and liabilities of €843,226 (2021 – €742,202). The net assets of the charity decreased by €61,167 which includes depreciation on assets purchased as part of capital grants received in 2016-2018.

Public funding was key to The Ark in 2022, 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 Dublin City Council, the Department of Children, Equality, Disability, Integration & Youth, Science Foundation Ireland, and Dublin UNESCO City of Literature.

Significant project funding was received from Creative Europe, Rethink Ireland and the Community Foundation Ireland through a private donor and the Toy Show Appeal. Corporate support came from Mason Hayes & Curran. In addition to box office income and partnerships, income was generated from our membership scheme and donations from the public.

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 2022

		Unrestricted Funds	Restricted Funds	Total	Unrestricted Funds	Restricted Funds	Total
	Notes	2022 €	2022 €	2022 €	2021 €	2021 €	2021 €
Income							
Grants and programme funding	3.1	1,058,164	106,297	1,164,461	1,040,167	139,700	1,179,867
Charitable activities	3.2	146,626	140,331	286,957	60,688	38,738	99,426
Other trading activities	3.3	30,946	59,669	90,615	5,766	41,157	46,923
Other income	3.4	58,716	–	58,716	826	–	826
Total Income		1,294,452	306,297	1,600,749	1,107,447	219,595	1,327,042
Expenditure							
Raising funds	4.1	276,445	–	276,445	250,165	–	250,165
Charitable activities	4.2	1,028,420	357,051	1,385,471	845,587	274,321	1,119,908
Total Expenditure		1,304,865	357,051	1,661,916	1,095,752	274,321	1,370,073
Net income (expenditure)		(10,413)	(50,754)	(61,167)	11,695	(54,726)	(43,031)
Transfer between funds		–	–	–	–	–	–
Net movement in funds for the financial year		(10,413)	(50,754)	(61,167)	11,695	(54,726)	(43,031)
Reconciliation of funds							
Balances brought forward at 1 January 2022	14	199,911	63,481	263,392	188,216	118,207	306,423
Balances carried forward at 31 December 2022		189,498	12,727	202,225	199,911	63,481	263,392

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:

CAROL FAWSITT
Chair

LYNDA CARROLL
Director

THE ARK CHILDREN'S CULTURAL CENTRE COMPANY LIMITED BY GUARANTEE

BALANCE SHEET

for the financial year ended 31 December 2022

	Notes	2022 €	2021 €
Fixed Assets			
Tangible assets	10	59,934	112,238
Current Assets			
Debtors	11	183,353	33,974
Cash at bank and in hand		802,164	859,382
		985,517	893,356
Creditors: Amounts falling due within one year	12	(843,226)	(742,202)
Net Current Assets		142,291	151,154
Total Assets less Current Liabilities		202,225	263,392
Funds			
Restricted funds		12,727	63,481
Unrestricted designated funds		188,957	162,957
General fund (unrestricted)		541	36,954
Total funds	14	202,225	263,392

THE ARK CHILDREN'S CULTURAL CENTRE COMPANY LIMITED BY GUARANTEE

STATEMENT OF CASH FLOWS

for the financial year ended 31 December 2022

	Notes	2022 €	2021 €
Cash flows from operating activities			
Net movement in funds		(61,167)	(43,031)
Adjustments for:			
Depreciation		60,443	62,696
		(724)	19,665
Movements in working capital:			
Movement in debtors		(149,379)	28,265
Movement in creditors		101,024	85,641
Cash generated from operations		(49,079)	133,571
Cash flows from investing activities			
Payments to acquire tangible assets		(8,139)	(26,717)
Net increase in cash and cash equivalents		(57,218)	106,854
Cash and cash equivalents at 1 January 2022		859,382	752,528
Cash and cash equivalents at 31 December 2022	22	802,164	859,382

THE ARK CHILDREN'S CULTURAL CENTRE COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 December 2022

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, 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 2022 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 includes 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. GRANTS & PROGRAMME FUNDING**

	Unrestricted Funds €	Restricted Funds €	2022 €	2021 €
Arts Council – Strategic Funding	630,000	–	630,000	680,000
Arts Council – ART:2023 Participation Grant	–	4,613	4,613	–
Arts Council – Creative Europe Co Funding	–	7,475	7,475	–
Arts Council – The Brightening Air Festival 2021	–	–	–	55,000
Arts Council Commissions	–	7,000	7,000	–
Arts Council RAISE Programme	–	9,300	9,300	4,500
Creative Europe (Push+)	29,183	–	29,183	–
Creative Europe (Big Bang Project)	–	66,326	66,326	9,848
Dept. of Children, Equality, Disability, Integration and Youth (DCEDIY)	–	5,000	5,000	14,915
Dept. of Education via PDST	370,833	–	370,833	344,167
Dublin City Council – Creative Hubs 2021	–	–	–	19,541
Dublin City Council – Neighbourhood Grant	–	–	–	2,350
Dublin City Council – Revenue Grant	16,000	–	16,000	16,000
Dublin City Council /UNESCO	–	2,000	2,000	3,000
Hub na nÓg/DCEDIY Capacity Building	–	4,583	4,583	–
Other Grants	–	–	–	19,300
Science Foundation Ireland	800	–	800	–
Support in Kind	11,348	–	11,348	11,246
	<u>1,058,164</u>	<u>106,297</u>	<u>1,164,461</u>	<u>1,179,867</u>

THE ARK CHILDREN'S CULTURAL CENTRE COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 December 2022

3.2 CHARITABLE ACTIVITIES

	Unrestricted Funds €	Restricted Funds €	2022 €	2021 €
Programme Income	76,229	–	76,229	20,158
Co-Production Income	60,897	61,712	122,609	22,530
Capacity Building & COVID Support Costs	–	8,079	8,079	56,738
Arts Council – Energy Support	9,500	–	9,500	–
Service delivery – Creative Hubs Programme	–	70,540	70,540	–
	<u>146,626</u>	<u>140,331</u>	<u>286,957</u>	<u>99,426</u>

3.3 OTHER TRADING ACTIVITIES

	Unrestricted Funds €	Restricted Funds €	2022 €	2021 €
Fundraising	27,946	59,669	87,615	44,323
Rental Income	3,000	–	3,000	2,600
	<u>30,946</u>	<u>59,669</u>	<u>90,615</u>	<u>46,923</u>

3.4 OTHER TRADING ACTIVITIES

	Unrestricted Funds €	Restricted Funds €	2022 €	2021 €
Reimbursed Expenses	58,716	–	58,716	70
EWSS Subsidy	–	–	–	756
	<u>58,716</u>	<u>–</u>	<u>58,716</u>	<u>826</u>

3.5 PUBLIC FUNDING BREAKDOWN 2022

Grant	Purpose	Restricted	Accrued/ (Deferred) 2021 €	Grand Awarded 2022 €	Received 2022 €	Income 2022 €	Accrued/ (Deferred) 2022 €
Grantor – Arts Council:							
Strategic Funding 2022	Core Funding	Unrestricted	176,250	705,000	528,750	630,000	75,000
Strategic Funding 2023	Core Funding	Unrestricted	–	–	246,800	–	246,800
ART:2023 (Dept. Tourism, Culture, Arts, Gaeltacht, Sport and Media)	Project Funding	Restricted	–	67,000	53,600	4,613	48,988
Capacity Building 2	Development Organisational	Restricted	4,115	–	3,964	8,079	–
Capacity Building 3	Development Organisational	Restricted	–	20,000	16,000	–	16,000
Commissions Grant	Project Funding	Restricted	4,200	–	2,800	7,000	–
RAISE Programme	Payroll Contribution	Restricted	4,500	–	9,600	9,300	4,800
Creative Europe Co–Funding Award	Project Funding	Restricted	3,775	–	3,700	7,475	–
Creative Europe Desk Sponsorship	Event Sponsorship	Unrestricted	–	3,000	3,000	3,000	–
Energy Support Grant	Expenses	Unrestricted	–	9,500	9,500	9,500	–
Grantor – Dublin City Council:							
Cruinniú na nÓg	Project Funding	Restricted	–	7,500	7,500	7,500	–
Revenue Grant	Core Funding	Unrestricted	–	16,000	16,000	16,000	–
Creative Hubs 2022 Programme delivery	Service Delivery	Restricted	62,860	7,680	7,680	70,540	–
Creative Hubs 2023 Programme delivery fee	Service Delivery	Restricted	–	–	29,241	–	29,241
Creative Hubs Commissioning Award 2022	Project Funding	Restricted	25,000	–	–	25,000	–
UNESCO Programme Grant	Project Funding	Restricted	–	2,000	2,000	2,000	–
Grantor – Department of Children, Equality, Disability, Integration & Youth:							
Community Integration Fund	Project Funding 21/22	Restricted	5,000	–	–	5,000	–
Community Integration Fund	Project Funding 22/23	Restricted	–	5,000	5,000	–	5,000
Hub na nÓg Capacity Building	Organisational Development	Restricted	4,583	–	–	4,583	–
Grantor – Department of Education/Professional Development Service for Teachers							
Annual Funding	Core Funding	Unrestricted	265,833	335,000	335,000	370,833	230,000
			<u>556,116</u>	<u>1,177,680</u>	<u>1,280,135</u>	<u>1,180,423</u>	<u>655,828</u>

THE ARK CHILDREN'S CULTURAL CENTRE COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 December 2022

4. EXPENDITURE

4.1 RASING FUNDS

	Direct Costs €	Other Costs €	Support Costs €	2022 €	2021 €
Allocated Support Costs – Payroll Expenses (Note 4.4)	–	–	186,249	186,249	154,467
Allocated Support Costs – General (Note 4.4)	–	–	90,196	90,196	95,688
	<u>–</u>	<u>–</u>	<u>276,445</u>	<u>276,445</u>	<u>250,165</u>

4.2 CHARITABLE ACTIVITIES

	Direct Costs €	Other Costs €	Support Costs €	2022 €	2021 €
Capacity Building	5,904	–	–	5,904	–
Programme Costs	282,600	–	–	282,600	80,128
Artists Fees and Expenses	397,790	–	–	397,790	335,240
Research and Development	8,195	–	–	8,195	3,632
Allocated Support Costs – Payroll Expenses (note 4.4)	–	–	348,263	348,263	358,434
Allocated Support Costs – General Expenses (note 4.4)	–	–	244,400	244,400	240,643
Governance Costs (note 4.3)	–	–	98,319	98,319	101,831
	<u>694,489</u>	<u>–</u>	<u>690,982</u>	<u>1,358,471</u>	<u>1,119,908</u>

4.3 GOVERNANCE COSTS

	Direct Costs €	Other Costs €	Support Costs €	2022 €	2021 €
Allocated Support Costs – Payroll Expenses (note 4.4)	–	–	72,704	72,704	76,187
Allocated Support Costs – General (Note 4.4)	–	–	25,615	25,615	25,644
	<u>–</u>	<u>–</u>	<u>98,319</u>	<u>98,319</u>	<u>101,831</u>

4.4 SUPPORT COSTS

	Cost of Raising Funds €	Charitable Activities €	Governance Costs €	2022 €	2021 €
Support Costs – Payroll Expenses	186,249	348,263	72,704	607,216	589,088
Marketing Expenses	64,347	–	–	64,347	45,153
Public Relations Costs	25,849	–	–	25,849	40,871
Support in kind	–	11,348	–	11,348	11,246
Audit and Accounts Fees	–	–	4,832	4,832	4,813
Banking Fees	–	–	1,366	1,366	923
Legal and Professional	–	8,269	–	8,269	4,329
Other costs general	–	224,783	19,417	244,200	221,200
	<u>276,445</u>	<u>592,663</u>	<u>98,319</u>	<u>967,427</u>	<u>917,523</u>

5. ANALYSIS OF SUPPORT COSTS

	Basis of Apportionment	2022	2021
		€	€
Support Costs – Payroll Expenses	Usage	607,216	589,088
Support Costs – General Office	Usage	334,396	307,124
Support in kind	Usage	11,348	11,246
Audit and Accounts Fees .	Governance	4,832	4,813
Banking Fees	Usage	1,366	923
Legal and Professional	Governance	8,269	4,329
		967,427	917,523

6. NET INCOME

	2022	2021
	€	€
Net Income is stated after charging/(crediting):		
Depreciation of tangible assets	60,443	62,696
Auditor's remuneration: audit services	4,832	4,813

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

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

	2022	2021
	Number	Number
Core Fundraising (1 part-time)	1	2
Core Programme (3 full-time, 3 part-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
Programme Maternity Cover (2 full-time, 1 part-time)	3	3
	16	17

The staff costs comprise:

	2022	2021
	€	€
Wages and salaries	590,558	574,724
Pension costs	16,658	18,399
	607,216	593,123

The fundraiser was part-funded by the Arts Council as part of their RAISE programme.
None of the board of directors received emoluments or payments for professional or other services during the period.

THE ARK CHILDREN'S CULTURAL CENTRE COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 December 2022

8. REVENUE COVID SUPPORTS

During the year 31 December 2021 The Ark ceased claiming all payroll supports provided by Revenue. The 2021 EWSS income reflects subsidies received for Week 1 and Week 2 payroll.

	2022 €	2021 €
EWSS support received	<u>–</u>	<u>756</u>

As per Revenue guidance, EWSS is regarded as a payment to the employer. It is a taxable grant, and a deduction is available for the portion of wages supplemented by the EWSS. EWSS is recognised as income in the Statement of Financial Activities.

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	<u>1</u>	<u>1</u>

10. TANGIBLE FIXED ASSETS

	Computer & IT equipment €	Fixtures, fittings and equipment €	Comms. systems €	Office equipment €	Total €
Cost					
At 1 January 2022	95,432	439,719	106,542	20,973	662,666
Additions	<u>1,674</u>	<u>1,975</u>	<u>–</u>	<u>4,490</u>	<u>8,139</u>
At 31 December 2022	<u>97,106</u>	<u>441,694</u>	<u>106,542</u>	<u>25,463</u>	<u>670,805</u>
Depreciation					
At 1 January 2022	82,518	342,146	106,542	19,222	550,428
Charge for the financial year	<u>6,239</u>	<u>52,868</u>	<u>–</u>	<u>1,336</u>	<u>60,443</u>
At 31 December 2022	<u>88,757</u>	<u>395,014</u>	<u>106,542</u>	<u>20,558</u>	<u>610,871</u>
Net book value					
At 31 December 2022	<u>8,349</u>	<u>46,680</u>	<u>–</u>	<u>4,905</u>	<u>59,934</u>
At 31 December 2022	<u>12,914</u>	<u>97,573</u>	<u>–</u>	<u>1,751</u>	<u>112,238</u>

11. DEBTORS

	2022 €	2021 €
Trade debtors	144,518	10,669
Taxation and social security costs	358	–
Prepayments	38,477	23,305
	<u>183,353</u>	<u>33,974</u>

12. CREDITORS

	2022 €	2021 €
Amounts falling due within one year		
Trade creditors.	32,947	28,208
Taxation and social security costs	29,956	5,936
Other creditors	29,263	16,324
Accruals	6,017	15,192
Deferred Income	745,043	676,542
	<u>843,226</u>	<u>742,202</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 €16,658 (2021 – €18,399).

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

	Unrestricted Funds €	Restricted Funds €	Total Funds €
At 1 January 2021	188,216	118,207	306,423
Movement during the financial year	<u>11,695</u>	<u>(54,726)</u>	<u>(43,031)</u>
At 31 December 2021	199,911	63,481	263,392
Movement during the financial year	<u>(10,413)</u>	<u>(50,754)</u>	<u>(61,167)</u>
At 31 December 2022	<u>189,498</u>	<u>12,727</u>	<u>202,225</u>

14.2 ANALYSIS OF MOVEMENTS ON FUNDS

	Balance 1 January 2022 €	Income €	Expenditure €	Transfers between funds €	Balance 31 December €.
Restricted funds					
Restricted	63,481	306,297	357,051	–	12,727
Unrestricted funds					
Board Designated	162,957	–	–	26,000	188,957
Unrestricted General	<u>36,954</u>	<u>1,294,452</u>	<u>1,304,865</u>	<u>(26,000)</u>	<u>541</u>
	199,911	1,294,452	(1,304,865)	–	189,498
Total funds	<u>263,392</u>	<u>1,600,749</u>	<u>1,661,916</u>	<u>–</u>	<u>202,225</u>

THE ARK CHILDREN'S CULTURAL CENTRE COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 December 2022

14.3 ANALYSIS OF NET ASSETS BY FUND	Fixed assets – charity use €	Current assets €	Current liabilities €	Total €
Unrestricted general funds	59,934	985,517	(843,226)	202,225
	<u>59,934</u>	<u>985,517</u>	<u>(843,226)</u>	<u>202,225</u>

15. RESTRICTED FUNDS CAPITAL GRANT

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.

	2022 €	2021 €
Capital Scheme 2016–2018 – Department of Culture, Heritage and the Gaeltacht	4,799	30,177
Capital Scheme 2016–2018 DCC/TBCT match funding	7,925	33,304
	<u>12,724</u>	<u>63,481</u>

16. Capital Grant – The Ark Trust

	2022 €	2021 €
Opening Reserve	–	1,058
Cost Recognised	–	(1,058)
	<u>–</u>	<u>–</u>

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

	2022 €	2021 €
Opening Reserve	30,177	55,937
Cost Recognised	(25,378)	(25,760)
	<u>4,799</u>	<u>30,177</u>

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

	2022 €	2021 €
Opening Reserve	33,304	59,276
Cost Recognised	(25,379)	(25,972)
	<u>7,925</u>	<u>33,304</u>

19. Pre-2015 Capital Grants

	2022	2021
	€	€
Opening Reserve	–	1,936
Cost Recognised	–	(1,936)
	<u>–</u>	<u>–</u>
	<u>–</u>	<u>–</u>

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. RELATED PARTY TRANSACTIONS

During the year, one Director donated to The Ark Opportunities Fund. Catherine Cotter donated €2,050. There were no other transactions with Directors during the financial year.

22. CASH AND CASH EQUIVALENTS

	2022	2021
	€	€
Cash and bank balances	663,946	742,434
Cash equivalents	138,218	116,948
	<u>802,164</u>	<u>859,382</u>

23. POST-BALANCE SHEET EVENTS

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

24. 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.

25. APPROVAL OF FINANCIAL STATEMENTS

The financial statements were approved and authorised for issue by the Board of Directors on 14 June 2023.

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 2022 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 2022 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 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.

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 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 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 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
Dublin 9 Ireland

14 June 2023

*These Birds are Flying to the North installation as part of
BIG BANG Dublin! Photo by Orhlaith Gannon.*



Acknowledgements

The Ark would like to offer a heartfelt thank you to all the organisations and individuals who supported our work in 2022. Your generous financial contributions and your consistent championing of our shared belief in children's right to art and culture has helped us keep reaching and engaging children at home and in school, right across Ireland, at a time more urgent than ever.

Principal Supporter



Annual Supporters



Grant Funders



Corporate and In-kind Supporters



A&L Goodbody



Norwegian Embassy

The Ark Opportunities Fund

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

Thank you to Catherine Cotter and Philip Flanagan for their contribution to The Ark's visual arts collection. 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/TheArkDublin> or by scanning the QR code below.

The Ark's Strategy Statement 2021–23

The Ark's Child Safeguarding Statement

The Ark's Equality Diversity & Inclusion Policy

The Ark's Code of Conduct

The Ark's Company Information

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

HEAR OUR VOICE! Instructions on how to listen to children



The latest information about The Ark and our work is available on our website, ark.ie, and on our social media channels @TheArkDublin.

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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