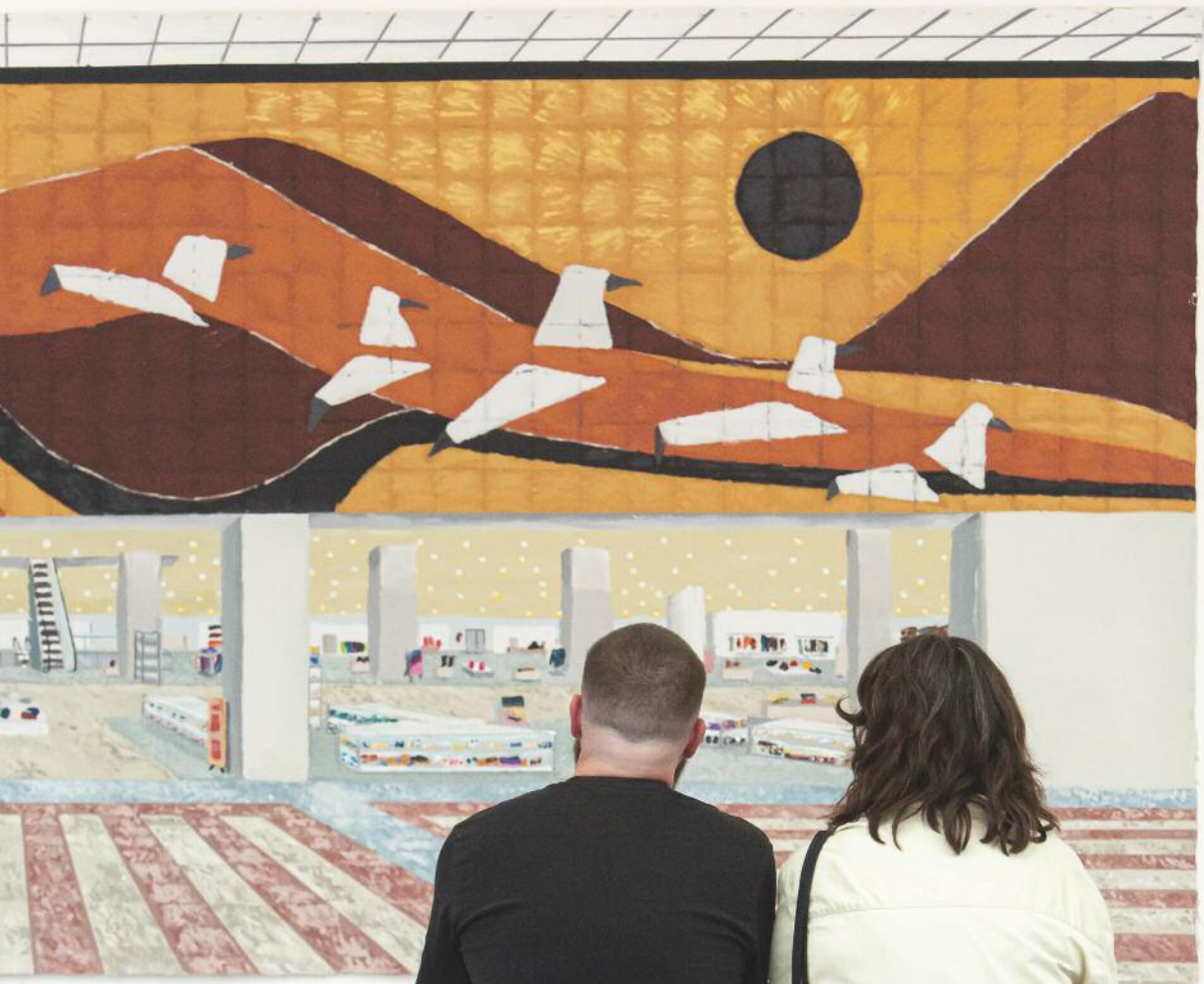


Annual Report

2022 – 23



DCA

Dundee Contemporary Arts

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Welcome



Reflecting upon 2022–23 at DCA gives me an enormous sense of pride and I'm so pleased to be able to share this with you in our Annual Report. In these challenging times, where post-Covid recovery has now combined with a cost-of-living crisis and spiralling costs, for DCA to continue to have such an impact for audiences and artists, visitors to and citizens of Dundee, is remarkable. This impact, however, is under threat as costs rise and investment shrinks, with the entire cultural sector facing an unprecedented level of precarity. We have been sustained to date by our entrepreneurial approaches and innovative delivery, but this situation becomes harder to weather with each passing year.

We have been delighted that audiences have returned to DCA in strong numbers, ensuring our building is busy and buzzy, full of all sorts of people spending their time in one of the UK's most loved cultural venues. This year, our Learning programme reached over 10,000 participants, engaging hugely diverse groups, from very wee ones to teens, universities, schools and teachers to community organisations and charities, with in-building programmes and off-site activity. These connections with the people of the city, built, in some cases, over decades, are crucial to keeping us rooted, relevant and impactful.

Continuing our reach outwith Dundee, DCA Exhibitions attracted some of the best press we have received, with positive coverage across national, local and arts papers and magazines, that echoed the enthusiastic responses from gallery goers. DCA has a strong reputation for supporting artists at different stages of their careers and this year was a perfect example of our showcasing and celebrating the work of some of the most important artists working today. We were particularly pleased to launch a beautiful edition and publication to accompany Matthew Arthur Williams' show, which will enable their work and ideas to continue far beyond our own spaces.

Nowhere was the relaxing of Covid restrictions more welcome than in DCA Cinema. We restarted many popular programme strands, including Senior Citizen Kane and Bring a Baby, and we welcomed

back our annual horror film festival Dundead in person. Special events were a huge success, particularly our weekend with Dundee's own Brian Cox, whose generosity and sparkling tales enthralled all those lucky enough to get a ticket to hear him in conversation. We were delighted that Discovery Film Festival numbers were so strong, with double the number of tickets sold in 2021. If ever evidence were needed that schools, children and families love world cinema, this is it!

DCA Print Studio residencies and editions went from strength to strength this year, with artists from across Scotland and the world enjoying our brilliant facilities and working with our creative team. Many of the Print Studio team were able to share their expertise and experiences at this year's IMPACT Conference in Bristol, while the number of members, sessions and public workshops and classes all continued to increase. To have such an exciting production facility, for creative practitioners at all stages of their development, embedded at DCA is incredibly special, making us an organisation where you can see, think, make and do, all in one welcoming building.

For the first time in our Annual Report, we have highlighted our commercial activity at DCA, including our popular shop and increasing hires activity; together with our approaches to people and planet. We want to let you know not just *what* we do but *how* we do it. We aim to live our values of being bold, open, meaningful, magical and caring.

Dundee City Council and Creative Scotland, as our long-term core funders, are key to our success. We value their commitment to DCA's work, particularly in times when there are intense demands on funds and resources. It also means a lot to everyone at DCA, and those we deliver creative activity with and for, that we have such a strong group of supporters in our DCA20 Friends and Patrons – individuals who continue to make a financial commitment to DCA and believe, as we do, in the vital role of arts and culture.

Finally to all of DCA's staff and Trustees – you make this happen. Thank you.

Beth Bate, Director

“
We want to let you know not just what we do but how we do it.
”

2022–23 at a glance

15,843

Gallery visits



48

artists supported through work across our programme

“

We love coming to DCA and using the craft space in the holidays. It is lovely and relaxed with lots to do and different materials to try. We are lucky to have such a great space to use.

Audience feedback

”

10,000

people engaged with our Learning programme

138

Print Studio courses & workshops

2,880

film screenings

Top 10 films by attendance:

- The Banshees of Inisherin**
- Downton Abbey: A New Era**
- Elvis**
- Living**
- Allelujah**
- Aftersun**
- Everything Everywhere All at Once**
- Where the Crawdads Sing**
- See How They Run**
- Thor: Love and Thunder**

30

Schools attended
Discovery Film Festival
screenings

“

Great day! Intense,
inspiring and very
hands on.

Print Studio
workshop feedback

”



“

This place is amazing. So much
to do. Perfect place to hang out.
An absolutely fantastic experience.
Patient and brilliant teacher.
Thoroughly inspiring day.

”





Top: Douglas Gordon, *k.364*
Bottom: Manuel Solano, *The Top of Each Ripple*
Photographs by Ruth Clark

Exhibitions

“

A generous and delicate exhibition, it provides viewers with a renewed vision of artmaking.

Iarlaith Ni Fheorais, Burlington Contemporary, on Manuel Solano: *The Top of Each Ripple*

”

Over the course of a year that saw the end of most pandemic measures in our galleries, we presented a programme of exhibitions by international and locally-based, renowned and emerging artists, featuring diverse and engaging work across a range of forms and mediums.

The year began with Douglas Gordon's *k.364*, focused on his major film installation of the same title, and marking the premiere of this work in a public gallery in the UK. *k.364* features two Israeli musicians of Polish descent, Avri Levitan and Roi Shiloah, traveling to Poland from Berlin by train. Shown on multiple screens and with layered audio, the journey concludes with the musicians' performance, at the Warsaw Philharmonic concert hall, of Mozart's *Sinfonia Concertante in E-flat major*. This work is an intimate document of the relationship between individuals and the power of music, against the subtly drawn backdrop of a dark and unresolved social history. The installation occupied the entirety of Gallery 2 at DCA, whilst in Gallery 1 a suite of connected works titled *Dark Burnt Scores* was presented against black frames.

Manuel Solano's exhibition *The Top of Each Ripple*, which opened in August, marked the artist's first solo exhibition in the UK. Solano has been making work across different media for many years, but their practice transformed completely in 2014 when they lost their eyesight due to a HIV-related illness. Since this time, they have reimagined their approach and built up an extraordinary body of work across different media including painting, sculpture and film, often using their own memories of the visual world as a foundation to step off from. The exhibition brought together bodies of work that Solano has developed since 2014, their work recalling and celebrating childhood and adolescent moments impacted by formative influences like family, friendships, cinema, television and pop music.

In December we opened *Soon Come*, the first major solo show in a UK institution for Glasgow-based artist Matthew Arthur Williams. The exhibition centred around a newly commissioned film and sound installation alongside photographic work, developed using conversations, interviews and materials from both public and private histories, records and archives. In this work, Williams drew together a number of disparate places – particularly Stoke-on-Trent in England and Clarendon in Jamaica – which intimately connect to a far-reaching and complex conception of home for the artist. We launched a new publication to accompany *Soon Come*, with writing from Gabriella Gray and Nydia A. Swaby, and Williams produced a new edition in DCA Print Studio. We are grateful to local funder the William S Phillips Fund for their generous support toward Manuel Solano and Matthew Arthur Williams' exhibitions.



This page:
Matthew Arthur Williams,
Soon Come
Photographs by Ruth Clark

Facing page: Manuel Solano,
The Top of Each Ripple
Photograph by Erika Stevenson



Exhibitions

“

Soon Come is both essential and compelling

Lisette May Monroe, *The Guardian*

”

All of these projects were accompanied by a dedicated public programme of talks, events, workshops, discussions and screenings curated alongside the exhibitions to offer up further ways for audiences to engage with the artworks in the galleries. Particular highlights of this year's programme included the welcome return of in-person exhibition openings; the creation of a listening group alongside our regular reading group; and live described tours of our exhibitions by artist and describer Juliana Capes.

Throughout the year, our Exhibitions programme attracted a wealth of positive media coverage in local, national and specialist press. Douglas Gordon's *k.364* received reviews in *Frieze Magazine*, *This is Tomorrow* and *Scotland on Sunday*; *The Times* ran a substantial interview feature and the exhibition was listed as a highlight in outlets including *The Herald*, *The National*, *The Courier*, *The Skinny*, *The Sunday Post* and *The Metro*. Press for Manuel Solano's *The Top of Each Ripple* got off to a flying start with a profile feature in *The Guardian*. *The Courier* also interviewed the artist and further interviews, reviews, and coverage appeared in *ArtNet News*, *Burlington Contemporary*, *Tank Magazine*, *Scotland on Sunday* and *The Skinny*. *The National*, *Apollo Magazine*, *Ocula*, and *The British Journal of Photography* all ran interviews with Matthew Arthur Williams, and his exhibition received a five-star review in *The Guardian* alongside further positive reviews in *Frieze Magazine*, *The Scotsman* and *The Skinny*.



Cinema

“

Just had a cracking few days at the #DUNDEAD horror film fest! This was my first year attending the festival and, ooft! it was a *STRONG* line-up of new movies!... Already can't wait for next year!

Audience feedback

I really enjoyed my visit here... great staff and great atmosphere.

Audience feedback

”

2022–23 saw our programme operating at full strength as we reduced social distancing and welcomed the return of many programme strands and events. This return to normality made a stark change in audience behaviour clear to cinemas across the country, with attendance still noticeably low compared to pre-Covid levels, even as we saw a 36% increase on the previous year's admissions. We were particularly grateful, then, to receive substantial funding from Screen Scotland's Recovery Fund for Independent Cinemas, which enabled us to develop new programming and marketing activity aimed at reconnecting with audiences, while also supporting core elements of our work.

The year saw several high profile titles in both blockbuster and quality mainstream categories. *Everything Everywhere All at Once*, which went on to win Best Picture at the Academy Awards, proved popular in the opening months of the year and was followed by summer blockbusters *Top Gun: Maverick* and *Elvis*. In the autumn months, we saw busy screenings of *See How They Run*, *Living* and *The Banshees of Inisherin*, with the latter our highest attended film of the year. After a slightly disappointing winter period, when the usually busy awards-season failed to live up to its potential nationwide, we ended the year on a high with Alan Bennett adaptation *Allelujah*.

Our annual horror film festival, Dundead, returned in full in April and featured a packed programme of premieres and previews, including a focus on vampire films. *Interview with the Vampire* on 35mm was a particular highlight.

We were delighted to welcome acclaimed Dundonian actor Brian Cox to DCA in October, celebrating his homecoming with two sold out Q&A sessions accompanying a special season of key films from his storied and extensive career. As well as celebrating established Scottish talent, we also continued to shine a light on emerging Scottish filmmakers throughout the year with *My Old School* and *Aftersun* proving popular with our audiences.

Another specially-programmed season, *Transcendent*, focused on those who have explored, transgressed and questioned gender norms over the last 50 years across a programme of features, documentary and performance.

We also continued to offer regular opportunities for filmmakers to engage directly with our audiences, holding Q&As with directors and producers of films including *Ride the Wave*, *The Oil Machine* and *The Afterlight*.

In November we were delighted to host the 9th edition of This Way Up, the British Film Institute's annual national independent cinema conference, welcoming industry colleagues and partners from across the UK and showing our cinemas at their very best.

Collaboration with a range of partners continues to enrich our programme: this year we worked with V&A Dundee on films relating to their *Plastics* exhibition; and held screenings for Dundee Summer (Bash) Streets Festival, CinemaAttic's Catalan Film Festival, Japan Foundation touring programme, Glasgow Film Festival and Dundee Women's Festival. We welcomed partner seasons from Watershed Bristol and Home in Manchester. We also programmed our own Hollywood on Hollywood season of films made both in and about Hollywood to celebrate the release of *Babylon* and *The Fabelmans*, featuring *Singin' in the Rain*, *Sunset Boulevard* and *In a Lonely Place*.



Photographs by Erika Stevenson

Discovery Film Festival

“

The fun experience for pupils of a short trip out and of viewing a foreign language film for interest and enjoyment. We have seen some great films which pupils have very much enjoyed.

Teacher feedback

The most valuable thing about Discovery Film Festival is the quality and originality of the films and the shared communal experience of watching them together.

Teacher feedback

”

The 19th edition of Discovery Film Festival took place between Saturday 22 October and Sunday 6 November 2022, offering the best in new world cinema for young audiences, both at school and together with their families. The festival was once again delivered in a hybrid format, up on the big screen at DCA and online via our DCA at Home streaming platform, offering our audiences the choice of how they preferred to engage with our programme. For the second year running we were incredibly grateful that Dundee-based video game development studio 4J Studios sponsored the festival.

The programme consisted of a selection of international short films as well as feature films from France, Germany, India, The Netherlands, Spain, Sweden and the USA. Languages spoken included Catalan, Dutch, French, German, Greek, Gujarati, Spanish and Swedish, in addition to English and films without any dialogue at all. As always, films were accompanied by resource and activity packs for use both pre- and post-screening in classrooms and at home. Thirty-six different resource packs at both primary and secondary levels were downloaded over 500 times.

Schools attendance numbers were close to double those of 2021 as the post-pandemic recovery continued, with some 1,800 visitors from 30 different schools across Dundee, Angus, Fife and Perth & Kinross. Two-thirds of these groups took advantage of our subsidised transport scheme, which remains a cornerstone of our offer and which teachers regularly cite as one of the main reasons for them to be able to engage with the festival in person at DCA.

Our public screenings also saw notable growth, with 734 tickets sold and 36% occupancy, compared to 19% occupancy in 2021. This also represented an increase on 2019's 588 admissions.

Our Discovery shorts collections always enjoy a post-festival tour to partner venues across Scotland, the UK and Ireland. This year these programmes were enjoyed by family audiences across the whole of Scotland, including Oban, Greenock, Lerwick, Cromarty, Bo'ness, Rothesay, Inverness, Cumbernauld, Tiree, Dunoon and rural Aberdeenshire.



Print Studio

“

Fantastic couple of days – I am a complete beginner but I felt I really achieved something!

Reduction Lino
Printing attendee

A very knowledgeable, passionate tutor – very informative as well as practically instructive. Excellent course, well delivered.

Japanese Woodblock
attendee

”

DCA Print Studio offers an unrivalled range of printmaking expertise and equipment for everyone from complete beginners to established artists. Our studio houses everything from a Victorian relief press to 3D printers, Riso machines and a laser cutter. With a track record in combining traditional and contemporary techniques in new and unexpected ways, we work with artists on a variety of projects, from limited editions to accompany exhibitions in our galleries to specially-commissioned works.

This year saw us welcome more people into our Print Studio as restrictions relaxed, enabling us to expand our opening times, allowing wider access to artists and registered users. We were also able to increase the number and range of public courses and workshops on offer, with 540 participants across 117 courses, compared to 235 people attending 49 courses the year before. We introduced new courses including GoccoPro, Digital Video Editing and Mokulito, and were able to bring back a wide selection of pre-pandemic favourites, from Japanese Brush Calligraphy to Japanese Woodblock, Papermaking, Andy Warhol Class and Taster Sessions. We also programmed a special Print Studio Tour as part of Workshops Week, organised by Scotland's Workshops.

We continued to welcome and work with visiting artists through residencies, projects and the creation of new DCA Editions. We worked with Ilana Halperin on two new experimental laser-engraving projects: the first involving engraving onto a specially commissioned ceramic which contained small pieces of lava that were ignited by the laser, and the second in which she laser-engraved a reclaimed marble fireplace. In June we welcomed visual artist Annalee Davis for a three-week residency as part of Facing Our Past, a project from the National Trust for Scotland, researching the connections between their properties and the history of British Empire-era slavery. Her response to that project, *Contesting Landscapes of Distraction*, included a series of prints called *A Hymn to the Banished* which were displayed in DCA's Information Space in September alongside a behind-the-scenes tour and a busy In Conversation event. We also worked on a new limited-edition print with exhibiting artist Matthew Arthur Williams as part of DCA's Editions programme, and launched a new edition by Andrew Black.

In September 2022 our Print Studio team shared their expertise at printmaking conference IMPACT12 in Bristol, taking part in a selection of exhibitions and illustrated talks and presenting several academic papers.

In February we expanded our long-running Eye Can Draw project, enabling artists with physical disabilities to maintain and develop a print-based practice through use of eye tracking technology. This new iteration of the project focuses on the use of 3D printing and carving techniques and offers a series of paid opportunities for artists, supported by Freelands Foundation. In March we were delighted to launch two fully funded month-long residencies supported by Jerwood Arts aimed at early career UK-based artists. The residencies were designed to be taken flexibly to ensure access for those with caring responsibilities.

Research continued as part of our Scottish Graduate School for Arts and Humanities funded partnership, with two PhD students working in the Print Studio to explore old and new technologies in printmaking, and the role that collaboration, participation and process play in the conceptual development of prints.



Top: Photograph by DCA
Bottom: Photograph by Erika Stevenson



Learning

“

We love the Create Space. The art activities, books and space to play in is invaluable.

Audience feedback

LOTS of ways to create, very interesting. Kids used their imagination. Thank you.

Workshop participant

”

We delivered our most extensive programme to date in 2022–23. We reconnected with audiences across all programme areas, advocated for the benefits of art making and viewing, and responded to a high level of requests from our communities.

This breadth and depth of activity was made possible by funding from Creative Scotland’s Recovery Fund for Cultural Organisations, which supported us to increase our offsite and community work, expand our activity for families with children aged 0–3 and grow our engagement with young people.

We also received Creative Scotland Time to Shine funding for our Join the Dots youth consultation. This year-long action research project allows us to learn from youth groups whose voices are seldom heard, and will inform future activity for this age group.

Over the course of the year we directly engaged with 5,700 people via teaching, tours and workshops. Our strategic focus on developing our work with families included 42 Messy Play sessions for ages 0–3 and their carers and 18 Family Art Labs linked to our exhibitions programme. We distributed 400 of our Family Art Bags with community partners Dundee Bairns and Dundee International Women’s Centre, providing free art materials and creative activities to vulnerable families across Dundee. Our ongoing partnership with Soundplay Projects brought ten fully accessible interactive digital sound, music and projection sessions to DCA, with closed family activity in the morning for families of children with complex support needs and busy public drop-in sessions each afternoon.

Our collaborative project with the University of Dundee, Art at the Start, continued to develop with two PhD students adding to our family programme and piloting closed art therapy sessions for 0–3s with their caregivers. We also acted as co-investigator for the Arts and Humanities Research Council research project *Mobilising Community Assets to Tackle Health Inequalities* through our involvement in Art at the Start.

We supported teachers and schools via 21 workshops for Discovery Film Festival; our annual in-person Pupil Conference Day focused on talking and writing about art, which reached 106 Dundee pupils studying Art at Nat 5 or above; and responding to many individual requests from schools for visits, workshops and activities.

Top: Photograph by Erika Stevenson
Bottom and facing page: Photograph by DCA





Learning

“ I learnt so many skills from DCA and Flourish activities. The whole world should have these opportunities.

Dundee International Women's Centre Flourish group participant



Half of our work with community groups this year involved three or more sessions, with the aim of offering sustained engagement. We continued to work in partnership with a range of organisations to ensure our work in communities remains targeted and meaningful, including Amina Muslim Women's Resource Centre; Options in Life; Dundee International Women's Centre Flourish group; Hope Bilingual Youth Group, and Arthurstone Youth Group.

Our creative sessions for adults included 11 of our incredibly popular Craft Sundays, featuring skills and techniques including lampshade-making, macrame, jewellery making and botanical sculpture, with 134 attendees across the year. Our long-running ST/ART project, delivered in partnership with Tayside Healthcare Arts Trust, focuses on adults isolated through long-term health conditions. This year we offered 31 workshops through this project, engaging 53 participants, with 80 family members and friends visiting public displays of their artwork.

We could not have delivered this year's Learning activities without additional generous support from trusts and foundations including The Aberbrothock Skea Trust, Garfield Weston Foundation, Hugh Fraser Foundation, Leng Charitable Trust, The Mathew Trust and The W M Mann Foundation.



People and Planet

“

I just wanted to say that as a part-time member of staff [...] I am so appreciative of this... I just wanted to say a HUGE thank you.

Staff feedback on our cost of living payment

”

Equality, Diversity & Inclusion

Our commitment to equality, diversity and inclusion through striving for equity and social justice continues to inform decision-making and programming in all areas of DCA. Notable developments this year included major changes to our recruitment processes, from welcoming video applications to providing interview questions in advance to all applicants. Further training on topics including unconscious bias, equalities legislation and anti-racism was provided for staff as part of an ongoing programme of training.

We were thrilled to receive funding from Paul Hamlyn Foundation for a new multi-year partnership project, *We Contain Multitudes*, with Collective and LUX Scotland. This project will enable us to develop new commissions with disabled artists, as well as investigate the ways in which we can better support disabled colleagues and audiences across the organisation. We also participated in the Jerwood Curatorial Accelerator programme, supporting professionals from lower socio economic backgrounds; and launched our Jerwood X Print Studio residencies, offering a flexible approach to residencies to allow those with caring responsibilities to take part.

We also continued to expand the range of formats on offer for engagement with our programme, with new live described tours of our exhibitions, an audio version of our new cinema brochure and live captioning for the *This Way Up* conference hosted in DCA cinema.

Fair Work

This year, staff at all levels of the organisation felt the impacts of the cost of living crisis. As the scale of the issue became clear we were able to provide assistance in the form of a one-off cost of living payment, made to all staff in November 2022, to ease the immediate challenges many were facing. Feedback on this was extremely positive, as was our commitment to review pay across the organisation for 2023–24. We also reviewed our approach to paying artists, developing a new Artist Pay Policy that separates exhibition and commission fees.

We made positive changes to several core DCA policies this year. Our parental leave policy was updated to provide an extended period of full pay for new parents; and our new hybrid working policy formalised the approach to home working we have developed since the pandemic, allowing team members to request up to 40% of their time to be spent at home. We also updated our Wellbeing Action Plans to reflect an expanded offer of support for staff experiencing mental health issues.

Our staff engagement group, with representatives from across the organisation, continues to provide incredibly valuable feedback on the issues, large and small, that make a difference to people's working lives at DCA. Minutes from the group's monthly meetings are shared with all staff for feedback and updates and we've been able to implement several suggestions and requests made by the group over the course of the year.



#helloDCA

Photograph by Erika Stevenson
Facing page photograph by DCA



People and Planet

“
DCA’s 24,900 kWp system will reduce electricity costs by approximately 5% of the property’s electricity costs and 5 tonnes CO₂.

Michael McLaughlin, Senior Manager at Dundee City Council



Environment

This year our work to improve our environmental sustainability took several major steps forward. We conducted a full environmental audit, the results of which will allow us to monitor our progress against the goals set out in our updated environmental strategy and action plan.

We drafted new sustainable procurement and travel policies, to be rolled out during 2023–24; and in March we launched Carbon Literacy Training for all staff, ensuring all team members at DCA have a shared understanding of the challenges that face us, and a shared commitment to tackling them.

Our partners at Dundee City Council continue to invest in our building and its energy performance and we were thrilled to welcome the installation of solar panels on our roof towards the end of the year.



Top: Photograph by DCA
Bottom: Photograph by Erika Stevenson



Commercial activity

“

Thanks so much for having us, and for all your help in advance and on the day. It was great from our perspective in all ways, and we are looking forward to coming back soon!

Room hire customer feedback

”

As we face an increasingly uncertain funding environment and an ongoing lag in audience attendance post-Covid, our ability to generate earned income is more important than ever.

A major change for us this year was the expansion of our private hires offer. We invested in new remote conferencing kit for our hireable spaces and made improvements to the lower two floors of the building, formerly home to the University of Dundee's Visual Research Centre (VRC), enabling us to hire these spaces out for a range of purposes. All meeting spaces at DCA now feature top-of-the-range hybrid meeting tech and high speed wifi.

This investment paid off, with events income more than tripling compared to the previous year. Highlights included acting as a production base for a team from the BBC; new corporate clients including the Scottish Government, Skills Development Scotland and UK Games Fund; and hosting the BFI's annual This Way Up independent cinema conference across all hireable spaces in the building. We were also delighted to welcome our friends Creative Dundee to the former VRC as a new long-term tenant.

In retail, we saw sales continue to recover, with net income of £94,700, a 30% increase on the previous year.

We were delighted to be able to bring back CRAFTED, our long-running Christmas craft market, for the first time since 2019 – and to be able to hold it in DCA Galleries for the very first time. This proved a hugely popular event and our largest to date, with a marked increase in shop sales on the same day.

We continued to develop our strategic focus on DCA products. This was particularly successful for prints, which were made more prominent throughout the shop, resulting in a 126% increase in sales. We also introduced new DCA branded tote bags made from fully recycled cotton which can be bought separately or at a discounted rate with a purchase.

Prints were given increased focus online too, with a new 'Made in DCA Print Studio' category in our online shop. We also introduced 'collect in store' functionality for the first time which has proved popular.

DCA's expanded hires offer provided new opportunities for delegate discounts in DCA Shop, with This Way Up a particular success, creating a model for links with future conference activity.

DCA supporters

DCA would like to thank the many stakeholders, funders, partners, and visitors who have supported us this year. Every contribution, large or small, makes a difference.

Stakeholders & Partners



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Friends

Heather Anderson
Simon Dessain
Michael Hall
Frank Krikhaar
Alastair Stewart
Michael Small
Kat Small
Peter Rowson

And those who wish to remain anonymous

Support DCA

DCA has provided a vibrant social and cultural hub in the centre of Dundee since 1999. Our vision is to enrich people's lives through art, culture and creativity. We're only able to do this thanks to the generous support we receive from our donors, funders and visitors.

As a charity all the income we receive goes straight back into enabling audiences, artists and participants to see, experience and create, through our four programme areas: Exhibitions, Cinema, Print and Learning.

Thank you again to all our supporters. If you'd like to find out more about ways to support DCA, please contact Shelley Barclay on shelley.barclay@dca.org.uk or visit our website www.dca.org.uk

Board and Staff

Board

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Selkie Laggan: Finance Assistant and Visitor Assistant

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Salomeja Arelyte: HR Assistant

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Nicola Macrae: Retail Supervisor

Mhairi Brown: E-commerce & Inventory Assistant

Stephen Sinclair: Head of Operations

Jayne Bullion: Operations Manager

Jack Dow: Operations Assistant

Lily Rice: Events Coordinator

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Facilities Assistants

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Visitor Assistants



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Contemporary
Arts

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