

Company registration number: 3439777

Charity registration number: 1069622

ACTIVATE PERFORMING ARTS

(A COMPANY LIMITED BY GUARANTEE)

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2017

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ACTIVATE PERFORMING ARTS

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REFERENCE AND ADMINISTRATIVE DETAILS

Trustees

Ms J Rigler
Ms A Keeley
Mr M Kimberley
Mr M G Noonan
Ms K D Radeva-Jenner

Principal Office

Little Keep
Bridport Road
Dorchester
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Registered Office

Austin House
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BH4 9DN

Company Registration Number

3439777 Registered in England

Charity Registration Number

1069622

Bankers

Charities Aid Foundation

Independent Examiner

Rowlands Webster
Austin House
43 Poole Road
Westbourne
Bournemouth
BH4 9DN

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT

The Trustees present their report with the financial statements of the company for the year ended 31 March 2017.

GOVERNING DOCUMENT

Activate Performing Arts is a company limited by guarantee, formerly known as Dorset Dance Forum, which became a registered charity on 8 March 1994 and incorporated on 25th September 1997 governed by its Memorandum and Articles of Association. The organisation became Activate Performing Arts on 22nd November 2004, by special resolution, when the change to add drama to the principle activity was resolved. The organisation was formed in 1991 as an unincorporated association.

ORGANISATION

The Board of Directors, who are also the Charity Trustees, establish policies that are then implemented by the Executive Director who is responsible for the employment of staff to carry out the objectives of the company. The directors, who are listed below, present their report with the financial statements of the company for the year ended 31 March 2017. When new Trustees are required, both an open call for new Trustees or persons who can offer particular expertise are invited to serve on the Board. All Trustees are inducted and provided with full information on the organisation's current and past programme and policies. Under the Executive Director's supervision, staff members are employed or engaged on short term contracts to deliver the programme of work. For the year ended 31 March 2017 the organisation employed 11.5 full time equivalent permanent members of staff (based on contracts over 52 weeks, and including The Remix care staff) and 141 artists, producers, technicians and administrators on short contracts. We were supported by 75 volunteers.

RISK MANAGEMENT

The Trustees have a risk management strategy which identifies certain Trustees to oversee different aspects of the organisation within sub-groups in order to report at quarterly meetings. These groups have been reviewed and two permanent sub groups have been in operation focussing on Finances and HR and one associated group focussing on the Inside Out Dorset festival. We will instate a new sub group that focusses on Income Generation and Fundraising. Systems and procedures are established and discussed at Board Meetings to mitigate any identified risks, which the Executive Director implements and oversees with the staff team.

Away day business strategy and vision meetings have been in operation during the year. Some changes to the team were made.

The core team for the year was:

Kate Wood – Executive and Artistic Director (F/T)

Irene Archibald – Senior Administrator (F/T)

Wendy Petitdemange – Producer Specialising in Theatre, Education and Outreach (F/T)

Michaela Shaw – Producer Specialising in Youth Dance and Diversity (P/T)

Rosalind Conlon – Producer Specialising in Dance and Health (P/T)

Marketing Manager (P/T) position vacant and partly covered by consultant Alison Byard

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Jen Walke-Myles, replaced in January by Dominic Kippin undertaking Maternity Cover for Jen – Producer for Inside Out Dorset and Outdoor Arts

With essential project support from the following freelance contractors who worked with us over a longer period:

Bill Gee – Inside Out Dorset Co-Artistic Director and artistic associate on Life Cycles and Landscapes

Kim Tilbrook – Project Manager, Life Cycles and Landscapes

Samantha Gillingham – Project lead on Dorset Youth Dance and the Youth Advisory Board and Project Assistant on Life Cycles and Landscapes

Jude Allen – The Remix Project Manager

Ellis Davis – The Remix West Artistic Director

Aimee Smith – The Remix East Artistic Director

Claire Benson – Dorset Youth Dance Artistic/Rehearsal Director

OVERVIEW

This year is the second year of the three- year 2015-2018 Business Plan and its vision, aims and objectives:

Vision

To be a National Leader in Presenting Land Based Outdoor Arts and Make Extraordinary Performance and High-Quality Arts Events Happen Across the Region.

To Engage Large Audiences in our Inside Out Dorset Festival, Signature Events and Participatory Programmes and to Inspire Children and Young People to Make and Be Part of Extraordinary Arts.

Aims

As the only strategic organisation in Dorset focused on presenting, promoting and developing large scale outdoor performing arts and creating an infrastructure to support performing artists, we aim to:

- have a significant national impact nationally in the presentation of extraordinary outdoor performance and land based arts through our Inside Out Dorset festival and signature event;
- work with our international partners to develop the artistic practice in outdoor and land based arts;
- develop audiences as participants and 'active spectators' and to gain recognition for outdoor arts for its ability to create a 'conviviality culture';
- inspire and engage children and young people in a programme that helps them to have a lifelong engagement in the arts and for those wanting to pursue a career in the arts, to offer progression routes for them, both 'traditional' and 'non-traditional'
- present contemporary, engaging performance and support the production, promotion and development of extraordinary performance with our venue and promoting partners;
- demonstrate that artists can both affect and provide positive change in our communities by delivering and facilitating a strong outreach programme in the community;

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- work in partnership locally, nationally and internationally to support artists, reach new audiences and develop existing audiences;
- work strategically on producing, developing and promoting the arts in other sectors, such as education, health, environment, community development, voluntary, social enterprise, business and the wider creative industries.

Objectives

1. To promote and present a wide range of high quality performance and outdoor arts at existing venues and in other locations within our festival; Inside Out Dorset, as well as festivals and venues run by arts and tourism partners - and to develop audiences for them. We will work in various partnerships regionally, nationally and internationally to ensure excellence, sustainability and strategic development – building on the opportunities arising from major national celebrations, such as WW1 commemorations, the build up to British Dance Edition in Bournemouth along with the potential we have for a strong Cultural Tourism offer.
2. To produce and support the production of new high quality innovative work, especially by artists based in the county and sub region. There are a number of vehicles through which we can co-commission or offer in depth support to a company. We aim to support at least 15 companies/artists across the three years in the production of new work, either through co-commissioning or offering significant producing support.
3. To offer and provide information, advice, signposting, networking, publicity and advocacy services to the performance and outdoor arts sector alongside our partners such as local authorities and the public.
4. To increase participation and engagement in theatre, dance and outdoor arts, specifically working with diverse communities, young people and our elders/older people, which make up a growing population in the county. Activate is committed to challenging perceptions that the arts are elitist and not for everyone. We seek to remove barriers to participation, particularly for under-represented groups and individuals and champion arts for its inherent value as well as the effect it has on our general well-being and health. Our heritage is in dance and more recently theatre and outdoor arts. We will continue to work in these fields, with a particular interest in cross arts form opportunities and ensure that our website is accessible, vibrant and interactive and ensure that it is a place the general public can find out or be signposted to a broad range of what is happening in our field in the county..
5. To support performance artists, producers and practitioners at all stages of their career, especially those working in dance, theatre and outdoor arts, from emerging, to mature artist to fulfil their potential.
6. To create a distinctive sense of place: a county with the reputation as a strong cultural destination and build on the unique attributes of the geographic location in which Activate is based – a rich rural county with vibrant urban centres: a World Heritage Site in the Jurassic Coast, the legacy of the sailing event location in Weymouth and Portland 2012, our small scale more intimate promoters, festival organisers and major venues in the conurbation of Bournemouth and Poole.
7. To strengthen our business model and strategy for the delivery of our ambitions. Many of these areas have sections within the business plan devoted specifically to them, such as the company financial planning for example. However, we headline the focus for new areas of development and consolidation.

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ACHIEVEMENTS AGAINST OUR OBJECTIVES FOR THE YEAR TO 31 MARCH 2017

We have met all our targets in our business plan apart from securing European Funding.

Our year in statistics:

32,000 estimated audience attendances (including 6,000 to the exhibition)	25 New Small Artists Commissions
25 new Productions Supported	9,311 attendances at workshops
40 Performances Presented	121 Advice sessions to artist
10 Short Film Broadcasts	6 residencies
2,915 Vimeo Views of film work	1 New exhibition
	141 artists, producers and technicians employed

1. To promote and present...

Inside Out Dorset 2018 Extraordinary Events in Extraordinary Places

Audiences of 23,000 attended the performances by *16 companies* and the feedback was strong across all six sites: Portland, Weymouth, Little Bredy, Gillingham, Poole and Bournemouth. The trail of 8 small commissions at Hengistbury Head supported by the Jerwood Foundation, Bournemouth Borough Council, the RSPB and PDSW is developing into a model of good practice. The festival and its outreach are breaking down the barriers to high quality international work, due to free entry and access across the range of sites

We co-presented Ray Lee's Chorus, at our launch with b-side festival and then moved it to Weymouth town centre, supported by the Weymouth BID; we travelled to Gillingham, in partnership with Gillingham School and Artsreach to present Cirque Du Platzak (NL), then on to Littlebredy on the South Dorset Ridgeway continuing our partnership with the Dorset AONB to present the sharing of the And Now: residency; Hengistbury Head in Bournemouth in partnership with the Council, Pavilion Dance South West (PDSW) and the RSPB; and Up in the Air circus programme closed the festival in Poole in partnership with Lighthouse and the Borough Council. Artists in Poole included The Bullzinis, World Beaters, Tongues of Fire, Circus Geeks, Carre Curiuex (BE), along with community performances by The Remix and Grace and Growl.

Using the commissioning model for creating a trail of site-responsive/specific art works that was piloted in 2014 in the South Dorset Ridgeway, we commissioned 8 artists/companies to for Hengistbury Headlines, using climate change as focus for the work. We commissioned: Jony Easterby (sound installation), Gobbledegook Theatre (theatre/installation), Kate Paxman (sound installation), Miraculous Theatre Company (theatre), Flick Ferdinando (theatre/installation), Arbonauts (music/performance), Pebble Gorge (digital trail) and Sweetshop Revolution (dance). We invited promoters from the UK and the EU to attend as a result, we have 3 artists being programmed at other festivals.

We worked with the Coasters strategic touring partnership led by Seachange Arts. This will support us to engage audiences from outside Dorset to Ray Lee's Chorus in Weymouth and Portland, Cirque Du Platzak's Kermiz in Gillingham and the Up in the Air circus programme in Poole.

The **'Outreach Programme'** for the Inside Out Dorset festival was delivered and exceeded expectations. It included:

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- 'Live Landscapes' – a partnership with Dorchester Hospital and Arts in Hospital piloting access to the festival for patients using digital media;
- Cultural Hub schools programme – circus workshops linked to 'Up in the Air' in Poole; workshops with commissioned artists at Hengistbury Head as well as enhanced school visits to the artists' work; exhibition of work at HH visitor centre and Kingfisher Barn and visits into schools by landscape experts.
- 'Kickstart' – offering special tours of 'Wayfaring' for schools as part of the South Dorset Ridgeway Landscape Partnership's schools festival;
- Health Programme in West Dorset – outreach with care homes and people with dementia as part of the development of 'Wayfaring';
- 'Fl-utter-ances' – sound walks with artist Jane Pitt linked to Hengistbury Head site for mental health service users at Cherry Tree Nursery;
- Remix and Grace and Growl – we commissioned Luke Brown and Richard Tomlinson to work with these community groups to make work for performance at the festival;
- Arts University Bournemouth – a student was selected to design the costume for Arbonauts at Hengistbury Head. An image of this was chosen as a half page spread in The Times;
- Wild Site Dance Residency - led by Rosemary Lee a choreographic residency for professional choreographers interested in developing their practice in the landscape – held at the start of the festival in Portland;
- A talk by Cape Farewell's David Buckland was delivered as part of the focus on Climate Change at Hengistbury Head.
- A workshop by circus critic Kate Kavanagh on writing about circus – linked to Kermiz performance by Cirque du Platzac in Gillingham

'I thought it was fantastic, quite euphoric.' - Audience Member

Signature Event.

Not large enough to be a signature event, nevertheless time was invested in ensuring presenting Burn The Curtain's, 'Company of Wolves' at/with Durlston Country Park was successful. A new site and outside the context of the festival, we still managed to be at almost at capacity for all three performances.

We planned the presentation of a Signature event in 2017, taking place in Weymouth during the 17/18 period, and a part of the Coasters Strategic Touring Programme.

Co-presenting.

We co-presented work with our venue partners, choosing work because of its innovative/contemporary nature and/or being of subject matter that would create an audience 'hook': relating to specific subject matter such as mental health, Parkinsons, homelessness.

We co-presented 11 performances (3 dance performances), (9 theatre performances) exceeding our target by 5. Some highlights include:

- Co-presenting Tourettes Hero 'Backstage In Biscuitland', at Dorchester Arts;
- Delivering training for venue staff and artists focussed on supporting people with mental ill-health with Viv Gordon (Agent for Change in Salisbury) and co-presenting her performance 'I Am Joan' in Dorchester;

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- Brokering the presentation of Paines Plough's Roundabout in Dorset with Lighthouse, Poole as part of a three-year strategic touring programme and we started planning for the second-year programme in 17/18.

We worked with Artsreach and Durlston Country Park to bring Burn the Curtain's Company of Wolves with excellent audiences for a ticketed outdoor show outside the festival programme in April.

Supporting Inside Out Dorset 2014 commissioned artists to tour their work.

Legacy of the 2014 edition:

- the partnership development for the Life Cycles and Landscapes project, where And Now: undertook a residency at Oerol with the aim of a commission in 2018;
Gobbeldegook Theatre secured another commission for our festival and developed the work following advice from Kees Lesuis, Artistic Director at Oerol. They also secured a commission from Without Walls and toured the outdoor festival consortium with Ear Trumpet and we supported their application for Caravan showcase in Brighton and to tour to S Korea;
- Artmusic performed an installation at Oerol Festival;
Two of the artists will be part of the Sura Medura project – along with two artist we
- commissioned in 2016 that we put forward and will be supported by the other partners. (See Sura Medura below);
- Emma Williams further developed the 'Kingcome Family' show.

European/International Projects. We were invited to join the Sura Medura project (led by Freedom Festival with UZ Arts, Arts Agenda, LIFT, 101 Corn Exchange, Norfolk and Norwich Festival and Activate) that was successful in securing Arts Council England's Ambition for Excellence funding in 16/17 and selected three English artists who will benefit from intense residency time in Sri Lanka and presenting their works in progress at host partners in England – focussing on outdoor/non-venue-specific practice and linked to EU partnership 'In-SITU'. Our artists are connected to our work and two were commissioned for our festival in 2014 and one in 2016 and the other participated in the Rosemary Lee residency as well as having a longer-term association with us: Lorna Rees (Gobbeldegook), Helen Ottoway (Artmusic) and Subathra Subramaniam (Sadhana Dance). We also proposed other artists that partners have taken: Simone Kenyon, Claire Raftery, Flick Ferdinando and Jonny Easterby.

Green Carpet – we worked with the following partners: (Hangar, lieu de fabrique des arts de la rue - Amiens (Fr), Festival Chassepiere (Be), Le Citron Jaune/Les Envies Rhonement (Fr)) to develop a touring project for our next festival in 2018 after unsuccessful Creative Europe bids.

With Arts and Health SW and PDSW, we are planning for Spanish choreographer Mariantonia Oliver to work with Grace and Growl in 2017/2018 and present at the **Culture, Health and Wellbeing International Conference**.

We were invited by ACE/ARKO to **S. Korea** and supported a Farnham Maltings application to bring Factory Girl by Yansong Project to Poole in Autumn 2017.

British Dance Edition (BDE). We remain steering group members of PDSW's plans for what was originally called BDE in 2018, which then changed to 'Surf The Wave' a national dance showcase and the year was focussed on new fund-raising for this event. It will now take place in 2019.

We supported the **HOUSE** network – the only county to be a partner within the South West, participating in their workshop programme.

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Audiences. 26,108 est. audience attended our performances comprising, the festival, co-presenting, youth performances and est. 6,000 to an exhibition.

Our audiences range across the spectrum from a socially diverse, to specifically targeted youth, disability, older people and health audiences.

We received Dementia-Friendly Training before the festival and arranged for artists to visit care homes. We continue to support venues with their programmes on social media and offering ticket deals with the partner for TheatreNet/DanceNet members.

We saw an increase of 5% on our estimated audience reach to a comparable year (2014/2015), meeting our target set out in the agreement. More people engaged with our teaser promotion for the festival and in our social media campaign.

Targeted work took place with diverse groups in Dorset, such as young people who are disabled, older people, hospital patients, schools in more deprived areas and mental health service users. This enabled us to increase the range of audience to our work and develop these audience for the future.

The data analysed by Audience Agency with a 497 base comprises 76% of the festival data (377 base) and so we have attached the festival report too with their independent analysis. With the caveat expressed in 'Audience Development' below, it showed some interesting changes in range and number reached. The research showed that the festival is similar to the data shown in the National Outdoor Arts cluster, that 34% of the audience are from traditionally lower engaged sections of the population and 67% of the audience had never seen anything like it.

We reached 5% diverse ethnicity, which compares well with the local population, which is 4%.

2. To produce and support the production...

The **Hengistbury Head commissions** were a major part of our commissioning programme delivered as part of the festival.

Life Cycles and Landscapes in partnership with Landscapes for Life, the National Association of Areas of Outstanding Natural Beauty (AONB), led by the Dorset AONB and And Now:. We developed a large-scale three-year project focussing on talent development, a strategic partnership with the AONBs and a **large-scale commission in 2018** along the 'Icknield Way', running from Norfolk to Dorset. Our partners include Norfolk and Norwich Festival, Oerol Festival (NL), Corn Exchange Newbury, 101 Creation Space and Arts University Bournemouth, along with the 5 AONBs through which the Icknield Way traverses. We secured Arts Councils' Ambition for Excellence funds and the first year was spent planning, going on site visits and developing a digital strand to the work. A successful residency we called 'Explore' was delivered for AUB students with AUB staff, led by And Now: and associate artists.

We offered small amounts of **seed funding/commissioning** funds to sixteen other artists to help them start the development of their new projects – 5 to dance companies (including 2 for research with JCRP), 11 theatre/outdoor companies, – exceeding our target – however investment was small. The artists (excluding those commissioned for the festival):

- Chris Fogg - Richard Conlon - Told By An Idiot - Sue Wylie - Paul Lawless - Surya's Story - Jonny Hoskins - Tim Bell - Michelle O'Brien - Angel Exit - Chrystal Zilwood - Emma Louvelle - Luke Brown - Gracefool Collective - Andy Field (Jerwood Choreographic Research Prize - JCRP) - Dan Daw (JCRP) -

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We had hoped to be able to commission work through the new PASS programme, and instead joined forces with the Green Carpet partners mentioned earlier. Although both funding bids have not been successful, all partners are interested in continuing to work with us and one of the festivals joined us to see *And Now:* at the festival. We continue to work on a smaller scale tour of a company we jointly want to work with: *Les Souffleurs* (FR).

We Chair the **Dorset Theatre Promoters Consortium**, and the commissioned work by **Told by an Idiot**, *'Heads Will Roll'*, toured across 3 of the venues followed by a national tour.

Quest Southwest. The R&D commissions came to an end and with board changes, the organisation re-grouped to plan for the future.

Work-in progress. We gave feedback to Sisata theatre (Charmaine Parkin) on their 80's version of *'Othello'* at a sharing at Lighthouse; Students at Weymouth college as part of the Industry panel on *'Vagina Monologues'*; Bristol Ferment on *'Thank you for the tragedy'* by Nik Partridge, Ben Osborn and Emma Keany-Roys and Education Education, Education by The Wardrobe Theatre; Little Soldier at The Bike Shed early sharing of their new piece *'Vernopolis'* (seed funded by Activate) Michele O'Brien *'I'm Glad I asked'* at Lighthouse (seed funded by Activate), Scratchworks *'Nell'* at Salisbury Arts Centre, Angel Exit early sharing of *The Drive* at The Marine (seed funded), Pharmacy Theatre Company (Jo Treaves) with *'The Enchanted'* at a sharing at The Lyric before their Edinburgh debut, Sue Wylie *'Kinetics'* sharing at Dorchester Arts (seed funded by Activate).

Theatre South West. We supported the Theatre Bristol's work with Salisbury Playhouse to present Theatre Fest West and gave bursaries to 6 artists to attend as well as leading a session on artist development and co-presenting with Emma Betteridge (Bristol Ferment).

We began working on a new production that we will tour in 2017-2019 bringing Dundu from Germany together with World Beaters to create a new show that will tour festivals in 2017 and 2018. This will develop our audience across the country – Newbury, London, Great Yarmouth, Blackpool, Bournemouth and potentially Hull and Mouth of the Tyne. This is a new producing model for us that develops our audience reach as well as how we work artistically.

3. To offer and provide information.....

We continued to offer advice and guidance through our website, over the telephone and through our networks.

4. To increase participation and engagement

We have targeted participatory work at diverse groups in Dorset, such as young people who are disabled, older people, dementia patients and mental health service users. Combining direct delivery with support and development work, we have enabled artists and organisations to sustain their participatory practice alongside delivering a programme to the community.

The number of young people engaging in the youth companies Dorset Youth Dance (DYD) and Remix/Premix continued to grow and develop. DYD bursaries were offered to 32% of participants to support families on low income, tax credits or single parents.

Schools Engagement

We delivered dance workshops to a middle school in Wimborne and secondary /sixth form school in Blandford (both areas show lower deprivation in education skills and learning).

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The 'Hengistbury Headlines' outreach programme worked with 4 schools – including Heathlands and Bethany, in Boscombe.

We worked with 6 schools linked to Wayfaring including St Nicholas and St Laurence Primary School which has a catchment from Littlemoor in Weymouth.

Circus workshops in 3 Poole schools and in Gillingham.

Theatre workshops at Budmouth College with Told by an Idiot and visit to see the show 'Heads will Roll' at The Bay Theatre.

Deepening engagement through 'digital'

Live Landscapes was a pilot project we ran to test if it was technically possible to live stream a festival event into Dorset County Hospital, the interactivity or active engagement generated and to see what positive outcomes it had for patients.

Developing the model of the active spectator continued as we created commissions on Hengistbury Head and invited audiences up on to Top Parts for And Now's 'Wayfaring'.

The most repeated words to describe the festival were 'fun, interesting, different and inspiring' which we were pleased with.

'That was extraordinary. It was amazing, inspiring, and I just want to run away with them. Finding an event of this calibre in a school playing field that is an international show is extraordinary, so it feels like we have stumbled across a hidden, precious gem'. Audience.

The independent analysis from Audience Agency for the festival shows that we are in line with national outdoor arts in reaching the lower engaged groups, however, we have seen a spike in attendance from more highly engaged arts audiences. Although they state the Tourism potential is low at 21%, this is higher than previous festivals, with audience coming from London, Birmingham, Brighton.

Young People.

First-Access:

A programme of 'go see' and workshop tasters as part of the Cultural Hub, the festival and our co-commissioning and co-presenting programme. We exceeded our expectations in the number of children we reached at the festival, anticipating 400 and reaching 606)

Ongoing-Engagement:

- Festival Outreach programme – the extensive and now ongoing relationship with schools through Cultural Hub and from previous festivals, alongside the partnership with the South Dorset Ridgeway Partnership Schools Festival;
- the delivery of a new Youth Platform (combining dance and theatre) supported by the Youth Board;
- Youth Theatre Festival consortium – planning for event in 2017/2018;
- Development of the Youth Board managed by our young project manager who joined us as part of the Weston Jerwood Creative Bursary Scheme;
- ongoing partnership with AUB on the Life Cycles and Landscapes project;

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- Remix and Premix – see Creative Case;
- Dorset Youth Dance – this has strengthened enormously with our new producer and there is a critical eye on quality which has led to increased membership and opportunities in the youth dance sector;
- Industry Panel feedback to students at Weymouth college;
- Piloted a bursary scheme for young people to attend TheatreFestWest in Salisbury.

Progression-Routes:

- Supporting Leap project at Weymouth college for graduate companies
- Artist support for emerging artists – including Paul Lawless and Kate Mc Straw;
- Developing the county youth dance company Dorset Youth Dance – see above;
- Partnership agreement with the Arts University Bournemouth – brokering relationships between artists and students as well as the relationships with Arbonauts and And Now;;
- Remix: progression routes for the Remix have developed well. A younger group, Premix became more established and we linked to Extraordinary Bodies Young Artists. Developing progression routes for older young people who are disabled has become one of our priorities as well as re-establishing the exchange with French Remix;
- In discussion with PDSW to co-host a careers day and to develop a progression class for Remix participants who are 20+;
- creating the new Youth Board – see above.

5. To support performance artists, producers and practitioners at all stages.....

Training and professional development as well as commissioning, producing time, brokering and support was offered throughout the year to artists and professionals. We delivered:

- 121 advice sessions and 20 CPD opportunities for artists
- developing good practice in small scale commissioning in the festival.
- delivered 6 residencies including working with AUB as part of our MOU, And Now:, Luke Brown, Gracefool and also the Wild Site Dance Residency - led by Rosemary Lee for 11 professional choreographers.
- We committed mentoring time to choreographer Chris Pavia (StopGap) from Rosemary Lee following his unsuccessful application to Wild Site Dance (although this is still 'banked').
- Sura Medura – see European partnerships/International
- G4A talk for artists including young people in Higher Education by Adam Gent, held at Weymouth College

We have seen the progression of our Weston Jerwood intern supported by internal and external mentoring and the new Youth Advisory Panel she has been working on will help develop young people and their progression as detailed earlier.

6. To create a distinctive sense of place....

We have worked with partners to make the South West a centre of best practice in landscape or landscape-based outdoor arts, working with partners such as Bournemouth Parks Team, Oerol, Arts Development Co., RSPB, and the Dorset AONB.

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We have worked with our commissioned artists to help them tour nationally and we have begun to be recognised for the work we undertake.

Working with the Arts Development Company, we are a partner on the new Cultural Tourism project in Dorset that aims to bring tourism and arts closer together to develop a greater visitor economy for culture.

We are chairing a new 'Dorset festivals' group that sits within the Creative Local Growth funded programme led by the Arts development Company. This brings together our festival, Inside Out Dorset, b-side in Portland, Bournemouth Arts by the Sea festival along with the arts Development Company, Borough of Poole, and Bournemouth and Poole Tourism.

7. To strengthen our business model and strategy for the delivery of our ambitions.....

Income generation.

We anticipated we would focus our efforts on income generation through expanding on our area of expertise, particularly around deepening our relationship with Trusts and Foundations and securing additional funds from the EU. However, the new UK imposed guidelines from Interreg programme and Brexit put a halt to the latter.

Fund-raising was particularly hard this year and we launched the festival programme later than normal as a result.

However, we made some positive gains with a new Trust: Jerwood Charitable Foundation and also the RSPB, as well as with the Tourism sector. With public funds decreasing, we have been working on a new model to pilot in 2017/2018.

Importantly we retained healthy reserves for the organisation.

Trusts/Foundation

Funds from Trusts and Foundations were steady if you take into account payments for the festival across two years. One of our major relationships, with the Jerwood Charitable Foundation has been sustained and strengthened following an invitation to us to benefit from the Jerwood Choreographic Research Prize and were pleased with their investment in the Hengistbury Head commissions. They also consulted us on the preparation

of their new Weston Jerwood Creative Bursary Scheme.

Tourism Sector

We continued our relationship with Poole Tourism, Bournemouth Tourism, and Weymouth and Portland BID that benefited the festival. We began working with the Pommery Dorset Seafood Festival to present a signature event in 2017/2018 as part of the Coasters Touring Programme. This project offers us a new model of income for an event: we are 'sponsored' by the Seafood Festival; we will ticket the performance; and we have a target for trader income on the site – there is a proposed 43% target from earned and sponsorship income.

European Funding

Our signature event planned for 2019 will be supported by the ESIF funds coming through the LEP and Creative Local Growth. We have begun planning for a smaller Erasmus bid with La Breche.

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Other Sources

We are planning a tour in 2017/2019 of a new show that we are producing where we will secure fees for our services. This is a model we are piloting in 17/18 and we will review whether this should be continued.

Volunteers – early in our plans in encouraging volunteers to support crowd sourcing/funding and audience development.

Youth Board – we are now planning to support the youth board toward crowd sourcing/funding.

Arts Council England

We submitted an application to the Arts Council's National Portfolio (NPO) Fund for the next four years – 2018-2022 for core funding agreement and were successful. This benefits the next business plan cycle starting in April 2018.

We are a partner in a number of strategic Arts Council funded bids. We were successful in an Ambition for Excellence application and are a partner in two other applications: Sura Medura and Extraordinary Bodies. We are also a partner on a new Strategic Touring Programme, Coasters led by Seachange Arts. We supported several Grants for the Arts written by artists for work in or benefitting Dorset. All of these funds will be/are for programmes of work that we will be in addition to the funded programme through the NPO agreement.

Following the investment in the Weston Jerwood bursary paid internship, we delivered on the funding from Jerwood for the outdoor commissions and this has led to our invitation into the Jerwood Choreographic R&D programme, enabling us to invest in research to the value of £2,000 this year.

We secured commissions once again from the County and Borough Council in Dorset and Bournemouth for the Short Breaks that enabled us to deliver The Remix.

We have secured partnerships with Poole Tourism, Bournemouth Tourism, and Weymouth and Portland BID – all three are supporting the festival in 2016 and we are working on signature events through the Creative Local Growth funded programme we are working on with the Arts Development Company, as well as the Coasters Programme with Seachange Arts.

Sustainability. Activate has had an environmental Policy in place long before it was a requirement associated to our funding agreement and continues to be committed to reducing the impact of our work on the environment and operating in a responsible and sustainable manner.

Not a venue based performing arts organisation, and without the power to decide on who provides the services to the building we sub-let, Activate focusses on reducing its carbon footprint by all the standard means: car-sharing, recycling, using environmentally conscious products across all paper and ink utilised as well as cleaning and food consumption.

We decided that due to the fact that public transport cannot service our organisation to the extent that we would like, we investigated a means to 'offset our carbon emissions'. We planted 150 trees and this, we could claim, makes us 'carbon neutral' or more fairly, we should describe it as being 'carbon-conscious'.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT

Inside Out Dorset is our largest project and consumer of the most energy. For the festival we:

- Focussed one of our site to explore the theme of 'Climate Change'
- Encouraged greener transport
- Put in place a 'no plastic water bottles' policy
- Encouraging recycling and recycling ourselves
- Use of recycled materials in all promotion
- Used food producers based locally
- Ensured all food was Fair Trade
- Re-used materials where possible
- Worked with environmental partners to help us deliver the festival in an environmentally sustainable manner, and to support the artists in the making of their work
- Encouraged artists commissioning work on site to use locally sourced materials

We presented a talk by David Buckland from Cape Farewell as part of the festival outreach linked to Climate Change, which attracted a new audience and just before his re-location to Dorset.

Office/Hub Development. The outsourced arts development team: The Arts Development Company, continue to develop the Little Keep as a creative hub.

Our policies include: Diversity and Equality Policy, Safeguarding Children and Vulnerable People Policy, Environmental Policy, Reserves Policy, Health and Safety Policy and Risk Management, Special Needs Policy, Procurement Policy, Training and Development Policy.

PUBLIC BENEFIT

The trustees have given due consideration to the Charity Commission's published guidance on the Public Benefit requirement under the Charities Act 2011

FINANCIAL REVIEW

Activating Performing Arts is core funded by Arts Council England as one of its National Portfolio Organisations, along with Dorset County Council, and Borough of Poole with significant project support from Bournemouth Borough Council/Bournemouth Arts. To support its programme of work additional funding was raised from different service units within the three local authorities, Dorset County Council, Borough of Poole, Short Breaks in Dorset and Bournemouth, Jerwood Charitable Foundation, Weston Jerwood Funds, Pavilion Dance South West, Cultural Hub, BBC Children in Need, West Dorset District Council, Dorset Youth Dance, Lighthouse Poole, Arts Council England Lottery Funds, Heritage Lottery Funds, Bournemouth Borough Council, Weymouth Business Investment District, SDR Landscape partnership. The balance of income is derived through ticket sales, trader income and donations.

RESERVES POLICY

Reserves are held in three funds – 'restricted funds', 'unrestricted funds' and 'Designated'. Restricted funds represent money that is earmarked by the donor. The Directors can only use these funds for the specific purpose for which they were given. Unrestricted funds are funds that the Directors may use for any purpose within the objects of Activate. Designated funds are earmarked by the Directors for specific future use:

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT

1. The smooth operation of the company is dependent upon its staff and any form of long term illness would involve the company in additional costs for temporary staff. Funds have been set aside to employ temporary staff for approximately 6 months.

2. Core funding is agreed on a year by year basis. Should any core funders not provide the funds in any one year, the future of Activate would be in doubt. The company would need to conclude its activities in an orderly manner and eventually make its staff redundant. Funds have been set aside in case this unfortunate circumstance should arise.


3. Committed project work consisting of continued professional development and commissioning new work.

At 31 March 2017, restricted funds totalled £106,574. Unrestricted income funds totalled £25,566. The Directors designated reserves of £126,000 in accordance with their reserves policy.

DIRECTORS

The directors shown below have held office during period from 1 April 2016 to the date of this report and were Mr M Noonan, Ms J Rigler, Ms Adele Keeley, Mr M Kimberly, and Ms K Radeva, joined by Mr P Leivers as an observer and five new prospective board members: Tom Clarke, Polly Gifford, Tamsin Irwin, Richard Sobey and Caroline Cooper. In accordance with the Articles of Association, Katherina Radeva and Martin Kimberly will retire at the forthcoming Annual General Meeting.

The annual report was approved by the trustees of the Charity on 29 November 2017 and signed on its behalf by:


.....
Trustee

ADELE KEELEY

ACTIVATE PERFORMING ARTS

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of Activate Performing Arts for the purposes of company law) are responsible for preparing the and the financial statements in accordance with the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by the trustees of the Charity on 29 November 2017 and signed on its behalf by:


.....
Trustee

ADAE KERRY

ACTIVATE PERFORMING ARTS

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF ACTIVATE PERFORMING ARTS

I report on the accounts of the Charity for the year ended 31 March 2017 which are set out on pages 20 to 30 .

Your attention is drawn to the fact that the Charity has prepared the Financial Statements in accordance with 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) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has since been withdrawn.

We understand that this has been done in order for the accounts to provide a true and fair view in accordance with the Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Accounting Technicians.

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

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

Basis of independent examiner's report

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

Independent examiner's statement

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

(1) which gives me a reasonable cause to believe that in any material respect the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

ACTIVATE PERFORMING ARTS

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF ACTIVATE PERFORMING ARTS

Mark Rowlands

Mark Rowlands CTA MAAT ATT

Rowlands Webster
Austin House
43 Poole Road
Westbourne
Bournemouth
BH4 9DN

29 November 2017

ACTIVATE PERFORMING ARTS

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2017

	Notes	Un- restricted £	Restricted £	2017 £	2016 £
Income from:					
Donations	2	218,670	4,614	223,284	262,277
Charitable activities	3	18,702	403,328	422,030	190,154
Other income		<u>3,916</u>	<u>-</u>	<u>3,916</u>	<u>2,000</u>
Total Income		<u>241,288</u>	<u>407,942</u>	<u>649,230</u>	<u>454,431</u>
Expenditure on:					
Raising funds		47,750	-	47,750	46,641
Charitable activities	4	<u>196,772</u>	<u>393,930</u>	<u>590,702</u>	<u>335,033</u>
Total Expenditure		<u>244,522</u>	<u>393,930</u>	<u>638,452</u>	<u>381,674</u>
Net (expenditure)/income		3,234	14,012	10,778	72,757
Transfers between funds		<u>62,186</u>	<u>(62,186)</u>	<u>-</u>	<u>-</u>
Net movement in funds		65,420	76,198	10,778	72,757
Reconciliation of funds					
Total funds brought forward		<u>216,986</u>	<u>30,376</u>	<u>247,362</u>	<u>174,605</u>
Total funds carried forward	13	<u>151,566</u>	<u>106,574</u>	<u>258,140</u>	<u>247,362</u>

All of the Charity's activities derive from continuing operations.

ACTIVATE PERFORMING ARTS
REGISTRATION NUMBER: 3439777

BALANCE SHEET AS AT 31 MARCH 2017

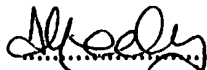
	Note	2017 £	2016 £
Fixed assets			
Tangible assets	9	2,973	4,609
Current assets			
Debtors	10	36,313	25,425
Cash at bank and in hand		232,365	224,571
		<u>268,678</u>	<u>249,996</u>
Creditors: Amounts falling due within one year	11	<u>(13,511)</u>	<u>(7,243)</u>
Net current assets		<u>255,167</u>	<u>242,753</u>
Net assets		<u>258,140</u>	<u>247,362</u>
Funds of the Charity:			
Restricted income funds		106,574	30,376
Unrestricted income funds			
Unrestricted income funds		<u>151,566</u>	<u>216,986</u>
Total funds	13	<u>258,140</u>	<u>247,362</u>

For the year ending 31 March 2017, the Charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for complying with the requirements of the act with respect to accounting records and for the preparation of accounts.

The financial statements on pages 20 to 30 were approved by the trustees, and authorised for issue on 29 November 2017 and signed on their behalf by:



 Trustee
 ADELE KEENEY

ACTIVATE PERFORMING ARTS**STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 MARCH 2017**

	Note	2017 £	2016 £
Cash flows from operating activities			
Net cash income		10,778	72,757
Adjustments to cash flows from non-cash items			
Depreciation		<u>1,636</u>	<u>1,485</u>
		12,414	74,242
Working capital adjustments			
(Increase)/decrease in debtors	10	(10,888)	17,295
Increase/(decrease) in creditors	11	<u>6,268</u>	<u>(15,042)</u>
Net cash flows from operating activities		7,794	76,495
Cash flows from investing activities			
Purchase of tangible fixed assets	9	<u>-</u>	<u>(2,798)</u>
Net increase in cash and cash equivalents		7,794	73,697
Cash and cash equivalents at 1 April		<u>224,571</u>	<u>150,874</u>
Cash and cash equivalents at 31 March		<u>232,365</u>	<u>224,571</u>

All of the cash flows are derived from continuing operations during the above two periods.

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2017

1 ACCOUNTING POLICIES

Summary of significant accounting policies and key accounting estimates

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Statement of compliance

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Basis of preparation

Activate Performing Arts meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

Going concern

The trustees consider that there are no material uncertainties about the Charity's ability to continue as a going concern nor any significant areas of uncertainty that affect the carrying value of assets held by the charity.

Income and endowments

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received, and the amount of the income receivable can be measured reliably.

Donations and legacies

Donations are recognised when the Charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the Charity before the Charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the Charity and it is probable that these conditions will be fulfilled in the reporting period.

Grants receivable

Grants are recognised when the charity has an entitlement to the funds and any conditions linked to the grants have been met. Where performance conditions are attached to the grant and are yet to be met, the income is recognised as a liability and included on the balance sheet as deferred income to be released.

Expenditure

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2017

All resources expended are inclusive of irrecoverable VAT.

Raising funds

These are costs incurred in attracting voluntary income and those incurred in trading activities that raise funds.

Charitable activities

Charitable expenditure comprises those costs incurred by the Charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Support costs

It is the nature of the charity to provide support for the arts, it is therefore impossible to distinguish between support as a charitable activity and support for the Charity itself.

Governance costs

These include the costs attributable to the Charity's compliance with constitutional and statutory requirements, including audit, strategic management and Trustee's meetings and reimbursed expenses.

Taxation

The Charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the Charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

Tangible fixed assets

Individual fixed assets costing £350.00 or more are initially recorded at cost, less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

Depreciation and amortisation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Asset class	Depreciation method and rate
Furniture and equipment	15% on a straight line basis
Office equipment	25% on a straight line basis

Trade debtors

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business. A provision for the impairment of trade debtors is established when there is objective evidence that the Charity will not be able to collect all amounts due according to the original terms of the receivables.

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2017

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade creditors

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the Charity does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Fund structure

Unrestricted income funds are general funds that are available for use at the trustee's discretion in furtherance of the objectives of the Charity.

Designated funds are unrestricted funds are resources set aside for specific purposes at the discretion of the trustees.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

2 INCOME FROM DONATIONS

	Unrestricted funds	Restricted funds	Total 2017	Total 2016
	General £	£	£	£
Donations from individuals	67	4,614	4,681	-
Grants, including capital grants; Government grants	9,605	-	9,605	10,855
Grants from other charities	208,998	-	208,998	251,422
	<u>218,670</u>	<u>4,614</u>	<u>223,284</u>	<u>262,277</u>

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2017

Arts Council England provides the majority of unrestricted grant funding £208,998.

3 INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total 2017 £
Promotion and development of outdoor arts, dance and theatre.	18,702	403,328	422,030

4 EXPENDITURE ON CHARITABLE ACTIVITIES

	Activity undertaken directly £	Total 2017 £	Total 2016 £
Promotion and development of outdoor arts, dance and theatre	590,702	590,702	335,033

189,239 (2016 - 168,368) of the above expenditure was attributable to unrestricted funds and 393,930 (2016 - 157,987) to restricted funds.

In addition to the expenditure analysed above, there are also governance costs of 7,533 (2016 - 8,678) which relate directly to charitable activities.

5 ANALYSIS OF GOVERNANCE AND SUPPORT COST

	Unrestricted funds	Restricted funds	Total 2017	Total 2016
Allocated support costs	818	15	833	3,442
Accountancy and examination	6,700	-	6,700	5,316
	7,518	15	7533	8,758

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2017

6 TRUSTEES REMUNERATION AND EXPENSES

No trustees, nor any persons connected with them, have received any remuneration from the Charity during the year.

7 STAFF COSTS

The aggregate payroll costs were as follows:

	2017 £
Staff costs during the year were:	
Wages	170,439
Social Security	<u>10,859</u>
	181,298

The monthly average number of persons (including senior management team) employed by the Charity during the year expressed as full time equivalents was as follows:

2017 No	2016 No
<u>9</u>	<u>9</u>

Contributions to the employee pension schemes for the year totalled £171 (2016 - Nil).

No employee received emoluments of more that £60,000 during the year.

8 TAXATION

The Charity is a registered charity and is therefore exempt from taxation.

ACTIVATE PERFORMING ARTS**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2017****9 TANGIBLE FIXED ASSETS**

	Furniture and equipment £	Total £
Cost		
At 1 April 2016	<u>10,641</u>	<u>10,641</u>
At 31 March 2017	<u>10,641</u>	<u>10,641</u>
Depreciation		
At 1 April 2016	6,032	6,032
Charge for the year	<u>1,636</u>	<u>1,636</u>
At 31 March 2017	<u>7,668</u>	<u>7,668</u>
Net book value		
At 31 March 2017	<u>2,973</u>	<u>2,973</u>
At 31 March 2016	<u>4,609</u>	<u>4,609</u>

10 DEBTORS

	2017 £	2016 £
Trade debtors	34,091	19,835
Other debtors	<u>2,222</u>	<u>5,590</u>
	<u>36,313</u>	<u>25,425</u>

11 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2017 £	2016 £
Trade creditors	10,624	7,173
Other taxation and social security	<u>2,887</u>	<u>70</u>
	<u>13,511</u>	<u>7,243</u>

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2017

12 CHARITY STATUS

The Charity is a Charity limited by guarantee and consequently does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £1 towards the assets of the Charity in the event of liquidation.

13 FUNDS

	Balance at 01/04/16	Incoming resources	Resources expended	Transfers	Balance at 31/03/17
Designated funds					
Designated funds	205,401	0	0	-79,401	126,000
General funds					
Unrestricted funds	11,585	241,288	244,522	17,215	25,556
Restricted funds					
Cultural Hub					
Remix	20,471	48,246	47,336	-4,000	17,381
Inside Out	5,886	198,168	282,836	78,782	0
Health & Arts	0	508	0	0	508
Rosemary Lee	0	1,300	3,288	1,988	0
Moving On	0	8,264	6,264	-2,000	0
Dundu	0	3,930	114	0	3,816
Lifecycles	0	146,056	51,187	-10,000	84,869
CYDP	1,937	1,000	256	-2,681	0
Dance					
Generations	2,082	470	2,648	96	0
	30,376	407,942	393,929	62,186	106,574
	247,362	649,230	631,751	0	258,140