

Company registration number: 3439777

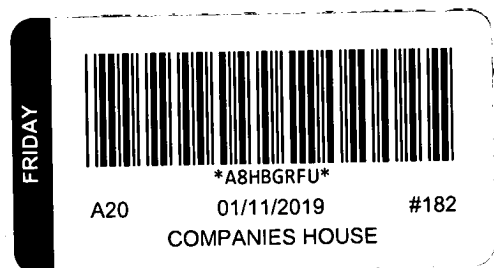
Charity registration number: 1069622

ACTIVATE PERFORMING ARTS

(A COMPANY LIMITED BY GUARANTEE)

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2019



ACTIVATE PERFORMING ARTS

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ACTIVATE PERFORMING ARTS

REFERENCE AND ADMINISTRATIVE DETAILS

Trustees

Ms J Rigler

Ms A Keeley (retired from office 24 October 2018)

Mr M G Noonan

Mr T Clarke

Ms PA Gifford

Ms T Irwin

Mr R Sobey (retired from office 1 October 2019)

Mr I M Metcalf (appointed 24 October 2018)

Principal Office

Little Keep
Bridport Road
Dorchester
Dorset
DT1 1SQ

Company Registration Number

3439777 The Charity is incorporated in England and Wales

Charity Registration Number

1069622

Bankers

Charities Aid Foundation

Independent Examiner

Mr Mark Rowlands CTA MAAT ATT
Rowlands Webster Limited
Austin House
43 Poole Road
Bournemouth
BH18 8AT

ACTIVATE PERFORMING ARTS

TRUSTEES REPORT

The trustees, who are directors for the purposes of company law, present the annual report together with the financial statements of the charitable company for the year ended 31 March 2019.

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 (and Artistic) 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 2019. When new Trustees are required, both an open call is undertaken or persons who are able to 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 2019 the organisation employed 7 full time equivalent permanent members of staff (based on contracts over 52 weeks, and including The Remix care staff) and 278 artists, producers, technicians and administrators on short contracts, which is over double from the year before. We were supported by 308 volunteers; five times as many as the year before.

RISK MANAGEMENT

The Trustees have a risk management strategy in which Trustees oversee the different aspects of the organisation within sub-groups in order to report at quarterly meetings. These groups have been reviewed and three permanent subgroups have been in operation focussing on Finances, Income Generation/Fundraising and HR and one associated group focussing on the Inside Out Dorset festival. 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 to accommodate an extended period of leave for one staff member and other staff changes.

The core team for the year was:

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

Jen Walke-Myles – returned in the last quarter in a new Executive Producer role (P/T)

Irene Archibald – Senior Administrator (F/T)

Wendy Pettdemange and Caroline Suri – Producer Specialising in Theatre, Education and Outreach (F/T job share) – until August when Wendy moved on to another organisation

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

Marketing Manager (P/T) – this core position was covered on a freelance basis by Lyndsey Harvey

Dominic Kippin undertaking Maternity Cover for Jen Walke-Myles (on extended leave) –

Producer for Inside Out Dorset and Outdoor Arts and then stayed permanently in this role when Jen Walke-Myles returned in a new role

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 and Sense of Unity

Kate McStraw – Associate Producer for the Festival to support Dominic Kippin, who also undertook additional fund-raising for the year

Kim Tilbrook – Project Manager, Life Cycles and Landscapes

Samantha Gillingham – Project lead on Dorset Youth Dance and the Youth Advisory Board

Jude Allen – The Remix Project Manager

Ellis Davies and then replaced by Amy Eastwood – The Remix West Artistic Director

Aimee Smith – The Remix East Artistic Director

Claire Benson – Dorset Youth Dance Artistic/Rehearsal Director

Sarah Colwell – Book-keeping

OVERVIEW

This year is the first year of the new four- year 2018-2022 Business Plan:

VISION

To create a rich culture of performing arts in our region for our audiences and to be recognised nationally for creating a centre for excellence in producing and commissioning land-based outdoor arts.

MISSION AND ARTISTIC POLICY

Our mission is to be a national leader in presenting outdoor land-based arts and work with international partners in the development of this art form. We are guided by social justice and engage socially diverse audiences in this work and our associated work with indoor venues, promoters and community partners in our participatory programme.

We produce and help develop a diverse contemporary practice in performance. This includes dance, theatre, outdoor arts and all the extraordinary ways they are presented; from live art, physical theatre, digital arts, puppetry to contemporary circus. This is our definition of artwork – i.e. 'work' we support.

We are particularly interested in work that crosses art form boundaries – often it is here, where we bring disciplines together, that something memorable happens. We are passionate about work that touches the heart, has meaning and integrity and with artists who will communicate with an audience and we will work with our colleagues to create a more diverse artistic offer and audience for the work.

We will:

- work with artists who want to make work that is contemporary in its practice;
- work with a diversity of artists reflecting our communities locally and across the UK, as well as inviting a diversity of artists and collaborators from overseas where possible;

- work with the understanding that performance cannot happen without an audience and the value of the relationship between the audience and the art;
- work with artists who understand, or who want to develop their understanding of what makes working in the outdoor realm so special;
- work with artists who are engaged in socially engaged practice and help us deliver on our social justice aims;
- work with artists focussed on participatory work to share their practice with communities;
- work with artists who want to challenge and interrogate with their work for themselves and audiences;
- work with artists who also want to delight, welcome, and inspire their audience;
- work with artists who are passionate about what they must communicate and think about how they do this with an audience;
- work with colleagues and partners to realise artistic projects that can benefit children and young people, diverse communities, our elders/older people and the audiences across our communities who we want to grow and develop;
- be based locally, benefiting our local community and work internationally in order to fulfil our vision in producing, promoting and developing the highest standards of work for audiences and artists;
- encourage artists to try something new, to develop their practice and to help others to develop their potential.

Internationalism has been a cornerstone of the Inside Out Dorset programme and has permeated the whole organisation in the last six years. We would like to continue our European partnerships in order to sustain the quality of programming for Dorset. The UK mid-large-scale outdoor arts sector is still developing, and we want to retain an outward facing programme attracting UK and international artists, offering exceptional experiences for audiences. It is important that we remain 'open to EU countries'.

AIMS

1. To make meaningful links between our 'flagship' project, Inside Out Dorset festival, and our socially engaged outreach programmes that run throughout the year including our artists' development and venue support.
2. To produce work with artists who reflect the diversity of our contemporary society and in line with our artistic vision.
3. To produce work with our international partners in developing artistic practice, particularly outdoor and land-based arts.
4. To develop audiences as participants 'active spectators' to reach a socially diverse audience.
5. To inspire all in our community to take part in performing arts: to be inclusive in our audience development and deliver on social justice. To facilitate a lifelong connection with the arts and experience the impact that can bring by the input they give as well as their presence there.
6. To support those wanting to pursue a career in the arts and offer progression routes into the industry.

7. To demonstrate that artists can both affect and provide positive change in our communities and that they positively contribute toward our social justice vision.
8. To work in partnership locally, nationally and internationally so that we can work on production, development and promotion of the arts in other sectors (such as education, health, environment, community development, voluntary, social enterprise, business and the wider creative industries).
9. To create a contemporary organisation that values its people and the people it works with artists, collaborators, audience/participants, investors and all its stakeholders and to create the conditions for a sustainable model of practice to resource its work.

OBJECTIVES

1. Promote and present a wide range of high quality international (where possible) performance and outdoor arts in Inside Out Dorset festival, as well as festivals and venues run by arts and tourism partners. We will bring high quality, higher risk small-scale (indoor) theatre and dance to Dorset venues. This will help 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. We will work within European partnerships including Oerol, Sura Medura and Green Carpet to achieve this and work with venues run by arts and tourism partners.
2. We will produce and support the production of new high-quality innovative work, especially by artists based in the county and sub region, working with the Dorset Theatre Promoters Consortium (DTPC).
3. We will support performance artists, producers and practitioners at all stages of their career to fulfil their potential, especially those working in dance, theatre and outdoor arts, from emerging, to mature artist. This includes the provision of information, advice, signposting, networking, publicity and advocacy services to the performance and outdoor arts sector as well as our partners and the general public.
4. We will increase the range and depth of 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. We will create a robust audience development plan and digital policy to support this and our social justice aims.
5. We will strengthen our organisation's operational/business model and strategy for the delivery of our ambitions, utilising our partnership model of working, recognising our reliance on public subsidy and exploring how we manage the cuts in public finance.

ACHIEVEMENTS AGAINST OUR OBJECTIVES FOR THE YEAR TO 31 MARCH 2019

We have met all our targets in our business plan.

Our year in statistics:

68,000 estimated audience attendances and	9,246 attendances at workshops
5,000 estimated reach for the films	55 Advice sessions to artists
47 new productions supported	278 artists, producers and technicians employed
139 performances presented	

21 artists Commissions

8 residencies

2 new exhibitions over 17 days

2 new films produced and 2 film screenings

A festival year results in the audience attendances being higher, and this is also due to our tour of Sense of Unity and the Pages of the Sea 14-18 Now Armistice project.

Objective 1 To promote and present...

We have exceeded our expectations with notable successes:

Inside Out Dorset 2018 Extraordinary Events in Extraordinary Places

We produced seven new commissions for Inside Out Dorset, including three UK premieres by Les Souffleurs, Waterlanders and Collectief Walden and the presentation of one of the best 14-18 Now outdoor theatre commissions: Furious Folly by Mark Anderson. We launched with French circus company, Cirque Rouages and closed the festival with a new commission: Wayfaring by UK Company And Now:, working across urban and locations with landscape partners. We continued to commission smaller scale art works in a trail including Stacked Wonky, Dave Young 'The Shouting Mute', Arts University Bournemouth (AUB) Graduate Gio Garancini, Les Souffleurs, and Jane Pitt with Lorna Rees and delighted young audiences with Mathew Harrison's Actual Reality Arcade, supported by the Coasters Strategic Touring Partnership, now in its final year.

A significant addition was Danny Boyle's **Pages of the Sea** – the 14-18 Now Armistice project with a specially commissioned poem by poet laureate, Carol Ann Duffy, and presentations by Billy Bragg and Kate Adie delivered on two sites, Weymouth and Lyme Regis where the national project did some early testing of the idea.

We delivered the finale of the large-scale project **Life Cycles and Landscapes** with a major commission for And Now: across the UK AONB sites and Netherlands. And Now: created **Wayfaring** and were in residence across the four locations: Norfolk Coast AONB with Norfolk and Norwich Festival, Oerol festival, North Wessex Downs AONB at Basildon Park with Corn Exchange Newbury and finally at Inside Out Dorset with the Dorset AONB. Digital Wayfaring was launched, and a publication and series of small films are being created to document the project. The project has made a significant change to the ambition and interest of the National Association of AONBs into working with artists and we have met with senior members of the Arts Council to talk about how their relationship might develop.

Sense of Unity toured for a second year, predominantly to locations across the UK that have lower levels of engagement in the arts: St Leonards, the outskirts of Brighton, Stoke and Watford. Thousands continue to be delighted by Dundu and World Beaters.

European/International Projects

LAND is focussed on bringing together Land Stewards and Artists in order to support artists making work in the landscape and deepen the understanding between artists and land stewards. We led this new Creative Europe partnership with Oerol (NL), Le Citron Jaune (FR) and PLACCC festival in Hungary and although Oerol was named lead partner, we were asked to support the lead after a change of personnel, and we have taken on administratively supporting the project. Oerol hosted and presented And Now: with the Staatsbosbeheer and they visited Le Citron Jaune during the year and it enabled us to present

Collectief Walden and Waterlanders and host a seminar with Dorset AONB and Sura Medura, bringing a variety of land stewards and artists together.

We presented the **Green Carpet** commissioned company: of Les Souffleurs which was a UK premiere for the festival. We followed their work at our partner festivals: Le Citron Jaune (FR), Centre des Arts De La Rue Amiens (FR), Chassepierre Festival (B) and Domain Du Chamarande (FR). We then drafted a call out for the next commission which we will present in the 2020 festival.

Sura Medura. Our third and final artist we 'sponsored', Subathra Subramaniam, was in residence in Sri Lanka on the Sura Medura programme. She made a new work with artist collaborator she met there, Brian Hartley that she went on to perform in Edinburgh and at our festival seminar. We also invited the other two artists, Lorna Rees and Helen Ottaway to share the work they devised whilst in Sri Lanka at our seminar and both are working on new projects as a result.

Dorset Festivals Consortium

We chaired and led the creation of the Dorset festivals Consortium with b-side and Bournemouth Arts by the Sea Festival to bid for the contract to deliver a series of events in 19/20 that would attract new visitors to the area through the Cultural Tourism programme led by Arts development Company. We secured the contract, which included a professional development programme for local artists. The programme was agreed in the year to be presented in June/July 2019 to mark the 50th anniversary of the moon landing in Bournemouth, Sherborne and Weymouth presenting Luke Jerram's Museum of the Moon along with a series of new commissions inspired by the installation. We chose Helen Ottaway with her piece created in Sri Lanka and inspired by the tide and R&D Studio with Hema and then offered the other new commissions to artists who had participated in the professional development programme – and they were chosen in 19/20.

Co-presenting/supporting artists.

We co-presented/supported 5 companies/artists to present 5 performances including Gracefool Collective, Intronauts, The Duke and Nell Leyshon's Outsiders along with Scott Lavene.

Surf The Wave (formerly known as British Dance Edition - BDE).

Our Executive and Artistic Director, Kate Wood served as a member of the curatorial panel for the national showcase delivered by Pavilion Dance South West in May 2019. The panel was well chaired and the work of supporting the executive team in making the curatorial decisions was in-depth and undertaken with integrity against a clear set of guiding principles and purpose for the showcase – newly reworked to serve a non-specialist programming delegation.

Audience Reach

A festival year, our reach was naturally greater, however, we exceeded our expectations in this year with over 40,000 estimated audience attendance in our core programme, with the inclusion of Pages of the Sea and our Sense of Unity tour and an estimated 28,000 reached in our Ambition For Excellence funded programme, Life Cycles and Landscapes – including audiences in the Netherlands.

An estimated 15% of our audience reach was through the Sense of Unity touring project to areas of low engagement. As a result, we have far exceeded our target of increasing our audience from the least engaged by over 5%.

We built on the legacy of the socially engaged practice of FI-utter-ances in our 2016 festival to commission the artist Jane Pitt to create a new piece inspired by and with the participants living with mental ill-health and began to create more links between programmes – most notably the volunteer development for Pages of the Sea building on the festival volunteers.

We made excellent progress in reaching a socially diverse audience through our programmes and continuing the outreach programmes with schools, both in rural Dorset with Dorset AONB and in the urban areas of Weymouth, Bournemouth and Poole.

Digital distribution was most successful with the Remix music video and the Pages of the Sea project. We successfully created content that went out in advance of the festival and as a round up afterwards and our 14-18 Now 'package' of Furious Folly and Pages of the Sea that created a real sense of pride in being 'chosen' as locations for these national projects.

Objective 2. To produce and support the production of new work...

As mentioned above in the festival 'trail' the **Coastal Encounters commissions** were presented and included Sarah Shorton (Stacked Wonky), Dave Young (The Shouting Mute) was supported for a commission as an emerging local artist who is disabled, Les Souffleurs Commando Poétiques, are the Green Carpet commissioned company, Waterlanders and Collectif Walden our Dutch companies introduced to us through Oerol were commissioned to re-site existing works as part of UK premiers, Jane Pitt and Lorna Rees were commissioned to develop their relationship with Cherry Tree Nursery and create a sound commission for the festival and Gio Garancini was co-commissioned with AUB as a new graduate to create a small scale site specific work for the festival.

'.... The artists take their time, the work unfolds slowly, or sits quietly waiting to be discovered, and the audience lets go of the demands of time and allows itself to stare, to ponder, to potter, or to sit and listen. Here is truly environmental art – not so much art about the environment (although that too) as art that engages with the environment in which it is placed. A real joy.' Total Theatre Review.

Life Cycles and Landscapes in partnership with Landscapes for Life, the National Association of Areas of Outstanding Natural Beauty (AONB), represented by the Dorset AONB and And Now:. The final year as mentioned above producing the **large-scale commission** along the 'Icknield Way', running from Norfolk to Dorset.

Sense of Unity production

Our production continued to tour as reported earlier.

We offered small amounts of **seed funding/commissioning** funds (excluding those commissioned for the festival) to Nell Leyshon and BEAF festival for the Outsiders project and Scott Lavene for May 2019.

We continue to Chair the **Dorset Theatre Promoters Consortium** and support venues to access the HOUSE touring network.

Objective 3. To support performance artists...

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

- 55 advice sessions
- sustaining good practice in small scale commissioning in the festival including a recent graduate from AUB, George Roberts
- delivered 8 residencies including working with And Now:
- Sura Medura – see European partnerships/International
- 3 Continued Professional Development opportunities including bursaries for Edinburgh and TheatreFest West and a writing workshop with Artful Scribe and a masterclass with Robbie Graham as part of the Coasters Partnership

We brokered relationships with the Green Carpet and LAND European partners for Jony Easterby and And Now at Le Citron Jaune in 2019, and Gobbledegook at Lakes Alive;

We continue to offer AUB student placements which this year led them to be paid by us to undertake evaluation work for us on the festival.

Outdoor Arts Professional Development Programme. We ran a three-month long Workshop Programme focussing on how to take your practice from indoors to outdoors with the Dorset Festivals Consortium benefiting 48 cross-art form artist/producers and leading to several the artists pitching ideas for a commission in our 19/20 programme.

We continued to offer advice and guidance through our website, over the telephone and through our networks. This is also delivered throughout the other programme areas of the organisation.

Theatre South West. We supported this event again at Salisbury Playhouse to present Theatre Fest West and gave bursaries to 2 artists to attend.

Objective 4. To increase the range and depth of participation...

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. Our ongoing programmes continue to reach the least engaged and we were able to attract new audiences from this segment through the Sense of Unity tour and Pages of the Sea.

Pages of the Sea engaged a number of veterans in a writing project and volunteering. The open mic programmed a diverse series of voices from the community. We also worked with a team from the veterans' hub and students from Woodroffe School to create the final images on the beaches. In the lead-up to the project we worked with the regional library service and in community centres in Weymouth.

Investment into Access provision for the festival has increased year-on-year, including additional support this year to make personal contact with community groups.

Feedback from our access consultant Attitude is Everything is that the work done is exemplary for 'DIY' style access, and that they feel we have really invested our resource wisely. Our Audio/Visual descriptions and Access Guides are being used by them within their training going forward, and they will be creating a case study of the festival.

We created a new music video with The Remix working with People First Dorset raising awareness about the invisibility of people who are disabled: 'I Can't Get To You – Speaking Up' was incredibly well received and may lead to more partnership working with this organisation.

'Projects like this really help to bring to the surface the barriers that people with a learning disability face. It is great to see that the music video not only shows the adverse effect of negative public behaviour towards people with a learning disability, but that it also models the kind of adjustments that are so needed to make our society really inclusive.' Jan Tregelles, CEO Mencap, referring to The Remix Music Video

Our first access programme focussed on schools with young people from areas of high social deprivation, such as some of the rural schools around West Dorset, Weymouth, Boscombe and Poole. We worked with the Cultural Hub in Bournemouth and Poole along with schools outside this hub and with the AONB in West Dorset where we created a longer-term project to engage the schools with artists and heritage practitioners in celebrating and understand the landscape around Maiden Castle.

Of particular note was the performance in a care home with students from Budmouth College relating to the Anzacs and the Furious Folly performance along with the committed students and teacher at Woodruff School for the creation of the portrait on the beach for Pages of the Sea in Lyme Regis.

Our Remix and Dorset Youth Dance programmes have been integrated into the festival and we have recruited a new member of the artistic team for Remix, returning from Australia, who has been working with high profile companies such as Stalker.

We have offered progression routes opportunities through creating performance platforms and hosting days for young people to meet conservatoires and universities delivering dance and theatre courses and audition practice workshops, in partnership with PDSW.

We have commissioned two recent graduates – one for the festival and one for the 2019 signature event, which was as a result of the workshop course we ran.

Our Youth Board supported our festival launch and the youth platform and reviewed how youth friendly our website is.

We established a working group around the Dorset Cultural Education Partnership to create a bid for the Youth Performance Partnership Funding, and although it was unsuccessful it got through the first stage and will lead to the group working on another project and bid together.

Bursaries continued to be offered to 32% of participants supporting families on low income, tax credits or single parents attending our youth dance (even with a modest termly fee). Fees for Remix and Premix are heavily funded to keep the costs down for families.

Our continued membership of the Cultural Hub meant that we were able to bring coach loads of school children from targeted schools to participate in Mathew Harrison's Actual reality Arcade, along with pupils from Linwood School, which supports pupils with special education needs, who visited work by Dutch artists Waterlanders.

We offered young people showcasing opportunities in partnership with Weymouth College combining community youth dance, theatre companies, schools, older peoples dance company and music groups and we offered schools the opportunity to meet conservatoires and Universities offering performing arts course who also led workshops in performing arts and music pathways.

Planning for a youth dance, DJ and film project with Dorset youth Dance, Weymouth College and Remix project called Street In The Park in Dorchester was undertaken for May 2019.

Objective 5. To strengthen our business model and strategy for the delivery of our ambitions...

Partnership working has been at the heart of our organisation and operational model. Partners have brought additional expertise to our programme and resources. This has been especially important as fund-raising was competitive for our festival campaign and predominantly down to increased pressure on the Trusts and Foundations and shrinking public funds. Therefore, our partnerships have helped us secure funding, for example through Creative Europe with our Dutch, French and Hungarian partners and through new business partners at the Business Improvement Districts.

We have made some positive gains in delivering a programme with increased earned income, which resulted in us reaching a much higher audience than would normally be the case in a non-festival year.

Tourism partners and Business Investment Districts played an increasingly important role as we began planning the signature events for 19/20.

National partners played a greater role in the delivery programme, both enabling us to strengthen our Dorset programme and led to an increased programme in other parts of the UK, across Europe and Sri Lanka.

A re-structure of the core team to support fund-raising was put in place in the last quarter, which we will see to more effect in 19/20.

Arts Council England

This is the first year of our Arts Council's National Portfolio (NPO) Funding 2018-2022.

We are a partner in a number of strategic Arts Council funded bids and lead an Ambition for Excellence project. We are a partner in another project: Sura Medura and partner on a Strategic Touring Programme, Coasters led by Seachange Arts. We are a recipient of the Creative Local Growth funds secured in Dorset. We supported several Grants for the Arts written by artists for work in or benefitting Dorset. All of these funds are for programmes of work that are in addition to the funded programme through the NPO agreement.

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.

Public transport in Dorset is unable to service our organisation to the extent that we would like. We therefore make a yearly donation to a local organisation *Sustainable Dorset* whose aim is to raise awareness and invest in sustainable projects across Dorset including transport and infrastructure ideas. This year we have donated £350.

For all our projects we:

- Encouraged greener transport
- Put in place a 'no plastic water bottles' policy
- Encouraging recycling and recycled ourselves
- Used 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.

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, Budget Control, Training and Development Policy.

FINANCIAL REVIEW

Activating Performing Arts is core funded by Arts Council England as one of its National Portfolio Organisations, along with Dorset County Council (now Dorset Council), and Borough of Poole (now BCP). To support its programme of work additional funding was raised from different service units within the local authorities, Dorset County Council, Borough of Poole, Short Breaks in Dorset, Weymouth Borough Council, West Dorset District Council and the Cultural Hub, BBC Children in Need, Lighthouse Poole, Arts Council England Lottery Funds, Dorset AONB, Oerol Festival, Norfolk and Norwich Festival, The Corn Exchange Newbury, North Wessex Downs AONB, South Dorset Ridgeway Landscape Partnership and Heritage Lottery Funds, Garrick Trust, Creative Europe, Sura Medura, Institut Francais, Fonds Podium Kunsten, Poole BID, Valentine Trust, Ernest Cook, Dorchester Town Council, ERDF and Arts Council funding through Arts Development Company, 14-18 Now and the programmers that contracted us to present Sense of Unity.

The balance of income is derived through ticket sales, trader income and donations.

RESERVES POLICY

Reserves are held in two funds – 'restricted funds', 'unrestricted funds'. 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. The Directors have earmarked certain funds for future use:

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 2019, restricted funds totalled £141,915. Unrestricted income funds totalled £177,366. The Directors designated reserves of £126,500 in accordance with the Reserves Policy above and includes a specific designation of £50,846 to supporting projects to deliver the objectives.
4. We continue to hold strong reserves for the organisation.

DIRECTORS

The directors shown below have held office during period from 1 April 2018 to the date of this report and were Mr Michael Noonan, Ms Jane Rigler, Mr Tom Clarke, Ms Polly Gifford, Ms Tamsin Irwin, Mr Richard Sobey (resigned 1/10/19), Mr Ian Metcalfe, joined by Ms M Oliver in the year as an observer. In accordance with the Articles of Association, Ms J Rigler will retire at the forthcoming Annual General Meeting.

PUBLIC BENEFIT

The Trustees confirm that they have complied with the requirements of section 4 of the Charities Act 2011 to have due regards to the public benefit guidance published by the Charity Commission for England and Wales

ACTIVATE PERFORMING ARTS

STATEMENT OF TRUSTEE'S RESPONSIBILITIES

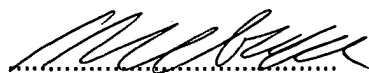
The trustees (who are also the directors of Activate Performing Arts for the purposes of company law) are responsible for preparing the and the financial statements in accordance with the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and applicable law and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

The annual report was approved by the trustees of the Charity on 30 October 2019 and signed on its behalf by:



Mr I Metcalfe
Trustee

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 2019 which are set out on pages 18 to 29.

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. AAT 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

ACTIVATE PERFORMING ARTS

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

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

Mark Rowlands

Mark Rowlands CTA MAAT ATT

Rowlands Webster Limited
Austin House
43 Poole Road
Bournemouth
BH18 8AT

30 October 2019

ACTIVATE PERFORMING ARTS

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2019 (INCLUDING INCOME AND EXPENDITURE ACCOUNT AND STATEMENT OF TOTAL RECOGNISED GAINS AND LOSSES)

	Note	Unrestricted funds £	Restricted funds £	Total 2019 £
Income and Endowments from:				
Donations and legacies	2	288,385	2,927	291,312
Charitable activities	3	8,653	506,645	515,298
Total Income		297,038	509,572	806,610
Expenditure on:				
Raising funds		(49,705)	-	(49,705)
Charitable activities		(183,074)	(663,695)	(846,769)
Total Expenditure		(232,779)	(663,695)	(896,474)
Net income/(expenditure)		64,259	(154,123)	(89,864)
Transfers between funds		(50,360)	50,360	-
Net movement in funds		13,899	(103,763)	(89,864)
Reconciliation of funds				
Total funds brought forward		163,467	245,678	409,145
Total funds carried forward	12	177,366	141,915	319,281

	Note	Unrestricted funds £	Restricted funds £	Total 2018 £
Income and Endowments from:				
Donations and legacies	2	262,024	929	262,953
Charitable activities	3	15,445	372,667	388,112
Other income		4,137	-	4,137
Total Income		281,606	373,596	655,202
Expenditure on:				
Raising funds		(48,732)	-	(48,732)
Charitable activities		(214,614)	(240,851)	(455,465)
Total Expenditure		(263,346)	(240,851)	(504,197)
Net income		18,260	132,745	151,005
Transfers between funds		(6,359)	6,359	-
Net movement in funds		11,901	139,104	151,005
Reconciliation of funds				
Total funds brought forward		151,566	106,574	258,140
Total funds carried forward	12	163,467	245,678	409,145

ACTIVATE PERFORMING ARTS

**(REGISTRATION NUMBER: 3439777)
BALANCE SHEET AS AT 31 MARCH 2019**

	Note	2019 £	2018 £
Fixed assets			
Tangible assets	8	1,572	3,012
Current assets			
Debtors	9	40,490	24,587
Cash at bank and in hand		303,523	405,747
		<u>344,013</u>	<u>430,334</u>
Creditors: Amounts falling due within one year	10	<u>(26,304)</u>	<u>(24,201)</u>
Net current assets		<u>317,709</u>	<u>406,133</u>
Net assets		<u>319,281</u>	<u>409,145</u>
Funds of the Charity:			
Restricted income funds		(141,915)	(245,678)
Unrestricted income funds			
Unrestricted income funds		<u>(177,366)</u>	<u>(163,467)</u>
Total funds	12	<u>(319,281)</u>	<u>(409,145)</u>

For the financial year ending 31 March 2019 the Charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

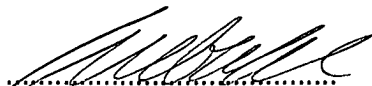
- The members have not required the Charity to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

ACTIVATE PERFORMING ARTS

**(REGISTRATION NUMBER: 3439777)
BALANCE SHEET AS AT 31 MARCH 2019**

The financial statements on pages 16 to 25 were approved by the trustees, and authorised for issue on 30 October 2019 and signed on their behalf by:

A handwritten signature in black ink, appearing to read 'I Metcalfe', written over a dotted line.

Mr I Metcalfe
Trustee

ACTIVATE PERFORMING ARTS

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 MARCH 2019

	Note	2019 £	2018 £
Cash flows from operating activities			
Net cash (expenditure)/income		(89,864)	151,005
Adjustments to cash flows from non-cash items			
Depreciation		<u>1,440</u>	<u>1,624</u>
		(88,424)	152,629
Working capital adjustments			
(Increase)/decrease in debtors	9	(15,903)	11,726
Increase in creditors	10	<u>2,103</u>	<u>10,690</u>
Net cash flows from operating activities		(102,224)	175,045
Cash flows from investing activities			
Purchase of tangible fixed assets	8	<u>-</u>	<u>(1,663)</u>
Net (decrease)/increase in cash and cash equivalents		(102,224)	173,382
Cash and cash equivalents at 1 April		<u>405,747</u>	<u>232,365</u>
Cash and cash equivalents at 31 March		<u>303,523</u>	<u>405,747</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 2019

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.

ACTIVATE PERFORMING ARTS

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.

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.

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 in the ordinary course of business.

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2019

Trade debtors are recognised initially at the transaction price. 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.

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 AND LEGACIES

	Unrestricted Funds £	Restricted funds £	Total 2019 £	Total 2018 £
Donations and legacies;				
Donations from individuals	30	2,927	2,957	2,426
Grants, including capital grants;				
Government grants	9,105	-	9,105	9,105
Grants from other charities	279,250	-	279,250	251,422
	<u>288,385</u>	<u>2,927</u>	<u>291,312</u>	<u>262,953</u>

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2019

3 INCOME FROM CHARITABLE ACTIVITIES

	General £	Restricted funds £	Total 2019 £	Total 2018 £
Promotion and development of outdoor arts, dance and theatre.	8,653	506,645	515,298	388,112

4 ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

Support costs allocated to raising funds - Total 2019 £48,704, prior year 48,732.

Governance costs – Total £12,086, prior year £9,815

5 TRUSTEES RENUMERATION

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

6 STAFF COSTS

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:

	2019 No	2018 No
Employees	7	7

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

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2019

7 TAXATION

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

8 TANGIBLE FIXED ASSETS

	Furniture and equipment £	Total £
Cost		
At 1 April 2018	12,304	12,304
At 31 March 2019	12,304	12,304
Depreciation		
At 1 April 2018	9,292	9,292
Charge for the year	1,440	1,440
At 31 March 2019	10,732	10,732
Net book value		
At 31 March 2019	1,572	1,572
At 31 March 2018	3,012	3,012

9 DEBTORS

	2019 £	2018 £
Trade debtors	30,117	21,896
Other debtors	10,373	2,691
	40,490	24,587

10 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2019 £	2018 £
Trade creditors	15,703	15,258
Other taxation and social security	2,986	2,927
VAT repayable	7,615	6,016
	26,304	24,201

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2019

11 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.

12 FUNDS

	Balance at 1 April 2018 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2019 £
Unrestricted funds					
<i>Unrestricted general funds</i>					
General Funds	37,467	297,037	(232,778)	(50,860)	50,866
<i>Unrestricted designated funds</i>					
Designated	126,000	-	-	500	126,500
Total unrestricted funds	163,467	297,037	(232,778)	(50,360)	177,366
Restricted funds					
Cultural Hub Remix	19,646	47,122	(35,366)	(5,000)	26,402
Inside Out	26,224	108,279	(240,281)	105,778	-
Commissioning	2,500	-	(5,050)	2,550	-
Culture+	58,333	59,001	(4,811)	(2,900)	109,623
Children & Young People	-	2,000	43	(43)	2,000
Lifecycles	138,975	127,533	(248,280)	(18,228)	-
POTS	-	88,572	(52,275)	(36,297)	-
Sense of Unity	-	66,067	(70,567)	4,500	-
Culture+ CPD	-	11,000	(7,107)	-	3,893
Total restricted funds	245,678	509,572	(663,695)	50,360	141,915
Total funds	409,145	806,611	(896,472)	-	319,281