

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 2018

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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 (retired from office 30 November 2017)
Mr M G Noonan
Ms K D Radeva-Jenner (retired from office 30 November 2017)
Mr T Clarke
Ms PA Gifford (appointed 8 September 2017)
Ms T Irwin (appointed 8 September 2017)
Mr R Sobey (appointed 30 November 2017)

Principal Office

Little Keep
Bridport Road
Dorchester
Dorset
DT1 1SQ

Registered Office

Austin House
43 Poole Road
Bournemouth
Dorset
BH4 9DN

Company Registration Number 3439777 Registered in England and Wales

Charity Registration Number 1069622

Bankers Charities Aid Foundation

Auditors

Newton Magnus Ltd
Chartered Certified Accountants & Registered Auditors
Arrowsmith Court
Station Approach
Broadstone
Dorset BH18 8AT

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT

The Trustees present their report with the financial statements of the company for the year ended 31 March 2018.

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 Chief Executive Officer who is responsible for the employment of staff to carry out the objectives of the company. The Trustees, who are listed below, present their report with the financial statements of the company for the year ended 31 March 2018. 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 Chief Executive Officer's supervision, staff members are employed or engaged on short term contracts to deliver the programme of work. For the year ended 31 March 2018 the organisation employed 7 full time equivalent permanent members of staff (based on contracts over 52 weeks, including The Remix care staff) and 123 artists, producers, technicians and administrators on short contracts. We were supported by 65 volunteers.

RISK MANAGEMENT

The Trustees have a risk management strategy 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 sub groups have been in operation focussing on finances, income generation/fundraising and HR and one associated group focussing on the Inside Out Dorset festival. The income generation group was created new this year. 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. The core team for the year was:

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

Irene Archibald – Senior Administrator (F/T)

Wendy Petitdemange – Producer Specialising in Theatre, Education and Outreach (P/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 until the final quarter and covered. Dominic Kippin was recruited to the role and then extended led to a decision to retain Dominic in the producer role and fill this 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

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

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

Sarah Colwell – Book-keeping

OVERVIEW

The Trustees confirm that they have complied with the duty in Section 4 of the Charities Act 2006 to have due regard to the Charity Commission's general guidance on public benefit Charities and Public Benefit in the preparation and delivery of the 2015-2018 Business plan.

This year is the final 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 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';

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- 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;
- 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.

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7. To strengthen our business model and strategy for the delivery of our ambitions. Many of these areas have particular 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.

ACHIEVEMENTS AGAINST OUR OBJECTIVES FOR THE YEAR TO 31 MARCH 2018

We have met all our targets in our business plan, with European funding being secured outside this plan and benefitting the next plan.

Our year in statistics:

- | | |
|---|---|
| • 28,500 estimated audience attendances | • 1,701 attendances at workshops |
| • 4 new Productions Supported | • 21 Advice sessions to artist |
| • 31 Performances Presented | • 5 residencies |
| • 17 New Small Artists Commissions | • 123 artists, producers and technicians employed |

For a 'non-festival' year the audience attendances are much higher due to our tour of Sense of Unity.

1. To promote and present...

Inside Out Dorset 2018. Extraordinary Events in Extraordinary Places

A planning year in our 'biennial calendar'; the artistic projects, sites and an investment plan were drawn up and work began to secure the necessary resources. Four sites were chosen, artists invited in residence and new commissions were selected. The Artists we have chosen include: Mark Anderson (Furious folly – 14-18 Now), Cirque Rouages, Mathew Harrison, Collectief Walden, Waterlanders, Stacked Wonky, Dave Young, AUB Graduate, And Now:, Les Souffleurs, and Jane Pitt with Lorna Rees.

Signature Event.

As part of the Coasters Strategic Touring Programme we presented Le Cirque du Platzak's 'Kermiz' at the Pommery Dorset Seafood Festival. This piloted a new presenting model which created a 'signature event' of scale outside our main festival to sustain its profile, test ticketing an event and create a performance within another organisers event. The shows sold out and the event was a success.

Co-presenting.

To allow more experimental programming and joint marketing we secured funding from the Garrick Trust. Many of the local venues seek to programme more dance work but find it difficult to source good, affordable pieces. Thanks to the Garrick funding helped venues bring a high quality, contemporary dance piece such as Gracefool Collective to the area.

We co-presented a total of 14 performances (2 dance performances and 12 theatre performances) including Paines Plough's Roundabout at Lighthouse, where the schools engagement was the most successful of the company's national tour.

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Supporting Inside Out Dorset 2014 and 2016 commissioned artists to tour their work

This included support for:

- Gobbledegook Theatre to tour to Seoul Street Arts Festival in S Korea
- Arbonauts – seed funding to R&D BETWEEN THE DOG AND THE WOLF for LIMF
- Helen Ottoway and Lorna Rees/Gobbledegook were 2 of our 3 Sura Medura supported artists spending 6 weeks resident in Sri Lanka, with 2 other commissioned artists also put forward by us, selected and supported by other Sura Medura partners
- And Now: the second year of the three-year partnership development for the Life Cycles and Landscapes project which delivered the digital commission, the Oerol residency and development of the commissioned WAYFARING public presentations for May-September 2018
- Legacy of Wild Site Dance Residency (Rosemary Lee) – notable support:
 - Subathra Subramaniam – third Sura Medura artist
 - Sarah Shorten – secured 2018 festival commission
 - Vanessa Grasse – seed funding for MESH
 - Rachel Fullegar – seed funding for Gracefool Collective's THIS REALLY IS TOO MUCH

European/International Projects

Our partnership with Oerol progressed well: hosting And Now: in residence again and introducing us to two companies for our 2018 festival: Collectief Walden and Waterlanders. We hosted both companies for site visits and one for a short residency to develop their work here for a UK premiere. We led a new Creative Europe partnership with Oerol, Le Citron Jaune and PLACCC festival in Hungary called 'LAND'.

Our Green Carpet partnership confirmed the commission of Les Souffleurs which will be a UK premiere for the 2018 festival. Partners: Le Citron Jaune (FR), Centre des Arts De La Rue Amiens (FR), Chassepierre Festival (B) and Domain Du Chamarande (FR).

We continue to plan to create another Remix and French Remix exchange for the 2018 festival.

Spanish choreographer Mariantonia Oliver's commission is mentioned below in the outreach section. The EU collaboration between Dundu and World Beaters is mentioned below.

Sura Medura is mentioned above and notably the artists have found the Sri Lankan residency programme to have been both life-changing and 'practice-changing'

We brokered Factory Girl by Yansong Project from S Korea to present at Lighthouse Poole.

Le Cirque du Platzak's 'Kermiz' at the Pommery Dorset Seafood Festival has been mentioned above.

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

Our Chief Executive Officer and Artistic Director, Kate Wood has been invited to be a member of the curatorial panel and preparation work began for the national showcase delivered by Pavilion Dance South West in May 2019.

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Audience Reach

Over 28,500 est. audience attended our performance programme which included the Sense of Unity tour, the signature event, co-presenting and the youth performances. Our audiences are socially diverse and with the Sense of Unity tour we reached a new audience through other festivals in London, Newbury, Great Yarmouth and Blackpool and our existing audience in Bournemouth.

Sense of Unity continues the work of the festival breaking down the barriers to high quality international work: free entry and access across various sites and taking the show into areas of higher social deprivation such as Great Yarmouth, Roman Road/London and Blackpool.

We achieved a much larger increase in our reach in this 'non-festival' year and far exceeded our target of a 5% increase on our estimated audience reach to a comparable year (2015/2016) – an estimated 350% increase.

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

70% of the audience to our larger scale performance work this year were from outside Dorset as we toured the UK as well as attracted visitors to the area through working with a seafood festival.

2. To produce and support the production...

The Coastal Encounters commissions were developed this year in our planning year for the 2018 Inside Out Dorset festival. Sarah Shorton (Stacked Wonky) was selected as a dance artist we had supported from the SW region in Wild Site Dance (and co-commissioned with PDSW), Dave Young (The Shouting Mute) was supported for a commission as an emerging local artist who is disabled, Les Souffleurs Commando Poetique, 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 XX was co-commissioned with AUB as a new graduate to create a small scale site specific work for the festival.

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 second year of the 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 this second year was spent securing the commissioning programme with partners, a residency at Oerol, planning, going on site visits and producing the digital artwork. Following the final residency due to take place in the Chilterns AONB and after the launch of the digital art work, all sites and partners were confirmed: the premiere of the commissioned work, entitled 'Wayfaring' was planned for Wells Next the Sea as part of the Norfolk and Norwich Festival

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with the Norfolk Coast AONB. The work then travelled on site to Oerol festival in Terschelling, Netherlands. The next commissioned work was planned for Basildon Park, a National Trust property produced with The Ciorn Exchange Newbury 101 Creation Space and the North Wessex Downs AONB. The final performance was due to take place in Dorset as part of our Inside Out Dorset festival with the Dorset AONB and conclude with a seminar marking the end of the project and the South Dorset Ridgeway Partnership.

Sense of Unity production

We produced a new co-production between Dundu large scale puppet company from Germany and UK based World Beaters called Sense of Unity. The work was created at the 1010 Creation Space in Newbury, part of The Corn Exchange and was premiered in Newbury Town Centre in June going on to tour through the year to Greenwich and Docklands International Festival in London, Outthere in Great Yarmouth, Bournemouth Arts By the Sea Festival (where we co-presented it) and the Light Festival in Hull. Further tour dates in 2018 were confirmed for Brighton, Watford and Hastings. Some of the locations were part of the Coasters Strategic Touring programme.

We offered small amounts of seed funding/commissioning funds (excluding those commissioned for the festival):

Angel Exit

Zoellogic – SLEUTH

Rimski and Handkerchief – BICYCLE PIANO

Andy Field and Dan Daw (Jerwood Choreographic Research Prize R&D)

Viv Gordon, Nell Leyshon and Richard Crowe

Brokering the presentation of Paines Plough's Roundabout in Dorset / co-presenting work – reported earlier

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

Theatre South West. We supported this event again at Salisbury Playhouse to present Theatre Fest West and gave bursaries to 3 artists to attend focussing on mental health.

3. To offer and provide information...

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.

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.

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. GDIF had never worked on the

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Roman Road before: an area of social deprivation in London, and the community response was overwhelmingly positive, as it was in Great Yarmouth and Blackpool.

Work started to support Lorna Rees/Gobbledegook to adapt Cloudscapes to work in hospital settings. Initial meetings took place between arts in Hospital Dorchester, Salisbury and Yeovil and an artists' day explored ideas.

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).

Work began on developing a relationship with Zoellogic and a prion in Dorset. We co-commissioned 'Sleuth' to be presented at Guys Marsh in the next financial year.

We are a member of the Place of Sanctuary group and plan to invite refugees/resettled families from Syria to work or participate with us in the next financial year.

Remix and premix continue to be delivered and the older members took part in another ground-breaking 'The Complete Freedom of Trust' organised by Opera Circus.

We deepened engagement in the following ways:

- 1) Running programmes ourselves, such as the intergenerational dance project Sea Music, and supporting other projects such as Grace and Growl to collaborate and additionally helping to bring in choreographers to work with existing groups, supporting their work – offering additional quality to enhance the experience.
- 2) Our continued membership of the Cultural Hub meant that we ran the most successful outreach programme on the Paines Plough's strategic tour of 'Roundabout' engaging 330 children in high quality new theatre.
- 3) Continuing to seek new opportunities for the Remix such as creating a music video and participation in a range of youth platforms.
- 4) Ongoing relationships with artists based or with a connection with Dorset is enabling them to develop their practice and connections to the wider industry. Seed funding and relationship brokerage have been important factors in this;
- 5) Ensuring there was outreach built into the performance programme.
- 6) Continuing to develop the pilot project with Arts In Hospital for Live Landscapes and Cloudscapes and the work with Cherry Tree Nursery for our 2018 festival edition.
- 7) The continued development of our youth board.

The signature event pilot working with a tourism partner developed a new audience visiting Dorset. We tested ticketed, which is relatively new for us and were able to diversify our audience reach.

Our Sense of Unity tour allowed us to reach a new audience, albeit ultimately becoming our partner festival's audience. Communities that are not as well served by arts and culture, or whose residents are not regular arts attenders were accessed: including Newbury, Great Yarmouth, Roman Road London and Blackpool.

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Outreach and engagement in Dorset remains important and we began planning outreach in Norfolk and Newbury as part of Wayfaring and in collaboration with the various AONBs.

We have started to plan another 14-18 Now project with Imperial War Museum, which will offer us a wonderful opportunity to engage a socially diverse audience and increase our profile with this national project.

We have also started the planning for the 2019 signature event with newly formed Dorset Festivals Consortium, touring Luke Jerram's The Moon across the county with b-side and Bournemouth arts by The Sea. We are the lead partner commissioned by the Arts Development Company.

The Live Landscapes pilot project was such a success that Arts in Hospital wanted to continue to develop it further and we worked toward the next festival edition. We were invited into an AHRC bid with AUB and Kings university, along with PDSW and ROH and we included this project as an important aspect of audience reach using new technologies.

Disability

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.

We approached Dave Young, aka 'The Shouting Mute', a young, local emerging artist who is disabled to consider a commission for our 2018 festival.

Older People

With Arts and Health SW and PDSW, we commissioned Spanish choreographer Mariantonia Oliver to work with Grace and Growl and presented at the Culture, Health and Wellbeing International Conference.

We produced Sea Music, an outdoor intergenerational dance piece celebrating the Antony Caro sculpture on Poole Quay.

Mental Health

FI-Utter-ances – continuing the work with Cherry Tree Nursery we began a new project with sound artist Jane Pitt, in collaboration with Lorna Rees for the 2018 festival.

We gave seed funding to choreographer/maker Viv Gordon, writer Nell Leyshon and writer/actor Richard Crowe for their work.

Brokered relationships for Tangle Theatre company to bring their work to Dorset for the first time and perform 'Faustus' in Sturminster Newton with Artsreach.

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Young People

First-Access:

- A programme of 'go see' and workshop tasters as part of the Cultural Hub and our signature events, Cique Du Platzak and Sense of Unity.
- Paines Plough – 365 children attended 'How to be a Kid' and 240 children had two workshops with director, creative writing and drama workshops.

Ongoing-Engagement:

- Festival Outreach programme – extensive and now ongoing relationship with schools through Cultural Hub and from our festival outreach, meant there was a real appetite to engage in the Roundabout;
- The delivery of a new Youth Platform (combining dance and theatre) supported by the Youth Board and a second one at the Roundabout venue with 5 youth groups;
- Development of the Youth Board – offered opportunities to expand skills enhancement and industry experience;
- Ongoing partnership with AUB on Life Cycles and Landscapes;
- Remix and Premix – see Creative Case;
- Dorset Youth Dance – feeder group building as a good progression into the main company and performed in Origins and Spring Forward platforms/showcases;
- Industry Panel feedback to students at Weymouth college;

Progression-Routes:

- artist support for emerging artists – including Full Rogue Theatre and Gracefool Collective;
- developing the county youth dance company Dorset Youth Dance – see above;
- partnership agreement with the Arts University Bournemouth – brokering relationships between artists and students, commission agreed for graduates in the 2018 festival and as above with And Now;
- The partnership work with AUB led to an exhibition of our 'Explore' residency with And Now;
- Remix: - see details in the outreach section;
- continuing work with interns – very successful work experience with a student from Reading and one from AUB;
- creating the new Youth Board – see above;
- Co-hosted a careers day with PDSW, Laban, Falmouth, Middlesex University, Northern Contemporary Millenium, Chichester University and People Dancing where Tim Casson, Gianluca Vincentini and Ruby Adams inspired young dancers. Creative workshops delivered at a second careers day at Weymouth College with Ikky Maas, Michelle Hodges, Will Aitchison, Seth Tunner-higgins, Rodney Teague, and Andy Cleeton.

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:

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- 21 advice sessions
- sustaining good practice in small scale commissioning in the festival
- delivered x residencies including working with And Now
- Sura Medura – see European partnerships/International
- 3 Continued Professional Development opportunities including bursaries for Edinburgh and TheatreFest West

“Thank you so much for all your help. It has been invaluable.” Charmaine Parkin.

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 University Bournemouth, and the Dorset AONB.

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

Development of the new Cultural Tourism project in Dorset aiming to bring tourism and arts closer together to develop a greater visitor economy for culture with the Arts Development Company led us to chair a new ‘Dorset festivals Consortium’ and bid for a commission to deliver a programme in 2018 and 2019. The group sits within the Creative Local Growth and ESIF 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.

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

Having recognised the increasing challenges around securing income from Trusts and Foundations and securing additional funds from the EU, we piloted two new areas of income generation, whilst undertaking increased efforts to fund-raise for the 2018 festival edition.

Fund-raising has once again been competitive and challenging for our festival campaign and predominantly down to increased pressure on the Trusts and Foundations and lack of public funding from the local authorities.

However, 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.

Earned Income

The most notable change has been the increase in earned income from touring Sense of Unity and our commissions for Wayfaring and the 2019 signature work – nearly 900% increase from the year before. We intend to continue touring the show into 18/19 and we expect to see similar levels of earned income in this year.

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We learned from working with an increased number of traders that we need to refine this approach to generate more income.

Trusts/Foundations

Following disappointment from the Jerwood Charitable Foundation that negatively impacted on our trail commissions for the festival. However, we still secured just under £28,000 from Trusts and Foundations in the year.

Tourism Sector

We continued our relationship with Poole Tourism, Weymouth and Portland BID and secured a new relationship with the Poole BID. We successfully worked with the Pommery Dorset Seafood Festival to present a signature event in 2017/2018 as part of the Coasters Touring Programme as mentioned above.

European Funding

We secured ESIF funds coming through the Arts Development Company and the LEP matched with funds from Creative Local Growth. We also led on a Creative Europe bid, although officially the lead partner is Oerol, due to our position in the EU. The new project will support the festival in 2018 we hope.

Other Sources

We began preparation for our first Crowdfunding campaign which started in 18/19.

We continue to retain a healthy Reserves Level for the organisation.

Arts Council England

We secured Arts Council's National Portfolio (NPO) Funding for the next four years – 2018-2022 and started planning for the new period beginning 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 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

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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 generated 13 tonnes of CO2 last year. This is the equivalent of 78 saplings that need to be planted. We give money to Transition Town with the express wish that bit is used to plant trees.

For all our projects we:

- 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

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.

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, Cultural Hub, BBC Children in Need, West Dorset District Council, Dorset Youth Dance, Lighthouse Poole, Arts Council England Lottery Funds, Heritage Lottery Funds, Weymouth Business Investment District, Pommery Dorset Seafood Festival, Dorset AONB, Oerol Festival, Norfolk and Norwich festival, The Corn Exchange Newbury, SDR Landscape Partnership, Garrick Trust. The balance of income is derived through ticket sales, trader income and donations.

FUNDRAISING

The Charity does not engage in employing teams of cold callers and on street charity fund-raisers from the general public.

RESERVES POLICY

Reserves are held in two funds – restricted and unrestricted. Restricted funds represent money that is earmarked by the donor. The Directors can only use these funds for the specific purpose for which

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT

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 2018, restricted funds totalled £245,678. Unrestricted funds totalled £37,467. The Directors designated reserves of £126,000 in accordance with their reserves policy above.

DIRECTORS

The directors shown above have held office during period from 1 April 2017 to the date of this report and were Mr M Noonan, Ms J Rigler, Ms Adele Keeley, Mr Tom Clarke, Ms Polly Gifford, Ms Tamsin Irwin, Mr Richard Sobey, joined by Mr P Leivers as an observer. In accordance with the Articles of Association, Adele Keeley will retire at the forthcoming Annual General Meeting.

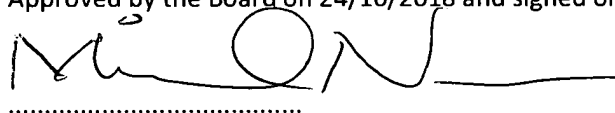
Disclosure of information to auditor

Each trustee has taken steps that they ought to have taken as a trustee in order to make themselves aware of any relevant audit information and to establish that the Charity's auditor is aware of that information. The trustees confirm that there is no relevant information that they know of and of which they know the auditor is unaware.

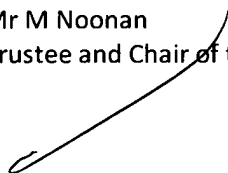
Small company provisions

This report has been prepared in accordance with the small company's regime under the Companies Act 2006.

Approved by the Board on 24/10/2018 and signed on its behalf by:



Mr M Noonan
Trustee and Chair of the Board



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 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 24 October 2018 and signed on its behalf by:



Mr M G Noonan
Trustee



ACTIVATE PERFORMING ARTS

INDEPENDENT AUDITORS' REPORT TO THE TRUSTEES OF ACTIVATE PERFORMING ARTS

Opinion

We have audited the financial statements of Activate Performing Arts (the 'Charity') for the year ended 31 March 2018 which comprise Statement of Financial Activities, Balance Sheet, Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the Charity's affairs as at 31 March 2018 and of its income and expenditure for the year then ended;
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- Have been prepared in accordance with the requirements of the *Companies Act 2006*.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the Charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- The trustees use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- The trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the Charity's ability to continue to adopt the going concern basis of accounting for the period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report other than the financial statements and our Auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

ACTIVATE PERFORMING ARTS

INDEPENDENT AUDITORS' REPORT TO THE TRUSTEES OF ACTIVATE PERFORMING ARTS

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatement, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the Charity and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report.

We have nothing to report in respect of the following matters in relation to which the Charities Act 2011 requires us to report to you if, in our opinion:

- Adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us;
- The financial statements are not in agreement with the accounting records and returns;
- We have not obtained all the information and explanations necessary for the purposes of our audit;
- The directors were not entitled to prepare the financial statements in accordance with the small companies' regime, take advantage of the small companies' exemption in preparing the directors' report and take advantage of the small companies' exemption from the requirement to prepare a strategic report.

Responsibilities of the trustees

As explained more fully in the trustees' responsibilities statement (set out on page 3) the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the Charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the Charity or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements

The trustees have elected for the financial statements to be audited in accordance with the Charities Act 2011 rather than the Companies Act 2006. Accordingly, we have been appointed as auditor under section 145 of the Charities Act 2011 and report in accordance with regulations made under section 154 of that Act.

ACTIVATE PERFORMING ARTS


INDEPENDENT AUDITORS' REPORT TO THE TRUSTEES OF ACTIVATE PERFORMING ARTS

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an Auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at : (www.frc.org.uk/auditorsresponsibilities). This description forms parts of our Auditor's Report.

Use of our report

This report is made solely to the Charity's trustees, as a body, in accordance with section 145 of the Charities Act 2011 and the regulations made under section 154 of that Act. Our audit work has been undertaken so that we might state to the Charity's trustees those matters we are required to state to them in an Auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Newton Magnus (Statutory Auditor)
Arrowsmith Court
Station Approach
Broadstone
Dorset BH18 8AT

24 October 2018

ACTIVATE PERFORMING ARTS

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2018 (INCLUDING INCOME AND EXPENDITURE ACCOUNT AND STATEMENT OF TOTAL RECOGNISED GAINS AND LOSSES)

	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
	Note	Unrestricted funds £	Restricted funds £	Total 2017 £
Income and Endowments from:				
Donations and legacies	2	218,670	4,614	223,284
Charitable activities	3	18,702	403,328	422,030
Other income		3,916	-	3,916
Total Income		241,288	407,942	649,230
Expenditure on:				
Raising funds		(47,750)	-	(47,750)
Charitable activities		(196,772)	(393,930)	(590,702)
Total Expenditure		(244,522)	(393,930)	(638,452)
Net (expenditure)/income		(3,234)	14,012	10,778
Transfers between funds		(62,186)	62,186	-
Net movement in funds		(65,420)	76,198	10,778

Reconciliation of funds

Total funds brought forward		<u>216,986</u>	<u>30,376</u>	<u>247,362</u>
Total funds carried forward	12	<u>151,566</u>	<u>106,574</u>	<u>258,140</u>

All of the Charity's activities derive from continuing operations during the above two periods.

ACTIVATE PERFORMING ARTS

(REGISTRATION NUMBER: 3439777)
BALANCE SHEET AS AT 31 MARCH 2018

	Note	2018 £	2017 £
Fixed assets			
Tangible assets	8	3,012	2,973
Current assets			
Debtors	9	24,587	36,313
Cash at bank and in hand		405,747	232,365
		<u>430,334</u>	<u>268,678</u>
Creditors: Amounts falling due within one year	10	<u>(24,201)</u>	<u>(13,511)</u>
Net current assets		<u>406,133</u>	<u>255,167</u>
Net assets		<u>409,145</u>	<u>258,140</u>
Funds of the Charity:			
Restricted income funds		(245,678)	(106,574)
Unrestricted income funds			
Unrestricted income funds		<u>(163,467)</u>	<u>(151,566)</u>
Total funds	12	<u>(409,145)</u>	<u>(258,140)</u>

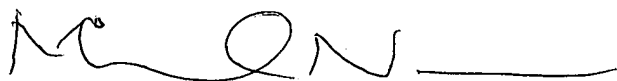
For the financial year ending 31 March 2018 the Charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. However, the Trustees opted to be audited voluntarily.

Directors' responsibilities:

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.

The financial statements on pages 19 to 29 were approved by the trustees, and authorised for issue on 24 October 2018 and signed on their behalf by:



.....
Mr M G Noonan
Trustee



ACTIVATE PERFORMING ARTS

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 MARCH 2018

	Note	2018 £	2017 £
Cash flows from operating activities			
Net cash income		151,005	10,778
Adjustments to cash flows from non-cash items			
Depreciation		<u>1,624</u>	<u>1,636</u>
		152,629	12,414
Working capital adjustments			
Decrease/(increase) in debtors	9	11,726	(10,888)
Increase in creditors	10	<u>10,690</u>	<u>6,268</u>
Net cash flows from operating activities		175,045	7,794
Cash flows from investing activities			
Purchase of tangible fixed assets	8	<u>(1,663)</u>	<u>-</u>
Net increase in cash and cash equivalents		173,382	7,794
Cash and cash equivalents at 1 April		<u>232,365</u>	<u>224,571</u>
Cash and cash equivalents at 31 March		<u>405,747</u>	<u>232,365</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 2018

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

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2018

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 from customers for merchandise sold or services performed in the ordinary course of business.

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.

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2018

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		
	General	Total	Total
	£	2018	2017
		£	£
Donations and legacies;			
Donations from individuals	1,497	1,497	4,681
Grants, including capital grants;			
Government grants	9,105	9,105	9,605
Grants from other charities	251,422	251,422	208,998
	<u>262,024</u>	<u>262,024</u>	<u>223,284</u>

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2018

3 INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds	Restricted funds	Total 2018	Total 2017
	General £	£	£	£
Promotion and development of outdoor arts, dance and theatre.	15,445	372,667	388,112	422,030

4 ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

Support costs allocated to raising funds

	Staff costs £	Total 2018 £	Total 2017 £
Costs of generating donations and legacies	48,732	48,732	47,750

Governance costs

	Unrestricted funds	Total 2018 £	Total 2017 £
	General £	£	£
Board and accountancy	9,815	9,815	7,533
	9,815	9,815	7,533

5 TRUSTEES REMUNERATION AND EXPENSES

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

6 STAFF COSTS

The aggregate payroll costs were as follows:

	2018 £	2017 £
Wages and salaries	177,157	170,439
Social Security	10,629	10,856
	187,786	181,295

The total employee benefits of the key management personnel of the Charity were 38,974 (2017 - 37,932).

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2018

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:

	2018 No	2017 No
Employees	7	7

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

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 2017	10,641	10,641
Additions	1,663	1,663
At 31 March 2018	12,304	12,304
Depreciation		
At 1 April 2017	7,668	7,668
Charge for the year	1,624	1,624
At 31 March 2018	9,292	9,292
Net book value		
At 31 March 2018	3,012	3,012
At 31 March 2017	2,973	2,973

9 DEBTORS

	2018 £	2017 £
Trade debtors	21,896	34,091
Other debtors	2,691	2,222
	24,587	36,313

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2018

8 TANGIBLE FIXED ASSETS

	2018 £	2017 £
Trade creditors	15,258	10,624
Other taxation and social security	2,927	2,887
VAT grant repayable	6,016	-
	<u>24,201</u>	<u>13,511</u>

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 01/04/17 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31/03/18 £
Unrestricted funds					
Unrestricted general funds	25,566	281,606	263,346	-6,359	37,647
Unrestricted designated funds	126,000	-	-	-	126,000
Total unrestricted funds	<u>151,566</u>	<u>281,606</u>	<u>263,346</u>	<u>-6,359</u>	<u>163,467</u>
Restricted funds					
Cultural Hub Remix	17,381	47,180	39,978	-4,937	19,646
Health & Arts	508	929	1,437	-	-
Dundu	3,816	74,223	73,732	-4,307	-
Lifecycles	84,869	126,786	62,680	-10,000	138,975
Inside Out	-	62,195	58,124	22,154	26,225
Culture+	-	58,333	-	-	58,333
Commissioning	-	3,950	4,900	3,450	2,500
Total restricted funds	<u>106,574</u>	<u>373,596</u>	<u>240,851</u>	<u>6,359</u>	<u>245,678</u>
Total funds	<u>258,140</u>	<u>655,202</u>	<u>504,197</u>	<u>-</u>	<u>409,145</u>