

ACTIVATE PERFORMING ARTS

England & Wales · Charity number 1069622

Details

Other names	ACTIVATE
Status	Registered
Legal form	Charitable company
Company number	03439777
Registered	1998-05-20
Register	View on the Charity Commission register

Contact

Address	Activate Performing Arts 7-9 The Little Keep Barrack Road Dorchester Dorset DT1 1SQ
Phone	01305260954
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Website	www.activateperformingarts.org.uk

Activities

Objects: TO PROMOTE, MAINTAIN, IMPROVE, AND ADVANCE THE EDUCATION OF THE GENERAL PUBLIC IN THE ARTS GENERALLY, AND MORE PARTICULARLY (BUT NOT LIMITED TO) DANCE, DRAMA, AND OTHER PERFORMING ARTS.

Activities: to promote, maintain, improve and advance the education of the general public in the arts generally and more particularly (but not limited to) dance, drama and other performing arts.

Classification

- **How:** Provides Human Resources, Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research, Acts As An Umbrella Or Resource Body, Other Charitable Activities
- **What:** Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, People Of A Particular Ethnic Or Racial Origin, Other Charities Or Voluntary Bodies, Other Defined Groups, The General Public/mankind

Geography

- Bournemouth
- Dorset
- Poole

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£641,613	£488,186	£409,104	18
2024-03-31	£672,747	£735,736	£255,677	17
2023-03-31	£550,455	£546,132	£318,665	10
2022-03-31	£618,426	£713,344	£314,343	10
2021-03-31	£461,620	£364,291	-	-

Trustees

Name	Role	Appointed
SARA ST GEORGE	Chair	2019-10-30
Peter Wilson		2025-02-19
ROWAN HEDLEY		2020-05-11
Rohan Gotobed		2022-02-23
Susannah Chisholm		2025-08-18
Tamsin Irwin		2017-09-08
Timothy Bell		2025-08-18

Accounts

Charity registration number 1069622 (England and Wales)

Company registration number 03439777

ACTIVATE PERFORMING ARTS
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

ACTIVATE PERFORMING ARTS

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	T Irwin	
	M Oliver	
	S St George	
	R Headley	
	R Gotobed	
	P Wilson	(Appointed 19 February 2025)
	T Bell	(Appointed 18 August 2025)
	S Chisholm	(Appointed 18 August 2025)
Charity number (England and Wales)	1069622	
Company number	03439777	
Registered office	7-9 The Little Keep Barrack Road Dorchester DT1 1SQ	
Independent examiner	Rowlands Webster Limited Austin House 43 Poole Road Bournemouth Dorset England BH4 9DN	

ACTIVATE PERFORMING ARTS

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ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2025

The Trustees present their report and financial statements for the year ended 31 March 2025.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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 2019)".

Objectives and activities

Activate Performing Arts, Sparking Possibility

Live performance has the power to fire the imagination, uplift and connect us. It creates moments that touch hearts and minds like nothing else. It makes memories that last lifetimes.

We exist to promote, support and produce performing arts projects in our communities. Bringing world-class events to unexpected places, like town centres, village squares, beaches and hilltops.

Our aim is to break down barriers and reach the widest possible audiences, while celebrating our natural landscape and sense of place. Supporting our performing arts community is at the heart of everything we do. We bring people together, offer advice, and provide access to learning and resources.

For over 30 years, we've been promoting, supporting and producing some of the most extraordinary events in the UK.

In everything we do, we have just two rules. Anything's possible. And everyone's invited.

OUR VISION: extraordinary moments connect and uplift us all.

OUR MISSION: to create opportunities for everyone through the performing arts.

OUR PURPOSE:

Artistic talent: we enable outstanding artists in the performing arts to create inspiring work.

Togetherness: we strengthen communities through shared experiences that are remembered and talked about for decades.

Opportunity: we break down barriers that stop people getting involved in performing arts, be that rural isolation, ill health, social deprivation or other obstacles.

Place: we celebrate our natural landscape and sense of place.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

OBJECTIVES

1. **Extraordinary Events in Extraordinary Places** – showcasing our specialism in protected landscapes.
2. **Community Engagement** - working with artists to deliver an engagement programme with communities.
3. **A Co-programming Pilot** - develop a co-programming strand of work for the festival.
4. **A Schools Engagement Programme** - work with schools as part of the area's cultural education partnership.
5. **A Children and Young People's Engagement Programme** – diverse, inclusive, and collaborative.
6. **A Talent Development Programme** – a programme to support creatives in performing arts.
7. **A Touring and Co-presenting Programme** – producer for Working Boys Club, Sense of Unity & Chair of DTPC.
8. **A Strategic Engagement Programme** – partnering and collaborating for greater impact.
9. **International partnerships** – to strengthen our programmes.

The focus of our Inside Out Dorset festival are themes of landscape, unity, climate emergency, migration. Our work with audiences is focussed on inclusivity.

ACHIEVEMENTS AGAINST OUR AIMS AND OBJECTIVES FOR THE YEAR TO 31 MARCH 2025

We have had a very successful year, delivering programmes across the county region and also nationally with a significant partnership with the National Landscapes Association and our touring offer.

Our reach has therefore increased, and our impact widened. The following statistics show the extent of our delivery and the report that follows details the activity. The success of the programme has been down to the quality of the team, the partners, the artists we have worked with and the good governance.

Our year in statistics.

115,085 estimated audience attendances*
2 Premieres
4 new productions supported
30,000 estimated digital audience
4 films produced
1 exhibition in shop windows
728 workshops & artists' advice sessions
*includes digital audience

14,748 attendances at workshops/sessions
14 artists' commissions
4 artist residencies
99 artists, producers & technicians employed
123 performances presented
27 volunteers who gave 252 hours
16,900 unique web visitors

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

PROGRAMME DETAILS

INSIDE OUT DORSET – 2025 Festival preparation

Across the 2024-25 year there was a great deal of development work to create the programme for September 2025. The festival is planned to run from Friday 12 to Sunday 21 September 2025 (with a Nature Calling invite only event happening on Saturday 6 September).

The festival includes 3 National projects: River of Hope led by Thames Festival, Beach of Dreams led by Kinetika and Nature Calling led by National Landscapes Association with Activate as the Executive Creative Producer and funded by Arts Council England National Project Grants and DEFRA (Department for Food and Rural Affairs).

There are 5/6 locations moving forward for 2025 festival: Cerne Abbas (technically outside of the festival period, as part of Nature Calling work with Dorset National Landscape), Christchurch (festival opening event), Moors Valley Country Park and Forest, Yeovil, Corfe Castle and Weymouth. Cerne Abbas will be the premiere of the Dorset Nature Calling commission, and a site next to the Giant has been secured. River of Hope, an international environmental project, will present the work of five Dorset and Hampshire secondary schools in Christchurch, alongside contributions from other project partners. Moors Valley Country Park and Forest will feature a new work by Lorna Rees Company, co-commissioned by Activate and the National Memorial Arboretum. The Nature Calling project, Consequences, will also be shown on the opening weekend in Yeovil and as part of the Corfe Castle programme in the second weekend. The Corfe Castle programme will have a Catalan focus and will be the centre of our professionals programme. Finally, the Weymouth project has developed well, becoming the closing large scale event in the programme.

Internationalism: there are 4 Catalan companies who will be performing at Corfe Castle. Attakkalari from India is creating the choreography for the Weymouth event along with a UK choreographer, Charlene Low who will work in situ with an array of community groups and our creative producing team: Remix, Dorset Youth Dance Weymouth College Performing Arts students, Movers and Shakers, children in receipt of free school meals through the Holiday Activity and Food Programme (HAF), BPC Indian Community (Bournemouth, Poole and Christchurch) and b-sharp next year who will perform at the event, as well as up to 100 Dorset residents who will be invited to free open workshops on Weymouth beach to learn simple movement and take part in the event, as part of the Portland and Weymouth Towns of Culture. River of Hope is an international collaboration including partners across the UK, France and Ethiopia.

We secured funds from The Garrick Trust for Dorset-based artist Rohan Gotobed (company Dorsetborn) to collaborate with Catalan companies Eva Marichalar-Friexa and Jordi i Roldos on a new performance to be presented in Corfe Castle in 2025 at Sandy Hill Arts. Our ongoing support of Dorset companies like Dorsetborn makes Dorset more widely known for our independent creatives and makers.

New Southwest company Radical Ritual have developed their Nature Calling commission, 'Consequences' across 3 sites as mentioned above, with a rich programme of engagement work meeting and preparing to create the artwork with groups from Fairmead SEND School, Able2Achieve, Yeovil Together and Birchfield Primary School.

Dorset/BCP (Bournemouth, Christchurch and Poole), based artists include Lorna Rees, Heidi Stellar who will be the visual artist leading the work for River of Hope with Dorset filmmaker Elliot Milson and Southwest based writer Matt West.

With the climate crisis, we consciously work in greener ways, understanding that we all need to be part of the solution in protecting our planet and we are a member of Culture Declares Emergency. Several of the art works in the 2025 festival will explore the issues of climate emergency and nature connectedness when we deliver the festival next year, we will be encouraging audience to take action to minimise their environmental impact in attending our events, demonstrating how we are working to reduce our carbon footprint in Dorset, and help change public behaviour to reduce environmental impact.

We received a Silver Dorset Tourism Award in January 2024 for Inside Dorset Festival 2023.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

2024 SIGNATURE EVENT: SPARK! & FIREFLIES BY WORLDBEATERS

The Dusk Til Dark event we produced for We Are Weymouth was successful, with an est. 6,900 people attending across the 2 days. On Friday 27 September Worldbeaters gave 3 performances of Spark! in 3 locations across the Weymouth BID area, attracting 1,650 people, with the show at Bowleaze Coveaway being particularly popular. On Saturday 28 September, 5,000 people turned out for the world premiere of Fireflies, featuring students from Weymouth College who had been working with Worldbeaters for 2 days. An additional 250 watched the rehearsals on site during Saturday daytime. During the summer, we ran four half day workshops across July and August for children aged 6 – 15 with their families and at the Littlemoor Family Day totalling 75 people, providing creative workshop activity linked to Fireflies, some of which was displayed in shop windows throughout Weymouth. Following the event, 2 bursaries were given to Weymouth College Students to attend Frank Wurzinger's clowning workshop and to see his performance at The Lyric Theatre Bridport.

Funding for the event was received from We Are Weymouth, Dorset Council, Weymouth Town Council and Dorset Community Foundation, with in-kind support from Damory Coaches. The event had media coverage in Dorset Echo and The Atlantic Magazine's photos of the week.

The Objectives Inside Out Dorset development and our 2024 signature event fulfilled: 1-6 and 8-9.

ENGAGEMENT AND YOUNG TALENT DEVELOPMENT

Across the year, the festival and signature event engagement and following programme had a rich diversity of work with Dorset communities across dance, music, contemporary circus, puppet making, rap and songwriting, environmental arts, and craft/making activities.

Dorset Youth Dance (DYD) and The Remix - our two ongoing youth dance/inclusive performance groups continued to flourish.

Dorset Youth Dance (DYD)

We engaged 10 children and young people aged 7-25 in 57 DYD sessions of weekly and special school holiday workshops through our Junior, Senior and Company groups. The creative talent of the children and young people in DYD is nurtured year-round providing them with career pathways and new ways to curate their own culture.

'When I'm feeling low dancing gives me a lift.' – DYD participant.

3 bursaries were given to DYD participants to cover their fees in taking part.

We worked with Dorset Council's Within Reach programme to support young people aged 18-25 to receive training and support to develop skills in creative leadership and be 'earning whilst learning'. A young person from DYD received the placement and has since worked with Remix artists.

Another DYD member has finished college and has signed up to work with The Remix as Care staff, therefore supporting young people who wish to stay in the area to gain work.

Remix

We engaged 79 young people aged 5-25 with disabilities and without in The Remix through a programme of 70 creative workshops, as part of Dorset Council Short Breaks and the Holiday Activity and Food Programme (HAF). Remix provides a break for families in caring for children who are disabled, improving the whole family's wellbeing through cultural activity, meeting Dorset Council's ambition 2 to bring communities together, breaking down social isolation and help build happy, empowered, and connected communities. This year we continued the new offer in the East of the county Premix East for ages 5+.

Our newer Remix Originals group for the older cohort of Remix participants aged 18 - 25 is still successful and we continue to fundraise and deliver this. In total 2,627 hours of short breaks for Remix parent/carers were provided.

Participants in Remix learn new skills and feel included in their community through the activities and support provided by the experienced artistic and care staff, reducing their isolation and empowering the children and young people. Children who are disabled and children without disabilities play and learn new creative skills together, breaking down barriers and embedding inclusivity. Remix meets Dorset Council's ambition 1: 'through arts, heritage and culture, we will improve health and wellbeing within our communities.'

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

"My heart was bursting with pride...Everyone in Remix did amazingly well and that in part is due to the amazing support team behind the scenes. You really all do work your magic. I really don't know where you begin to put these incredible performances together to achieve such heartwarming performances. It's mind blowing how much time and effort that is spent ensuring our young people have these opportunities. We are truly grateful. Thank you all so much. I'm so looking forward to the next Remix performance." – Remix Parent/Carer

Street in the Park

Street in the Park on 10 May 2024 in partnership with Weymouth College and Dorchester Town Council provided a platform for Dorset Youth Dance, The Remix, local dance groups, college dance and music students, a DJ competition for 10 aspiring DJs, 24 workshops in dance, graffiti, DJing, music production, event planning and marketing with DJ winners going on to perform at We Out Here festival. 750 attended and rated the event as good/excellent, they liked 'being at an event that could be enjoyed by the whole family' and 'to be part of a community enjoying the event'. <https://vimeo.com/953535506>

Street in the Park and the follow up work is nurturing and development creative talent in Dorset by giving them a platform and an opportunity to perform at high profile green field music festival We Out Here in Wimborne St Giles (see below) giving them better pathways to get into creative industries (ambition 3). The event also meets Dorset Council's ambition 5, to embed inclusivity, diversity, and equality at every level of the arts, heritage and culture sector.

We Out Here

We successfully delivered street dance, DJ and rapping workshops at/for Giles Peterson's We Out Here festival. <https://weoutherefestival.com/> in August. We presented a bespoke version of Lorna Rees's Cloudscapes and the Working Boys Club's Noisy Noise Noise installation for children. We also hosted a DJ competition with the 3 winners of the Street in the Park DJs and DJ Lola won, which means the 13-year-old returns to the festival next year with her family to play another set.

Our work to create a platform in this way for young people at We Out Here demonstrates our commitment to encourage the nurturing and development of all creative talent in Dorset. In particular, we will identify better pathways for young people to get into creative industries and form new ways for young people to create and curate their own culture.

Christmas Showcase

186 audience attended the showcase on 15 December 2024 at Weymouth College where students performed alongside 75 children and young people from Dorset including Weymouth Dance Studio, Stagecoach, DJ Lola, Isaiah Dreads, Weymouth Curtain Raisers alongside DYD and The Remix who came together for a festive evening of entertainment at The Bay Theatre, Weymouth.

The audience were captivated by the range of performances and also the commitment and enthusiasm of all those involved.

Flavours

Led by Dorset National Landscape, Flavours is focused on reaching a more diverse public through food, arts and heritage and increasing access to the National Landscape.

The project had three stages: stage 1 – a series of farm visits with ethnically diverse community groups in Dorset, supported by the Dorset Race Equality Council with Dorset Food and Drink, stage 2: our programme at Wild Woodbury in Inside Out Dorset Festival 2023 and stage 3: co-programming activities. In 2024-25 we have worked on stage 3, working in depth with 82 people from diverse communities. Lorna Rees delivered a well-received day of workshops in July at Durlston Country Park: 35 members of BPC Indian community attended. We also supported an event for Nigerian family Community Groups - 50 people attended. The project is extending into next Spring where we will deliver additional activity, possibly working with the Nature Calling writer, Louise Adjoa-Parker.

Our work through Flavours demonstrates how we are working through culture to bring communities together, breaking down social isolation and helping build happy, empowered, and connected communities and to embed inclusivity, diversity, and equality at every level of the arts, heritage and culture sector.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Diverse-led Youth Performing Arts Project. We were approached some time ago to support a new diverse-led performing arts initiative in BCP and began planning a pilot project for next year, securing funding from Talbot Village Trust.

The above engagement projects fulfilled our Objectives 1-6.

Sector support: For Creatives – commissioning and talent development

Our wealth of experience, gained over more than 30 years, makes us a great sounding board and source of information on all aspects of creating live performance – relevant to the industry. As well as chairing the Dorset Theatre Promoters Consortium, bringing local venues together to work strategically to bring new risk-taking work to Dorset, we provide bursaries, one-to-one advice sessions, signposting and broker introductions for creative freelancers in Dorset.

Artists' Advice

In 24-25 we provided 728 workshop, advice and support sessions to 587 students and early, mid and established career practitioners, enabling them to develop projects, secure funding and work opportunities and build their networks so that they can thrive in the county – meeting Dorset Council's ambition 6, supporting all artists, freelancers, and our creative workers to have the opportunities to thrive in Dorset at all stages of their life and career. We supported The Scripts The Thing event for writers in Dorchester.

CREATE! 2025

The short course for emerging artists/creatives led this year by b-side Festival was a success with 19 participants undertaking the programme, from across Dorset and BCP, 42% identified as being from a low-income background. We partnered with b-side and Arts By the Sea Festivals and were supported by associate partner Bridport Arts Centre. 7 artists were supported with small start-up funds for a new idea/project with between £250-500 associated to one of the partners, and a further 5 received in kind support to develop their idea. Our previous 2023 Dorset-based Trainee Producer Archie Rowell successfully led the project working freelance for b-side. CREATE! meets Dorset Council ambition 3, nurturing and developing of all creative talent in Dorset, pathways for young people to get into creative industries and new ways for young people to create and curate their own culture. 71% reported an increase in confidence, 100% reported an increase in knowledge, and 93% reported they felt more connected to like-minded artistic people in Dorset as a result.

"I feel I gained valuable insight and inspiration from the range of speakers you gathered. I also feel I have made some brilliant personal connections with creators that wouldn't have been possible if not for this course." - Connie JT, Dorset based CREATE 2025 participant

Mudlarks International Residency

We partnered again with world-renowned theatre company, Complicité on their international residency <https://www.complicite.org/working-with-artists/mudlarks-international-residency/>. Complicité aims to give artists of any discipline the space, time and support to develop an idea, on their own terms, in their own way through this residency. We nominated BCP-based artist Tilly Ingram (who has subsequently relocated to the border of Dorset/Somerset) this year to participate in and benefit from the Mudlarks International Residency in March 2025.

Grace The Space

Grace The Space co-led between Dorset based theatre Director Natasha Nixon, BCP based facilitator Alice Flynn and Bristol based theatre maker Ruth Pitter, is a community project encouraging diverse groups of women to grace outdoor spaces and explore their creativity through walking, workshops and nature-based events across Dorset, with support from National Trust, Dorset Race Equality Council, Dorset National Landscape and Activate. We continue to support Grace The Space through advice sessions, and in 2024-25 we encouraged them to secure a residency at 101 Outdoor Arts Creation space near Newbury and provided funding to cover participants' access costs.

Networking, Publicity and Advocacy

Kate Wood our Executive & Artistic Director is on the steering group for What Next Dorset: a sector support initiative bringing cultural practitioners together meeting fortnightly. We helped deliver a number of live What Next Dorset meetings in Bournemouth and Dorset. Kate is on the board of the BCP Cultural Compact, a strategic sector focussed initiative to develop culture locally. Kate supported Weymouth Town Council on the development of their application for the Dorset 'Town of Culture' project with Portland Town Council, including writing an Arts Council Project Grant application for Weymouth Town Council with Rocca Holly-Nambi, b-side's Director which was successful, to support 'Reveal' Portland & Weymouth Towns of Culture's programme launching next year.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

We are members of Outdoor Arts UK and attend regular drop-in sector meetings, and we produce shared promotional material with the festivals consortium with b-side and Bournemouth Arts by the Sea. We have also joined the Artistic Directorate of outdoor arts consortium Without Walls and the Circostrada European network.

We provided platforms for young creatives to perform through the Remix and DYD, nurturing talent for a diverse range of children and young people. In March both Remix and DYD groups performed at U-dance and Origins Youth Dance Showcases at Pavilion Dance South West.

Producers offer their expertise on steering groups such as 'Ignite', the new culture and education network and 'Reach for the Arts', a development programme for supporting artists in inclusive practice.

Our sector support outlined above demonstrates our commitment to Dorset Council's ambition 6, supporting all artists, freelancers, and our creative workers to have the opportunities to thrive in Dorset at all stages of their life and career. Through our work, artists and freelancers are valued, championed, included in decision making and paid a fair rate of pay.

The above sector support work fulfilled our Objectives: 6,8-9.

Touring Shows

Working Boys Club presenting 'Serving Sounds'. We toured BCP-based company Working Boys Club's Serving Sounds installation to Dorchester, Grimsby, Crawley, Oldham, Glastonbury & Basingstoke, Tynemouth, Huntingdon, Stockton, Hungary, Belgium, Cambridge, Selby, Mansfield and Barnsley. They also began R&D with children in the BCP Council as part of the Cultural Hub named 'Noisy Noise Noise', which was piloted at Giles Peterson's We Out Here festival in August 2024 and We Break We Build which we have secured funding from Without Walls 'Blueprint' to R&D.

At least 50% of the Serving Sounds shows this year have been in Priority Places, easily reaching 3000+ people across those shows. We have targeted CPP organisations for 2025, with both Serving Sounds and Noisy Noise Noise available for performances and engagement work.

"We were very happy to work with you and with the boys. They are very nice people and I really like working with them." Jozsef Kardos, Program Director, Sziget Festival

"Cambridge audiences loved it, I think the 'clever/uni folk' who stumbled across it were excited by the technology and in awe. Would have the show back in a heartbeat!" Lewis Anderson, Cambridge City Council

Lorna Ree's 'Geophonic'. our Inside Out Dorset Associate Artist presented her Inside Out Dorset 2021 commission Geophonic for the first time in Europe at Sismograf festival in April 2024, attracting great coverage on regional television and great audience responses. The festival takes place within the site of a dormant volcano, so it was the perfect context for Geophonic: a "promenade" or sound walk that encourages audiences to listen to the geological processes of the Earth.

Tilly Ingram, 'The Hide'. We supported Dorset based Tilly Ingram to apply to Without Walls to create her first touring show which was successful, and she created the show in readiness to tour in 2025/2026.

The above touring work fulfilled our Objectives: 4, 6 and 7

Nature Calling

A partnership project with the National Landscapes Association. Last year, we reported that we helped secure £2m worth of investment into this nationally significant project that spans 2024-2025. A two-year project, it is an ambitious, ground-breaking national season of art in nature, commissioning exceptional diverse multi-art form artists across the country to animate, celebrate and increase access to the country's national landscapes. As both a producing partner for the Dorset hub, and Executive Creative Producer for the national project, this raises Activate's national profile both as a leading arts organisation and specialist in working in protected landscapes. It will also help us to reach lower engaged/underserved audiences in Dorset and South Somerset through the 2025 festival and engagement programme and build our networks across England.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Achievements and performance

In 2024-25, all writers and artists were selected for the project. Writers: Louise Adjoa-Parker (Dorset National Landscape), Lee Nelson (Chilterns), Still Shady (Surrey Hills), OneDa (Forest of Bowland), Ayesha Chougley (Lincolnshire Wolds) and Jason Singh/Gwyneth Herbert and Chris Howard with Sound UK (Mendip Hills), with 5 out of the 6 having produced the writing/songs going live on the website: www.naturecalling.org.uk. The commissioned artists started planning their engagement and delivery with communities to co-create their work: Becca Gill/Radical Ritual (Dorset National Landscape), Daniel Locke and David Blandy (Surrey Hills National Landscape), Rob St John (Forest of Bowland National Landscape), Matthew Rosier (Chilterns National Landscape) and INSTAR (Lincolnshire Wolds National Landscape). 83% of writers are from the global majority, exceeding our target of 40%. Details of the May-October season, which will include another 26 smaller commissions across the other National Landscapes and 2 National Parks, will go live in 2025/2026.

Each National Landscape is partnered with an experienced producing organisation which includes Revolution Arts, Super Culture, Lancaster Arts, Magna Vitae and Chelsey Everett, Surrey Hills Arts – and in Dorset, we are the local producer. In each location there is an advisory group, and we have held regular development sessions with the National Landscapes to support the process. The Arts Development Programme Manager, Kerenza McClarnan, employed by the National Landscape Association has been an excellent appointment.

Kate Wood also delivered training for officers in the Protected Landscapes Partnerships (National Landscapes, National Parks and National Trails) with Bill Gee and Ruth Pitter. 50-60 participants took part, and the feedback has been very good with 75% rating the quality as high. Two artists residencies were delivered in Salford and Newbury with the same team, and a really rich, beneficial programme was produced and well received.

Nature Calling fulfilled our Objective: 1-8.

INTERNATIONALISM

We sustained our European partnership (LAND - Transitioning LANDscapes) attracting international recognition for our work through site specific and outdoor arts.

Transitioning LANDscapes - new forms for landscape-based arts successfully secured Creative Europe Funds, submitted by lead partner Oerol in Netherlands. 3 unique landscape laboratories – France, Netherlands and Slovakia, 1 shared framework. Each partner to effectively create a Landscape Laboratory responding to our local and global challenges of climate change.

Activate cannot be a partner due to Brexit, so our role is a sub-contractor to the lead partner delivering training throughout the 2-year project – running from January 2024 to December 2025. In 2024-25 Kate Wood delivered training with Bill Gee in France, Slovakia and Netherlands as part of the Transitioning LANDscapes project. 2 'transitions' in each location were identified for artists to work on, alongside the land stewards with target audiences agreed in each country. The selection of the artists took place in September (the artists selected are: RaraWoulib (FR), Rita Hoofwijk (NL) and David Koroncz (SL)) and we met with all 3 artists to help us curate the residency which took place in March/April 2025 in Portland.

Through our industry programme with an international focus, we are continuing to develop a high-quality arts, heritage and culture offer that can command regional, national and international recognition, making Dorset known for our festivals, outstanding museum exhibitions and events, site specific and outdoor arts and our independent creatives and makers.

LAND - Transitioning LANDscapes fulfilled our Objectives: 8 & 9.

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ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Financial review

Activate Performing Arts is core funded by Arts Council England as one of its National Portfolio Organisations, along with Dorset Council, and BCP Council.

Our 2024-2025 Programme funders were National Landscapes Association, Arts Council England project funds, DEFRA, Dorset National Landscape with National Lottery Heritage funding, We are Weymouth (Weymouth BID), Weymouth Town Council, Dorset Community Foundation, Garrick Trust, Talbot Village Trust, Dorset Council Culture & Community Fund and Holiday & Activity Fund, Children in Need, Cultural Hub, Abri Housing Association, b-side festival, Arts by the Sea Festival, We Out Here festival and Dorchester Town Council, with private funds donated by Jane Rigler.

We had a contract for services with Dorset Council to deliver Short Breaks through The Remix.

The balance of income is derived through earned income such as booking fees for our touring work, trader income, participants' fees and small individual donations.

In kind support was received from many partners including Damory Coaches, Weymouth College, Vinyl Van, Air 107.2 FM, and Rowlands Webster accountants.

Reserves

Reserves are held in three funds – 'restricted funds', 'unrestricted funds' and 'designated funds within the 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. Operational Reserves Funds have been set aside to employ temporary staff for 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 projects.

At 31 March 2025, restricted funds totalled £143,877 Unrestricted income funds totalled £265,227. The Directors designated Operational Reserves of £151,000 in accordance with the Reserves Policy above. Separate to that is a specific designation of £86,500 for the 2025 Festival, £10,000 to support a new trainee producer. The remaining £17,727 is a general unrestricted reserve.

Risk

The Trustees have a risk management strategy that is monitored quarterly and reviewed annually by the Finance Subgroup. Risk management in this financial year continued to be a focus due to fundraising challenges. These groups have been reviewed and two permanent subgroups have been in operation focussing on Finances and Income Generation/Fundraising with new 'champions' being created focussing on: environmental responsibility/climate emergency, innovation, and diversity, with a task and finish HR subgroup when required. There is also 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 and Artistic Director implements and oversees with the staff team.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Structure, governance and management

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 principal activity was resolved. The organisation was formed in 1991 as an unincorporated association.

The Trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

M Noonan	(Resigned 19 February 2025)
P Gifford	(Resigned 19 February 2025)
T Irwin	
I Metclafe	(Resigned 26 November 2024)
M Oliver	
S St George	
R Headley	
R Gotobed	
P Wilson	(Appointed 19 February 2025)
T Bell	(Appointed 18 August 2025)
S Chisholm	(Appointed 18 August 2025)

In accordance with the Articles of Association, Mr Rohan Gotobed and Ms Sara St George will retire at the forthcoming Annual General Meeting.

We have a diverse representation of gender, age, sexuality, race, socio-economic background and disability on the board.

None of the Trustees has any beneficial interest in the company. All of the Trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

Our policies

Diversity and Equality Policy, Safeguarding Children and Vulnerable People Policy, Environmental Policy, Reserves Policy, Health and Safety Policy and Risk Management (including COVID Guidance Policy), Procurement Policy, Financial Control Policy, Training and Development Policy, Grievance and Disciplinary Policies and Privacy Policy. We introduced two new policies in the year: Conflict of Interest Policy and Whistleblowing Policy. We are also guided by the Five Guiding Principles for working with Freelancers in the arts.

Organisational structure

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 2025. 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 and Artistic Director's supervision, staff members and freelancers are employed or engaged on short term contracts to deliver the programme of work. For the year ended 31 March 2025 Activate employed 12 permanent members of staff (7.5 FT equivalent, based on contracts over 52 weeks) and 99 artists, producers, technicians, and administrators on short contracts and were supported by 27 volunteers.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) **FOR THE YEAR ENDED 31 MARCH 2025**

TEAM

With female leadership, we are recognised as a diverse led organisation. The core team for the year was:

Kate Wood – Executive and Artistic Director (F/T) (also Inside Out Dorset co-Artistic Director and co-Executive Creative Producer for Nature Calling)
Jen Walke-Myles – Executive Producer (P/T)
Irene Archibald – Senior Administrator (F/T)
Caroline Suri – Producer Specialising in Theatre, and Engagement (P/T)
Michaela Shaw – Producer Specialising in Youth Dance and Diversity (P/T)
Verity Shallaker – Marketing & Communications Manager (P/T)
Dom Kippin – Producer for Inside Out Dorset, Outdoor Arts and Touring (F/T)
Emily Thompson-Smith – Project lead on Dorset Youth Dance and Rehearsal Director

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, Nature Calling Co-Executive Creative Producer (with Kate Wood) and consultancy
Mat Ort – Head of Health & Safety/Production Manager, Inside Out Dorset
Jude Allen – The Remix Project Manger
Aimee Hobbs – The Remix East Artistic Director
Sarah Colwell – Book-keeping

The trustees' report was approved by the Board of Trustees.



Trustee

Date: 19 / 11 / 2025

ACTIVATE PERFORMING ARTS

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Income from:							
Donations and grants	3	321,677	178,971	500,648	310,723	187,290	498,013
Charitable activities		64,368	72,531	136,899	9,750	159,094	168,844
Investments	2	4,066	-	4,066	5,890	-	5,890
Total income		390,111	251,502	641,613	326,363	346,384	672,747
Expenditure on:							
Charitable activities	4	340,552	147,634	488,186	295,208	440,528	735,736
Total expenditure		340,552	147,634	488,186	295,208	440,528	735,736
Net income/(expenditure)		49,559	103,868	153,427	31,155	(94,144)	(62,989)
Transfers between funds		33,627	(33,627)	-	(123,160)	123,160	-
Net movement in funds	5	83,186	70,241	153,427	(92,005)	29,016	(62,989)
Reconciliation of funds:							
Fund balances at 1 April 2024		182,041	73,636	255,677	274,046	44,620	318,666
Fund balances at 31 March 2025		265,227	143,877	409,104	182,041	73,636	255,677

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

ACTIVATE PERFORMING ARTS

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF ACTIVATE PERFORMING ARTS

I report to the Trustees on my examination of the financial statements of Activate Performing Arts (the charity) for the year ended 31 March 2025.

Responsibilities and basis of report

As the Trustees of the charity (and also its directors for the purposes of company law), you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006.

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the Companies Act 2006 and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011. In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the Charities Act 2011.

Independent examiner's statement

Since the charity's gross income exceeded £250,000, the independent examiner must be a member of a body listed in section 145 of the Charities Act 2011. I confirm that I am qualified to undertake the examination because I am a member of Association of Accounting Technicians, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the Companies Act 2006.
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the Companies Act 2006 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.

Streets Rowlands Webster

Austin House
43 Poole Road Bournemouth
Dorset
BH4 9DN
England

Date: 19./ 11 / 2025.....

M L Rowlands

ACTIVATE PERFORMING ARTS

BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Current assets					
Debtors	9	19,245		8,363	
Cash at bank and in hand		408,252		269,994	
		<u>427,497</u>		<u>278,357</u>	
Creditors: amounts falling due within one year	10	(18,393)		(22,680)	
Net current assets			409,104		255,677
The funds of the charity					
Restricted income funds	11	143,877		73,636	
Unrestricted funds	12	265,227		182,041	
		<u>409,104</u>		<u>255,677</u>	

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2025.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the Trustees on



Sara St. George - 19 / 11 / 2025

Trustee

Company registration number 03439777 (England and Wales)

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

Charity information

Activate Performing Arts is a private company limited by guarantee incorporated in England and Wales. The registered office is 7-9 The Little Keep, Barrack Road, Dorchester, DT1 1SQ.

1.1 Basis of preparation

The financial statements have been prepared in accordance with the charities governing document, the Companies Act 2006 and "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 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

1.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Expenditure

Expenditure is recognised when a liability is incurred and is accounted for net of VAT. Contractual arrangements and performance related grants are recognised as goods and services are supplied.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computers	25% on cost
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ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

ACTIVATE PERFORMING ARTS

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Cash flows from operating activities					
Cash generated from operations			134,192		19,650
Investing activities					
Investment income received		4,066		5,890	
Net cash generated from investing activities			4,066		5,890
Net cash generated from financing activities			-		-
Net increase in cash and cash equivalents			138,258		25,540
Cash and cash equivalents at beginning of year			269,994		244,454
Cash and cash equivalents at end of year			408,252		269,994

ACTIVATE PERFORMING ARTS

STATEMENT OF CASH FLOWS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

2 Income from investments

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Interest receivable	4,066	5,890

3 Donations and legacies

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Donations and gifts	10,589	807	11,396	135	2,203	2,338
Grants	311,088	178,164	489,252	310,588	185,087	495,675
	321,677	178,971	500,648	310,723	187,290	498,013

4 Expenditure on charitable activities

	2025 £	2024 £
Direct costs		
Depreciation and impairment	-	147
Artistic programme	423,636	673,439
	423,636	673,586
Share of support and governance costs (see note)		
Support	64,550	62,150
	488,186	735,736
Analysis by fund		
Unrestricted funds	340,552	295,208
Restricted funds	147,634	440,528
	488,186	735,736

ACTIVATE PERFORMING ARTS

STATEMENT OF CASH FLOWS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

5	Net movement in funds	2025	2024
		£	£
	The net movement in funds is stated after charging/(crediting):		
	Fees payable to the charity's independent examiner:		
	- for the independent examination of the charity's financial statements	2,000	2,000
	- for other assurance services	100	100
	- for other financial services	6,000	7,000
	Depreciation of owned tangible fixed assets	-	147
		<u> </u>	<u> </u>
6	Trustees		
	None of the Trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.		
7	Employees		
	Number of employees		
	The average monthly number of employees during the year was:		
		2025	2024
		Number	Number
		18	17
		<u> </u>	<u> </u>
8	Taxation		
	The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.		
9	Debtors		
		2025	2024
	Amounts falling due within one year:	£	£
	Trade debtors	17,178	7,736
	Prepayments and accrued income	2,067	627
		<u> </u>	<u> </u>
		19,245	8,363
		<u> </u>	<u> </u>
10	Creditors: amounts falling due within one year		
		2025	2024
		£	£
	Other taxation and social security	6,103	4,697
	Trade creditors	3,850	2,283
	Other creditors	-	2,250
	Accruals and deferred income	8,440	13,450
		<u> </u>	<u> </u>
		18,393	22,680
		<u> </u>	<u> </u>

ACTIVATE PERFORMING ARTS

STATEMENT OF CASH FLOWS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

11 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
CH Remix	48,189	73,347	(65,691)	(7,537)	48,308
Schools Engagement	3,000	-	(2,495)	(505)	-
Inclusive Youth	959	3,184	(3,145)	(164)	834
Nature Calling	19,000	91,000	(27,636)	(34,000)	48,364
Quest	932	-	-	(932)	-
EU Partnerships	1,556	12,279	(5,468)	(5,000)	3,367
IO Community Engagement	-	8,000	(246)	-	7,754
IOD Signature	-	28,442	(24,157)	(4,285)	-
Inside Out	-	35,250	(18,796)	18,796	35,250
	<u>73,636</u>	<u>251,502</u>	<u>(147,634)</u>	<u>(33,627)</u>	<u>143,877</u>

Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
CH Remix	29,430	73,927	(47,775)	(7,392)	48,190
IO	12,250	176,034	(352,439)	164,155	-
Inclusive Youth	500	-	-	(500)	-
Talent Development	200	4,551	(2,804)	(1,947)	-
Quest	932	-	-	-	932
C&YP	1,308	-	(1,917)	1,568	959
EU Partnerships	-	3,280	(1,724)	-	1,556
Other	-	88,592	(33,869)	(32,724)	21,999
	<u>44,620</u>	<u>346,384</u>	<u>(440,528)</u>	<u>123,160</u>	<u>73,636</u>

ACTIVATE PERFORMING ARTS

STATEMENT OF CASH FLOWS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

12 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
6mths running costs	139,000	-	-	12,000	151,000
Inflation	13,900	-	-	(13,900)	-
Festival	13,000	-	-	73,500	86,500
Trainee producer	-	-	-	10,000	10,000
General funds	16,141	390,111	(340,552)	(47,973)	17,727
	<u>182,041</u>	<u>390,111</u>	<u>(340,552)</u>	<u>33,627</u>	<u>265,227</u>

Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
6mths running costs	133,000	6,000	-	-	139,000
Future depreciation	146	-	(146)	-	-
Festival	69,000	-	(69,000)	-	-
Inflation	-	13,900	-	-	13,900
Trainee producer (Prog Routes)	5,000	-	(5,000)	-	-
Grace the Space	197	-	(197)	-	-
Projects	-	13,000	-	-	13,000
JR Youth Projects	2,585	-	(2,585)	-	-
General funds	64,118	293,463	(218,280)	(123,160)	16,141
	<u>274,046</u>	<u>326,363</u>	<u>(295,208)</u>	<u>(123,160)</u>	<u>182,041</u>

13 Related party transactions

There were no disclosable related party transactions during the year (2024 - none).

Accounts

Charity registration number 1069622

Company registration number 03439777 (England and Wales)

ACTIVATE PERFORMING ARTS
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

ACTIVATE PERFORMING ARTS

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees

M G Noonan
P A Gifford
T Irwin
I Metcalfe
M L Oliver
S K L St George
R P Hedley
R Gotobed

Charity number

1069622

Company number

03439777

Registered office

7-9 The Little Keep
Barrack Road
Dorchester
DT1 1SQ

Independent examiner

Rowlands Webster Limited
Austin House
43 Poole Road
Bournemouth
Dorset
England
BH4 9DN

ACTIVATE PERFORMING ARTS

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ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

The Trustees present their report and financial statements for the year ended 31 March 2024.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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 2019)".

OVERVIEW

The next two pages summarise our vision, aims and objectives for the year, followed by our report on the activity.

Activate Performing Arts, Sparking Possibility

Live performance has the power to fire the imagination, uplift and connect us. It creates moments that touch hearts and minds like nothing else. It makes memories that last lifetimes.

We exist to promote, support and produce performing arts projects in our communities. Bringing world-class events to unexpected places, like town centres, village squares, beaches and hilltops.

Our aim is to break down barriers and reach the widest possible audiences, while celebrating our natural landscape and sense of place. Supporting our performing arts community is at the heart of everything we do. We bring people together, offer advice, and provide access to learning and resources.

For over 30 years, we've been promoting, supporting and producing some of the most extraordinary events in the UK.

In everything we do, we have just two rules. Anything's possible. And everyone's invited.

OUR VISION: extraordinary moments connect and uplift us all.

OUR MISSION: to create opportunities for everyone through the performing arts.

OUR PURPOSE:

Artistic talent: we enable outstanding artists in the performing arts to create inspiring work.

Togetherness: we strengthen communities through shared experiences that are remembered and talked about for decades.

Opportunity: we break down barriers that stop people getting involved in performing arts, be that rural isolation, ill health, social deprivation or other obstacles.

Place: we celebrate our natural landscape and sense of place.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

OBJECTIVES

1. **Extraordinary Events in Extraordinary Places** – showcasing our specialism in protected landscapes
2. **Community Engagement** - working with artists to deliver an engagement programme with communities.
3. **A Co-programming Pilot** - develop a co-programming strand of work for the festival.
4. **A Schools Engagement Programme** - work with schools as part of the area's cultural education partnership.
5. **A Children and Young People's Engagement Programme** – diverse, inclusive, and collaborative.
6. **A Talent Development Programme** – a programme to support creatives in performing arts.
7. **A Touring and Co-presenting Programme** – producer for Working Boys Club, Sense of Unity & Chair of DTPC.
8. **A Strategic Engagement Programme** – partnering and collaborating for greater impact
9. **International partnerships** – to strengthen our programmes

The focus of our Inside Out Dorset festival are themes of landscape, unity, climate emergency, migration. Our work with audiences is focussed on inclusivity.

ACHIEVEMENTS AGAINST OUR AIMS AND OBJECTIVES FOR THE YEAR TO 31 MARCH 2024

Our year in statistics

44,900 estimated live audience attendances	5,854 attendances at workshops & sessions
11 Premieres	2,897 participants
11 new productions supported	9 artists' commissions
64,000 impressions on Vimeo	5 artist residencies
10 films produced	162 artists, producers and technicians employed
1 exhibition in shop windows	172 performances presented
572 workshops and artists' advice sessions	

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

PROGRAMME DETAILS

Inside Out Dorset 2023

Our biennial outdoor arts festival concluded this edition to much acclaim, marking another year of bringing extraordinary events to extraordinary places. With 33,000 visits across five festival sites, 7 new commissions, 6 World Premieres, over 80 artists, Inside Out Dorset welcomed a line-up of talented international artists to the county to present hundreds of free performances and installations, celebrating the beauty of Dorset's natural landscape and enhancing its rich artistic scene.

Audiences shared their reactions to this year's festival with one attendee commenting, "Just wanted to say how brilliant Poupées Géantes were on Saturday. The singing, drumming and visuals were all amazing especially with the backdrop of the Weymouth harbour. Thank you to everyone involved." An attendee local to Bere Regis commented, "Fabulous event. Let's hope it comes back to Bere next year and another echoed this; Excellent event for the community and visitors to the village. Thank you, Inside Out Dorset, for all your hard work, all events come with challenges, support and collaboration with the community makes for an amazing event for everyone and Bere Regis is lucky to host such events." The 2023 festival was summed up by another attendee, "What a great event, how fab for a smaller community to be a venue!"

The trees of Moors Valley rung out with the sounds of four audio installations nestled amongst the woodland trails. **Jane Pitt's** Everyone Says blended voices from all around the world with the trees, celebrating the diverse cultural backgrounds found in Dorset. Morse Code, birdsong, and music were intertwined in **Kathy Hinde's** Chirp and Drift, enhancing the natural musicality of the woodlands. **Artnmusic** brought two astonishing installations to the festival – the world premiere of *Sæflod*, a requiem for the Earth, and *Lachrymae*, a sonic and visual symphony inspired by Ted Hughes' adaptation of Ovid's *Metamorphoses*.

Activate's Dorset Youth Dance and inclusive performance group, The Remix delighted audiences in Poole as they performed alongside international performers all the way from New Zealand: 2 critically acclaimed choreographer **Chloe Loftus** and multi-award-winning Māori artist **Rodney Bell**, who performs in his wheelchair. Chloe and Rodney explored our capacity to exist in harmony with both ourselves and our environment with their gravity-defying street circus performance *The Air Between Us*, which drew large crowds to Poole High Street. Local artists **The Working Boys Club** entertained audiences across Poole and Wimborne with their multi-sensory installation *Serving Sounds*, interacting with traditional items found in bars to create a series of unique sounds, inspiring connection through music.

Tilly Ingram, Mahtab Grimshaw, Ri Baroche and Ray Wills brought *Soup and a Story* to Wild Woodbury in Bere Regis, where audiences tucked into a delicious soup while listening to a story that was developed in response to the Wild Woodbury site, which has undergone rewilding to restore its natural biodiversity. Dutch group **Collectief Walden** presented *Songs for a Shifting Soil*, telling the stories of those who have interacted with the everchanging soil of Dorset to explore how we can reconnect with the environment around us. **Oliver MacDonald's** *This Woven O*, which was at Wild Woodbury to house the *Soup and a Story* performances, has been gifted permanently to the Dorset Wildlife Trust.

For the showstopping finale weekend, French company **Transe Express** presented *Poupées Géantes*, three illuminated giant dolls that glided through the streets of Weymouth, accompanied by opera singers enchanting audiences with captivating melodies. Thousands turned out to mark the end of this year's festival, celebrating another fantastic edition of Activate's outdoor arts showcase, which garnered worldwide reach and sparked imaginations across the globe.

As many international companies marked their final performances of the 2023 Summer Season in Dorset, Activate Performing Arts are proud to conclude Inside Out Dorset having brought an exciting range of outdoor arts events to Moors Valley Country Park and Forest, Poole, Wimborne, Bere Regis, and Weymouth. The festival celebrates the vibrant diversity of Dorset's population, and how this enriches the beautiful landscape in both urban and rural locations across the county.

A spokesperson from Forestry England who attended the Festival's launch at Moors Valley Country Park and Forest commented, "It was a lovely evening celebrating what forests can be if we cultivate partnerships to blossom."

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Cécile Durot, from artists Le. G. Bistaki performance group told us, "It is always a great pleasure for the team to participate in Activate Performing Arts projects. Despite the capricious weather, the boys came back delighted. Thank you for your work and the exceptional welcome you gave us. I'd also like to highlight the incredible work you seem to be doing on issues of audience accessibility."

Audience: our festival audience reflects the community in Dorset with 25% visiting from outside the area. We are pleased to see in the audience profiling that we are reaching 'lower engaged' audiences, especially in Weymouth and 98% of our audience judged their experience good or very good.

Engagement: we delivered dance and circus workshops to young people at Bournemouth and Poole College and Colehill Youth Club, we ran workshops for groups in clay with the Clay Collective in Poole. We contracted Nicola Davies to run a silk banner workshop with young people in Wareham which was displayed at the Wild Woodbury site, we ran foraging workshops connected to company De Chair et D'Os at Wild Woodbury. Following a summer school in Weymouth where young people created puppets with Holly Miller, they were displayed in shop windows coinciding with the Transe Express shows. We interviewed people at the World of Love festival, collecting voices from 30 different countries to be part of Jane Pitt's 'Everyone Says' sound work. Students from Arts University Bournemouth (AUB) presented their work at Wild Woodbury and supported academic and designer Alice Stevens who leads AUB Human with her PHD work. Students also worked on the costume/set design for Artmusic's world premiere Saeflod. Sparking Possibilities project: with funding support from Cultural Hub we delivered a songwriting and dance project that took rewilding and the natural environment as its creative catalysis working with over 600 yr5 and yr6 pupils across 10 schools in BCP working with Isaiah Dreads and Isaac Farmer.

Artforms: the engagement programme worked across the following artforms – dance, music, contemporary circus, puppet making, rap and songwriting, environmental arts, and craft/making activities.

The engagement programme linked to work by the following companies: Transe Express, Collectief Walden, Chris Iris, Working Boys Club, The Clay Connection, De Chair et D'Os, Jane Pitt, Art Music, The Vegetable Nannies, Chloe Loftus and Rodney Bell

Artists worked with: Holly Miller, Heidi Steller, Rose Perry, Chris Schlunk, Iris Pelz, Adam Dupree, Vidya Thirunarayan, Nicola Davis, 4 members of Collectief Walden, Jane Pitt, Louise Thurlow, Gemma Miller, Isaac Farmer, Isaiah Dreads.

Communities we engaged with:

Bere Regis: Cyril Wood Court (East Boro Housing retirement complex) / Explore Scouts / Allotment group / Pop-in Café community group / Purbeck Youth and Community foundation youth groups in Wareham, Wool and Corfe / A range of BCP cultural hub primary schools.

Poole and Wimborne: 6th form students from QE School Wimborne and Bournemouth and Poole College / young people and families from Colehill / adults with learning disabilities from Allsort'd and 15 Days in Clay.

Moors Valley: Park Run / BPC Indian Community / The Ukrainian Community / Nigerian Community Dorset / the many voices of people at World of Love festival in Bournemouth.

Weymouth: Littlemoor families and young people / Young people in Chapelhay and Rodwell / The Waverley Community Centre / Families and young people via HAF I Dorset and Weymouth.

Here is a link to the post festival film and report <https://activateperformingarts.org.uk/whats-on/inside-out-dorset/>

2025 Festival Edition

Work started on the 2025 edition of Inside Out Dorset and we invited potential new stakeholders to the 2023 festival. We will be partners in three national projects: **River of Hope**, led by the Thames Festival Trust, which will use environmental learning and creative arts practice to help young people express their concerns about the climate crisis. River of Hope will give young people at a number of local secondary schools the amazing opportunity to engage in a river visit and create artworks under the guidance of inspirational professional artists. The project benefits teachers by providing them with artist professional development and access to a host of online resources aimed at encouraging them to include climate change topics within their curriculum teaching. River of Hope artworks will be produced as installations which will be shown at other major national festivals as well as being part of an online gallery in 2025. From 2023 to 2025, River of Hope is applied in 7 UK regions including Dorset: Leeds, Newham (London), Tees Valley, Norfolk, Norwich and Plymouth, and also in France (Rouen) and Ethiopia (Addis Ababa and Arba Minch). The second national project is **Beach of Dreams** led by Kinetika, it will be 'a journey through the diverse landscapes and rich histories of our coastal regions.' The Beach of Dreams programme features a dynamic and evolving national artwork by Kinetika: the installation of hundreds of naturally dyed silk pennants.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Designed to be mobile, each pennant tells a story, representing an individual's dream intricately tied to a specific part of our beloved coastline. Together, these dreams form a national tapestry of hope and inspiration for our shared future. Incorporating the silks and in response, the festival will also feature eight new ambitious artistic commissions, by artists working in diverse disciplines ranging from sound to dance, along different stretches of the UK coastline. These commissions will actively engage local communities, inspiring new works that reflect their unique coastal environments.' Activate is a partner for the Dorset coastline working with the choreographer at Attakalari in Bengaluru, India.

The Aims this project fulfilled: 1-9 and 1-5 of the Objectives.

ENGAGEMENT AND YOUNG TALENT DEVELOPMENT

Dorset Youth Dance (DYD) and The Remix Our two ongoing youth dance/inclusive performance groups continued to flourish. We said goodbye to Claire Benson appointing Emily Thompson-Smith as DYD Rehearsal Director, who had recently moved to Boscombe following a career dancing with companies such as Shobana Jeyasingh, the RSC and Gary Clarke. Emily also took on the project co-ordination when Samantha Gillingham left and following her participation in the Create! course). We also auditioned Amy Groves, an excellent dance graduate who has been working with Remix who delivered creative ballet with the group.

We engaged 31 children and young people aged 7-25 in 71 DYD sessions of weekly and special school holiday workshops through our Junior, Senior and Company groups. The creative talent of the children and young people in DYD is nurtured year-round providing them with career pathways and new ways to curate their own culture. 'When I'm feeling low dancing gives me a lift.' – DYD participant

As well as performing at Street in the Park this year after Easter residencies, DYD and The Remix created new work for Origins youth dance showcase at PDSW in Bournemouth. Both performed in the festival following a summer school featuring Chloe Loftus and Rodney Bell, the New Zealand dance/circus artists that performed in Poole. The Remix were particularly delighted to be performing alongside incredible professional role models.

Remix We continued to engage 92 young people aged 5-25 with disabilities and without in The Remix through a programme of 80 creative workshops, funded by Dorset Council Short Breaks, Children in Need and the Dorset Community & Culture Fund and the Holiday Activity & Food Programme (HAF). Remix provides a break for families in caring for children who are disabled, improving the whole family's wellbeing through cultural activity. This year we continued the new offer in the East of the county Premix East – lowering the minimum age to 5. Our new Remix Originals – a group for the older cohort of Remix participants aged 18 to 25 was successful and we continue to fundraise and deliver this. 3,389 hours of short breaks for Remix parent/carers were provided.

Participants in Remix learn new skills and feel included in their community through the activities and support provided by the experienced artistic and care staff, reducing their isolation and empowering the children and young. Children who are disabled and children without disabilities play and learn new creative skills together, breaking down barriers and embedding inclusivity.

A Little More Street in the Park project connected to the Street in the Park event from the previous year and worked with young people in Littlemoor (Weymouth) to explore Hip Hop song writing and dance - part funded by Abri Housing Association and delivered by Isaiah Dreads and Isaac Farmer. This builds on the success of 'Performing Dunescape' with the National Trust, where we worked with Isaac and Isaiah who, as young artists, were excellent at engaging children and young people with street dance and rap.

The Cultural Hub is now supporting more workshops in primary schools across BCP and Purbeck to continue this work. Isaac then worked with the Remix, Dorset Youth Dance, Weymouth College and other dance schools' students in a series of performances at **Street in the Park** in May. We attracted an estimated 500 people – mostly young people and families to Borough Gardens in Dorchester in partnership with Weymouth College and Dorchester Town Council. See the link to the film here, <https://vimeo.com/activateperformingarts>.

Diverse led Youth Performing Arts Project. We were approached some time ago to support a new diverse-led performing arts initiative in BCP and began planning a pilot project for next year.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

We Out Here We ran some workshops at Giles Peterson's festival We Out Here that has relocated to Wimborne St Giles <https://weoutherefestival.com/>. We took dancers from Weymouth Dance Studio and Stagecoach, to perform a flashmob and Isaac Farmer led street dance workshops in the children's area. Dom and Ki put together a proposal to develop the relationship further, including more workshops, a presentation by Gobbledegook of Cloudscapes and Working Boys Club of their new children's show as well as connecting to Street in the Park and the Create! programme, all of which has been agreed for next year.

Flavours Led by Dorset National Landscape (formerly AONB) the project had three stages: stage 1 – a series of farm visits with ethnically diverse community groups in Dorset, supported by the Dorset Race Equality Council with Dorset Food and Drink, stage 2: our programme at Wild Woodbury, stage 3 co-programming activities. Grace The Space worked with groups on some of the farm visits. The project is focused on reaching a more diverse public through food, arts and heritage and increasing access to the National Landscape. Our Bere Regis project as part of the festival was part of Flavours and had significant support from the Flavours project through a National Lottery Heritage Project Grant. We worked on Phase 3 with Dorset NL and Dorset Food and Drink focusing on co-programming. As part of this, we contributed to the BPC Indian community's celebration of Holi at Corfe Castle bringing artists to offer Rangoli and garland-making workshops focused on Dorset food.

The Aims these engagement projects fulfilled: 1-9 and Objective 1-5.

SECTOR SUPPORT: For Creatives – commissioning and talent development

Our wealth of experience, gained over more than 30 years, makes us a great sounding board and source of information on all aspects of creating live performance – relevant to the industry. As well as chairing the Dorset Theatre Promoters Consortium, bringing local venues together to work strategically to bring new risk-taking work to Dorset, we provide bursaries, 121s signposting and broker introductions for creative freelancers in Dorset. In 23-24 we provided 507 advice and support sessions to 1,145 creatives, students, early, mid and established career practitioners in Dorset, enabling them to develop projects, secure funding and work opportunities and build their networks so that they can thrive in the county.

Professional Programme at Inside Out Dorset As part of our For Creatives strand of work, we hosted two groups of professionals, alongside several programmers we invited to see the newly commissioned art works. Our European group had members from our LAND European Project and participants in a UK/Dutch partnership called We Live Here. We part of both projects with our long-term partner from Terschelling in the Netherlands, Oerol, who are also specialists in presenting landscape theatre. Our UK group was supported by Outdoor Arts UK, our sector membership organisation, who hosted one of their 'Festival Focus' trips for professionals interested in the climate emergency and outdoor arts festivals at Inside Out Dorset 2023. In total we hosted 24 professionals from the UK and the Netherlands comprising artists, festival directors and environmentalists. We discussed climate justice, diversity and the arts, and they experienced the festival programme.

We also hosted theatre director Edward McMillan from The Bridge Theatre in Brussels who hosts a series of podcasts exploring different way in which theatre is presented, interviewing our co-artistic directors and audiences at the festival.

Artists Advice. We continued to offer advice and brokerage to artists and were part of the One Stop Shop programme devised by Arts Development Company. We delivered advice sessions to artists and creatives including past associates of the Women Leaders SW programme, with a connection to the Diverse Artist Network. We supported The Scripts The Thing in Dorchester.

SALT – a community Play For Poole – produced by Lighthouse and artistically directed by Angel Exit. We contributed £2,000 to the community workshops. The play was presented at the end of July and was a resounding success in terms of community participation. So much so that the Poole Heritage Players associated to the Poole Rotary Club contacted us, Lighthouse and Angel Exit to meet and discuss further projects.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

CREATE! 2023 – the short course for emerging artists/creatives was a success with 14 participants, undertaking the programme, from across Dorset and BCP. We partnered with b-side and Arts By The Sea and supported by associate partners Arts university Bournemouth. 3 artists were chosen with a small start-up fund of £500 each associated to one of the partners. We selected Emily Thompson-Smith who will be delivering dance workshops to vulnerable women in Boscombe. Our Trainee Producer Archie Rowell successfully led the project.

Mudlarks International Residency. We partnered again with theatre company, Complicite, to partner on their pilot international residency <https://www.complicite.org/working-with-artists/mudlarks-international-residency/>. Complicite aims to give artists of any discipline the space, time and support to develop an idea, on their own terms, in their own way in this residency. They invite artists with an interest in: *'activism through the content of their practice or work, finding new ways of telling the story of the climate and ecological emergency; are currently under-represented; have an integrity of practice, depth of thought, and the willingness to do things differently'*. We nominated 3 artists and Complicite selected Natasha Nixon <https://www.natashanixon.co.uk/about> who was our Women Leaders South West associate. She is a co-director of **Grace the Space** who we supported to work closely with Dorset National Landscape and Natasha also has an R&D period for a new project at 101 Creation Space at Corn Exchange Newbury as part of the 101 'seedbed' residencies.

Grace The Space. We continue to support Grace The Space by holding funding and offering advice while they develop their governance.

Kate Wood our Executive & Artistic Director is on the steering group for What Next Dorset: a sector support initiative bringing cultural practitioners together meeting fortnightly. We helped deliver a number of live What Next Dorset meetings in Bournemouth and Dorset. She has also been invited to join the board of the BCP Cultural Compact, a strategic sector focussed initiative to develop culture locally. She has also been supporting Weymouth Town Council on the development of a Cultura Strategy and preparations for an application for the Dorset 'Town of Culture' project with Portland Town Council.

We are members of Outdoor Arts UK and attend regular drop-in sector meetings, and we produce shared promotional material with the festivals consortium with b-side and Bournemouth Arts by the Sea.

We have provided seed funding to Nikki Northover for Bridport Youth Dance Geography Choreography and supported artists on a 121 basis as outlined earlier.

Our 6-month Trainee Producer Archie Rowell who started last year, completed his contract with us. The purpose of this role was to address areas of under-representation in our team and a supported entry level role and trainee position in the county. We were pleased we were able to offer further work on a freelance basis to Archie on the 2023 festival marketing, and we continued to support his professional development since the end of his contract.

We provided platforms for young creatives to perform through the Remix and DYD nurturing talent for a diverse range of children and young people. In March both Remix and DYD groups performed at Origins Youth Dance Showcase at Pavilion Dance South West.

Producers offer their expertise on steering groups such as 'Ignite', the new culture and education network and 'Reach for the Arts', a development programme for supporting artists in inclusive practice

The Aims these projects fulfilled: 1,6,7,8 and Objective 3

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

TOURING SHOWS

Working Boys Club presenting 'Serving Sounds'. Working Boys Club toured to 11 different locations this year engaging an estimated 12,000 audiences. They performed 75 times and 6 locations they will have reached a socially diverse audience with one of those locations being an Arts Council England 'Priority Place'. They played successfully at Glastonbury Festival, leading to a repeat booking for the next edition. They are benefiting from funds from Oxford Contemporary Music to develop some ideas and are thinking about 2 new shows already: one a children's version of serving sounds, which will begin its R&D with children in the BCP Council as part of the Cultural Hub named 'Noisy Noise Noise', which will be piloted at Giles Peterson's We Out Here festival in August 2024 and We Break We Build which we have secured funding from Without Walls 'Blueprint' to R&D.

Lorna Rees' 'Geophonic'. We have secured a booking at Sismograph movement festival in Catalonia, Spain for May 2024.

The Aims this project fulfilled: 1,2,4-9 and 1-5 of the Objectives.

ART IN THE LANDSCAPE – Connecting People to Nature

Nature Calling, a partnership project with the **National Landscapes Association** – (formerly AONBs). In 2023-2024, we helped secure £2m worth of investment into this nationally significant project that spans 2024-2025. A two-year project, it is an ambitious, ground-breaking national season of art in nature, commissioning exceptional diverse multi-art form artists across the country to animate, celebrate and increase access to the country's national landscapes. It will establish a long-term partnership between us, the NLA and Poetry School. The collaboration will offer incredible potential to increase the creation, commissioning and distribution of new work.

Our focus is on diversity and inclusion: commissioning diverse artists to create a ground-breaking season of arts in nature, collaborating with diverse communities and targeting priority places in the 6 ACE areas of England. Now more than ever people need access to culture & nature. Starting with words, Nature Calling embraces the multiplicity of languages spoken across the country and challenges the often-impenetrable language of science and the environment surrounding protected landscapes. We want to use language and a multi-art form commissioning programme that will culminate in a bold new national celebration, a Season of arts in nature that will focus on engaging and opening access to new audiences from priority places. Themes of landscape, nature recovery, the climate emergency & unheard voices are at its heart.

All 34 English National Landscapes will partner with local artists and organisations to find new ways to engage audiences who are currently underserved in their NL and the arts. Members of local communities will be invited to be on the steering groups & share their views and ideas on the approaches to engagement with their communities. Our aim is that there will be extensive community engagement in the Season of work, both in the development of the work and as part of an engagement programme. We estimate 72,000 people will engage with Nature Calling.

Six main National Landscape 'hubs' have been identified where the commissions will be focussed. These hubs are where National Landscapes will work with identified communities in Priority/Levelling Up for Culture places.

We will be working with:

- Lincolnshire Wolds National Landscape & E & W Lindsey;
- Dorset National Landscape & South Somerset District;
- Forest of Bowland National Landscape & East Lancashire towns;
- Mendip Hills National Landscape Weston Super-mare;
- Chilterns National Landscape & Luton;
- Surrey Hills National Landscape & Croydon community groups.

Each NL hub location invites other NLs to be 'spokes' with a smaller artistic programme, ultimately creating a larger scale, nationally impactful programme. Nature Calling will have significant potential to develop the creative and cultural sector in England. Each NL will partner with a strategic arts organisation/s that will ensure the commission can be integrated into a regional programme, whilst having national significance.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

6 new high quality writing commissions by diverse artists new to writing about landscape. They will take the form of either poetry, song, prose, rap and 6 exceptional artists/companies will be commissioned to respond to the writing in each of the 6 hub locations. They could take the form of performance, installation or digital commissions to create the Season. The commissioning panel to consist of Activate, the NL Programme Manager, representatives from the arts organisations based regionally, the NL and a community representative.

A training/professional development programme for artists and NL officers will be framed around the 6 hubs. We ended the year recruiting for the Arts Development Programme Manager post, securing all the partners and preparing the commissioning briefs ready to go out next year.

As both a producing partner for the Dorset hub, and Executive Creative Producer for the project, this will raise our national profile both as a leading arts organisation and specialist in working in sensitive landscapes. It will also help us to reach lower engaged/underserved audiences in Dorset and South Somerset and build our networks across England.

The Aims this project fulfilled: 1,7,8 and Objective 3. And will go on to fulfil all next year.

INTERNATIONALISM

We sustained our 2 European partnerships (Green Carpet and LAND).

Transitioning LANDscapes (LAND partnership) new forms for landscape-based arts successfully secured Creative Europe Funds, submitted by lead partner Oerol in Netherlands. 3 unique landscape laboratories – France, Netherlands and Slovakia, 1 shared framework. Each partner will effectively create a Landscape Laboratory around the landscape in which they operate. Although the activities of each laboratory will follow the same framework, each of the labs will be carrying out their own unique experiment based on their particular context. We are supporting professional development, European exchange and discussion and the presentation of landscape-based works which respond to our local and global challenges of climate change.

Activate cannot be a partner due to Brexit, so our role is a sub-contractor to the lead partner delivering training throughout the 2-year project – running from January 2024 to December 2025. We will run the training in all 3 partner locales and host a residency here in the UK next year. In 2023-2024 we started the project in France with partners at Le Citron joined by Oerol and Systev from Slovakia.

Green Carpet – we presented the work of the third company to be commissioned for the four partners across Belgium, France, and the UK in our 2023 festival. De Chair et D'O were in residence and presented their new work, 5 Seasons, at Inside Out Dorset 2023 and then toured to Cirque Jules Verne in France and Chassepierre festival in Belgium in the same year.

The Aims these projects fulfilled: 1,3-5,8 and 1-5 of the Objectives.

Across the year, Activate's website had over 100,000 views by 26,648 users.

Our 2023 Inside Out Dorset festival had media coverage in The Times, BBC South Today, BBC Radio Solent, Dorset Magazine, Dorset Echo, Stage Audience, West Dorset Magazine, Great British Life and BBC News Online.

The key social media tools for promoting IOD 2023 - a trailer and festival films converted into increased followers and high levels of engagement. Our pre-festival trailer achieved 6,000 impressions and 363 engagements on Facebook and our post festival round up saw over 2,200 impressions on Facebook and over 1,600 views on Instagram. We increased our Facebook and Instagram followers by 5% during the festival.

We also received a Gold Dorset Tourism Award in January 2023 for Inside Dorset Festival 2021.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

FINANCIAL REVIEW

Activating Performing Arts is core funded by Arts Council England as one of its National Portfolio Organisations, along with Dorset Council, and BCP Council.

Our Headline 2023 Inside Out Dorset festival sponsors were We Are Weymouth, Wimborne BID and Poole BID.

Our 2023-2024 Programme funders were National Landscapes Association (as earned income), Arts Council England project funds, Dorset National Landscape with National Lottery Heritage funding, Forestry England, Fonds Podium Kunsten (The Dutch Arts Council) and the Dutch Embassy, Poole Lighthouse, Italian Cultural Institute, Talbot Village Trust, the German Embassy, Weymouth Town Council, Dorset Council Culture & Community Fund and Holiday & Activity Fund, Erasmus+ and Creative Europe, Children in Need, Natural England, Purbeck Youth & Community Foundation, Walk the Plank, Colehill Parish Council, Cultural Hub, Abri Housing Association, b-side festival, Arts by the Sea Festival, We Out Here festival and Dorchester Town Council, with private funds donated by Jane Rigler.

Some of the above funds were raised in 2022-2023 and restricted for 2023-2024 programme activity.

We had a contract for service with Dorset Council to deliver Short Breaks through The Remix.

The balance of income is derived through earned income such as booking fees for our touring work, trader income, participants' fees and small individual donations.

In kind support was received from many partners including Dorset Wildlife Trust, Dorset Food & Drink, PRS Composers Fund in partnership with Jerwood Arts, The Green Carpet European partnership, Without Walls, Arts University Bournemouth, Weymouth College, Vinyl Van, Air 107.2 FM, boatfolk, King Charles III England Coast Path, The Arts Development Company and Rowlands Webster accountants.

RESERVES POLICY

Reserves are held in three funds – 'restricted funds', 'unrestricted funds' and 'designated funds within the 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. Operational Reserves Funds have been set aside to employ temporary staff for 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. At 31 March 2024, restricted funds totalled £73,636. Unrestricted income funds totalled £182,041. The Directors designated Operational Reserves of £139,000 in accordance with the Reserves Policy above. Separate to that is a specific designation of £13,900 for core inflation contingency and £13,000 ring-fenced to deliver programme activity in 2024/25 (made up of £4,000 for Flavours, £3,000 for CREATE! 2024-2025, £5,000 Inside Out Dorset 2025 and £1,000 for core advocacy film). Leaving £16,141 as general unrestricted funds.
4. We continue to hold sufficient reserves for the organisation.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

STRUCTURE GOVERNANCE AND MANAGEMENT

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 principal activity was resolved. The organisation was formed in 1991 as an unincorporated association.

The Trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

M G Noonan
P A Gifford
T Irwin
I Metcalfe
M L Oliver
S K L St George
R P Hedley
R Gotobed

In accordance with the Articles of Association, Mr Ian Metcalfe will retire at the forthcoming Annual General Meeting.

We have a diverse representation of gender, age, sexuality, race, socio-economic background and disability on the board.

None of the Trustees has any beneficial interest in the company. All of the Trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

OUR POLICIES

Diversity and Equality Policy, Safeguarding Children and Vulnerable People Policy, Environmental Policy, Reserves Policy, Health and Safety Policy and Risk Management (including COVID Guidance Policy), Procurement Policy, Financial Control Policy, Training and Development Policy, Grievance and Disciplinary Policies and Privacy Policy. We introduced two new policies in the year: Conflict of Interest Policy and Whistleblowing Policy. We are also guided by the Five Guiding Principles for working with Freelancers in the arts.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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 2024. 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 and Artistic Director's supervision, staff members and freelancers are employed or engaged on short term contracts to deliver the programme of work. For the year ended 31 March 2024 Activate employed 12 permanent members of staff (7.5 FT equivalent, based on contracts over 52 weeks) and 150 artists, producers, technicians, and administrators on short contracts and were supported by 59 volunteers. We appointed Sophie Holdforth to cover Verity Shallaker's maternity leave starting in January 2024 with Jen Walke-Myles returning from her maternity leave in June 2023. We continued to contract our Trainee Producer, Archie Rowell on a freelance basis for the festival following his 6-month contract. Our Dorset Youth dance Rehearsal Director, Claire Benson was replaced by dancer Emily Thompson Smith, who also took over from Samantha Gillingham as the Project Lead.

RISK MANAGEMENT

The Trustees have a risk management strategy that is monitored quarterly and reviewed annually by the Finance Subgroup. Risk management in this financial year continued to be a focus due to inflation. These groups have been reviewed and two permanent subgroups have been in operation focussing on Finances and Income Generation/Fundraising with new 'champions' being created focussing on: environmental responsibility/climate emergency, innovation, and diversity, with a task and finish HR subgroup when required. There is also one associated group focussing on the Inside Out Dorset festival. A Governance sub-group was set up to review the organisations' Memorandum & Articles of Association and found them still to be fit for our purpose. 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.

TEAM

With female leadership, we are recognised as a diverse led organisation. The core team for the year was:

Kate Wood – Executive and Artistic Director (F/T) (also Inside Out Dorset co-Artistic Director and co-Executive Creative Producer for Nature Calling)
Jen Walke-Myles – Executive Producer (P/T) (maternity leave for 6 months)
Irene Archibald – Senior Administrator (F/T)
Caroline Suri – Producer Specialising in Theatre, and Engagement (P/T)
Michaela Shaw – Producer Specialising in Youth Dance and Diversity (P/T)
Verity Shallaker – Marketing & Communications Manager (P/T)
Dom Kippin - Producer for Inside Out Dorset and Outdoor Arts (F/T)
Emily Thompson-Smith – Project lead on Dorset Youth Dance and Rehearsal Director
Archie Rowell – Trainee Producer (6 months P/T)
Sophie Holdforth - Marketing & Communications Manager Maternity Cover

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, Nature Calling Co-Executive Creative Producer (with Kate Wood) and consultancy
Mat Ort – Head of Health & Safety/Production Manager, Inside Out Dorset
Jude Allen – The Remix Project Manager
Aimee Hobbs – The Remix East Artistic Director
Sarah Colwell – Maternity cover on financial reporting for Jen Walke-Myles April-June 2023 and ongoing contract for Book-keeping

Away day business strategy and vision meetings have been in operation.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

The trustees' report was approved by the Board of Trustees.



M G Noonan
Trustee

26 October 2024



ACTIVATE PERFORMING ARTS

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Income from:							
Donations and legacies	3	310,723	187,290	498,013	306,580	69,418	375,998
Charitable activities		9,750	159,094	168,844	16,411	158,046	174,457
Investments	2	5,890	-	5,890	-	-	-
Total income		<u>326,363</u>	<u>346,384</u>	<u>672,747</u>	<u>322,991</u>	<u>227,464</u>	<u>550,455</u>
Expenditure on:							
Raising funds	5	-	-	-	59,876	-	59,876
Charitable activities	4	295,208	440,528	735,736	243,708	242,548	486,256
Total expenditure		<u>295,208</u>	<u>440,528</u>	<u>735,736</u>	<u>303,584</u>	<u>242,548</u>	<u>546,132</u>
Net income/(expenditure)		31,155	(94,144)	(62,989)	19,407	(15,084)	4,323
Transfers between funds							
		(123,160)	123,160	-	15,828	(15,828)	-
Net movement in funds	6	(92,005)	29,016	(62,989)	35,235	(30,912)	4,323
Reconciliation of funds:							
Fund balances at 1 April 2023		274,046	44,620	318,666	238,811	75,532	314,343
Fund balances at 31 March 2024		<u>182,041</u>	<u>73,636</u>	<u>255,677</u>	<u>274,046</u>	<u>44,620</u>	<u>318,666</u>

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

ACTIVATE PERFORMING ARTS

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF ACTIVATE PERFORMING ARTS

I report to the Trustees on my examination of the financial statements of Activate Performing Arts (the charity) for the year ended 31 March 2024.

Responsibilities and basis of report

As the Trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of Association of Accounting Technicians, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.

Rowlands Webster Limited

Austin House
43 Poole Road
Bournemouth
Dorset
BH4 9DN
England

Dated: 26 October 2024

ACTIVATE PERFORMING ARTS

BALANCE SHEET

AS AT 31 MARCH 2024

	Notes	2024 £	£	2023 £	£
Fixed assets					
Tangible assets	10		-		147
Current assets					
Debtors	11	8,363		92,459	
Cash at bank and in hand		269,994		244,454	
		278,357		336,913	
Creditors: amounts falling due within one year	12	(22,680)		(18,394)	
Net current assets			255,677		318,519
Total assets less current liabilities			255,677		318,666
Net assets excluding pension liability			255,677		318,666
The funds of the charity					
Restricted income funds	13	73,636		44,620	
Unrestricted funds		182,041		274,046	
		255,677		318,666	

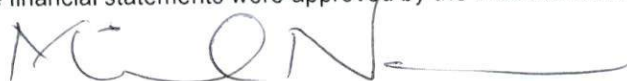
The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2024.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the Trustees on 26 October 2024



M G Noonan
Trustee

Company registration number 03439777 (England and Wales)

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

Charity information

Activate Performing Arts is a private company limited by guarantee incorporated in England and Wales. The registered office is 7-9 The Little Keep, Barrack Road, Dorchester, DT1 1SQ.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charities governing document, the Companies Act 2006 and "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 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

1.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Expenditure

Expenditure is recognised when a liability is incurred and is accounted for net of VAT. Contractual arrangements and performance related grants are recognised as goods and services are supplied.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computers	25% on cost
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ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.9 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

ACTIVATE PERFORMING ARTS

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024 £	£	2023 £	£
Cash flows from operating activities					
Cash generated from/(absorbed by) operations			19,650		(19,386)
Investing activities					
Investment income received		5,890		-	
Net cash generated from/(used in) investing activities			5,890		-
Net cash used in financing activities			-		-
Net increase/(decrease) in cash and cash equivalents			25,540		(19,386)
Cash and cash equivalents at beginning of year			244,454		263,840
Cash and cash equivalents at end of year			269,994		244,454

ACTIVATE PERFORMING ARTS

STATEMENT OF CASH FLOWS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

2 Income from investments

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Interest receivable	5,890	-

3 Donations and legacies

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Donations and gifts	135	2,203	2,338	192	1,127	1,319
Grants	310,588	185,087	495,675	306,388	68,291	374,679
	<u>310,723</u>	<u>187,290</u>	<u>498,013</u>	<u>306,580</u>	<u>69,418</u>	<u>375,998</u>

4 Expenditure on charitable activities

	2024 £	2023 £
Direct costs		
Depreciation and impairment	147	192
Charitable expenditure	<u>673,439</u>	<u>486,064</u>
	673,586	486,256
Analysis by fund		
Unrestricted funds	233,058	243,708
Restricted funds	<u>440,528</u>	<u>242,548</u>
	<u>673,586</u>	<u>486,256</u>

ACTIVATE PERFORMING ARTS

STATEMENT OF CASH FLOWS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

5 Raising funds

	Total	Unrestricted funds
	2024	2023
	£	£
Support costs	62,150	59,876
	<u>62,150</u>	<u>59,876</u>

6 Net movement in funds

	2024	2023
	£	£
The net movement in funds is stated after charging/(crediting):		
Depreciation of owned tangible fixed assets	147	192
	<u>147</u>	<u>192</u>

7 Trustees

None of the Trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

8 Employees

Number of employees

The average monthly number of employees during the year was:

2024	2023
Number	Number
17	10
<u>17</u>	<u>10</u>

9 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

ACTIVATE PERFORMING ARTS

STATEMENT OF CASH FLOWS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

10 Tangible fixed assets

Computers
£

Cost

At 1 April 2023

13,266

At 31 March 2024

13,266

Depreciation and impairment

At 1 April 2023

13,119

Depreciation charged in the year

147

At 31 March 2024

13,266

Carrying amount

At 31 March 2023

147

11 Debtors

2024
£

2023
£

Amounts falling due within one year:

Trade debtors

7,736

14,801

Prepayments and accrued income

627

3,658

8,363

18,459

2024
£

2023
£

Amounts falling due after more than one year:

Other debtors

-

74,000

Total debtors

8,363

92,459

12 Creditors: amounts falling due within one year

2024
£

2023
£

Other taxation and social security

4,697

3,380

Trade creditors

2,283

9,189

Other creditors

2,250

-

Accruals and deferred income

13,450

5,825

22,680

18,394

ACTIVATE PERFORMING ARTS

STATEMENT OF CASH FLOWS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

13 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
CH Remix	29,430	73,927	(47,775)	(7,392)	48,190
IO	12,250	176,034	(352,439)	164,155	-
Inclusive Youth	500	-	-	(500)	-
Talent Development	200	4,551	(2,804)	(1,947)	-
Quest	932	-	-	-	932
C&YP	1,308	-	(1,917)	1,568	959
EU Partnerships	-	3,280	(1,724)	-	1,556
Other	-	88,592	(33,869)	(32,724)	21,999
	<u>44,620</u>	<u>346,384</u>	<u>(440,528)</u>	<u>123,160</u>	<u>73,636</u>

Previous year:	At 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2023 £
	-	(1)	104	(103)	-
CH Remix	26,896	63,026	(54,188)	(6,304)	29,430
IO	16,000	50,650	(72,934)	18,534	12,250
GreenSpace DarkSkies	27,204	43,190	(56,112)	(14,282)	-
Working Boys Club	4,500	11,432	(14,118)	(1,814)	-
Quest	932	-	-	-	932
Land	-	12,172	(10,494)	(1,678)	-
Youth Dance	-	7,336	(6,266)	(570)	500
Progression Routes	-	5,299	(8,339)	3,240	200
CPD	-	11,452	(1,532)	(9,920)	-
HAF projects	-	2,360	(701)	(351)	1,308
NAAONB	-	4,800	(2,217)	(2,583)	-
Geophonic	-	15,748	(15,751)	3	-
	<u>75,532</u>	<u>227,464</u>	<u>(242,548)</u>	<u>(15,828)</u>	<u>44,620</u>

ACTIVATE PERFORMING ARTS

STATEMENT OF CASH FLOWS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

14 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
6mths running costs	133,000	6,000	-	-	139,000
Future depreciation	146	-	(146)	-	-
Festival	69,000	-	(69,000)	-	-
Inflation	-	13,900	-	-	13,900
Trainee producer (Prog Routes)	5,000	-	(5,000)	-	-
Grace the Space	197	-	(197)	-	-
Projects	-	13,000	-	-	13,000
JR Youth Projects	2,585	-	(2,585)	-	-
General funds	64,118	293,463	(218,280)	(123,160)	16,141
	<u>274,046</u>	<u>326,363</u>	<u>(295,208)</u>	<u>(123,160)</u>	<u>182,041</u>

Previous year:	At 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2023 £
6mths running costs	137,000	-	(4,000)	-	133,000
Future depreciation	338	-	(192)	-	146
Festival	24,000	45,000	-	-	69,000
Contingency	37,000	-	(37,000)	-	-
Trainee producer (Prog Routes)	-	-	-	-	-
CREATE	5,000	-	-	-	5,000
Grace the Space	5,000	-	(4,803)	-	197
Artists Festival	2,000	-	(2,000)	-	-
JR Youth Projects	5,000	-	(2,415)	-	2,585
Core IT and Staffing	10,000	-	(10,000)	-	-
General funds	13,473	277,991	(243,174)	15,828	64,118
	<u>238,811</u>	<u>322,991</u>	<u>(303,584)</u>	<u>15,828</u>	<u>274,046</u>

15 Related party transactions

There were no disclosable related party transactions during the year (2023 - none).

Accounts

Charity registration number 1069622

Company registration number 03439777 (England and Wales)

ACTIVATE PERFORMING ARTS
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

ACTIVATE PERFORMING ARTS

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	M G Noonan	
	T Clarke	(Resigned 20 February 2023)
	P A Gifford	
	T Irwin	
	I Metcalfe	
	M L Oliver	
	S K L St George	
	R P Hedley	
	R Gotobed	
Charity number	1069622	
Company number	03439777	
Registered office	Little Keep Bridport Road Dorchester Dorset UK DT1 1SQ	
Independent examiner	Rowlands Webster Limited Austin House 43 Poole Road Bournemouth Dorset England BH4 9DN	

ACTIVATE PERFORMING ARTS

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Statement of financial activities	11 - 12
Balance sheet	14
Notes to the financial statements	15 - 22

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2023

The Trustees present their report and financial statements for the year ended 31 March 2023.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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 2019)".

Objectives and activities

This year Arts Council extended our core funding, delaying the open call for their revenue funding for the National Portfolio. We extended our 2018-2022 Business Plan and reviewed the aims and objectives for the next three years.

The next two pages summarise our vision, aims and objectives for the year, followed by our report on the activity.

Activate Performing Arts, Sparking Possibility

Live performance has the power to fire the imagination, uplift and connect us. It creates moments that touch hearts and minds like nothing else. It makes memories that last lifetimes.

We exist to promote, support and produce performing arts projects in our communities. Bringing world-class events to unexpected places, like town centres, village squares, beaches and hilltops.

Our aim is to break down barriers and reach the widest possible audiences, while celebrating our natural landscape and sense of place. Supporting our performing arts community is at the heart of everything we do. We bring people together, offer advice, and provide access to learning and resources.

For over 30 years, we've been promoting, supporting and producing some of the most extraordinary events in the UK.

In everything we do, we have just two rules. Anything's possible. And everyone's invited.

OUR VISION: extraordinary moments connect and uplift us all.

OUR MISSION: to create opportunities for everyone through the performing arts.

OUR PURPOSE:

Artistic talent: we enable outstanding artists in the performing arts to create inspiring work.

Togetherness: we strengthen communities through shared experiences that are remembered and talked about for decades.

Opportunity: we break down barriers that stop people getting involved in performing arts, be that rural isolation, ill health, social deprivation or other obstacles.

Place: we celebrate our natural landscape and sense of place.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

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.
1. To produce work with artists who reflect the diversity of our contemporary society and in line with our artistic vision.
1. To produce work with our international partners in developing artistic practice, particularly outdoor and land-based arts.
1. To develop audiences as participants/'active spectators' to reach a socially diverse audience.
1. 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.
1. To support those wanting to pursue a career in the arts and offer progression routes into the industry.
1. To demonstrate that artists can both affect and provide positive change in our communities and that they positively contribute toward our social justice vision.
1. 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).
1. 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

2. 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).
2. 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.
2. 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.
2. 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.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

ACHIEVEMENTS AGAINST OUR AIMS AND OBJECTIVES FOR THE YEAR TO 31 MARCH 2023

Our year in statistics. Note: this is a non-festival year.

14,000 estimated live audience attendances	7,743 attendances at workshops & Sessions
13 new productions supported	2,897 participants
20,466 views on Vimeo	11 artists' commissions
13 films produced	11 artist residencies
1 exhibition in shop windows	149 artists, producers and technicians employed
507 workshops and artists' advice sessions	39 performances presented

PROGRAMME DETAILS

Green Space Dark Skies

In June 2022 we were the lead Producer in Dorset for Walk The Plank in producing 1 of the 20 national events as part of UNBOXED Creativity UK. The Dorset event took place at Maiden Castle in partnership with Dorset Area of Outstanding Natural Beauty (AONB) and Natural England. We commissioned choreographer Subathra Subramaniam, Director of Akademi to lead the choreography of the work, Dorset based rapper and producer Isaiah Dreads as musical director and Zakiya Mackenzie as the writer.

This landscape-based engagement and digital project brought communities together, inviting people and engaging diverse groups from across Dorset to register to become 'Lumenators'. 523 people took part in a day of creative workshops, food and music at Maiden Castle where they learned the distinctive movement choreography that focussed on carrying low-impact geo-located lights specially designed by Siemens, sensitive to the night-time environment.

Participants came together through the creation of this artwork to spend time outdoors, walking in the landscape and performing the choreographed movement of the lights in large groups at dusk directed by 20 locally recruited dancers. They were communicated with via headsets with overall choreography and direction by Subathra Subramaniam whilst filmed on the ground and above by drone, giving both the team of local freelance production team and participants the unique experience of being involved in using a pioneering blend of live/digital technology.

At each special location across the UK, the unique artwork created was recorded and filmed by CC Lab, producing a series of 20 short films and 1 finale film. Events took place at 20 different locations across the UK in our National Parks and AONBs including the four highest peaks in the UK. The inspiration for this project was the 90th anniversary of the 1932 Kinder Scout mass trespass, when 500 people walked across Kinder Scout in the Peak District in protest at the laws that made crossing the land illegal. Today, the UK's National Parks and AONBs are places that anyone can visit, any time, for free. Recognising that not everyone feels able to make use of these incredible spaces, Green Space Dark Skies invited people who feel excluded from our wild spaces to make a journey together, with the aim being to create powerful new connections with the UK's countryside.

Following the event, Dorset AONB delivered their own project: From Dawn to Dusk – inviting Lumenators to return to the Dorset AONB. They reported back that the events they ran after the GSDS event were taken up by a far more diverse public than usual and they were delighted to be able to reach a new audience. We continued developing our relationships with the communities who participated, examples include building a link between Dorset Blind and theatre show Rose - audiences and new writing workshops, Allsort'd group attending our Summer School in July, involving the Weymouth Veterans Hub in engagement work in Teatro Vivo theatre show, and BPC Indian Community liaison via our Women Leaders South West programme. Through this work we are continuing to embed inclusivity and diversity in the arts.

The Aims this project fulfilled: 1-9 and 1-5 of the Objectives.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

Peixos by Sarruga – Inside Out Dorset signature event

Following the success of Sense of Unity in Inside Out Dorset Festival 2021, We Are Weymouth (Weymouth BID – Business Improvement District) and Weymouth Town Council approached us to deliver another event. On the 23rd and 24th September we presented Peixos ('fish' in Catalan) by internationally renowned and highly respected Spanish company, Sarruga – carefully curated to celebrate Weymouth's maritime and fishing heritage and coastal location: creating a memorable experience which helped enrich, interpret, and celebrate our coastal town of Weymouth. 5,000 people came out across the two nights, and it was a resounding success.

The processional performance showcased a variety of large, colourful animated puppets and mechanical bicycle-powered creations: giant fish, shark, seaweed and jellyfish surprised and delighted huge diverse crowds with music, smoke, lights and jets of air as it moved through Weymouth town centre and along the seafront. We worked with communities in Littlemoor and Chapelhay engaging 139 participants to create puppets inspired by Peixos that were displayed in shop windows in advance of the event, and we delivered a summer school using the theme of fish - described below under Remix. The event attracted extensive local and regional recognition through media coverage. The whole of Weymouth town felt represented, and the event brought communities together.

In our engagement work we targeted communities traditionally underserved in Weymouth with free creative activities for children receiving free school meals and for participants from All Sort'd who support for adults with learning disabilities to reduce isolation and improve wellbeing. 15 Local technicians, crew and performers were hired to perform in the procession, working with the company to learn the mechanics of the bicycle powered puppets and performing in the shows.

Inside Out Dorset development

In parallel to the delivery of these Inside Out Dorset signature events was a significant amount of work in planning and fundraising for the next edition of the festival in September 2023. This will be reported in full in the 23/24 Report. In summary, we developed partnerships and a fundraising plan to present a high-quality artistic programme in Bere Regis at Wild Woodbury with Dorset AONB and the Dorset Wildlife Trust, Moors Valley Country Park and Forest with Forestry England, Poole Town Centre with Poole BID and Lighthouse, Poole, Wimborne with Wimborne BID, and Weymouth with We Are Weymouth (BID) principally.

We hosted 2 residencies with European artists from our EU partnerships: De Chair Et D'O's and Collectief Walden and significant engagement work as part of Performing Dunescapes. Our partnership Arts University Bournemouth goes from strength to strength and our other partnerships such as LAND, Green Carpet and We Live Here have supported the programme development. Professional meetings, talks and further engagement was planned with Outdoor Arts UK, Oerol and Cultural Hub.

The Aims these projects fulfilled: 1-9 and 1-5 of the Objectives.

ENGAGEMENT AND YOUNG TALENT DEVELOPMENT

Performing Dunescapes

A legacy to Green Space Dark Skies, was a partnership with National Trust. We worked with National Trust team in Purbeck, Dorset as part of their national 'Dynamic Dunescapes' project which is focussed on important areas of dunes across the country: sites at risk of coastal erosion and the negative effects of climate change. 'Performing Dunescapes', set in the Dorset AONB, was focussed on raising awareness of the dunes with local young people. Participants were invited to be inspired by the sand dunes at Studland, learning about the dunes and how public behaviour can help to reduce effects of the climate emergency.

Two carefully selected artists were chosen to engage with young people through the performing arts: Isaiah Dreads, who makes inspiring lyrical music and Isaac Farmer, a street dance artist and choreographer, also based in the South West, who has won multiple titles at regional, national and international level. The project also provided inspiration and insight for the young people into the careers of these artists to learn about the creative industries

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

136 young people from Purbeck Youth and Community Foundation and Year 9 and Year 10 students from The Swanage School took part in music and dance workshops led by Isaiah and Isaac. They visited the sand dunes at Studland for inspiration with National Trust staff and developed their music, literacy and dance skills and empowering the young people in the community by building their confidence. They created raps and dance work interpreting and inspired by their coastal landscape to create memorable experiences.

Remix

Remix Year-round we continued to engage 49 young people aged 5-25 with disabilities and without in The Remix through a programme of 21 creative workshops, funded by Dorset Council Short Breaks, Children in Need and the Dorset Community & Culture Fund and the Holiday Activity & Food Programme (HAF). Remix provides a break for families in caring for children who are disabled, improving the whole family's wellbeing through cultural activity. This year we extended the age range and began a new offer in the East of the county Premix East – lowering the minimum age to 5.

Our pilot of Remix Originals – a group for the older cohort of Remix participants aged 18 to 25 was successful and we continue to fundraise and deliver this.

A highlight this year was the 4 day Summer School for Remix, Dorset Youth Dance and All Sort'd in partnership with the HAF scheme for children receiving free school meals and some additional free workshops at Holy Trinity School, Redlands Sports Centre and Weymouth Library which took place in July. B-Sharp, Holly Miller and Aimee Hobbs worked with Remix and community participants in their Summer Workshops – creating puppets inspired by fish, linking with our signature event: Peixos by Sarruga in September. 51 young people took part across 3 days at Weymouth College.

Participants in Remix learn new skills and feel included in their community through the activities and support provided by the experienced artistic and care staff, reducing their isolation and empowering the children and young. Children who are disabled and children without disabilities play and learn new creative skills together, breaking down barriers and embedding inclusivity. 'Just go for it, it's ok to be different.' – Remix participant

Dorset Youth Dance (DYD)

In 2022-23 we engaged 23 children and young people aged 7-25 in 90 sessions of weekly and special school holiday workshops through our Junior, Senior and Company groups. They had workshops with Jazz Grit, Sonia Sabri, Isaac Farmer, Subathra Subramaniam and choreographed a piece for Street In the Park in May 2022. The creative talent of the children and young people in DYD is nurtured year-round providing them with career pathways and new ways to curate their own culture. A Day of Dance' activity, delivered in Feb 2023 offered workshops to DYD and local young people in a diverse range of styles, including African, Street and Musical Theatre. 'When I'm feeling low dancing gives me a lift.' – DYD participant

Street in the Park

In partnership with Weymouth College and Dorchester Town Council we delivered the 4th edition of Street in the Park in May 2022. Dance artists Chris Donnely and Yazmin Harcourt led workshops with Remix, Weymouth Dance Studio, Stagecoach and DYD to create a finale dance for the event in Dorchester. The presentation was scaled down due to funding, but it remained an inclusive platform with a DJ competition that was judged by Isaiah Dreads with one DJ chosen to perform at Green Space Dark Skies in June.

It was well received with an audience of 700+ over the course of the event with 38 young people participating. The event created employment opportunities for the artists and platform opportunities for the early career DJs to thrive in Dorset and build their career. The event was also live streamed and viewed by 134 people online.

A Little More Street in the Park

Utilising a donation from an anonymous donor to support creativity in young people, we were invited to apply for funds from Abri Housing Association to engage their residents in Weymouth and Yeovil. A Little More Street in the Park project in February (and later April 2023) worked with young people in Littlemoor to explore Hip Hop song writing and dance delivered by Isaiah Dreads and Isaac Farmer, following the success of 'Performing Dunescapes' with National Trust – connecting it to our Street in the Park project (above).

By collaborating with Abri Housing Association in communities like Littlemoor we are able to build long term relationships with participants from low socio-economic backgrounds. A short documentary film was created about the project: <https://vimeo.com/activateperformingarts>

The Aims these engagement projects fulfilled: 1-9 and Objective 1-5.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

Grace The Space

We supported a project developed by our Women Leaders South West associates including Dorset based artist Natasha Nixon that helps marginalised women to access the outdoors through a series of creative walks. By providing transport and a guide with gentle creative activities a final walk is taking place this autumn before this chapter of the project ends and the artists review the next steps in engaging women under-served in the arts and natural landscape.

Sector support for Dorset Creatives – commissioning and talent development

Our wealth of experience, gained over more than 30 years, makes us a great sounding board and source of information on all aspects of creating live performance – relevant to the industry. As well as chairing the Dorset Theatre Promoters Consortium, bringing local venues together to work strategically to bring new risk-taking work to Dorset, we provide bursaries, 121s (including the One Stop Shop with Arts Development Company), signposting and broker introductions for creative freelancers in Dorset. In 22-23 we provided 178 advice and support sessions to 206 creative students, early, mid and established career practitioners in Dorset, enabling them to develop projects, secure funding and work opportunities and build their networks so that they can thrive in the county.

Kate Wood our Executive & Artistic Director is on the steering group for What Next Dorset: a sector support initiative bringing cultural practitioners together meeting fortnightly. Across the year our staff ran a number of sessions including conversations about fair pay rates, freelancer support and culture's response to the climate emergency. We are members of Outdoor Arts UK and we chair a festivals consortium with b-side and Bournemouth Arts by the Sea to work strategically to create opportunities for artists and practitioners in the county. We funded work with the Dorset Artists Festival run by Lighthouse in May 2022, supporting artists from across the county to network.

We have provided seed and co-commission funding to Dorset artists Lorna Rees, Angel Exit (via Lighthouse) for their SALT community play, Natasha Nixon, Remix and Grace the Space artists, Working Boys Club, Michelle O'Brien, 20 dancers at Green Space Dark Skies and Jorge Oliver a local up and coming DJ.

We created a new 6-month Trainee Producer role to address areas of under-representation in our team and a supported entry level role and trainee position in the county. We simplified our application process, creating an application form and alternative format now and trialling a new model of anonymising the short-listing to improve accessibility, remove unconscious bias and attract more diverse candidates. We had an equalities specialist advising us, Ruth Pitter who was our Women Leaders South West associate and our Inclusivity champion on the Board Rowan Prescott-Hedley.

We undertook evaluation of the **Women Leaders South West**: we were a partner with 7 other female-led arts organisations from 2020-2022. A film celebrating the success and impact of the project where 16 associates across the South West were supported in a pioneering traineeship initiative was created available to watch here: <https://vimeo.com/685867446> We ran a bespoke development programme to address further training needs identified by the associates from November – January 2022 and the training was accessed in person and online by 10 of the 16 associates from across the South West at various career stages in the arts and culture.

We provided platforms for young creatives to perform through the Remix and DYD nurturing talent for a diverse range of children and young people. We created the Christmas Showcase in December 2022, where groups Weymouth Curtain Raisers, Weymouth Dance Studio and Weymouth College performed alongside our Remix groups and DYD as well as Isaiah Dreads. In March both Remix and DYD groups performed at Origins Youth Dance Showcase at Pavilion Dance South West.

The Aims these projects fulfilled: 1,6,7,8 and Objective 3

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

Touring

We continue to produce local company **Working Boys Club** in the development and touring of their work *Serving Sounds* – we developed a creative residency period for them in partnership with Theatre Orchard, Bournemouth Arts by the Sea and Out There/Freshly Grated in Great Yarmouth and they presented in all 3 locations. They were successfully taken up as a touring company by the Without Walls consortium and will tour extensively in 23-24 across the UK. We also toured *Geophonic* by Dorset artist **Lorna Rees** which was presented at Greenwich & Docklands International Festival, Pavilion Dance South West Dance Weekend and Hastings Storytelling Festival. As both companies' Producer, we ensure they secure a great repertoire of touring and raise their profile across the UK, putting the county on the map as a hub of high-quality outdoor arts.

The Aims this project fulfilled: 1,2,4-9 and 1-5 of the Objectives.

National Strategy Adoption of the Art in the Landscape – Connecting People to Nature strategy

Kate Wood our Executive & Artistic Director continued working with Landscapes for Life – the National Association of Areas of Outstanding Natural Beauty, to implement their arts strategy which she wrote with Bill Gee and the National Association secured an MOU with Arts Council England, fulfilling 2 of the 9 recommendations in the strategy report. Work began on a nationally significant commissioning project, *Nature Calls*, working towards submitting an Expression of Interest submitted in 23/24. This work both raises our profile as a leading organisation in landscape-based arts and the profile of Dorset and Dorset AONB.

The Aims this project fulfilled: 1,7,8 and Objective 3.

Internationalism

We sustained our 2 European partnerships (*Green Carpet* and *LAND*).

Working LANDscapes, the final year of the 2-year knowledge exchange project for land stewards, artists, producers and scientists in all five partner locations: UK, Netherlands, Norway, Slovakia and France, with a focus this year on the 2 larger training opportunities in Slovakia and Norway. We secured Erasmus+ funding. Artists Lorna Rees and Subathra Subramaniam joined us for the trips to Norway and Slovakia separately and the manager of Dorset AONB joined us for both, alongside artists, scientists, and artists partners from all four other partners. We shared learning about land rites, the climate emergency, and the potential for collaborations and planned the next project: *Transitioning Landscapes*

LAND 2.0 – the 1.5-million-euro Creative Europe project with Oerol, and our partners in France, Norway, Slovakia, Eire and Portugal was unsuccessful, so we reviewed and resubmitted a smaller project: **Transitioning Landscapes**. If successful we will be significant sub-contractors rather than partners to support artists, land stewards and scientists in a period of 'matchmaking', artistic interventions/residencies, presentations, focussing on training.

Green Carpet – we selected our third company to be commissioned for the four partners across Belgium, France, and the UK. We received 70 applications and short-listed 6 companies, selecting *De Chair et D'O's* as the company that we will work with in residency. They will present their new work, *5 Seasons*, for *Inside Out Dorset 2023* and tour to *Le Citron Jaune* and *Cirque Jules Verne* in France and *Chassepierre* festival in Belgium in the same year.

The Aims these projects fulfilled: 1,3-5,8 and 1-5 of the Objectives.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

Financial review

Activating Performing Arts is core funded by Arts Council England as one of its National Portfolio Organisations, along with Dorset Council, and BCP Council. To support its programme of work additional funding and income was raised from different service units within the local authorities: Dorset Council, BCP Council, Short Breaks in Dorset, as well as the Cultural Hub, BBC Children in Need, Arts Council England Lottery Funds via The Point Eastleigh, Abri Housing Association, Holiday Activity and Food Govt Funding, Dorchester Town Council, Weymouth College, Forestry England, Weymouth BID/We Are Weymouth, Weymouth Town Council, Dorset AONB, Erasmus+ (via Oerol Festival, Holland), Wave/Soundstorm, Walk the Plank Unboxed funding, National Trust.

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

Reserves policy

Reserves are held in three funds – 'restricted funds', 'unrestricted funds' and 'designated funds within the 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. Operational Reserves Funds have been set aside to employ temporary staff for 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. At 31 March 23, restricted funds totalled £44,620. Unrestricted income funds totalled £64,118. The Directors designated Operational Reserves of £209,928 in accordance with the Reserves Policy above. See note 13 for additional detail.
4. We continue to hold sufficient Reserves for the organisation.

Structure, governance and management

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 principal activity was resolved. The organisation was formed in 1991 as an unincorporated association.

The Trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

M G Noonan

T Clarke

(Resigned 20 February 2023)

P A Gifford

T Irwin

I Metcalfe

M L Oliver

S K L St George

R P Hedley

R Gotobed

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

Mr Tom Clarke stepped down at the AGM Ms Lauren Rosegreen was an observer on the board. In accordance with the Articles of Association, Polly Gifford and Tamsin Irwin will retire at the forthcoming Annual General Meeting.

We have a diverse representation of gender, age, sexuality, race, socio-economic background and disability on the board.

None of the Trustees has any beneficial interest in the company. All of the Trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

Our policies

Diversity and Equality Policy, Safeguarding Children and Vulnerable People Policy, Environmental Policy, Reserves Policy, Health and Safety Policy and Risk Management (including COVID Guidance Policy), Special Needs Policy, Procurement Policy, Financial Control Policy, Training and Development Policy, Grievance and Disciplinary Policies and Privacy Policy. We introduced two new policies in the year: Conflict of Interest Policy and Whistleblowing Policy. We are also guided by the Five Guiding Principles for working with Freelancers in the arts.

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 2023. 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 and freelancers are employed or engaged on short term contracts to deliver the programme of work. For the year ended 31 March 2023 Activate employed 12 permanent members of staff (7.5 FT equivalent, based on contracts over 52 weeks) and 149 artists, producers, technicians, and administrators on short contracts and were supported by 35 volunteers. Lucy Rouse continued in a freelance capacity to cover Verity Shallaker's Maternity Leave until July 2022. Jen Walke-Myles took maternity from November for 6 months with Sarah Colwell and Caroline Suri covering the finance and supporting fund-raising until June 2023. We recruited a Trainee Producer for a fixed term 6 month contract as part of our commitment to progression and talent development.

Risk management

The Trustees have a risk management strategy that is monitored quarterly and reviewed annually by the Finance Subgroup. Risk management in this financial year continued to be a focus due to the pandemic. These groups have been reviewed and two permanent subgroups have been in operation focussing on Finances and Income Generation/Fundraising with new 'champions' being created focussing on: environmental responsibility/climate emergency, innovation, and diversity, with a task and finish HR subgroup when required. There is also one associated group focussing on the Inside Out Dorset festival. A Governance sub-group was set up to review the organisations' Memorandum & Articles of Association and found them still to be fit for our purpose. 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.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

Team

With female leadership, we are recognised as a diverse led organisation. The core team for the year was:

Kate Wood – Executive and Artistic Director (F/T)
Jen Walke-Myles – Executive Producer (P/T) (maternity leave for 6 months)
Irene Archibald – Senior Administrator (F/T)
Caroline Suri – Producer Specialising in Theatre, and Engagement (P/T)
Michaela Shaw – Producer Specialising in Youth Dance and Diversity (P/T)
Verity Shallaker – Marketing & Communications Manager (P/T)
Dom Kippin - Producer for Inside Out Dorset and Outdoor Arts (F/T)
Samantha Gillingham – Project lead on Dorset Youth Dance and Assistant Producer, Inside Out Dorset
Archie Rowell – Trainee Producer (6 months P/T)

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, Sense of Unity and consultancy
Mat Ort – Head of Health & Safety/Production Manager, Inside Out Dorset
Jude Allen – The Remix Project Manger
Aimee Hobbs – The Remix East Artistic Director
Claire Benson – Dorset Youth Dance Artistic/Rehearsal Director
Sarah Colwell – Book-keeping

Away day business strategy and vision meetings have been in operation.

The trustees' report was approved by the Board of Trustees.

.....
M G Noonan

Trustee

Date:

ACTIVATE PERFORMING ARTS

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

Current financial year

		Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
	Notes				
Income from:					
Donations and legacies	3	306,580	69,418	375,998	455,553
Charitable activities	2	16,411	158,046	174,457	162,873
Total income		<u>322,991</u>	<u>227,464</u>	<u>550,455</u>	<u>618,426</u>
Expenditure on:					
Raising funds	5	59,876	-	59,876	54,592
Charitable activities	4	243,708	242,548	486,256	658,752
Total expenditure		<u>303,584</u>	<u>242,548</u>	<u>546,132</u>	<u>713,344</u>
Net incoming/(outgoing) resources before transfers		19,407	(15,084)	4,323	(94,918)
Gross transfers between funds		15,828	(15,828)	-	-
Net income/(expenditure) for the year/ Net movement in funds		35,235	(30,912)	4,323	(94,918)
Fund balances at 1 April 2022		238,811	75,532	314,343	409,261
Fund balances at 31 March 2023		<u>274,046</u>	<u>44,620</u>	<u>318,666</u>	<u>314,343</u>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

ACTIVATE PERFORMING ARTS

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

Prior financial year

		Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
	Notes			
Income from:				
Donations and legacies	3	319,548	136,005	455,553
Charitable activities	2	11,519	151,354	162,873
Total income		331,067	287,359	618,426
Expenditure on:				
Raising funds	5	54,592	-	54,592
Charitable activities	4	224,902	433,850	658,752
Total expenditure		279,494	433,850	713,344
Net incoming/(outgoing) resources before transfers		51,573	(146,491)	(94,918)
Gross transfers between funds		(93,161)	93,161	-
Net income/(expenditure) for the year/ Net movement in funds		(41,588)	(53,330)	(94,918)
Fund balances at 1 April 2021		280,399	128,862	409,261
Fund balances at 31 March 2022		238,811	75,532	314,343

ACTIVATE PERFORMING ARTS

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF ACTIVATE PERFORMING ARTS

I report to the Trustees on my examination of the financial statements of Activate Performing Arts (the charity) for the year ended 31 March 2023.

Responsibilities and basis of report

As the Trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of Association of Accounting Technicians, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.

Rowlands Webster Limited

Austin House
43 Poole Road
Bournemouth
Dorset
BH4 9DN
England

Dated:

ACTIVATE PERFORMING ARTS

BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	£	2022 £	£
Fixed assets					
Tangible assets	9		147		339
Current assets					
Debtors	10	92,459		79,956	
Cash at bank and in hand		244,454		263,840	
		<u>336,913</u>		<u>343,796</u>	
Creditors: amounts falling due within one year	11	<u>(18,394)</u>		<u>(29,792)</u>	
Net current assets			318,519		314,004
Total assets less current liabilities			<u>318,666</u>		<u>314,343</u>
Income funds					
Restricted funds	12		44,620		75,532
<u>Unrestricted funds</u>					
Designated funds	13	209,928		225,338	
General unrestricted funds		<u>64,118</u>		<u>13,473</u>	
			274,046		238,811
			<u>318,666</u>		<u>314,343</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2023.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the Trustees on

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M G Noonan

Trustee

Company registration number 03439777

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

Charity information

Activate Performing Arts is a private company limited by guarantee incorporated in England and Wales. The registered office is Little Keep, Bridport Road, Dorchester, Dorset, DT1 1SQ, UK.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charities governing document, the Companies Act 2006 and "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 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

1.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Expenditure

Expenditure is recognised when a liability is incurred and is accounted for net of VAT. Contractual arrangements and performance related grants are recognised as goods and services are supplied.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computers	25% on cost
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ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.9 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

2 Charitable activities

	Charitable Income 2023 £	Charitable Income 2022 £
Sales within charitable activities	169,214	155,953
Other income	5,243	6,920
	<u>174,457</u>	<u>162,873</u>
Analysis by fund		
Unrestricted funds	16,411	11,519
Restricted funds	158,046	151,354
	<u>174,457</u>	<u>162,873</u>

3 Donations and legacies

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
Donations and gifts	192	1,127	1,319	5,595	5,461	11,056
Grants	306,388	68,291	374,679	313,953	130,544	444,497
	<u>306,580</u>	<u>69,418</u>	<u>375,998</u>	<u>319,548</u>	<u>136,005</u>	<u>455,553</u>

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

4 Charitable activities

	Charitable Expenditure 2023 £	Charitable Expenditure 2022 £
Depreciation and impairment	192	-
Charitable expenditure	486,064	658,752
	<u>486,256</u>	<u>658,752</u>
	<u>486,256</u>	<u>658,752</u>
Analysis by fund		
Unrestricted funds	243,708	224,902
Restricted funds	242,548	433,850
	<u>486,256</u>	<u>658,752</u>

5 Raising funds

	Unrestricted funds 2023 £	Unrestricted funds 2022 £
Support costs	59,876	54,592
	<u>59,876</u>	<u>54,592</u>

6 Trustees

None of the Trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

7 Employees

Number of employees

The average monthly number of employees during the year was:

2023 Number	2022 Number
<u>10</u>	<u>10</u>

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

8 Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

9 Tangible fixed assets

	Computers £
Cost	
At 1 April 2022	13,266
At 31 March 2023	13,266
Depreciation and impairment	
At 1 April 2022	12,927
Depreciation charged in the year	192
At 31 March 2023	13,119
Carrying amount	
At 31 March 2023	147
At 31 March 2022	339

10 Debtors

	2023 £	2022 £
Amounts falling due within one year:		
Trade debtors	14,801	79,956
Prepayments and accrued income	3,658	-
	18,459	79,956
Amounts falling due after more than one year:		
Other debtors	74,000	-
Total debtors	92,459	79,956

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

11 Creditors: amounts falling due within one year

	2023	2022
	£	£
Other taxation and social security	3,380	16,957
Trade creditors	9,189	(890)
Accruals and deferred income	5,825	13,725
	18,394	29,792

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

12 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds				Movement in funds				
	Balance at 1 April 2021	Incoming resources	Resources expended	Transfers	Balance at 1 April 2022	Incoming resources	Resources expended	Transfers	Balance at 31 March 2023
	£	£	£	£	£	£	£	£	£
CH Remix	26,774	54,715	(49,593)	(5,000)	26,896	63,026	(54,188)	(6,304)	29,430
IO	7,250	3,080	(7,079)	(3,251)	16,000	50,650	(72,934)	18,534	12,250
GreenSpace DarkSkies	62,650	133,905	(284,707)	104,151	27,204	43,190	(56,112)	(14,282)	-
Working Boys Club	-	-	-	-	4,500	11,432	(14,118)	(1,814)	-
Quest	30,688	18,025	(44,957)	(3,756)	932	-	-	-	932
Land	1,500	-	(1,100)	(400)	-	12,172	(10,494)	(1,678)	-
Youth Dance	-	-	-	-	-	7,336	(6,266)	(570)	500
Progression Routes	-	33,051	(29,697)	(3,354)	-	5,299	(8,339)	3,240	200
CPD	-	3,841	(3,611)	(230)	-	11,452	(1,532)	(9,920)	-
HAF projects	-	35,000	(7,796)	-	-	2,360	(701)	(351)	1,308
NAAONB	-	1,242	(311)	-	-	4,800	(2,217)	(2,583)	-
Geophonic	-	4,500	(5,000)	5,000	-	15,748	(15,751)	3	-
	<u>128,862</u>	<u>287,358</u>	<u>(433,850)</u>	<u>93,160</u>	<u>75,532</u>	<u>227,465</u>	<u>(242,652)</u>	<u>(15,725)</u>	<u>44,620</u>

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

13 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Movement in funds			Movement in funds			
	Balance at 1 April 2021	Incoming resources	Resources expended	Balance at 1 April 2022	Incoming resources	Resources expended	Balance at 31 March 2023
	£	£	£	£	£	£	£
6mths running costs	129,145	7,855	-	137,000	-	(4,000)	133,000
Future depreciation	531	-	(193)	338	-	(192)	146
Festival	118,000	-	(94,000)	24,000	45,000	-	69,000
Contingency	8,848	28,152	-	37,000	-	(37,000)	-
Trainee producer (Prog Routes)							
CREATE	-	5,000	-	5,000	-	-	5,000
Grace the Space	-	5,000	-	5,000	-	(4,803)	197
Artists Festival	-	2,000	-	2,000	-	(2,000)	-
JR Youth Projects	-	10,000	-	5,000	-	(2,415)	2,585
Core IT and Staffing	-	5,000	-	10,000	-	(10,000)	-
	<u>256,524</u>	<u>63,007</u>	<u>(94,193)</u>	<u>225,338</u>	<u>45,000</u>	<u>(60,410)</u>	<u>209,928</u>

14 Related party transactions

There were no disclosable related party transactions during the year (2022 - none).

Accounts

Charity registration number 1069622

Company registration number 03439777 (England and Wales)

ACTIVATE PERFORMING ARTS
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

ACTIVATE PERFORMING ARTS

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	M G Noonan T Clarke P A Gifford T Irwin I Metcalfe M L Oliver S K L St George R P Hedley R Gotobed	(Appointed 22 February 2022)
Charity number	1069622	
Company number	03439777	
Registered office	Little Keep Bridport Road Dorchester Dorset UK DT1 1SQ	
Independent examiner	Rowlands Webster Limited Austin House 43 Poole Road Bournemouth Dorset England BH4 9DN	

ACTIVATE PERFORMING ARTS

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ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2022

The Trustees present their report and financial statements for the year ended 31 March 2022.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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 2019)".

Objectives and activities

This year is the final year of the four-year 2018-2022 Business Plan.

The year continued to be impacted by Coronavirus. Another unprecedented year with a lot of focus on risk management within our production to ensure the quality of the artists' work and audience experience was enhanced by a safe environment. We continued to adapt, remain flexible, and responsive to the sector and audiences, and planned for a viable future. In the year we worked to establish the new brand and launched our new website - *Activate Performing Arts, Sparking Possibility*

For over 30 years, we've been promoting, supporting and producing some of the most extraordinary events in the UK. We've brought live performance to unexpected places – town centres, village squares, beaches, and hilltops – for everyone to enjoy. In everything we do, we have just two rules: Anything's possible. And everyone's invited.

OUR VISION: extraordinary moments connect and uplift us all.

OUR MISSION: to create opportunities for everyone through the performing arts.

OUR PURPOSE:

Artistic talent: to enable outstanding artists in the performing arts to create inspiring work.

Togetherness: to strengthen communities through shared experiences that are remembered and talked about for decades.

Opportunity: to break down barriers that stop people getting involved in performing arts, be that rural isolation, ill health, social deprivation or other obstacles.

Place: to celebrate our natural landscape and sense of place.

Artistic Policy:

We work with artists who:

- Want to make work that is contemporary in its practice.
- Reflect our diverse communities locally and across the UK.
- Understand, or want to develop their understanding of what makes working in the outdoors so special.
- Understand that performance cannot happen without an audience.
- Value the relationship between the audience and the art.
- Want to challenge and interrogate with their work, for themselves and their audiences.
- Want to delight, welcome, and inspire their audience.
- Are interested in socially engaged practice.
- Are passionate about what they want to communicate and how they do this with an audience.
- Are interested in participatory work to share their practice with communities.

Internationalism is a cornerstone of the Inside Out Dorset programme and permeates the whole organisation. We registered as a sponsor to ensure we could contract EU artists.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

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 landbased 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.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

ACHIEVEMENTS AGAINST OUR AIMS AND OBJECTIVES FOR THE YEAR TO 31 MARCH 2022

Our year in statistics. The statistics continue to be shaped by the pandemic:

32,398 estimated live audience attendances
32 new productions supported
18 digital activities
3 live events online with 8,780 views
6 films produced with 3 film screenings
1 festival for 10 days
1 exhibition, viewed by 1,500 visitors
457 workshops and artists' advice sessions
4,119 attendances at workshops & sessions
11 artists' commissions from 34 artists
4 artist residencies
224 artists, producers and technicians employed
142 performances presented

Significantly affected by the pandemic, the year threw up challenges we had not experienced in the 30 years that the organisation has been running and we rose to them well. We managed to deliver our programme, whilst complying with the Government's Roadmap out of the pandemic and with support from the Cultural Recovery Fund. We delivered some programmes digitally and many more were delivered live.

Achievements and performance

Inside Out Dorset Festival

With more than 27,500 visitors in five stunning outdoor locations across the county, the festival demonstrated just how much we had missed getting together and sharing cultural experiences. The biennial international arts festival, delayed from 2020 because of the pandemic, returned with a rich and varied programme of free to attend art installations and performances in extraordinary locations. We ran it over two weekends from 17 to 26 September and presented 104 performances featuring 24 UK and international artists alongside opportunities to join in for 1,280 participants.

Inside Out Dorset has always been about presenting innovative and challenging art as a collective experience in extraordinary locations, this year that aim has felt particularly pertinent. The pandemic cost us a great deal, as did the effects of leaving the EU, but we overcame many of those challenges.

In line with the festival themes of sustainability, land use and lifecycles, human and environmental, among the many highlights were the installations of artist Luke Jerram's astonishing *Gaia* at Moors Valley Country Park and Forest and the Symondsbur Estate. The seven-metre scale model of Earth made using NASA photography offers an out-of-this-world opportunity to see our planet as an astronaut would view it from space, prompting thoughts about climate change and humanity's effect on the planet in many of the people that visited the installation, either in person or among almost 3,500 that viewed video footage online.

In each location it was supported by an artwork trail of site-specific events and performances responding to the climate emergency and our use of the land. These included the premiere of *No Going Back*, composer Karen Wilmhurst's collage of Shaftesbury voices produced by Ed Bersey; *Gallycrows* – an ensemble of interactive scarecrows created by Angel Exit – and *Two and a Half*, a new work from West Dorset community dance company Fingerprint performed by Forest, a new company of adults with different abilities, and mature dancers company Grace + Growl. Directed by Anna Golding with choreographer Emily Aiden, the piece was inspired by the 2.5-degree rise in Arctic Sea temperatures due to climate change.

The festival also commissioned two world premieres – *Partnering With Earth*, a performance poetry installation by theatre-maker Dave Young, The Shouting Mute; and *Geophonic*, artist Lorna Rees's uplifting and other-worldly response to the landscape in which visitors listened to the earth's geological processes using hand-spun aluminium geophones. The festival also commissioned another UK premiere, *Whistlers*, Red Herring theatre company's comic exploration of birdsong, dialect and extinction.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Dorset-based companies were commissioned across the festival with new work ranging from interactive sound and performance created by The Working Boys Club to the most creative hand-sanitiser stations seen this summer by Emma Dumaresq and Adam Dupree.

With street performances of outdoor circus and dance in Poole and Christchurch, the festival was brought to a spectacular finale in Weymouth where people came out in their droves to witness two performances of the promenade show *Sense of Unity* featuring the UK-based Worldbeaters drumming team and the mesmerising giant puppets of Dundu, from Germany. Thousands flooded the streets to watch the story unfold and reach its climax in front of the Jubilee Clock.

One audience member commented: "I hope to see more like this. Watching people's faces you could just see the magic it created."

Partners included: Artful Scribe, Arts University Bournemouth (AUB), Dorset AONB, Forestry England, Lighthouse Poole, BCP Council, Symondsbur Estate, Weymouth BID/We Are Weymouth and Weymouth Town Council. Funders are credited at the end.

The Aims this project fulfilled: 1-9 and 1-5 of the Objectives

Touring

Following the festival, we became producers of Dorset based artists outdoor shows: 'Serving Sounds' for **Working Boys Club** and 'Geophonic' for **Lorna Rees**, which we had commissioned and premiered at our festivals. We helped them make the changes ready for touring, including investing funds ourselves ready to tour and fund-raising for the touring and festival season in 22/23.

Working Boys Club will develop their work through a series of residencies with partners/co-commissioners: Lighthouse and Bournemouth Arts by The Sea/BCP Council Arts and Health, Theatre Orchard in Weston Super Mare and Outthere/Freshly Greated in Great Yarmouth.

Sense of Unity by Dundu and Worldbeaters presented a successful performance in Milton Keynes as part of the City of Light festival organised by the Milton Keynes Islamic & Cultural Association to an estimated 2,000 audience and also at Light Night Ashfield as well as at the closing weekend of our own festival.

The Aims this project fulfilled: 2,4-9 and 1-5 of the Objectives.

Engagement

The engagement work in the festival was extensive and included school workshops with artists in Bournemouth, Poole and Bridport. Summer puppet making workshops in Weymouth which resulted in the puppets exhibited in shop windows in the town. A fabulous activity pack for families and schools created for Moors Valley which was downloadable from our website. Schools visited the festival as part of specially programmed trips. We created quiet space on site for access, clear access guides and live streamed the Gaia installation for those unable to make it to site. Downloadable podcasts were also created. Our groups, Remix and DYD also created work for and performed at the festival, benefitting from workshops post festival with Drake Music. Graphic Design and Interior Architecture Courses, within the creative practice of AUB Human at Arts University Bournemouth created a live brief with us focussed on the Luke Jerram Gaia installation at Moors Valley Country Park and Forest. They worked up design ideas and presented to us, and worked with coder in residence Ashley James Brown, and tutors to create an installation called 'Future Forest' on site during the festival.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

The Remix and Dorset Youth Dance (DYD) created 2 new pieces in Spring 2021 and 2022 in partnership with Weymouth College and Dorchester Town Council – the first performed this year and the second for next year at 'Street in the Park' dance and music showcase in Borough Gardens, Dorchester. The 2021 event was an inclusive platform with a DJ competition with Ki Shaw, Yasmin Harcourt and Chris Donnelly, online due to Coronavirus. A film was broadcast of the dancers and the DJ competition was live. In Spring 2022 a DJ competition was organised with Isaiah Dreads from the Green Space Dark Skies project as one of the judges and an opportunity for one of the young DJs to perform at that event in the following year. DYD and The Remix created a trilogy of films Tess I, II and III, inspired by Hardy, with the final film launched just before our festival and live performance made for the Symondsburry and Christchurch festival sites. Remix and DYD worked on a co-commissioned film project with Dorchester Library, 'What's The Goss' with Amy Hobbs and Dan Tucker. They worked with Drake Music led by professional musicians who are disabled and Bsharp. Music teacher, DJ and producer Andy Cleeton then worked with them to create an original piece of music for the score of the film. Remix East worked with Holly Miller, Cassie Smith, Amy Hobbs creating a time travel mini project, building a time machine and creating stories. Remix West participated in workshops under Luke Jerram's 'Mars' installation at Dorchester Arts with Claire Benson and DYD. We set up a pilot Remix group for 18+ called **'The Originals'**.

DYD worked with Krump choreographer/dancer Joshua Nash performing a curtain raiser at The Bay Theatre in Weymouth. Workshops with Sonia Sabri also led to a curtain raiser with Artsreach and the company performed at the regional youth dance showcase. We also produced 2 online youth performance showcases: one at Christmas and one in spring called **'Bloom'** – with colleagues across the county, from youth dance, circus and theatre groups.

Producers of **Green Space, Dark Skies**, Walk the Plank, approached us to take the lead producing role in Dorset, one of the 20 locations across the 4 nations in this national project commissioned by Unboxed: Creativity in the UK that in 2022 will bring thousands of people from all paths of life to become 'Lumenators'. Each carrying a low impact light into the landscape, together, experiencing beautiful green spaces across the UK. A STEAM partnership working with National Parks and the National Association of AONB, we will work with Dorset AONB to produce the event at Maiden Castle in June 2022. It is a mass engagement project whilst also creating a film, with the main audience online post event when the film is produced. This year, we appointed and managed the local creative team and defined the specific themes of the site that will inform the event. We began recruiting participants as lumenators and in 21/22 we will deliver the engagement plan and event production on the day, liaising closely with Walk The Plank and the film company, CC Lab. The team are: writer, Zakiya McKenzie, who has written 'Old Journey (Maiden Castle)', choreographer, Subathra Subramaniam, Director of S Asian Dance Company Akademi and Musician Isaiah Dreads from Dorset, who as a result of his involvement with us was also chosen to be one of 4 composers creating soundtracks for the national project. We developed a knowledge exchange programme and MOU with Arts University Bournemouth including their widening participation team. Weymouth College were also keen for their students to take part. Both educational institutions set aside transport for student involvement.

We contacted many groups to engage: community groups in Littlemoor and Chapelhay in Weymouth, the veteran's hub in Weymouth, members of Dorset Race Equality Council, the BCP Asian community, Dorset Blind Association, People First Dorset, All Sort'd group for young adults with learning disabilities. We will also make a link between the young DJs involved in Street in the Park and Isaiah Dreads.

We continued our relationship with AUB Human with a new live brief for this project leading to installations and workshops on site, using new digital technologies. Delivery in 22/23.

The Aims these projects fulfilled: 1,2,4-9 and Objective 1-5.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Artists support / Industry development

Women Leaders SW – Ruth Pitter and Natasha Nixon joined us as our 2 Associates on this Arts Council funded leadership programme to diversify leadership in the arts, alongside 14 other associates with partners at The Point, Eastleigh (lead partner), Strike A Light, Art Asia, Diverse City, PDSW, Arts Development Company and Kaleider, with support from WOW Festival. The year-long associateship including training, mentoring brokerage, residencies and support from us and the partners. On top of their own development, our 2 Associates created a project together: Grace The Space.

Grace The Space – led by Ruth Pitter and Natasha Nixon, as part of Women Leaders SW, the project aims to reach a diverse cohort of women for curated walks and creative experiences in green spaces. They appointed local facilitator, Alice Flynn to co-ordinate 3 walks with new groups, one at Green Space Dark Skies. It will be in partnership with us, National Trust Purbeck and supported and supported by Dorset AONB, with early input from Dorset Race Equality Council. Delivery starting in 22/23.

Do Theatre Outdoors. Connected to the festival, we ran a CPD day for local/regional artists interested in developing their practice outdoors. 13 artists joined Paschale Straighton of Red Herring and Lorna Rees at Symsondsbury Estate to develop their practice on site. The artists were inspired and went on to apply to Outdoor Arts UK to attend our festival and find out more about our programming approach.

Creative Bursaries – we offered a range of young dance and theatre makers small bursaries of £500 and some producer time to help them either develop their practice or time on their ideas. Artists included: David Doust, Tilly Ingram, Emilie Barton, Jorja Follina and Roni Neale. Kindly supported by an anonymous donor.

We chaired a festivals grouping that was named **Dorset Festival Consortium** (Activate/Inside Out Dorset, b-side, Bournemouth Arts By the Sea Festival), a name we will not use in the future as it is a loose partnership now rather than a consortium. We partnered on shared communications for our festivals and a talent development programme for local young creative producers/artists working in the public realm – called Create! one strand of our future talent development. This year we gave a small young cohort an opportunity to visit the festival and share opportunities post event.

Dorset Theatre Promoters Consortium (DTPC) - we chaired the first in-person promoters consortium meeting in November since the pandemic began.

Culture Declares Emergency SW meeting, What Next Dorset – we Chaired a gathering for Culture Declares Emergency in the SW 'from Dorset' and invited Dr Anjana Khatwa and Amanda Wallwork to speak about their work which was well received. We also chaired a **What Next Dorset** meeting focussed on the climate emergency. We continue to be on the steering group for What Next Dorset

The Five Guiding Principles for Freelancers – we have been working in a 'spin-off' group from What Next Dorset and a linked to a national movement to support freelancers in the theatre industry: the freelance taskforce. We will be encouraging all the Dorset organisations to subscribe to the 5 Guiding Principles for working with freelancers that has been drafted by freelancers as a best practice fair trade model.

Dorset Arts Festival and Artists Support – we continue to offer advice to artists, with 121 bespoke advice sessions in the year. Our investment in the sector support day as part of Lighthouse **Dorset Arts Festival** was postponed until May 2022. We met the Arts Development Co. and agreed a proposal for a joined-up approach to artists support so that artists are clear which organisation offers what support and supported peers in the national **Outdoor Arts UK** industry weekly drop-ins.

The Aims these projects fulfilled: 1,6,7,8 and Objective 3

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

National Association of AONBs – we continue to liaise with the association in developing a strategy to secure the resources required to deliver the recommendation in the Arts In the Landscape – Connecting People to Nature report. We also undertook some development work with the Cannock Chase AONB, running an online session for them to meet and get to know local artists in their area to develop new relationships.

The Aims this project fulfilled: 1,7,8 and Objective 3.

International partnerships

Working LANDscapes, we are part of a 2-year knowledge exchange project for land stewards, artists, producers and scientists in all five partner locations: UK, Netherlands, Norway, Slovakia and France, with 2 larger training opportunities in Slovakia and Norway in 2022/23. We secured Erasmus+ funding, our last chance as partners before we left the EU. Dorset AONB is our key land steward and we invited partners for a 2-day visit to Symondsburry at our festival to understand each of our contexts. It also offers us time to plan for the next project LAND 2.0.

LAND 2.0 – we developed a 1.5-million-euro Creative Europe project with Oerol, and our partners in France, Norway, Slovakia, Eire and Portugal. If successful we will be significant sub-contractors rather than partners to support artists, land stewards and scientists in a period of 'matchmaking', artistic interventions/residencies, presentations, training and symposia.

Green Carpet – we have been supporting UK company Red Herring with their commission and tour of The Whistlers for us and our EU partners. They managed to visit France, but the work in Chassepierre/Belgium was cancelled due to coronavirus. It has been a very challenging time for these UK artists, and we were delighted with the success of the UK premier of The Whistlers at our Inside Out Dorset festival. Following the success of the co-commissioning of The Whistlers, we sent out the next call to commission a company for the four partners across Belgium, France, and the UK. We received 70 applications and short-listed 6 companies to be decided in 22/23. They will make a new work for Inside Out Dorset 2023 and touring to Le Citron Jaune and Cirque Jules Verne in France and Chassepierre festival in Belgium in the same year.

The Aims these projects fulfilled: 1-9 and 1-5 of the Objectives.

Financial review

Activating Performing Arts is core funded by Arts Council England as one of its National Portfolio Organisations, along with Dorset Council, and BCP Council. To support its programme of work additional funding and income was raised from different service units within the local authorities: Dorset Council, BCP Council, Short Breaks in Dorset, Dorset Council Social Impact Fund, as well as the Cultural Hub, BBC Children in Need, Arts Council England Lottery Funds via The Point Eastleigh, The National Association of AONBs, Jerwood Arts, The Garrick Trust, Forestry England, Weymouth BID/We Are Weymouth, Weymouth Town Council, Dorset AONB, The Ashley Family Foundation, Creative Europe via Oerol, Artful Scribe, The D'Oyly Carte Charitable Trust (CFWD from 20/21), Cultural Recovery Fund, Erasmus+ (via Oerol Festival, Holland), Kickstart government funding, DCMS Culture Recovery Fund, BCP Festival Coasts Live, The German Embassy, Cultural Hub, Wave/Soundstorm, Children in Need, The Leche Trust, Walk the Plank Unboxed funding, Poole Lighthouse.

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

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Reserves

Reserves are held in three funds – 'restricted funds', 'unrestricted funds' and 'designated funds within the 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. Operational Reserves 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. At 31 March 22, restricted funds totalled £75,532 Unrestricted income funds totalled £238,811. The Directors designated Operational Reserves of £137,000 in accordance with the Reserves Policy above. Separate to that is a specific designation of £88,000 specifically ring-fenced to deliver the programme activity in 2022/23 including £5,000 for Grace The Space, £56,000 for festival development including Green Carpet, £5,000 donated funds for youth work, £2,000 for Dorset Artists Festival, £15,000 for core IT infrastructure and Trainee Producer and £5,000 for Weymouth 2022 'signature event'. £18,473 has been set aside as general unrestricted funds that can support projects to deliver the objectives.

4. We continue to hold strong Reserves for the organisation.

Structure, governance and management

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 Trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

M G Noonan

T Clarke

P A Gifford

T Irwin

I Metcalfe

J Rigler

(Resigned 8 December 2021)

M L Oliver

S K L St George

R Sobey

(Resigned 1 October 2021)

R P Hedley

R Gotobed

(Appointed 22 February 2022)

Jane Rigler retired from office during the year, and in accordance with the Articles of Association, Rowan Prescott and Mary Oliver will retire from office at the forthcoming Annual General Meeting.

We have a diverse representation of gender, age, sexuality, race, socio-economic background and disability on the board.

None of the Trustees has any beneficial interest in the company. All of the Trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) **FOR THE YEAR ENDED 31 MARCH 2022**

Our policies

Diversity and Equality Policy, Safeguarding Children and Vulnerable People Policy, Environmental Policy, Reserves Policy, Health and Safety Policy and Risk Management (including COVID Guidance Policy), Special Needs Policy, Procurement Policy, Financial Control Policy, Training and Development Policy, Grievance and Disciplinary Policies and Privacy Policy. We introduced two new policies in the year: Conflict of Interest Policy and Whistleblowing Policy.

Organisational structure

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 2022. 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 and freelancers are employed or engaged on short term contracts to deliver the programme of work. For the year ended 31 March 2022 Activate employed 10 full time equivalent permanent members of staff (based on contracts over 52 weeks, including The Remix care staff) and 224 artists, producers, technicians, and administrators on short contracts and were supported by 44 volunteers. It is to be noted that the number of people contracted, and volunteering will have been affected by the Coronavirus Pandemic in the year and Activate adjusting its delivery programme. We participated in the Government Kickstart Scheme and appointed a Festival Assistant. (Kickstart was a scheme to get young people (16-24 years) into work). We appointed Lucy Rouse in a freelance capacity to cover Verity Shallaker's Maternity Leave.

Risk management

The Trustees have a risk management strategy that is monitored quarterly and reviewed annually by the Finance Subgroup. Risk management in this financial year continued to be a focus due to the pandemic. These groups have been reviewed and two permanent subgroups have been in operation focussing on Finances and Income Generation/Fundraising with new 'champions' being created focussing on: environmental responsibility/climate emergency, innovation, and diversity, with a task and finish HR subgroup when required. There is also one associated group focussing on the Inside Out Dorset festival. It was agreed that in the following 22-23 year a Governance sub-group would also be set up to review the organisations' Memorandum & Articles of Association. Systems and procedures are established and discussed at Board Meetings via Zoom, to mitigate any identified risks, which the Executive Director implements and oversees with the staff team.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2022*

Team

With female leadership, we are recognised as a diverse led organisation. The core team for the year was:

Kate Wood – Executive and Artistic Director (F/T)
Jen Walke-Myles – Executive Producer (P/T)
Irene Archibald – Senior Administrator (F/T)
Caroline Suri – Producer Specialising in Theatre, and Engagement (P/T)
Michaela Shaw – Producer Specialising in Youth Dance and Diversity (P/T)
Lucy Rouse – Maternity cover for Verity Shallaker – Marketing & Communications Manager (P/T)
Dom Kippin - Producer for Inside Out Dorset and Outdoor Arts (F/T)
Samantha Gillingham – Project lead on Dorset Youth Dance and Assistant Producer, Inside Out Dorset
Milly Stickland – Inside Out Dorset Festival Assistant (Kickstart – 6 months)

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, Sense of Unity and consultancy
Mat Ort – Head of Health & Safety/Production Manager, Inside Out Dorset
Jude Allen – The Remix Project Manger
Aimee Hobbs – The Remix East Artistic Director
Claire Benson – Dorset Youth Dance Artistic/Rehearsal Director
Sarah Colwell – Book-keeping

We retained the staff team, and contracted many freelance artists and staff.

Away day business strategy and vision meetings have been in operation.

The trustees' report was approved by the Board of Trustees.

M G Noonan

Trustee

16 November 2022

ACTIVATE PERFORMING ARTS

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2022

Current financial year

		Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Total 2021 £
	Notes				
<u>Income from:</u>					
Donations and legacies	3	319,548	136,005	455,553	379,118
Charitable activities	2	11,519	151,354	162,873	82,502
Total income		331,067	287,359	618,426	461,620
<u>Expenditure on:</u>					
Raising funds	5	54,592	-	54,592	51,687
Charitable activities	4	224,902	433,850	658,752	312,604
Total expenditure		279,494	433,850	713,344	364,291
Net incoming/(outgoing) resources before transfers		51,573	(146,491)	(94,918)	97,329
Gross transfers between funds		(93,161)	93,161	-	-
Net (expenditure)/income for the year/ Net movement in funds		(41,588)	(53,330)	(94,918)	97,329
Fund balances at 1 April 2021		280,399	128,862	409,261	311,932
Fund balances at 31 March 2022		238,811	75,532	314,343	409,261

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

ACTIVATE PERFORMING ARTS

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

Prior financial year

		Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
	Notes			
<u>Income from:</u>				
Donations and legacies	3	306,175	72,943	379,118
Charitable activities	2	1,500	81,002	82,502
Total income		307,675	153,945	461,620
<u>Expenditure on:</u>				
Raising funds	5	51,687	-	51,687
Charitable activities	4	200,333	112,271	312,604
Total expenditure		252,020	112,271	364,291
Net incoming/(outgoing) resources before transfers		55,655	41,674	97,329
Gross transfers between funds		(12,282)	12,282	-
Net (expenditure)/income for the year/ Net movement in funds		43,373	53,956	97,329
Fund balances at 1 April 2020		237,026	74,906	311,932
Fund balances at 31 March 2021		280,399	128,862	409,261

ACTIVATE PERFORMING ARTS

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF ACTIVATE PERFORMING ARTS

I report to the Trustees on my examination of the financial statements of Activate Performing Arts (the charity) for the year ended 31 March 2022.

Responsibilities and basis of report

As the Trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of Association of Accounting Technicians, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.

Rowlands Webster Limited

Austin House
43 Poole Road
Bournemouth
Dorset
BH4 9DN
England

Dated: 16 November 2022

ACTIVATE PERFORMING ARTS

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Fixed assets					
Tangible assets	8		339		531
Current assets					
Debtors	9	79,956		3,287	
Cash at bank and in hand		263,840		436,673	
		343,796		439,960	
Creditors: amounts falling due within one year	10	(29,792)		(31,230)	
Net current assets			314,004		408,730
Total assets less current liabilities			314,343		409,261
Income funds					
Restricted funds	11		75,532		128,862
<u>Unrestricted funds</u>					
Designated funds	12	225,338		267,676	
General unrestricted funds		13,473		12,723	
			238,811		280,399
			314,343		409,261

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2022.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the Trustees on 16 November 2022

M G Noonan
Trustee

Company registration number 03439777

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

Charity information

Activate Performing Arts is a private company limited by guarantee incorporated in England and Wales. The registered office is Little Keep, Bridport Road, Dorchester, Dorset, DT1 1SQ, UK.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charities governing document, the Companies Act 2006 and "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 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

1.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Expenditure

Expenditure is recognised when a liability is incurred and is accounted for net of VAT. Contractual arrangements and performance related grants are recognised as goods and services are supplied.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computers	25% on cost
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ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

(Continued)

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.9 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

2 Charitable activities

	Charitable Income 2022 £	Charitable Income 2021 £
Sales within charitable activities	155,953	82,502
Other income	6,920	-
	<u>162,873</u>	<u>82,502</u>
Analysis by fund		
Unrestricted funds	11,519	1,500
Restricted funds	151,354	81,002
	<u>162,873</u>	<u>82,502</u>

3 Donations and legacies

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Donations and gifts	5,595	5,461	11,056	5,182	142	5,324
Grants	313,953	130,544	444,497	300,993	72,801	373,794
	<u>319,548</u>	<u>136,005</u>	<u>455,553</u>	<u>306,175</u>	<u>72,943</u>	<u>379,118</u>

4 Charitable activities

	Charitable Expenditure 2022 £	Charitable Expenditure 2021 £
Charitable expenditure	658,752	312,604
Analysis by fund		
Unrestricted funds	224,902	200,333
Restricted funds	433,850	112,271
	<u>658,752</u>	<u>312,604</u>

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

5 Raising funds

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
Support costs	54,592	51,687
	<u>54,592</u>	<u>51,687</u>
	<u><u>54,592</u></u>	<u><u>51,687</u></u>

6 Trustees

None of the Trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

7 Employees

Number of employees

The average monthly number of employees during the year was:

2022	2021
Number	Number
10	13
<u>10</u>	<u>13</u>

8 Tangible fixed assets

	Computers £
Cost	
At 1 April 2021	13,266
At 31 March 2022	<u>13,266</u>
Depreciation and impairment	
At 1 April 2021	12,735
Depreciation charged in the year	192
At 31 March 2022	<u>12,927</u>
Carrying amount	
At 31 March 2022	<u>339</u>
At 31 March 2021	<u><u>531</u></u>

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

9 Debtors

	2022	2021
	£	£
Amounts falling due within one year:		
Trade debtors	79,956	3,287
	<u> </u>	<u> </u>

10 Creditors: amounts falling due within one year

	2022	2021
	£	£
Other taxation and social security	16,957	9,786
Trade creditors	(890)	21,444
Accruals and deferred income	13,725	-
	<u> </u>	<u> </u>
	29,792	31,230
	<u> </u>	<u> </u>

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

11 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Balance at 1 April 2020 £	Movement in funds			Balance at 1 April 2021 £	Movement in funds			Transfers £	Balance at 31 March 2022 £
		Incoming resources £	Resources expended £			Incoming resources £	Resources expended £			
CH Remix	25,640	46,792	(40,658)	(5,000)	26,774	54,715	(49,593)	(5,000)		26,896
IO Outreach	3,710	6,320	(2,175)	(605)	7,250	3,080	(7,079)	(3,251)		-
IO	38,159	42,150	(46,308)	28,649	62,650	133,905	(284,707)	104,151		16,000
NAAONB	7,397	6,600	(7,672)	(6,325)	-	-	-	-		-
Progression Routes	-	31,220	(532)	-	30,688	18,025	(44,957)	(3,756)		-
CPD Dancenet	-	1,700	(400)	200	1,500	-	(1,100)	(400)		-
Children and Young People	-	19,226	(14,111)	(5,115)	-	-	-	-		-
Sense of Unity	-	-	(477)	477	-	33,051	(29,697)	(3,354)		-
LAND	-	-	-	-	-	3,841	(3,611)	(230)		-
GSDS	-	-	-	-	-	35,000	(7,796)	-		27,204
Quest	-	-	-	-	-	1,242	(311)	-		931
Working Boys Club	-	-	-	-	-	4,500	(5,000)	5,000		4,500
	74,906	154,008	(112,333)	12,281	128,862	287,358	(433,850)	93,160		75,532

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

12 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2020	Transfers	Balance at 1 April 2021	Movement in funds		Balance at 31 March 2022
	£	£	£	Incoming resources £	Resources expended £	£
6mths running costs	129,145	-	129,145	7,855	-	137,000
Future depreciation	-	531	531	-	(193)	338
Festival	100,000	18,000	118,000	-	(94,000)	24,000
Covid impact / contingency	-	20,000	8,848	28,152	-	37,000
JR Youth	-	-	-	5,000	-	5,000
Grace the Space	-	-	-	5,000	-	5,000
Artist Festival	-	-	-	2,000	-	2,000
Core IT and Staffing	-	-	-	10,000	-	10,000
Prog Routes/CREATE	-	-	-	5,000	-	5,000
	<u>229,145</u>	<u>38,531</u>	<u>256,524</u>	<u>63,007</u>	<u>(94,193)</u>	<u>225,338</u>

13 Related party transactions

There were no disclosable related party transactions during the year (2021 - none).

Accounts

Charity Registration No. 1069622

Company Registration No. 03439777 (England and Wales)

ACTIVATE PERFORMING ARTS
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

ACTIVATE PERFORMING ARTS

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	M G Noonan	
	T Clarke	
	P A Gifford	
	T Irwin	
	I Metcalfe	
	J Rigler	
	M L Oliver	
	S K L St George	
	R P Hedley	(Appointed 11 May 2020)
Charity number	1069622	
Company number	03439777	
Registered office	Little Keep Bridport Road Dorchester Dorset UK DT1 1SQ	
Independent examiner	Rowlands Webster Limited Austin House 43 Poole Road Bournemouth Dorset England BH4 9DN	

ACTIVATE PERFORMING ARTS

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ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2021

The Trustees present their report and financial statements for the year ended 31 March 2021.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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 2019)".

Objectives and activities

OVERVIEW

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

This Annual Report will inevitably be focussed on effect that the Coronavirus has had. It has been an unprecedented year with the impact being felt in all areas of the organisation and will go on to affect us at least into 21/22 and beyond. We adapted, remained flexible, responsive to the sector and audiences, and planned for a viable future.

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 and artistic policy 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.

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'.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

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.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

Achievements and performance

ACHIEVEMENTS AGAINST OUR OBJECTIVES FOR THE YEAR TO 31 MARCH 2021

The Trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities they should undertake.

It was a challenging year, where we needed to take additional care due to various staff shielding and the vulnerability of some of our programme participants. We increased our digital capability to support staff and our programmes and retained the core team working from home

Our year in statistics. The statistics clearly show the move from live audience to audience interaction online:

406 estimated live audience attendances	488 workshops and artists' advice sessions
4 new productions supported	3993 attendances at workshops & sessions
33 online productions created with 4152 audience attending	16 artists' commissions & 25 artists commissioned
67 digital products produced with 7498 interactions from audiences	1 artist residency
4 performances presented	121 artists, producers and technicians
16 artists' commissions & 25 artists commissioned	

A major undertaking was to manage the delivery of our ongoing programmes and decide how we would operate in the year.

We reviewed the position of our largest project, the international Festival, **Inside Out Dorset**, and in May we decided to postpone from September 2020 11-27 to September 2021 having made public two of the sites: Weymouth and Symonds Estate with 3 artists' commissions: Lorna Rees, Shouting Mute and Red Herring. This was the safest decision and in the best interests of all stakeholders: artists, partners, funders and our own organisation. It was a difficult decision, however, we honoured all the contracts and we tried to mitigate the financial impact of the postponement on the artists and freelancers that we had/have, and are contracting.

Significant production planning took place with partners, and freelance production management. All of the engagement and schools work had to be out on hold until 20/21, with little preparation able to be undertaken in advance. Some of the development work on the commissions, along with some of their investment was put on hold until the final quarter, when we picked up the programme again and started to work with the team and the artists: Luke Jerram, Red Herring, Lorna Rees, The Shouting Mute, Dundu and Worldbeaters, Drake Music, Les Quat Fair, Les Grooms, Upswing Aerial, Mimbire and Soundstorm. We then developed some new relationships with locally based artists Anna Golding and Fingerprint Dance, Jason Dupree and The Working Boys Club, Isabel Jobbins, Wimbhurst and Bersey as well as with children and young people with our projects, The Remix and Dorset Youth Dance and also Arts University Bournemouth and AUB Human.

Partners and funders that have continued to provide financial support: Dorset AONB, Forestry England, Dorset Council, BCP Council, Lighthouse Poole, Artful Scribe, Jerwood Arts, Symonds Estate, We Are Weymouth/Weymouth BID, Weymouth Town Council, Arts University Bournemouth, The D'Oyley Carte Charitable Foundation, The Leche Trust, The Garrick Trust, The Ashley Family Foundation.

Although we did lose some investment in the year and the costs were higher due to additional production planning and paying artists in advance of the postponed festival, we were able to continue to deliver a different programme and we had some exceptional news that we were successful winning Gold in the BCP Tourism Awards, and Bronze in the Dorset Tourism Awards for Dorset Moon in 2019 with the Dorset Festivals Consortium.

The Aims this project fulfilled: 1-9 and 1-5 of the Objectives.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

We moved our inclusive groups **The Remix (East and West)** and **Dorset Youth Dance** classes/workshops online. This proved challenging for some children and young people, so we organised for activity packs (creative care packages) to be sent to families. We created opportunities for them to create short films to share including **Dance Tag – Dorset Youth Dance's film challenge**. Four films were entered during an evening where we also shared a compilation of all their work made by our choreographer's, Claire Bensons film-maker partner, Dan Tucker.

Another schools project was put on hold: **Me Myself and I**, the project for girls aged 13-16 who had been identified as having low self-esteem and confidence.

Additionally, we then worked with EBYA (Extraordinary Bodies Young Artists) and curated 3 online Youth Showcases: **'Bloom'** during the summer, Christmas and Spring. We also ran **Youth Summer Schools** in person and socially distanced with The Remix and Dorset Youth Dance who created a beautiful intergenerational film with Movers and Shakers choreographed by Claire Benson and filmed by Dan Tucker. The film **'Tess'** was inspired by Hardy's Tess of the D'Urbervilles. Significant planning was undertaken for the dance and DJ programme **Street in the Park** taking place in 21/22

We were a key deliverer on the **Summer In Dorset** programme run by Dorset Council with Government funding to support vulnerable children and young people aged 5-18 focussed on 'catching up' caused by losing schooling during COVID. We delivered in both The Chesil (Weymouth and Portland) the North Family Partnership throughout August. We swiftly pulled together a programme with 7 specialist artists delivering, drama, puppet-making, music and film am and pm in August: Holly Miller, Richard Conlon, Pageant Productions, Sarah Butterworth, Gemma Aldred, Cassie Smith 2 musicians from BSharp Music Education. We contracted our Production Manager to create the COVID-19 Guidance and a detailed risk assessment – for small groups of 8 children. The freelance team were 12 in total: 8 artists, 2 project managers and 2 assistants – all Dorset based, delivering 35 workshops with 83 attendances.

The Aims these project fulfilled: 1,2,5,6-9 and Objective 4.

As the industry was put under enormous strain, with loss of earning for artists and other freelancers in lockdown, we put resource into offering advice and support across the region. We offered **bespoke advice** to artists and makers on applying for emergency funding, we ran sessions on planning COVID-safe activity, and worked in partnership with other cultural organisations and freelancers to set up a support infrastructure which included being instrumental in the weekly **What Next Dorset** meetings, which has been held up as a national model of good practice. We advised on the development of the new cultural strategy in Dorset and a local manifesto. We signed up to **Culture Declares Emergency** and hosted sessions in tackling this issue. We supported the **Dorset Artists Emergency Fund** that gave 50 artists additional emergency support. We joined the **Freelance Task Force** organised by Fuel Theatre Producers that created a task force of paid freelancers to ensure that 'RESET' is not led solely by larger funded institutions. They created a **fair trade guide to working with freelancers** which we have adopted as they align to our working practice. We were successful in a DWP Government funded programme to secure funding to **Kickstart** young people into employment which will be realised in 21/22.

The Aims this project fulfilled: 6-8 and Objective 3.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

We promoted an opportunity for artists to submit their ideas for ways to engage communities during lockdown. 10 artists were given £500 as a 'micro-commission'. They also received producer advice and help. The projects included:

The Collective Memory Archive - Isobel Jobbins collected local memories from residents of Sherborne which she then made into a booklet of walks for others to enjoy.

Flag it up Portland – the community created 'thank you flags' for their local heroes. Sophie Fretwell's easy to follow videos guided people through the process and were displayed in B-sides venue in Fortuneswell. Sophie then went on to be commissioned by the Arts Development Company to develop the idea further. She is also working with Dave Young/The Shouting Mute, who we are commissioning as part of the festival at the Symondsburry site in West Dorset.

Our Tale – writer, director and actor Rohan Gotobed ran writing workshops during the winter for local writers.

Mini Maisie's Journal - UpsideUp Theatre Company brought to life a paper character. Children aged 3-6 can join Mini Maisie on her adventures through video and downloadable activity packs.

Wildwriting! Dorset - Sarah Acton from Black Ven poetry delivered a series of 6 Wildwriting adventures - a new one was released each week and the results shared on our website.

Going Online - Millstream Theatre wanted to create more work online and required a digital artist to help them.

Beside the Sea - Frenetic Fox Theatre worked with Dorset care homes to bring memories of the seaside alive for those living with dementia.

Audio Postcards - Artist Megan Dunford undertook a pilot working with In Jolly Good Company to create audio postcards with older people in the rural area of Wimborne St. Giles.

The Quaranteens - BACStage Youth Theatre went online and Zoomed their way through lockdown, creating a new devised piece presented online at our youth showcase.

Ballad of Isolation - Inspired by the BBC's Radio Ballads, Jo Tyler and James Laming plan to invite isolated creatives to record their thoughts to help create audio visual records of these times.

As a result of these commissions we were approached by donors collectively offering £3,000 to invest in young artists which will be realised in 21/22.

Other artists we supported with seed funding included: Kaleider and Ella Huhne's Landance which will be realised in 21/22.

Sense of Unity. We were not able to tour 'Sense of Unity' – by Dundu and Worldbeaters due to lockdown, but continued to work with them toward the postponed festival.

The Aims this project fulfilled: 1-8 and Objective 2 and 3

We continued our work for the National Association of AONBs (NAAONB); **Arts In the Landscape, Connecting People to Nature.** We completed the consultancy and produced a National Arts Strategy, presenting it to the NAAONB membership in the summer and by the autumn it had been circulated for adoption by all 46 AONB across England Wales and N Ireland.

Training for the National Association of AONBs. We delivered training on 'how to work with the arts' for 30 participant officers from across England and Wales. Guest speakers included staff from the AONBs themselves as well as artists such as Zakiya McKenzie who is a Green and Black Ambassador and Philippa Haynes, Artistic programmer who works with the Wye Valley AONB. There was unanimous agreement that the training helped in understanding a National Arts Strategy; 100% responded yes to intending on incorporating arts and cultural projects in future activity. We continued to support the National Association with progressing key recommendations and developed ideas for national programmes.

The Aims this project fulfilled: 7-9 and Objectives 3 and 5.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

Dorset Festivals Consortium – we facilitate this group to meet monthly following the success of Dorset Moon. The membership is Activate, Bside, Bournemouth Arts By The Sea. We have 2 sub-groups: a young producers group and a communications group. The young producers group was created as a result of us working with Bside on the online course, Create!.

The Aims this project fulfilled: 1-9 and 1-5 of the Objectives.

Create! Developing Your Idea. Online course for 16-25 year-olds in partnership with b-side. The course ran successfully for the whole of August. Two sessions a week covered a taster of how to develop an idea and make it into a reality. Led by our producers: Sammy Gillingham from Activate and Molly Scarborough from B-side. Many of our team and the B-side team delivered the course and we have had overwhelmingly good feedback. It was a diverse group of 17 young people, mainly in their early twenties, based all over the county and BCP area. We continued to offer guidance to the young people who participated in this course.

The Aims this project fulfilled: 4,6 and 8 and Objectives 3 and 4.

Women Leaders South West (WLSW)

We are part of a group of eight female-led South West cultural organisations, led by **The Point, Eastleigh** which received **Transforming Leadership**, Arts Council England funding over the next 2 years for WLSW; a two-year pilot project that started the planning phase in October 2019, to create legacy-driven work placements for talented women and will explore new leadership pathways in the arts. There are 4 Dorset based organisations that are partners.

Recruitment and delivery on this project was put on hold, with 'associates' to be recruited to join partner organisations in January 2021 to allow time for the immediate situation to take its course. All partners worked hard to try and reach a diverse range of women, with a passion for making change in their community through this programme. 3 online talks were run between April and May to support women in lock-down and one more will be created in early Autumn to give prospective applicants more detail on the programme. Nearly 400 women applied which was an overwhelming response. We worked with the WOW Foundation to have a diverse selection panel to support us in making the final choices for the associates.

We appointed Ruth Pitter and Natasha Nixon as our inspiring associates and they will both start in the new financial year, April 2021.

Natasha is an international Theatre Director and Practitioner based in Bridport. She has experience in the theatre industry including work as a Staff Director at the National Theatre. Her work is cross-disciplinary with previous projects including an experimental dance theatre show exploring trauma, a queer adaptation of Macbeth, circus, new writing and mask projects, as well as an immersive clown dance show for children with special educational needs and disabilities. Ruth is based in Bristol and co-founder of Black Women Let Loose Theatre Company, Breathing Fire Black Women's Playback Theatre Company, and 'Our Stories Make Waves' collective for artists of African Diaspora heritage. Ruth has worked in the voluntary sector for many years, having performed, written, produced and directed various productions.

The Aims this project fulfilled: 6-8 and Objectives 3 and 5.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

We began an associate event with National Trust: **Nature Underfoot** in West Dorset. Planned to celebrate 125 years of the Trust it was a mass participation project led by Sadlers Wells with choreographer Ben Wright and composer Esmeralda Conde Ruiz, but it was not able to progress.

We continued the development of our European partnerships online.

We developed the future idea for **LAND (Land stewards AND artists)** and brought in 2 new partners from Bodo, EU capital of culture in 2024 in Norway and a partnership between Slovenia, Slovakia and Poland which is bidding for 2026 Capital of Culture. LAND partners will join us at our festival in 2021. The partnership submitted an Erasmus + application which was successful and will facilitate our mobility and exchange in 21/22.

Green Carpet. After a pan-European call-out to artists/companies, Red Herring, based in the SW were chosen as the commissioned company for the four-partner strong EU partnership where they postponed their project from 2020 to 2021 in France, Belgium and the UK with Chassepierre Festival, Le Citron Jaune and Cirque Jules Verne, Amiens). We held a residency here in Dorset this year at Symondsburry Estate, near Bridport.

The Aims this project fulfilled: 3 and Objective 1.

Financial review

Activating Performing Arts is core funded by Arts Council England as one of its National Portfolio Organisations, along with Dorset Council, and BCP Council. To support its programme of work additional funding and income was raised from different service units within the local authorities: Dorset Council, BCP Council, Short Breaks in Dorset, Dorset Council Social Inclusion Award, as well as the Cultural Hub, BBC Children in Need, Arts Council England Lottery Funds via The Point Eastleigh, The National Association of AONBs, Jerwood Arts, The Garrick Trust, Forestry England, Weymouth BID/We Are Weymouth, Weymouth Town Council, Dorset AONB, National Trust, The Ashley Family Foundation, Creative Europe via Oerol, Artful Scribe with carried forward funds from The D'Oyley Carte Charitable Trust.

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

The Trustees has assessed the major risks to which the is exposed, and are satisfied that systems are in place to mitigate exposure to the major risks.

Reserves Policy

Reserves are held in three funds – 'restricted funds', 'unrestricted funds' and 'designated funds within the 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 earmark some of these 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 projects.

At 31 March 21, restricted funds totalled £128,862. Unrestricted funds totalled £280,399. The Directors have designated £129,145 in accordance with the Reserves Policy above. A specific designation of £118,000 ring-fenced to deliver the postponed festival. A Covid 19 fund of £20,000 has been created to mitigate any potential loss of income or additional costs arising due to the pandemic in the coming year. £531 has been designated to cover future depreciation. This leaves £12,723 of undesignated free reserves.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

Structure, governance and management

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.

The directors shown below have held office during period from 1 April 2020 to the date of this report and were Mr Michael Noonan, Ms Jane Rigler, Mr Tom Clarke, Ms Polly Gifford, Ms Tamsin Irwin, Mr Ian Metcalfe, Ms Mary Oliver, Ms Rowan Prescott-Hedley and Ms Sara St George. In accordance with the Articles of Association, Sara St George, Michael Noonan and Ian Metcalfe will retire at the forthcoming Annual General Meeting.

ORGANISATIONAL STRUCTURE

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 2021. 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 and freelancers are employed or engaged on short term contracts to deliver the programme of work. For the year ended 31 March 2021 Activate employed 19 full time equivalent permanent members of staff (based on contracts over 52 weeks, including The Remix care staff) and 121 artists, producers, technicians and administrators on short contracts and were supported by 1 volunteer. It is to be noted that the number of people contracted and volunteering will have been affected by the Coronavirus Pandemic in the year and Activate changing its delivery programming from live to predominantly digital where possible.

M G Noonan
T Clarke
P A Gifford
T Irwin
I Metcalfe
J Rigler
M L Oliver
S K L St George
R Sobey
R P Hedley

(Resigned 1 October 2021)
(Appointed 11 May 2020)

None of the Trustees has any beneficial interest in the company. All of the Trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

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. Risk management in this financial year was a focus due to COVID. 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 via Zoom, to mitigate any identified risks, which the Executive Director implements and oversees with the staff team.

TEAM

The core team for the year was:

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

Jen Walke-Myles – Executive Producer (P/T)

Irene Archibald – Senior Administrator (F/T)

Caroline Suri – Producer Specialising in Theatre, Education and Outreach (P/T)

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

Verity Shallaker – Marketing & Communications Manager (P/T)

Dominic Kippin – Producer for Inside Out Dorset and Outdoor Arts (F/T)

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, Sense of Unity and consultancy

Niki Hawkins – Associate Producer for the Festival

Samantha Gillingham – Project lead on Dorset Youth Dance and Create!

Jude Allen – The Remix Project Manager

Aimee Hobbs – The Remix East Artistic Director

Claire Benson – Dorset Youth Dance Artistic/Rehearsal Director

Sarah Colwell – Book-keeping

Away day business strategy and vision meetings have been in operation during the year.

OUR POLICIES

Diversity and Equality Policy, Safeguarding Children and Vulnerable People Policy, Environmental Policy, Reserves Policy, Health and Safety Policy and Risk Management (including COVID Guidance Policy), Special Needs Policy, Procurement Policy, Budget Control, Training and Development Policy.

ACTIVATE PERFORMING ARTS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

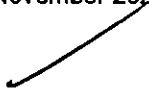
The trustees' report was approved by the Board of Trustees.



M G Noonan

Trustee

Dated: 17 November 2021



ACTIVATE PERFORMING ARTS

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF ACTIVATE PERFORMING ARTS

I report to the Trustees on my examination of the financial statements of Activate Performing Arts (the charity) for the year ended 31 March 2021.

Responsibilities and basis of report

As the Trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of Association of Accounting Technicians, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.

Mark Rowlands

Mark Rowlands CTA MAAT ATT(Fellow)

Rowlands Webster Limited, Austin House, 43 Poole Road, Bournemouth, BH4 9DN

Dated: 17 November 2021

ACTIVATE PERFORMING ARTS

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2021

Current financial year

	Notes	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
Income from:					
Donations and legacies	2	306,175	72,943	379,118	406,450
Charitable activities	3	1,500	81,002	82,502	81,085
Total income		307,675	153,945	461,620	487,535
Expenditure on:					
Raising funds	4	51,687	-	51,687	50,669
Charitable activities	5	200,333	112,271	312,604	444,218
Total resources expended		252,020	112,271	364,291	494,887
Net incoming/(outgoing) resources before transfers		55,655	41,674	97,329	(7,352)
Gross transfers between funds		(12,282)	12,282	-	-
Net income/(expenditure) for the year/ Net movement in funds		43,373	53,956	97,329	(7,352)
Fund balances at 1 April 2020		237,026	74,906	311,932	319,284
Fund balances at 31 March 2021		280,399	128,862	409,261	311,932

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

ACTIVATE PERFORMING ARTS

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2021

Prior financial year

		Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
	Notes			
<u>Income from:</u>				
Donations and legacies	2	288,445	118,005	406,450
Charitable activities	3	1,972	79,113	81,085
Total Income		290,417	197,118	487,535
<u>Expenditure on:</u>				
Raising funds	4	50,669	-	50,669
Charitable activities	5	189,377	254,841	444,218
Total resources expended		240,046	254,841	494,887
Net incoming/(outgoing) resources before transfers		50,371	(57,723)	(7,352)
Gross transfers between funds		9,289	(9,289)	-
Net income/(expenditure) for the year/ Net movement in funds		59,660	(67,012)	(7,352)
Fund balances at 1 April 2019		177,366	141,918	319,284
Fund balances at 31 March 2020		237,026	74,906	311,932

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

ACTIVATE PERFORMING ARTS

BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	2021 £	£	2020 £	£
Fixed assets					
Tangible assets	8		531		1,267
Current assets					
Debtors	9	3,287		46,610	
Cash at bank and in hand		436,673		289,951	
		<u>439,960</u>		<u>336,561</u>	
Creditors: amounts falling due within one year	10	<u>(31,230)</u>		<u>(25,896)</u>	
Net current assets			408,730		310,665
Total assets less current liabilities			<u>409,261</u>		<u>311,932</u>
Income funds					
Restricted funds	11		128,862		74,906
<u>Unrestricted funds</u>					
Designated funds	12	267,676		229,145	
General unrestricted funds		<u>12,723</u>		<u>7,881</u>	
			280,399		237,026
			<u>409,261</u>		<u>311,932</u>

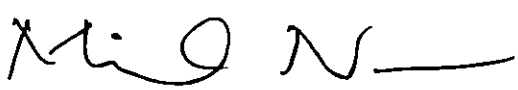
The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2021.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the Trustees on 17 November 2021


M G Noonan
Trustee

Company Registration No. 03439777

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies

Charity Information

Activate Performing Arts is a private company limited by guarantee incorporated in England and Wales. The registered office is Little Keep, Bridport Road, Dorchester, Dorset, DT1 1SQ, UK.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charities' s governing document, the Companies Act 2006 and "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 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared using sterling and rounded to the nearest £1.

The financial statements have been prepared under the historical cost convention, modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Expenditure

Expenditure is recognised when a liability is incurred and is accounted for net of VAT. Contractual arrangements and performance related grants are recognised as goods and services are supplied.

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies

(Continued)

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computers 25% on cost

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

2 Donations and legacies

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2021	2021	2021	2020	2020	2020
	£	£	£	£	£	£
Donations and gifts	5,182	142	5,324	90	-	90
Grants	300,993	72,801	373,794	288,355	118,005	406,360
	<u>306,175</u>	<u>72,943</u>	<u>379,118</u>	<u>288,445</u>	<u>118,005</u>	<u>406,450</u>

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

3 Charitable activities

	Charitable Income 2021 £	Charitable Income 2020 £
Sales within charitable activities	82,502	81,085
Analysis by fund		
Unrestricted funds	1,500	1,972
Restricted funds	81,002	79,113
	82,502	81,085

4 Raising funds

	Unrestricted funds 2021 £	Unrestricted funds 2020 £
Support costs	51,687	50,669
	51,687	50,669

5 Charitable activities

	Charitable Expenditure 2021 £	Charitable Expenditure 2020 £
Charitable expenditure	312,604	444,218
Analysis by fund		
Unrestricted funds	200,333	189,377
Restricted funds	112,271	254,841
	312,604	444,218

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

6 Trustees

None of the Trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

7 Employees

Number of employees

The average monthly number of employees during the year was:

2021 Number	2020 Number
13	13

8 Tangible fixed assets

	Computers £
Cost	
At 1 April 2020	13,266
At 31 March 2021	13,266
Depreciation and impairment	
At 1 April 2020	11,999
Depreciation charged in the year	736
At 31 March 2021	12,735
Carrying amount	
At 31 March 2021	531
At 31 March 2020	1,267

9 Debtors

	2021 £	2020 £
Amounts falling due within one year:		
Trade debtors	3,287	24,383
Amounts falling due after more than one year:		
Prepayments and accrued income	-	22,227
Total debtors	3,287	46,610

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

10 Creditors: amounts falling due within one year

	2021 £	2020 £
Other taxation and social security	9,786	9,345
Trade creditors	21,444	16,551
	<u>31,230</u>	<u>25,896</u>

11 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds				
	Balance at 1 April 2020 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2021 £
CH Remix	25,640	46,792	(40,658)	(5,000)	26,774
IO Outreach	3,710	6,320	(2,175)	(605)	7,250
IO	38,159	42,150	(46,308)	28,649	62,650
NAAONB	7,397	6,600	(7,672)	(6,325)	-
Progression Routes	-	31,220	(532)	-	30,688
CPD Dancenet	-	1,700	(400)	200	1,500
Children and Young People	-	19,226	(14,111)	(5,115)	-
Sense of Unity	-	-	(477)	477	-
	<u>74,906</u>	<u>154,008</u>	<u>(112,333)</u>	<u>12,281</u>	<u>128,862</u>

12 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2020 £	Transfers £	Balance at 31 March 2021 £
6mths running costs	129,145	-	129,145
Future depreciation	-	531	531
Festival	100,000	18,000	118,000
Covid 19 potential Impact provision	-	20,000	20,000
	<u>229,145</u>	<u>38,531</u>	<u>267,676</u>

ACTIVATE PERFORMING ARTS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) ***FOR THE YEAR ENDED 31 MARCH 2021***

13 Related party transactions

There were no disclosable related party transactions during the year (2020 - none).