

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 Symondsburys 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

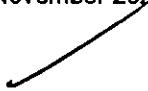
The trustees' report was approved by the Board of Trustees.



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.

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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
<u>13</u>	<u>13</u>

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

Amounts falling due within one year:

2021 £	2020 £
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Trade debtors

3,287	24,383
<u>3,287</u>	<u>24,383</u>

Amounts falling due after more than one year:

2021 £	2020 £
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Prepayments and accrued income

-	22,227
<u>-</u>	<u>22,227</u>

Total debtors

3,287	46,610
<u>3,287</u>	<u>46,610</u>

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).