

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

CONTENTS

	Page
Trustees' report	1 - 10
Independent examiner's report	13
Statement of financial activities	11 - 12
Balance sheet	14
Notes to the financial statements	15 - 21

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 Symondsburry 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
-----------	-------------

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 £	Transfers £		Incoming resources £	Resources expended £	Transfers £		
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).