

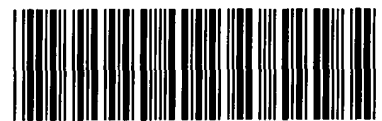
REGISTERED COMPANY NUMBER: 06121325 (England and Wales)
REGISTERED CHARITY NUMBER: 1152168

**Trustees' Report and
Unaudited Financial Statements for the Year Ended 31 August 2019
for**

**Alive And Kicking Theatre Company
Limited**

Relative Accountancy
Headrow House
19 Old Leeds Road
Huddersfield
West Yorkshire
HD1 1SG

THURSDAY



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COMPANIES HOUSE

**Alive And Kicking Theatre Company
Limited**

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for the Year Ended 31 August 2019**

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**Trustees' Report
for the Year Ended 31 August 2019**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 August 2019. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

FINANCIAL REVIEW

During the course of the year the Charity had a net deficit of £4,117 and held unrestricted reserves at 31 August 2019 of £4,300 (2018: £8,417)

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

06121325 (England and Wales)

Registered Charity number

1152168

Registered office

3 Ladywood Road
Leeds
West Yorkshire
LS8 2QF

Trustees

R Perkin	Retired
E Taylor	Head Teacher
A K Wilkinson	Teacher
C G Franklin	Teacher - resigned 2.5.19
P Cooke	Writer & Actress
A Kelly-Edwards	Teacher
H Taylor	Deputy Head Teacher - appointed 17.6.19

Company Secretary

J F Mee

Independent examiner

Relative Accountancy
Headrow House
19 Old Leeds Road
Huddersfield
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HD1 1SG

ANNUAL REPORT 2018 - 2019

2019 saw Alive & Kicking Theatre Company turn 30: we celebrate our continuing work to fire the imagination of children by putting them at the heart of literacy and drama-based adventures, events and workshops in primary schools; work recognized by our nomination in the 2019 Leeds Child Friendly Awards.

2019 also sees us celebrating a longtime co-conspirator and supporter, Carry Franklin, who sadly died this year. We think of the many brilliant times we shared. Carry turned us all into artists, with her paper and felt tipped pens; grasped anarchy in one hand and order in the other; always challenging: fire and ice, anger and moderation, tough love and pure kindness. Before she died Carry wrote to us saying I am looking forward to us all meeting again in the magical portals of this incredible universe.

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In 2018-19 the company has broken new ground in its work in creative partnerships and whole-school activities. We've participated in events in Leeds and across the region. We performed two whole-primary-school year-long residencies, and carried out R and D for a new Year 5 and 6 piece. This year also saw the publication of our Carey Philpotts research into school and family work and we welcomed visits from students from Leeds Beckett University and Central Saint Martins, teachers from Menston Primary School, Tell Tale Hearts Theatre Co. and Arts Council England.

We have made new work to commemorate Windrush Day (Eh Kwik, Eh Kwak), celebrating Leeds Suffragette Leonora Cohen, and inspired by a Victorian real-life tragedy on The Flannan Isles (The Seven Hunters), and we are in planning for a brand new Christmas show for Christmas 2019 (Santa and the Christmas Dragon).

Following training, we are proud to have become an Arts Award Supporter and registered Arts Award Centre, offering activities to support young people working for their Arts Award: such as shows, exhibitions, workshops, meet-the-artist sessions, work experience etc. We will be working alongside Arts Award to provide artistic input.

We have renewed our marketing, with a new flyer designed by Rebecca Riley to promote our work.

Rebecca has also directed, filmed and edited a number of short 'trailers' for individual shows. Five mini-movies for Santa and the Goblin Market, one for The Cave, for Eh Kwik, Eh Kwak and for Santa and the Christmas Dragon were circulated to schools and venues and shared on Facebook and social media. These have proved a terrific tool for exciting interest.

We are delighted to have been joined by Vivienne Hughes in the role of producer/fundraiser. Viv comes to Alive & Kicking in her new freelance capacity having worked most recently as Senior Development Manager at Leeds Playhouse where she has managed a portfolio of projects ranging from a locally funded creative play project, a publicly funded older people's outreach project and right through to a major 3 year community development project. Viv has been a core member of the Playhouse Creative Engagement team working primarily on strategic project development and associated fundraising. She joins us at a crucial time and we are pleased to have her range of experience and knowledge alongside us.

We are, as ever, grateful for support and help with this work from our Board of Directors, and our friends and long term supporters at The Frances Muers' Trust, as well as Arts Council England, aspire-igen, Kala Sangam, Sir George Martin Trust, The Emerald Foundation and Wade's Charity.

This report covers some of the productions/workshops and research activities for 2018-19 and examines plans for the next financial year 2019-20.

If you want your children to really experience empathy, to actually be in a moment, to be able to problem solve, articulate, to propel their own inquiry and thought, then I would suggest that you invite Alive and Kicking to work with your children.

Rebecca Ford, Headteacher (Lawns Park Primary School)

Your visit refreshed my mind with drama
and has got me thinking new ideas.

Jessica Beverley, Teacher (Adel Primary School)

Easily accessed by all abilities - in fact, some of the least able writers were the most creative thinkers. The children were absolutely spellbound from beginning to the end.

The experience is a complete package and offers a firm foundation from which pupils can subsequently write their own story. Fun, creativity, entertainment and learning - what more could you ask for? The best afternoon we've had all year.

Vikki Ward, Teacher (Scissett Middle School)

When you know it's Alive & Kicking coming in,
you know it's going to be something special.

Helen Whitaker, Teacher (Burley and Woodhead Primary School)

Alive & Kicking opened a door for both classes to discuss bullying, racism and people's attitudes to difference. As teachers, it provided the opportunity to engage the children about these difficult topics. This is something that we should be tackling everywhere in society.

Andrew Wilkinson, Deputy Headteacher
(Burley and Woodhead Primary School)

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Thank you for bringing such an important part of our history alive.
Helen Whitaker, Teacher (Burley and Woodhead Primary School)

Alive & Kicking were able to get the children involved in the lives of the characters. They could connect with the emotions. It puts them in the heart of it and helps them understand. Fantastic! Brilliant!
Claire Patterson, Teacher (Cophorne Primary School)

Our list of Programmes completed 2018 - 2019

Boggarts - a new writing project
Clapgate Primary School (Leeds) Year 6

Eh Kwik, Eh Kwak - Searching for Gold - Windrush Celebration
Adel Primary School (Leeds) Years 3 and 4
Burley and Woodhead Primary School (Bradford) Years 3 and 4
Appleton Primary Academy (Bradford) Year 4
Cophorne Primary School (Bradford) Year 5
Horton Grange Primary School (Bradford) Year 4

Egyptians
Clapgate Primary School (Leeds) Year 4

Leodis!! Hadrian Comes To Britain to Build His Wall
Cookridge Holy Trinity Primary School (Leeds) Year 4

Leonora Cohen: Leeds Suffragette
Lawns Park Primary School (Leeds) Year 5

Lighthouse Island
Cookridge Holy Trinity Primary School (Leeds) Year 3

Marvellous Monarchs
Lawns Park Primary School (Leeds) Reception and Year 1

Santa and The Goblin Market
Kirkgate Market (Leeds) for family audiences
Highfield Primary School (Leeds) for the whole school
Lawns Park Primary School (Leeds) for the whole school
Springwell Academy Primary Site (Leeds) for the whole school
Templeneusam Halton Primary School (Leeds) for the whole school
The Old Quarry Adventure Playground (Knottingley) for children and families

Santa, Scary Fairy & Trickys Pixie - Christmas story sharing project
Shire Oak Primary School (Leeds) for the whole school

Storytelling for festivals and schools
The Headingley Youth Music Festival (Leeds) for children and families
Shire Oak Primary School (Leeds) for the whole school

The Bottom Of The Bottom Of The Bottom Of The Sea
Cookridge Holy Trinity Primary School (Leeds) Reception and Year 1

The Cave
Alwoodley Primary School (Leeds) Year 4
Clapgate Primary School (Leeds) Year 1
Cookridge Holy Trinity Primary School (Leeds) Year 4

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Copthorne Primary School (Bradford) Year 4
Swillington Primary School (Leeds) Year 4
St Philip's Primary School, Middleton (Leeds) Year 4
Spring Bank Primary School (Leeds) Year 4

The Mad Hatter's Tea Party
Cookridge Holy Trinity Primary School (Leeds) Year 2

The Museum Of Untold Stories
Scissett Middle School (Wakefield) Year 6

The Knights of the Round Table
Clappgate Primary School (Leeds) Year 6

The Seven Hunters
Adel Primary School (Leeds) Year 6
Burley and Woodhead Primary School (Bradford) Year 5
Menston Primary School (Bradford) Year 5

The Woman At The Top Of The Mountain
Indira Open-Eyes version: Cookridge Holy Trinity Primary School (Leeds) Year 6
Amazon version: Clappgate Primary School (Leeds) Year 5
Abominables version: Clappgate Primary School (Leeds) Year 3

Trish Cooke reading from her books - Windrush Celebration
The Council Chamber (Bradford) for families

Victorians
Lawns Park Primary School (Leeds) Year 6

Vikings - Year 5
Cookridge Holy Trinity Primary School (Leeds) Year 5

Where The Wild Things Are
Clappgate Primary School (Leeds) Year 2

During 2018-2019 Alive And Kicking worked with 19 Primary and Middle Schools and 5 community venues in Leeds, Knottingley and Bradford. We worked with 78 groups in which there were 3516 children, staff and parents. Our appearances at Leeds Kirkgate Market, the Headingley Festival and Bradford Centenary Square's Windrush Celebration brought the total to more than 10,000.

Company Organisation and Structure

Management Team as Co-Directors
Luke Dickson
John Mee
Martin Riley

Fundraiser
Vivienne Hughes (appointed March 2019)

Board members
Trish Cooke
Cary Franklin (retired May 2019)
Aoibheann Kelly
Richard Perkin
Heather Taylor (elected June 2019)
Liz Taylor
Andrew Wilkinson

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**Trustees' Report
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Associates

David Cartwright - drama practitioner
Louise Clark - drama practitioner
Trish Cooke - drama practitioner, writer
Anthony Haddon - drama practitioner
Kathryn Hanke - drama practitioner
Richard Ormrod - sound equipment advisor
Rebecca Riley - administrator, marketing, film-maker

Visitors to the company's work

Katie Ayers from Menston Primary School
Jess Farmer from Arts Council England
Charlotte Farnell, MA student and primary school teacher from Leeds Beckett University
Anthony Haddon, drama practitioner and facilitator
Natasha Holmes from Tell Tale Hearts Theatre Company
Jane Morland, freelance arts worker
Laura Pearson, BA Fine Art student at Central St. Martins
Maggi Stratford, drama practitioner and singer
Jemma Walker from Menston Primary School

Patrons

Melvin Burgess - Prizes for Melvin's YA include the Carnegie Medal, the Guardian Children's Fiction Prize, the LA Times Book Prize for Young Adult Literature in 2004. His new book for Young Adults "The Lost Witch" is currently receiving excellent reviews.

Trish Cooke - Trish has written 17 books for children, including So Much, which won the 1994 Kurt Maschler Award and the Nestle Smarties Book Prize. She is also the author of plays for the stage, including Olivier-nominated Cinderella (2007). Currently developing new theatre work for young children with Leeds Playhouse.

Summary of the Year

Alongside the primary school delivery programme, in 2018-19 we have been closely involved with a variety of events right across Leeds and the region. These have included:

Contributing to our peer support group In Cahoots, where we meet with local arts practitioners to share work. This 10 strong group is organised by our associate Anthony Haddon and shares planning, evaluation and networking. It proved an excellent R&D launch-pad for The Seven Hunters.

Participating in meetings with the Wakefield Theatre Royal's Head of Learning and Participation, Rhiannon Hannon, as we look to create further links across the region.

Presenting at The Carriageworks Theatre, Bridge Organisation IVE and the Cookridge and Horsforth Schools Cluster, leading to discussions with more than fifty heads and leaders of Arts and Literacy in Primary Schools.

Growing our links with Leeds Beckett University. We have hosted MA Drama and Creative Writing students on placement with us, and led workshops as part of their coursework.

Hosting two workshops at Leeds Beckett University's Storymakers' Company Summer Conference, where feedback from children and parents included: "I've learnt how easy it is to make stories from a bag of props" and "The man was kind and good with children and fun".

Our call for action was roundly applauded at the Derby Theatre and Derby University Conference where we contributed to the discussions around community interventions through theatre.

Without abandoning our touring theatre-in-education company profile, we have developed an accompanying consultancy role in which we spend more time in a smaller number of schools in order to support them in embedding drama into classroom practice.

Thus, although we have continued the very popular visits of projects like The Museum Of Untold Stories, we have been commissioned to work with every child and every teacher in some schools using the model that we created for Adel Primary School in the school year 2018-2019.

This new model involves:

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taking elements of our existing portfolio and finding roles for teachers to work alongside us
attending a planning meeting in which teachers brief A&K on their priorities and we discuss how to address those ideas using drama
creating outline planning ready for teachers to investigate with us
meeting with teachers to plan together, so that teachers can be part of the delivery
The delivery of the work is interspersed with formative and summative evaluation and forward planning.

The response to this new model has been very supportive: I don't think the use of drama can be underrated. The children love it and it makes the lessons a lot more exciting for them and the teacher. (Teacher, Year 6)

Evaluation Reports

Our three whole school residencies were at Clappgate Primary, Cookridge Holy Trinity Primary and Lawns Park Primary

The Clappgate Primary School Residency

The pattern for this residency was to meet with staff to plan, to deliver starting points for their Learning Adventures and to invite parents into school to explore the children's learning.

Underground/Dinosaurs - devised and delivered by Luke Dickson

An early planning session with the Year 1 class teachers allowed for close collaboration, and developed an in-depth understanding of what the company could do to deliver work that supported the teacher in a number of specific areas. These included: literacy, imagineering, instruction giving, descriptive language.

This was very well received and engagement was high.

They got so much out of it. There a lot we can work with here. Sadie Proctor (Teacher, Year 1)

Parents were invited to join the class and experience something of what they children had been through earlier in their work. The school was delighted with the parental links made and have encouraged us to investigate ways of including parents even more directly from the beginning of the project in our visits during the next school year. We will create a new 'Parents Model' for just such occasions.

Magical Monsters - devised and delivered by Luke Dickson and John Mee

These Year 2 workshops were designed to create an approach to Where The Wild Things Are, Maurice Sendak's well-loved children's picture story book. The action built towards revealing and reading the book together with parents as a finale to the work. We worked in role as Max's Granddad, his mum (Clappgate teacher in role) and his dad. Max's mum explains that she needs help. Granddad reads part of a letter from his daughter telling him how naughty his grandson Max has been playing up at supper time and feeling wild! His mum just doesn't know what to do. We try to find out what is best by dealing with the Wild Things!

A unique experience. Great use of language - a different approach to imagineering than what I've previously seen anyone do - much more immersed in the text. Daisy Plante (Teacher, Year 2)

Egyptians - devised and delivered by Martin Riley

Each of the Year 3 classes spent a day and a half doing an arts and crafts and literacy project set in Ancient Egypt. When the Jews escaped across the Red Sea and the new Pharaoh needed someone to build a pyramid, he made the Canaanites an offer they couldn't refuse. The children became the Canaanites, travelled to Egypt across the desert and learned to build pyramids. They invented the story of their journey and made a song to remember their homeland. They designed sarcophagi and canopic jars, made mummies and masks of the Egyptian gods to use at the Pharaoh's father's burial ceremony. But the Pharaoh wouldn't let them go afterwards so they had to make a plan to change his mind.

Rosie Fenwick (Teacher, Year 3) writes that she now has confidence in an Outside-of-the-box way of thinking when it comes to planning drama/Imagineering sessions.

Mountains - devised and delivered by Louise Clark and John Mee

Year 4 classes were working on Eva Ibbotson's The Abominables and the company was asked to launch their exploration. The action in our workshops took place before the time set in the opening chapter of Ibbotson's book. In our first workshop Agatha our protagonist (a younger version of the lead character in Ibbotson's novel) found herself on a Himalayan mountain in a time well before the setting of the novel's opening chapter. We were able to build on this by setting up roles, adventures, character background and a set of problems for Agatha and the people of the Himalayas to solve so that there would be resonance when the children began their reading. The children and their teachers found themselves in role in the drama alongside the company.

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The children really enjoyed the sessions and exploring the start of the story. They got a clear view of what the characters are like. A really positive impact and lots of ideas to use in their writing. No one was struggling for things to write about, they were really engaged. Emily Buxton and Carys Jones (Teachers, Year 4)

The Amazon - devised and delivered by John Mee and Martin Riley

Year 5 took on the roles of the people of an Amazonian tribe who live near and on Montanha da águia - Eagle Mountain. With the company and teachers working in role alongside the children, we created the tribe and set up their background, their lives, their beliefs, so that they know who they were and what their point of view was ready for the visit of Mr Edwards. Mr Edwards is the representative of the ranchers, farmers, and men who caused trouble: loggers and miners and builders of dams. Along with invited parents we dealt with their demands.

Prior to the drama intervention the children had researched many aspects of life in the Amazon - Deep In The Rain Forest drew on their fact files, map work, science work on flowering plants to select the one thing that was most important when getting into role as the people of the rain forest.

They were able to write recounts and pieces of writing about their experiences better as they had genuinely experienced them and were absorbed in the drama. I had children write a diary entry as a goat! Mhairi Benson (Teacher, Year 5)

Boggarts! - Mythical Beasts and The Round Table - devised and delivered by Martin Riley and John Mee

Year 6 had two separate sets of workshops. In Boggarts! they were mentored by Martin Riley in dealing with the difficulties and doubts that sometimes get in the way of creating stories. Supported by someone who's grandmother told him that a boggart called Jack fronteech slept in the coal cellar and another called Jinny Greenteeth lived in the upstairs cupboard,) they focussed on the commonplace and the fantastical and how they work together in a story with an emphasis on character, setting, action, immersive description, dialogue, conflict, narrative drive, an unexpected twist and a resolution or a satisfying "hanging" ending. The children created a collection of stories and shared them with their families.

Every child was so engaged in their own story and motivated to write to the best of their ability. Natalie Wood (Teacher, Year 6)

Following Kamelot Kwiz in the classroom, in The Round Table they became the people of Camelot as the Knights boasted of their accomplishments and Gawain, the newest, youngest knight, faced his first quest. This investigation into the medieval world and the creation of Knightly boasts of deeds daring and chivalrous led into groupwork drama, the building of ceremony and the tracing of Gawain's first step as he set out from the safety of Camelot.

They worked on their imaginations by acting in role, producing freeze frames and short pieces of drama. This led to some great pieces of instructional writing. Lydia Jessop (Teacher, Year 6)

The Cookridge Holy Trinity Primary School Residency

Our focus was to create a programme specifically angled towards using process drama as a learning medium creating support and encouragement for writing across the curriculum.

This residency offered us the opportunity to create two brand new pieces, The Mad Hatter's Tea Party and Indira Open-Eyes and The Dragon Lord, as well as developing work from the company's established portfolio. Our follow-up included discussions and evaluation with all staff, as well as discussions around their future drama planning.

This is really useful. Thanks again for coming in and delivering the sessions. We all really enjoyed them! We have already been doing quite a lot of work linked to the day. The children have written fantastic descriptions. David Wilkinson (Teacher, Year 3)

The Bottom Of The Bottom Of The Bottom Of The Sea - devised and delivered by Louise Clark and John Mee

All four Reception and Year 1 classes had asked for the return of this popular piece in which we travel across the fields, round the mountains and down to the harbour where we meet Old Tom and The Skipper. Without the help of the children and teachers in role as villagers nothing will get done. The harbour needs cleaning up after tourists, fishermen and seagulls have left their muck behind and The Skipper's boat needs a new crew. Even the Queen Of The Bottom Of The Sea is in trouble with loneliness. We solve those and many other problems.

The Mad Hatter's Tea Party - devised and delivered by Martin Riley

The two Year 2 classes explored the story of Alice in Wonderland and met Horace The Hatter, who has climbed up the rabbit hole to get help. Since Alice left Wonderland it has descended into chaos. Given 'the mantle of the expert', the children are asked to help: teaching Horace how to have courage and face up to The Queen of Hearts. They teach him to tell the time and pass on their knowledge of swimming to keep him afloat in the Lake of Tears. They give advice to the Duchess on how to properly look after a baby and, most importantly, they intervene in the case of the Missing Tarts and defend the Knave of Hearts whom they believe is totally innocent and has been framed by The Duchess!

Of course, there is time for a Tea Party!

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The Cave - devised and delivered by Luke Dickson

A new one person version of The Cave for Year 3 was created in response to curriculum focus and reduced school budgets. The original version followed two narrative lines - the discovery of the Lascaux Caves in 1940 and Stone Age life. In this new version, piloted in Holy Trinity Primary, the children and their teachers find themselves as Stone Age dwellers recording their history and facing their tribe's future.

Lighthouse Island - devised and delivered by Anthony Haddon and John Mee

We stop being Year 3 and become the people of an island who make their living from the sea and face the dangers it brings. We know just how to get the cattle into the barns for winter, what stock to have in the village shop in case the boat doesn't come from the mainland, slaughtering the chickens as soon as they get too old to lay, making sure the children and old people are safe, meeting together to discuss what to do about planting crops, the right way to gut fish... However, when the one-hundred-year wave comes, it destroys the lighthouse and takes Old Tom's courage away with it. Sometimes Mother Nature is our helper but at other times she is our demon. Creator and destroyer. We islanders have huge task on our hands.

Leodis - devised and delivered by Martin Riley

The two Year 4 classes brought to life the world of Roman Leeds meeting Hadrian and working in role as the inhabitants of Rome: gladiators, patricians, slaves, charioteers, soldiers, fishers, miners, farmers - who were recruited by Hadrian in the Roman Forum for a mission to unruly Britain in 122 AD.

We arrive at the training camp in Leodis where we are trained as Roman soldiers ready to take on the unruly Brigantes tribe of Celts. The mission, we are led to believe, is to help Hadrian build a wall and perhaps discover what happened to the missing 9th legion.

But, after extensive training with the forthright Centurion, Lucius Dentatus, we are dispatched on a mission to make a treaty with the Celtic tribe resident in what is now Yorkshire. We switch role and become the Brigantes and then have to decide how to approach this - from both sides. Whatever the result of the negotiations we have the task of writing the story of what happens next.

Viking Sagas - devised and delivered by Melvin Burgess and Martin Riley

A drama based story-making and writing Viking adventure during which the children write and perform their own Viking sagas. In the first session they briefly explore Viking history, culture and mythology before being formed into warrior bands and being sent on separate missions by King Hrothgar. They also become immersed in Ragnarok, the Viking Apocalypse, and have to help Rig Heimdal, the guard of the Rainbow Bridge regain his courage.

After the session they write their sagas. In a second session they present their five sagas to Odin himself and have to claim their rewards before taking part in an exciting drama in which they help defeat Loki, and save Asgard from the Ice Giants. The children are also given feedback on their writing by novelist and Viking expert, Melvin Burgess, who tells some extraordinary tales as well as becoming Loki, the trickster god, who tries to win them over with his lies. Loki's lies are usually seen through by the children but sometimes he behaves very badly, offering to abolish school and other populist inducements if he gets the vote - giving the children a timely insight into the electoral process.

Indira Open-Eyes and The Dragon Lord - devised by Martin Riley and delivered by Louise Clark and John Mee

The old times - when the roads were made of dust. The times when houses were made of wood and stone. The times when people believed in gods of the wind and fire and water, gods of spring and winter, gods of the underworld, gods with one eye who can see the future, pixies, elves - all sorts - and dragons.

These were difficult and dangerous times and this was a difficult and dangerous country. With Year 6 as a follow up to their creative writing and art work on Dragons, we build the imaginary world of the villagers who live on the slopes of the mountain and deal every day with the threat that faces them from the Dragon of The Mountain and The Dragon Lord. Nothing can protect us from its ravages but one day we meet the woman who arrives at midnight having escaped from captivity in a walled city. Why is she there? What will become of her? We share in her adventure and investigate the reason for her being there. Will she be the one to help us deal with the dragon?

The Lawns Park Primary School Residency

For Lawns Park we provided a whole week of drama adventures for all their classes across the curriculum:

Marvelous Monarchs - devised and delivered by Anthony Haddon and John Mee investigating Toys and Games with Reception and Historical Leeds with Year 1 and 2

Vikings - devised and delivered by Martin Riley for Year 3

Romans - devised and delivered by Martin Riley for Year 4

Suffragettes - devised and delivered by Martin Riley with Rebecca Riley as Leonora Cohen for Year 5

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Victorians - devised and delivered by Martin Riley for Year 6

With a focus on history across the whole school, our visits encouraged all the classes to learn about different places and times, interrogating the past to explore what has changed and what has remained the same. Whether meeting the King of Mangrovia, a Suffragette, a Viking, a Roman, or a Victorian, the children collected information and explored the issues and causes of each time, learning new perspectives as they embody the characters in the drama.

Windrush: Eh Kwik Eh Kwak.

In the two weeks leading up to Windrush Day on Saturday June 22, 2019 Trish Cooke and Martin Riley took Trish's play, Eh Kwik, Eh Kwak into Leeds and Bradford primary schools to work with classes of KS2 children, their teachers and their families. Trish Cooke, a patron of Alive & Kicking, is an Olivier nominated playwright, multi award-winning children's book author and former Children's BBC TV presenter.

To celebrate Windrush Day and the days leading up to it, Trish created a storytelling show based on her own family's experience travelling from Dominica. As a part of 'Eh Kwik, Eh Kwak', Trish incorporated excerpts from her books, 'Mammy Sugar Falling Down' and 'So Much'. The show was followed by an in depth discussion with the children who watched the performance. The event was featured twice on ITV's Calendar and received stunning reviews from teachers and children.

You had the children (and staff) immersed in the story from the very start. It was an incredibly powerful story told in a sensitive way that was wholly appropriate for children of this age group. It is something that we would be very interested in repeating in the next academic year.

Andrew Wilkinson, Deputy Headteacher (Burley and Woodhead)

It made me feel like I was there. Lamita (Adel Primary)

The Cave

Between February and June 2019 Luke delivered the new half-day one person delivery workshop version of The Cave. There were six individual deliveries to six classes in three two form entry schools: Cookridge Holy Trinity Primary, Alwoodley Primary and Copthorne Primary.

All three schools had the full length version of the show the previous year and were experiencing the new "reduced" version for the first time.

General feedback from teachers was that they felt this new version still delivered for them on literacy, engagement and Stone Age topic. The children engaged with the material as energetically as they had with the two-hand full-day version: I've never seen anything hold the children's attention in that way for so long. They were mesmerised. Victoria Lambert (Teacher, Alwoodley Primary)

Luke recommends that if at any time funding permits, a re-recording of the on-line video education pack resources be made. He feels they are still not at the standard they should be and recommends working with Rebecca Riley to produce new videos at some point in the future.

The Museum Of Untold Stories and Mini MoUS

MoUS was booked again this year, this time for a new school: Scissett Middle School. We worked, over the course of four days, to deliver to nine year six classes for their end of year creative writing project.

Needless to say, as always, MoUS went down very well and each class produced an original story using drama and one of the museum's unique and quirky objects.

Working with one year group provided a new slant for us as a company all the challenges of which were met with ease. This was helped enormously by veteran A&K freelancer Kathryn Hanke who performed and facilitated with her usual high level of style and professionalism.

Alive & Kicking gave our pupils a fantastic experience that was easily accessed by all abilities. The children were absolutely spellbound (as was I!) from beginning to the end of the performance and workshop. A firm foundation from which pupils can subsequently write. Vikki Ward (Teacher, Scissett Middle)

Luke's recommendation, in an ideal world, would be to make MoUS more transportable. This would inevitably involve a set redesign and build. If funding for this could be found it would be considerably easier and cheaper to tour this popular and effective programme.

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**Trustees' Report
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Regarding Mini MoUS; this involves Luke delivering a one person version of MoUS without the Time Space Portal (pictured above). In role as Icarus Bly, Luke arrives with a suitcase full of objects and invites his audience to make new stories for those objects.

Mini MoUS was recently redeveloped from a previous version and delivered during the Leeds Beckett University Story Makers Festival in June. Luke worked with about 25 participants ranging from 5 years old to 60. Over the course of an hour and fifteen minutes, in small groups, five separate original stories were made and shared.

Luke felt this workshop worked extremely well and will be delivering ten more over five days for Leeds Libraries summer projects around Leeds throughout July/August.

Santa in Residence - A&K's Christmas Entertainment

For Christmas 2018 Alive & Kicking were once more in residence every Saturday before Christmas in Kirkgate Market, Leeds. This year Martin Riley as Santa and Luke Dickson as Tricky Pixie were joined by Kathleen Yore in a new production of our Santa & The Goblin Market.

As in previous years we were running interactive Christmas themed story and drama sessions with groups of children and their families. The sessions were free and open to anyone in the market and attracted a wide range of children and their families from diverse ethnic and religious backgrounds. These were once again hugely successful.

We were also in residence in several Leeds schools where we visited all the children in their classrooms, running half hour sessions throughout the whole school. We visited The Old Quarry Adventure Playground, Knottingley where we not only performed the show but went around Knottingley Estate visiting Care Homes and delivering presents and providing a Santa's Grotto experience at the Community Centre.

Santa also visited Springwell Leeds Academy, Primary Site for

children with social, emotional and mental health needs between the ages of 5 and 16 where we had a tremendous success as well as with very young children at Temple Newsam & Colton Children's Centre, and with whole school audiences at Highfield Primary, Lawns Park Primary and Shire Oak Primary.

Storytelling at Shire Oak Headingley

A&K were represented once more by Martin Riley as resident storyteller at the school festival, this time entertaining children and families with Tales from Out of This World! 'Two extraordinary ecological and environmental adventures from plenty for adults to enjoy!'

An Arctic Adventure. In which Martin tells of the time he went dog sledding in the Arctic, battled through a blizzard, got stranded on an iceberg, fought with a Polar Bear, got rescued by an Inuit Shaman, flew to the stars to meet Nanook of The North and came home in a hot air balloon. This epic adventure explores the idea of home and what it is means to share the planet with the other creatures that live on it.

An Underground Adventure. In which two children go on an epic and magical underground quest to fight for the life of their grandfather. Megan and Little Jake's granddad, Harry Woodman, was a miner and, according to their mum his heart "is still in the pit". On their way to recover it they travel backwards in time to the ancient forests where they learn a lesson about fossil fuels.

Faith and Culture Week at Shire Oak

This year Martin also brought interactive story-telling to the Festival of Faith and Culture in Shire Oak school with two multi cultural stories based on his Jewish and Irish family history and his upbringing in London.

'I visited Shire Oak's school fair at the weekend and was really impressed with the story teller.' Toni Armitage (Whitecote Primary School Festival Organiser)

"That was amazing and engrossing!" "They were all so involved." Shire Oak Teacher

"Martin always gives it all he's got." Jane Astrid Devane (Head Teacher, Shire Oak)

The Seven Hunters

In development is a new process drama based around the 1900 tragedy on The Flannan Isles. The event has inspired poetry, websites, an opera, films and newspaper articles, but John Mee's approach offers participation, the creation of new ideas, fires writing and turns every child into a storyteller.

Designed for Years 5 and 6, and using as its starting point contemporary material and Wilfrid Wilson Gibson's poetry, we meet the lighthouse builder David Alan Stevenson who has called us together to meet at the Northern Lighthouse Board's 1885 meeting.

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We are builders, designers, ornithologists, newspaper reporters, politicians, seafarers and lots more besides, and it is our job to bring our experience and expertise to Stevenson as he grapples with his most difficult job yet - the design and building of his twenty-eighth lighthouse on Eilean Mhor.

Our simulation takes us beyond the world of building and on into the legends of the seas surrounding the Flannan Isles. If they had known some of those stories they might have thought again about what might befall three of the lighthouse keepers who manned the light at the turn of the century.

Children from Burley and Woodhead Primary School where the project was piloted wrote: I liked the 'Storymakers' and the story we have just done the best. I liked making my own thing up - not doing something that has already been done.

And from a Leeds Beckett University student on placement with us:

The task set a buzz around the hall and children explored the space taking on different roles, creating their own problems for their characters to face and began using some of the vocabulary modelled throughout the morning Alive & Kicking's experience in planning and delivering effective, child-led and immersive drama workshops is clear to see.

Future Planning - 2019-20 and beyond

Our residency in primary schools strand will continue and develop further in the next school year and we will continue to offer half day, whole day and week long versions from our portfolio.

We are delighted to have been invited to continue our whole school work in both Clapgate and Cookridge Holy Trinity Primary Schools where we are well-known by children, staff and parents. The pattern of our work in both these schools has developed from a long history of one-off workshops into a new shape that relates specifically to curriculum focus. Beyond this our Christmas celebration pieces have been warmly received. In both these schools we will be offering launch events for their Learning Challenge Curriculum as schools respond to the new Ofsted recommendations and requirements on education for creativity. We will create professional development partnerships with staff members who will become drama ambassadors as the Alive & Kicking method is promoted throughout the school and we will offer long-term support to staff as they plan for their own drama work.

A new residency at Barwick-In- Elmet Primary School is in planning with both staff and members of the PTA Friends of Barwick School (FOBS). We will be working right across the school from Reception to Year 6 drawing on some of our existing portfolio and creating new work in relation to their own planning. We will begin our residency as part of the school's Christmas celebrations with our new magical and musical adventure Santa and The Christmas Dragon. This taste of our approach will serve to alert the community around the school to our presence and offers FOBS and opportunity to fund raise.

Beyond this we will become a presence in the school throughout and beyond the school year as we work in classrooms, outdoor settings and make special school fayre and blog appearances. Again our mission is to embed staff development into our work and gear up classroom drama as both art form and learning medium.

We continue to examine ways of sustaining the company in the education and community sectors, and to this end we are developing a number of funding applications that will support us as we work to identify our optimum delivery models.

We will evidence these models to support schools' cases for booking our work and encourage champions who can advocate in their schools and beyond. Our applications will identify us as a small 'co-operative' company needing to extend our reach and flexibility by drawing in new practitioners to help harness and consolidate the key skills and techniques which characterise the A&K method, ready to take the company forward into its next phase.

We aim to impact:

children, particularly in disadvantaged communities - exciting and entertaining them and sparking their imaginations; empowering them as creative thinkers and decision makers; giving them confidence and enthusiasm for storytelling, literacy and learning

teachers - inspiring them and giving them tools to use in the classroom; empowering them to influence the culture within their current and future schools

the sector - championing proven practice with individual teachers, schools and more widely, supporting schools and other arts education providers

the company - achieving security, future-focus, and stability for A&K practitioners

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**Trustees' Report
for the Year Ended 31 August 2019**

Closing Thoughts

After 30 years, A&K's wholly interactive approach to theatre in education remains unique in the region. Other companies often have moments when participants or audiences can join in, but we put them into the driving seat - giving them creative freedom in a thoroughly empowering and dynamic way, making them integral to the action and genuinely influencing outcomes.

Feedback from audiences of all ages shows that we are still holding to Dorothy Heathcote's emphasis on the 'left hand of learning' - teaching from the inside out, stretching minds and hearts with new experiences, still trusting children to make the decisions and still trusting ourselves to handle it.


"I could feel how Winnie felt when she couldn't get the job she wanted." Olivier (Adel Primary)

"I really got the feelings of the people in the story. I felt how they felt." Millie (Adel Primary)

The children couldn't wait to talk to them, bombarding Trish and Martin with thoughts and feelings. Seeing history brought to life is a very emotive journey that Alive & Kicking took us as a class along.

Helen Whitaker, Teacher (Burley and Woodhead Primary School)

Approved by order of the board of trustees on 28/11/19 and signed on its behalf by:



R Perkin - Trustee

**Independent Examiner's Report to the Trustees of
Alive And Kicking Theatre Company
Limited**

Independent examiner's report to the trustees of Alive And Kicking Theatre Company Limited ('the Company')
I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 August 2019.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company 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 your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

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:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts 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 accounts 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 accounts to be reached.



Richard Simpson
FCCA
Relative Accountancy
Headrow House
19 Old Leeds Road
Huddersfield
West Yorkshire
HD1 1SG

Date:28/11/19.....

**Alive And Kicking Theatre Company
Limited**

**Statement of Financial Activities
for the Year Ended 31 August 2019**

	Notes	Unrestricted fund £	Restricted fund £	31.8.19 Total funds £	31.8.18 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies		18,599	13,345	31,944	38,913
Charitable activities					
Schools		24,406	-	24,406	37,440
Total		43,005	13,345	56,350	76,353
EXPENDITURE ON					
Raising funds		4,372	-	4,372	2,725
Charitable activities					
Schools		42,750	13,345	56,095	68,244
Total		47,122	13,345	60,467	70,969
NET INCOME/(EXPENDITURE)		(4,117)	-	(4,117)	5,384
RECONCILIATION OF FUNDS					
Total funds brought forward		8,417	-	8,417	3,033
TOTAL FUNDS CARRIED FORWARD		4,300	-	4,300	8,417

The notes form part of these financial statements

**Alive And Kicking Theatre Company
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**Balance Sheet
At 31 August 2019**

	Notes	Unrestricted fund £	Restricted fund £	31.8.19 Total funds £	31.8.18 Total funds £
CURRENT ASSETS					
Debtors	4	250	-	250	-
Cash at bank		4,146	18,247	22,393	8,609
		<u>4,396</u>	<u>18,247</u>	<u>22,643</u>	<u>8,609</u>
CREDITORS					
Amounts falling due within one year	5	(96)	(18,247)	(18,343)	(192)
NET CURRENT ASSETS		<u>4,300</u>	<u>-</u>	<u>4,300</u>	<u>8,417</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>4,300</u>	<u>-</u>	<u>4,300</u>	<u>8,417</u>
NET ASSETS		<u>4,300</u>	<u>-</u>	<u>4,300</u>	<u>8,417</u>
FUNDS					
Unrestricted funds	6			4,300	8,417
Restricted funds				-	-
TOTAL FUNDS				<u>4,300</u>	<u>8,417</u>

The notes form part of these financial statements

**Alive And Kicking Theatre Company
Limited**

**Balance Sheet - continued
At 31 August 2019**

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 August 2019.

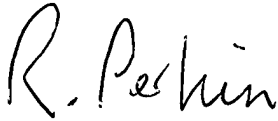
The members have not required the company to obtain an audit of its financial statements for the year ended 31 August 2019 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

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

The financial statements were approved by the Board of Trustees on^{28/11/19}..... and were signed on its behalf by:



.....
R Perkin -Trustee

Notes to the Financial Statements
for the Year Ended 31 August 2019

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

2. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 August 2019 nor for the year ended 31 August 2018.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 August 2019 nor for the year ended 31 August 2018.

3. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted fund £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	38,913	-	38,913
Charitable activities			
Schools	37,440	-	37,440
Total	<u>76,353</u>	<u>-</u>	<u>76,353</u>

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**Notes to the Financial Statements - continued
for the Year Ended 31 August 2019**

3. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued	Unrestricted fund £	Restricted fund £	Total funds £
EXPENDITURE ON			
Raising funds	2,725	-	2,725
Charitable activities			
Schools	68,244	-	68,244
Total	<u>70,969</u>	<u>-</u>	<u>70,969</u>
NET INCOME/(EXPENDITURE)	<u>5,384</u>	<u>-</u>	<u>5,384</u>
RECONCILIATION OF FUNDS			
Total funds brought forward	3,033	-	3,033
TOTAL FUNDS CARRIED FORWARD	<u><u>8,417</u></u>	<u><u>-</u></u>	<u><u>8,417</u></u>
 4. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR			
		31.8.19	31.8.18
		£	£
Debtors		<u>250</u>	<u>-</u>
 5. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR			
		31.8.19	31.8.18
		£	£
Trade creditors		96	192
Accruals and deferred income		<u>18,247</u>	<u>-</u>
		<u>18,343</u>	<u>192</u>
 6. MOVEMENT IN FUNDS			
	At 1.9.18	Net movement in funds	At 31.8.19
	£	£	£
Unrestricted funds			
General fund	8,417	(4,117)	4,300
TOTAL FUNDS	<u><u>8,417</u></u>	<u><u>(4,117)</u></u>	<u><u>4,300</u></u>

**Alive And Kicking Theatre Company
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**Notes to the Financial Statements - continued
for the Year Ended 31 August 2019**

6. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	43,005	(47,122)	(4,117)
Restricted funds			
Restricted funds	13,345	(13,345)	-
TOTAL FUNDS	<u>56,350</u>	<u>(60,467)</u>	<u>(4,117)</u>

Comparatives for movement in funds

	At 1.9.17 £	Net movement in funds £	At 31.8.18 £
Unrestricted Funds			
General fund	3,033	5,384	8,417
TOTAL FUNDS	<u>3,033</u>	<u>5,384</u>	<u>8,417</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	76,353	(70,969)	5,384
TOTAL FUNDS	<u>76,353</u>	<u>(70,969)</u>	<u>5,384</u>

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.9.17 £	Net movement in funds £	At 31.8.19 £
Unrestricted funds			
General fund	3,033	1,267	4,300
TOTAL FUNDS	<u>3,033</u>	<u>1,267</u>	<u>4,300</u>

**Alive And Kicking Theatre Company
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**Notes to the Financial Statements - continued
for the Year Ended 31 August 2019**

6. MOVEMENT IN FUNDS - continued

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	119,358	(118,091)	1,267
Restricted funds			
Restricted funds	13,345	(13,345)	-
TOTAL FUNDS	<u>132,703</u>	<u>(131,436)</u>	<u>1,267</u>

7. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 August 2019.

**Alive And Kicking Theatre Company
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**Detailed Statement of Financial Activities
for the Year Ended 31 August 2019**

	31.8.19 £	31.8.18 £
INCOME AND ENDOWMENTS		
Donations and legacies		
Arts council	1,345	13,403
Trusts & Foundations	22,750	22,000
Community	7,849	3,510
	<u>31,944</u>	<u>38,913</u>
Charitable activities		
Schools	24,406	37,440
	<u>24,406</u>	<u>37,440</u>
Total incoming resources	56,350	76,353
EXPENDITURE		
Raising donations and legacies		
Cost of fundraising activities	4,372	2,725
Charitable activities		
Cost of goods for primary purpose trading	34,443	42,565
Support costs		
Management		
Insurance	194	200
Administrative personnel costs	5,625	5,802
Travel and subsistence	1,027	2,326
Marketing of services	863	2,090
Professional fees	1,152	1,669
Other support costs	12,716	13,515
	<u>21,577</u>	<u>25,602</u>
Finance		
Bank charges	75	77
	<u>75</u>	<u>77</u>
Total resources expended	60,467	70,969
	<u>60,467</u>	<u>70,969</u>
Net (expenditure)/income	(4,117)	5,384
	<u>(4,117)</u>	<u>5,384</u>

This page does not form part of the statutory financial statements