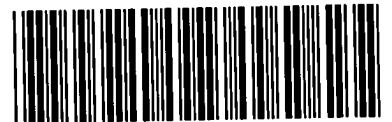


**REGISTERED COMPANY NUMBER: 06121325 (England and Wales)**  
**REGISTERED CHARITY NUMBER: 1152168**

**Trustees' Report and  
Unaudited Financial Statements for the Year Ended 31 August 2017  
for  
Alive And Kicking Theatre Company  
Limited**

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

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19/05/2018

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COMPANIES HOUSE

**Alive And Kicking Theatre Company  
Limited**

**Contents of the Financial Statements  
for the Year Ended 31 August 2017**

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**Alive And Kicking Theatre Company  
Limited**

**Trustees' Report  
for the Year Ended 31 August 2017**

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 2017. 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 £12,017 and held unrestricted reserves at 31 August 2017 of £3,033 (2016: £15,050)

**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**

J Farmer	Theatre Education	- resigned 30.1.17
J W Hartley	Chartered Accountant	- resigned 8.9.17
R Perkin	Retired	
E Taylor	Head Teacher	
A K Wilkinson	Teacher	
C G Franklin	Teacher	- appointed 30.1.17

**Company Secretary**

J F Mee

**Independent examiner**

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

**ANNUAL REPORT 2016 - 2017**

Alive And Kicking have been providing literacy and drama based adventures, events and workshops in primary schools for almost 30 years. 2016-2017 has seen some changes to the management team and company structure, new creative work and developments and plans for 2017/18.

This report covers some of the productions/workshops and research activities for 2016/17 and examines plans for the next financial year 2017/18.

"I liked it because...it was full of drama, because it was really fun, funny, cool. When I acted characters out I felt like I was actually that character"

**Alive And Kicking Theatre Company  
Limited**

**Trustees' Report  
for the Year Ended 31 August 2017**

**Portfolio of work September 2016 - July 2017**

**Productions**

The Bottom Of The Bottom Of The Bottom Of The Sea (Nursery, Reception and Year 1)  
A Genie Comes to School (Years 1 and 2)  
Lighthouse Island (Years 3 and 4)  
The Museum Of Untold Stories (Year 1 through to Year 6)  
Santa and the Goblin Market (Year 1 through to Year 6)

**Bespoke workshops and storytelling**

The Island  
Traditional Tales (Cinderella)  
Marvellous Monarchs  
Victorian Workhouse  
The Vikings  
The Romans  
Chanticleer  
The Mouse Who Jumped

**Bespoke Academic Research**

Leeds Beckett University research at Burley and Woodhead Primary School funded by the United Kingdom Literacy Association.

Other areas of our portfolio have been funded by The Garfield Weston Foundation (Core), The Emerald Trust (Core), Crowdfunding (private donators), Leeds Literary and Philosophical Society (The Cave) The Arts Council of England Society (The Cave) and for the fifth year running The Frances Muers' Trust support has played a major part in enabling us to continue to deliver the work we believe so strongly in, and to explore new avenues.

**New Developments and plans for 2017 - 2018**

The Cave (Research and Development and Delivery Summer and Autumn 2017)  
Woman at the Top of the Mountain (in development for touring 2017/18)  
Where the Heart Is (a school and community radio project in East Leeds)  
Early Years Development (multi-sensory cross art form developments for under-fives)  
Expansion of Topic based workshops (addition of new titles and cross-art form inclusion)  
Development of a new version of The Bottom Of The Bottom Of The Bottom Of The Sea  
Membership of the Story Makers Company at Leeds Beckett University

**Company Organisation and Structure**

**Board of Directors / Trustees**

In 2016-2017 we said goodbye to both Jessica Farmer and to Bill Hartley. Both Bill and Jessica have been strong and supportive board members for some time and we wish them well and offer our very grateful thanks for their commitment to Alive And Kicking in recent years.

We are currently recruiting for new members of the board. We have a very strong team of educational expertise and we will be looking to add to our strengths with new members who will in addition bring specialist arts and education sector financial, legal and business skills.

**Current Board members**

Bill Hartley (until end of Aug 2017), Richard Perkin, Liz Taylor and Andrew Wilkinson and Carry Franklin.

**Management Team Overview**

2016-17 saw some new changes to the management team. Martin Riley and John Mee have become Associate Directors and whilst taking a step back from the day to day management of the company, continue to create new work as writers, directors and facilitators as well as offering their support and expertise to the new roles of Artistic Director (Luke Dickson) and Company Manager (Ammie Flexen).

**Alive And Kicking Theatre Company  
Limited**

**Trustees' Report  
for the Year Ended 31 August 2017**

The management team hold quarterly company meetings which enable consistent contact, shared decision making and forward planning (creative, programming and organisational). John and Martin have been able to share their experiences and knowledge base with Luke and Ammie during this transition period. While the four of us work together, the decision making is now in the hands of Luke and Ammie.

Having a dedicated company manager has meant some administrative changes have been implemented, updated database, new filing system, policies updated, booking system have been updated and book-keeping/day to day accounts now take place in-house. We have taken on a new electronic book accounts programme (Xero) which allows invoicing and accounting spreadsheets to be generated more readily. This programme is part of a supported package with the new accountant Relative who have offered ongoing technical and accounting support during the transition.

**Management Team**

Artistic Director: Luke Dickson  
Company Manager: Ammie Flexen  
Associate Director: Martin Riley  
Associate Director: John Mee

**Company Associates**

Company members and drama facilitators: Anthony Haddon, Phoebe Gann, Kathryn Hanke, and Kathleen Yore  
Properties, Costume and Design: Johnny Dixon, Emma Williams  
Photography: Rob Freeman  
Design/Marketing: Dan Booth

**New Company Associates**

Phoebe Gann (who recently married to become Phoebe McDonald) will be leaving Alive and Kicking to take on a full-time teaching job. Louise Clark and David Cartwright join us in September for rehearsals of *The Cave* as two new members of the company team. Louise will join John Mee in *The Woman At The Top Of The Mountain*.

Stella Murrell, fund raising associate, and Jackie Woodhead, book-keeper, have both left the company as we have taken their work in house with Ammie Flexen now responsible for both areas. We wish Stella and Jackie well and acknowledge with gratitude the significant contributions that they have made to the company.

**Delivery, Partnerships and Creative Development**

The quality of the creative artistic direction of Alive and Kicking's work depends on regular evaluation. Whilst each member of the creative team facilitates their own work, other members of the team regularly monitor the quality and make school visits with workshops and productions ensuring an experienced creative outside eye. John Mee directed the rehearsals of *Lighthouse Island*, *The Woman At The Top Of the Mountain*, and *The Bottom of the Sea*. Martin Riley took on the role of director for *Santa and the Goblin Market*. Luke Dickson has had the overall role of artistic director for programming and company direction and we have had expert mentoring from Anthony Haddon in the devising of continuing professional development (CPD) staff training with *The Cave*.

The management team have met with the board of trustees / directors regularly throughout the year (quarterly). All Alive And Kicking work is thoroughly evaluated with schools, post project, and in 2016-17 we see a new development in research based evidence emerging.

**Research and Evidence.**

Current changes taking place in schools bring about financial and curriculum constraints. Changes to the ways schools are governed, funded and tested is notably having an impact on schools' ability to buy in external providers. To maintain and build on the strength of our relationships with schools, we are exploring ways that we can strengthen partnerships and build new ones by supporting staff to meet their learning goals and evidence the value of creativity through academic research.

**Leeds Beckett University Research Project**

During 2016-17, John Mee and Martin Riley supported a Leeds Beckett University research project in a partnership with Burley and Woodhead Primary School. Leeds Beckett University will be publishing their academic research from the project very soon and we will be able to access their research and conclusions.

**Alive And Kicking Theatre Company  
Limited**

**Trustees' Report  
for the Year Ended 31 August 2017**

Burley and Woodhead Primary School is a one form entry Church of England Primary School in Burley in Wharfedale, West Yorkshire. The school has been in the process of remaking the curriculum and developing the school ethos so that children and teachers approach their work with a 'Growth Mindset'. The school has developed a new enquiry based curriculum with the support of Alive And Kicking introducing drama as a vehicle for teaching and learning.

The Cave is our latest production currently in development, and is being used as a research pilot to deepen our understanding of communication with schools. Work has already begun with initial meetings and conversations with school leaders. We plan to develop new and existing partnerships with schools and to produce an engaging piece of research which gets to the heart of schools' needs. The project is already deepening conversations with teachers and helping us to understand more thoroughly their personal and professional concerns about creativity in their daily delivery. This will help to inform the content of our work and enable us to develop our marketing language for better communication with schools.

**Partnerships**

We have been exploring the potential of partnerships as a means of networking, building strength and identifying possible new schools and client base.

LCEP Leeds Cultural Educational Partnership, is a new strategic move (funded by the Arts Council of England and headed up by I.V.E-formerly Cape UK) to build partnerships between schools and cultural arts organisations. We have agreed to be part of the steering group that will initiate projects in Leeds both safeguard our current school partnerships and identify new potential partners.

**Story Makers (Leeds Beckett University)**

After the research project between Alive And Kicking, Leeds Beckett University and Burley and Woodhead Primary School, Leeds Beckett University have plans to create a drama hub and build a collective of drama companies that use drama in educational and health settings. Alive and Kicking have been invited to be an associate member of the hub and John Mee has accepted an invitation to become an associate member of staff at the university. Although there are no current funded projects, it is hoped that the hub will provide opportunities for advocacy, networking and future research projects similar to the one we have recently taken part in.

**Small Scale Theatre Network**

Initiated by Deborah Pakkar-Hull of Theatre Company Blah Blah Blah and Luke Dickson of Alive And Kicking, two meetings have taken place with a view to forming a co-supportive network and advocacy for theatre in education.

**2016-2017 Touring and Delivery**

During this period we have worked with the following primary schools:

Burley and Woodhead Primary School (Burley in Wharfedale) ns

Cookridge Holy Trinity, (Leeds)\*

Cottingley Primary Academy (Leeds) \*

Corpus Christi Primary School (Leeds) \*

Horforth New Laithes Primary School (Leeds)

Merlin Top Primary School (Keighley) ns

Middleton Primary School (Leeds)

Newby Primary School Bradford (Bradford)

Richmond Hill Primary School (Leeds) ns

Shire Oak Primary School (Leeds)\*

St Anthony's Primary School, Beeston (Leeds)

St Philip's Primary School, Middleton (Leeds)\*

Swillington Primary School (Leeds) \*

Sharp Lane Primary School, Belle Isle (Leeds) ns

\* denotes bookings of two or more projects

ns denotes New School

Luke Dickson worked with The Pauline Quirk Academy to deliver a new version of The Museum Of Untold Stories to younger children.

Andrew Wilkinson and John Mee delivered a workshop at the Northern Rocks conference, presenting the research undertaken with Leeds Beckett University and Burley and Woodhead Primary School.

## **Alive And Kicking Theatre Company Limited**

### **Trustees' Report for the Year Ended 31 August 2017**

We have worked with 4420 children, 227 teachers and classroom assistants, 23 outside observers from further and higher education and sister companies and 431 parents, friends of the company, student placements and carers.

Taking place over four Saturdays throughout December, Santa and the Goblin Market entranced the public in Leeds Kirkgate Market and we performed to more than 3000 children and family shoppers and family visitors in the market and schools performances. We delivered the show to four primary schools (whole school performances) and successfully tested out a new venue at Cycle Heaven in York which brought in families from York and surrounding area.

#### **Funding News**

We gratefully acknowledge support from

- " Arts Council of England
- " The Emerald Foundation
- " The Frances Muers' Trust
- " The Garfield Weston Foundation
- " The Holbeck Charitable Trust
- " The Leeds Philosophical and Literary Society
- " The Foyle Foundation
- " Co-op Community Fund
- " The Chartered Accountants' Livery Company

Crowdfunding for the first time, we raised £550 towards a new touring van.

#### **Evaluation Reports**

We delivered some established productions and developed new work that will take the company into 2017/18 and beyond.

**The Island, devised and facilitated by John Mee and Martin Riley**

John and Martin co-delivered this two week long bespoke project, commissioned by Horsforth New Laithes Primary School to begin the new school year in September 2016. This was a tailor-made project of immersive drama commissioned by the school. The Alive And Kicking methodology was familiar to the Literacy Leader, an encouraging and supportive ally through the project.

Budget constraints meant that Alive And Kicking were not present every day over the two weeks period but were able to devise a programme of work that could be embedded into the teaching practice between visits. John and Martin's approach was to research the areas that the teachers felt comfortable with and incorporate those approaches into the work including history, geography, physical education, literacy and storytelling. Staff were prepared in advance and provided with a means to remain in touch with Martin and John throughout, whilst leaving room for the children to lead the process and develop their own ideas. The project was used as an opportunity for CPD for teachers less familiar with the pedagogical and educational value of the Alive and Kicking methodology. The Island was set within a historical period 55BC, which conforming to the National Curriculum, enabled each class to discover historical detail and political and cultural context from the time of Roman expansion and Caesar's invasion of Britain.

John and Martin carried out a full consultation and evaluation with staff prior and post project which gave some clear learning points for future delivery.

We found that that there is a huge need for training and working alongside teachers to develop drama method and to help them be comfortable with it. This is best done in a very simple and controlled way and Alive And Kicking are in a good place to offer CPD. Administrative, organisational and individual teacher input and preparation is always to some extent driven within school and as a company we work hard to be as flexible to meet the needs of schools during our projects.

#### **Teacher Comments**

"The children were captivated by the drama. I was too." Angela Georgeson

**Alive And Kicking Theatre Company  
Limited**

**Trustees' Report  
for the Year Ended 31 August 2017**

"One particular child really went for it. Through her she engaged the whole class. She took the lead with authority and the class followed. And another who doesn't usually speak grew during the drumming in the island assembly."  
Marianne Bastey

Block bookings always enable Alive And Kicking to develop a stronger relationship with schools and returning year on year allows us to work with children as they progress through the year groups.

Between October 2016 and June 2017, we continued our partnership with Corpus Christi Primary School and delivered a number of projects with them including The Egyptians, Traditional Tales (bespoke Cinderella project), A Genie Comes to School and The Bottom Of The Bottom Of The Sea.

The Egyptians, workshops devised and delivered by Martin Riley (Key stage 2)  
Starting from a base knowledge of the culture of ancient Egypt with topics including The Pharaohs, The Pyramids, Mummification, Egyptian Underworld and more, Martin explored the story of Exodus with the children; how the Israelites were enslaved by the Egyptians in order to build the pyramids and how they escaped, Martin led the classes through a swift and entertaining dramatic journey through history, from the earliest days of humankind to the civilisations in the "fertile crescent". The story of the Canaanites was brought to life by the children taking on their character roles, in order to understand who they were and their dealings with Egypt after the Israelites had left in a story that begins when Exodus ends, with the new pharaoh, Thutmose IV, second son of Amenhotep II.

Cinderella, workshops facilitated by John Mee and Anthony Haddon  
Working with children and staff from 2 reception classes, John Mee and Anthony Haddon visited the school in early January 2017 in preparation for the project taking place at the end of Jan/early Feb. A development from the consultancy work carried out at Burley and Woodhead Primary School, the project explored new drama ways to explore the traditional material of the Cinderella story.

Using drama the children imagined luxurious rooms, swimming pools, meeting the King, and discovering that the kitchen maid (class teacher in role) was actually Cinderella.

Teacher comments

"Cinderella was fun, enjoyable, sneaky teaching! The structure that was brought to each session was very helpful. Working from song into quickfire drawing and on into adopting role and taking part in the action of the session provided a range of ways for the children to work. The skill set that each session contained enabled the children to participate at their own pace and in ways that the staff had not expected."

Cinderella offered opportunities for CPD for teachers who during the evaluation proposed their intention to continue using these techniques in teaching. It was noted that different approaches offered different responses from the children, and that on many occasions some children who do not normally join in actively, found their way into taking on roles, answered questions, suggested vocabulary and stepped into the action.

A teacher commented that she just could not believe how one very quiet child got involved in a way that she had not seen before and how many of the reluctant boys joined in readily. She was really surprised at how willing they were to engage and how some who find it difficult to speak, even in circle time, were "totally at home" in the work.

A Genie Comes to School, facilitated by Luke Dickson (Years 1&2)  
Adapted from The Princess and the Genie, the changes in this production mean it can now be delivered by one company member which makes it an affordable offer without compromising any of the learning that takes place. The combination of Luke's magic skills and knowledge mean this piece will remain part of the portfolio for 2017-18, as it proves over and over to engage children in learning and problem solving. Luke delivered this production at a number of schools 2016/17 including Corpus Christi and Richmond Hill.

The Bottom of the Bottom of the Bottom of the Sea, written and directed by John Mee (Nursery 4+, Reception, Year 1)



**Alive And Kicking Theatre Company  
Limited**

**Trustees' Report  
for the Year Ended 31 August 2017**

The Bottom of the Sea is a half day adventure that supports them into story-making and story-telling. This year it was delivered by two facilitating teams. Luke Dickson and Phoebe Gann formed a new partnership on this popular piece and John Mee and Kathryn Hanke continued with their established partnership. The Bottom of the Sea went to Corpus Christi, Cookridge Holy Trinity, Swillington Primary and St Philips. This popular production is on offer again in 2017/18.

The Museum of Untold Stories re-created and directed by Luke Dickson (Years 1-6)

The Museum of Untold Stories (MoUS) is a mysterious playground for the imagination, a magical place to inspire children's storytelling and promote drama and literacy. After facilitating a mini-version of MoUS at the Pauline Quirk Academy in September, we can now offer MoUS as a full-scale version (2 x company members and full set) and a mini-version which sees Luke and a suitcase arriving in schools for a classroom based workshop.

This continues to be a popular literacy project. In previous years this was a strong residency partnership with the BD5 Festival but now the festival has come to an end, we hope that the festival maintains its legacy and that we can continue our relationship with individual schools. As part of the BD5 legacy, MoUS was booked in 2016/17 at Newby Primary School (Bradford) and by Merlin Top Primary (Keighley). Newby has booked again in advance for 2017/18. We are also hopeful that in our early stages of a new partnership with West Yorkshire Playhouse, MoUS will be considered for future family shows.

**Parent Plus**

Parent Plus was offered in schools this year either within the school workshop delivery (a small number of parents) or as a stand-alone twilight option. Martin Riley delivered two twilight sessions at Cottingley Primary School

Key Stage 1: Interactive version of Chanticleer, using dolls and props to engage the younger children. (25 children/15 adults)

Key Stage 2: The Mouse That Jumped

Martin engage the children in their own musical contribution, using ukuleles, recorders and xylophones in an interactive musical theatre version, involving all the children and parents. (90 children/60 adults)

**Parent comments**

"Wonderful Fantastic. Never heard anything like it. Great the way you got us all into it. Loads of fun. That was really very meaningful."

**Teacher comment**

"I was so pleased how many parents turned up for the twilight session. Some had said they were coming but the children just went out and pulled in the rest. They had a really good time and you certainly caught their attention and made them feel part of it all."

Parent Plus is an initiative we will continue to build on throughout 2017/18 as an offer for all our shows/workshops.

Santa and the Goblin Market, written and directed by Martin Riley, performed by Martin Riley, Luke Dickson and Kathleen Yore with set design and fund raising cards by Jonny Dixon.

We had another successful run over four Saturdays in December 2016 at Kirkgate Market for Christmas 2016 with this magical musical Christmas show starring, Tricky Pixie, Scary Fairy and Santa along with the puppetry of the Goblin King designed by Kathleen Yore (Odd Doll Theatre). Due to changes with the local council structure, we are still negotiating for Christmas 2017. We remain hopeful that we will be in Kirkgate again, but we will be producing a show for schools at the very least.

"We went to Leeds market yesterday and saw St.Nicholas wandering around .... full of story telling. We stumbled upon him and his bad fairy and naughty elf's theatre performance and may I say that this was a fully entertaining, funny, clever, witty show with singing, dancing and excellent acting not to mention a different Goblin Christmas tale storyline. Thank you for a memorable performance and would have paid to see it! The art back drops were gorgeous and my print will come out every Christmas. Anyone who is in Leeds on Christmas Eve go and see these guys in the market on the arts stage." Theresa Casey, parent

**Alive And Kicking Theatre Company  
Limited**

**Trustees' Report  
for the Year Ended 31 August 2017**

Lighthouse Island, written and directed by John Mee and facilitated by Anthony Haddon and Phoebe Gann.

Mother Nature is our helper, our creator and our destroyer. We tell the story of a one hundred year-old wave that has destroyed Meg's Lighthouse and use our imagination to find solutions, help Old Tom find his courage and design a new lighthouse. Lighthouse Island is targeted at children in Years 2, 3 & 4. We work together, solve problems and build a community through literacy and drama based activities. Lighthouse Island is being replaced by The Woman at the Top of the Mountain in 2017/18 and will remain in the company's portfolio for future planning.

The Victorians, written and delivered by Martin Riley - The children of St Philip's found themselves in the workhouse exploring Victorian times with Martin Riley. Escaping from Dickens' workhouse to Sweeny Todd's Barber shop for a close shave indeed! They learned about children in Victorian England at first hand, how to make a pie with Mrs Lovatt very few healthy ingredients, met Tobias, the snake oil salesman, became Victorian market traders and were instrumental in bringing justice to an unjust world with Lord Stokes from the Poor Law Reform Society,

Year 4 Teacher

"I thoroughly enjoyed working with Martin. The whole class were engaged with the story and were always excited to see Martin coming in through the door. Thanks for everything!" Pupil "I really liked all of it and I can't pick which part is my favourite."

**Future Planning 2017/18 and beyond**

The portfolio for 2017/18

We have selected a number of our most popular workshops and productions for the 2017/18 portfolio. Martin Riley and John Mee continue to expand on topic areas. Bespoke workshops (such as The Island, Imaginary Worlds and Traditional Tales) can be re-visited for other new schools and developed now that the initial research and framework has been developed. Each new bespoke project offers an opportunity for further use and an opportunity to maximise financial returns.

The Cave and The Woman at the Top of the Mountain will develop input from schools so that we can adjust our communication and content to meet the needs of the current and developing educational landscape. Luke has already begun conversations with schools, with some very useful information supporting future work.

Where The Heart Is will offer the company the opportunity to expand into family and community through tried and tested traditional school routes and will offer a new area of online broadcasting experience for young people.

CPD or staff INSET training days is an area we are looking to develop both in schools and in partnership organisations. We are currently in negotiation with West Yorkshire Playhouse to take part in their CPD programme for 17/18 as guest theatre company and Adel Primary School has made a whole school consultancy booking in relation to their school development plan.

Marketing

We have worked with a new graphic designer to create the flyer, using the existing company logo as inspiration for the colour scheme. We have produced a four-page flyer, that gives more in-depth information about of 2017/18 programme and which we hope reflects the unique creative approaches of Alive and Kicking whilst providing the information teachers and clients need from us easily.

In our marketing material, we have made a bigger feature of our topic-based workshops after undertaking market research and listening to education organisations (such as Leeds based Artforms) who suggested that our topic-based workshops would appeal to schools. We are currently featured on the Artforms website as Artist of the Month.

Company structure After a transition year with new roles in place, we are now in a good position to take the company forward and we continue to look for new board members with sound arts and third sector business acumen.

**Alive And Kicking Theatre Company  
Limited**

**Trustees' Report  
for the Year Ended 31 August 2017**

**Finding staff** We will begin the new financial year with two new company members and are committed to passing on the legacy of the methodology and skills that have evolved within Alive and Kicking. We continue to seek diversity in appointing company members.

**Securing core finance.** In 2016/17 we applied for National Portfolio Organisation (NPO) core funding for the first time. We were unfortunately unsuccessful but see the experience as a positive opportunity for team-building within the two new management roles, developing a sound core understanding of the company, a sense of achievement and outline business plan for the next four years. The feedback was positive and we feel it was unfortunate timing as we also witnessed a number of our sister organisations lose their regular funding. We are committed to seeking core funding to create security and long-term development of the company, with research being a possible route.

**Research.** We believe it is becoming increasingly important to evidence the value of theatre in education through research evidence. We collate anecdotal evidence from our projects and evaluate the learning with staff at the end of a project, but as funding and curriculum constraints hit our sector, we intend to position ourselves as a company who can support schools to evidence learning and maintain drama and theatre as an important and valued part of children's experience as they grow up.

**Summary**

As a company, we believe strongly in the work that we do. Time and again we witness the impact it has on individual children, on classes, on parents and on teachers. As financial hardships continue to hit schools and they are more and more squeezed to follow a strict attainment format, we cannot ignore the impact that has on some schools' willingness to spend their budgets on external companies like ours. That just makes our work all the more important. For some children, external visiting theatre companies may be the only cultural theatre they experience during their childhood. The core of Alive And Kicking will always be the methodology that we know works for children, placing them firmly at the centre of the creative process and offering important opportunities to make links between drama and writing schemas.

After a year of transition and management change, we are now embedded and ready for a year of creative delivery, developing partnerships that will support our case through academic evidence, evidence through case studies and working closely with schools to spread the word and keep the company busy through 2017/18.

"We all know what really matters - the children, the work we do, the quality of the work and the difference it makes to their lives and all our lives. I have seen such a lot of creative energy and enthusiasm from children and teachers and some head teachers (and deputy heads!) also - and, despite the difficulties of the times and of the present culture, I have seen educators battling against the odds to give children at school confidence, kindness and self-belief, through creativity, through a love of story and art, and song and writing and poetry and drama. I have seen children come to a realisation that they have their own story to tell, that they can make a difference in the world."

Martin Riley

Approved by order of the board of trustees on 23/04/2018 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 2017.

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

Date: .....23/04/2018.....

**Alive And Kicking Theatre Company  
Limited**

**Statement of Financial Activities  
for the Year Ended 31 August 2017**

	Notes	Unrestricted fund £	Restricted fund £	31.8.17 Total funds £	31.8.16 Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>					
Donations and legacies		25,307	-	25,307	38,102
<b>Charitable activities</b>					
Schools		32,894	-	32,894	53,453
<b>Total</b>		<u>58,201</u>	<u>-</u>	<u>58,201</u>	<u>91,555</u>
<b>EXPENDITURE ON</b>					
Raising funds		5,905	-	5,905	5,000
<b>Charitable activities</b>					
Schools		64,313	-	64,313	87,135
<b>Total</b>		<u>70,218</u>	<u>-</u>	<u>70,218</u>	<u>92,135</u>
<b>NET INCOME/(EXPENDITURE)</b>		<u>(12,017)</u>	<u>-</u>	<u>(12,017)</u>	<u>(580)</u>
<b>RECONCILIATION OF FUNDS</b>					
<b>Total funds brought forward</b>		15,050	-	15,050	15,630
<b>TOTAL FUNDS CARRIED FORWARD</b>		<u><u>3,033</u></u>	<u><u>-</u></u>	<u><u>3,033</u></u>	<u><u>15,050</u></u>

**CONTINUING OPERATIONS**

All income and expenditure has arisen from continuing activities.

The notes form part of these financial statements

**Alive And Kicking Theatre Company  
Limited**

**Balance Sheet  
At 31 August 2017**

	Notes	Unrestricted fund £	Restricted fund £	31.8.17 Total funds £	31.8.16 Total funds £
<b>FIXED ASSETS</b>					
Tangible assets	5	-	-	-	2,377
<b>CURRENT ASSETS</b>					
Cash at bank		3,129	-	3,129	19,925
<b>CREDITORS</b>					
Amounts falling due within one year	6	(96)	-	(96)	(7,252)
<b>NET CURRENT ASSETS</b>		<u>3,033</u>	<u>-</u>	<u>3,033</u>	<u>12,673</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>3,033</u>	<u>-</u>	<u>3,033</u>	<u>15,050</u>
<b>NET ASSETS</b>		<u><u>3,033</u></u>	<u><u>-</u></u>	<u><u>3,033</u></u>	<u><u>15,050</u></u>
<b>FUNDS</b>					
Unrestricted funds	8			<u>3,033</u>	<u>15,050</u>
<b>TOTAL FUNDS</b>				<u><u>3,033</u></u>	<u><u>15,050</u></u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 August 2017.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 August 2017 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- 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 special provisions of Part 15 of the Companies Act 2006 relating to charitable small companies.

The financial statements were approved by the Board of Trustees on 23/04/2018 and were signed on its behalf by:

  
.....  
R Perkin -Trustee

The notes form part of these financial statements

**Alive And Kicking Theatre Company  
Limited**

**Notes to the Financial Statements  
for the Year Ended 31 August 2017**

**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.

**Tangible fixed assets**

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

**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. NET INCOME/(EXPENDITURE)**

Net income/(expenditure) is stated after charging/(crediting):

	31.8.17	31.8.16
	£	£
Depreciation - owned assets	-	793
Deficit on disposal of fixed asset	2,378	-
	<u>2,378</u>	<u>-</u>

**3. TRUSTEES' REMUNERATION AND BENEFITS**

There were no trustees' remuneration or other benefits for the year ended 31 August 2017 nor for the year ended 31 August 2016.

**Trustees' expenses**

There were no trustees' expenses paid for the year ended 31 August 2017 nor for the year ended 31 August 2016.

**Alive And Kicking Theatre Company  
Limited**

**Notes to the Financial Statements - continued  
for the Year Ended 31 August 2017**

**4. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES**

	Unrestricted fund £	Restricted fund £	Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>			
Donations and legacies	38,102	-	38,102
<b>Charitable activities</b>			
Schools	53,453	-	53,453
<b>Total</b>	<u>91,555</u>	<u>-</u>	<u>91,555</u>
<b>EXPENDITURE ON</b>			
Raising funds	5,000	-	5,000
<b>Charitable activities</b>			
Schools	87,135	-	87,135
<b>Total</b>	<u>92,135</u>	<u>-</u>	<u>92,135</u>
<b>NET INCOME/(EXPENDITURE)</b>	<u>(580)</u>	<u>-</u>	<u>(580)</u>
<b>RECONCILIATION OF FUNDS</b>			
<b>Total funds brought forward</b>	<u>15,630</u>	<u>-</u>	<u>15,630</u>
<b>TOTAL FUNDS CARRIED FORWARD</b>	<u><u>15,050</u></u>	<u><u>-</u></u>	<u><u>15,050</u></u>

**5. TANGIBLE FIXED ASSETS**

	Motor vehicles £
<b>COST</b>	
At 1 September 2016	4,225
Disposals	<u>(4,225)</u>
At 31 August 2017	<u>-</u>
<b>DEPRECIATION</b>	
At 1 September 2016	1,848
Eliminated on disposal	<u>(1,848)</u>
At 31 August 2017	<u>-</u>
<b>NET BOOK VALUE</b>	
At 31 August 2017	<u>-</u>
At 31 August 2016	<u><u>2,377</u></u>



**Alive And Kicking Theatre Company  
Limited**

**Notes to the Financial Statements - continued  
for the Year Ended 31 August 2017**

**6. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	31.8.17	31.8.16
	£	£
Other loans (see note 7)	-	7,000
Trade creditors	96	-
Accrued expenses	-	252
	<u>96</u>	<u>7,252</u>

**7. LOANS**

An analysis of the maturity of loans is given below:

	31.8.17	31.8.16
	£	£
Amounts falling due within one year on demand:		
Other loans	<u>-</u>	<u>7,000</u>

**8. MOVEMENT IN FUNDS**

	At 1.9.16	Net movement in funds	At 31.8.17
	£	£	£
<b>Unrestricted funds</b>			
General fund	15,050	(12,017)	3,033
	<u>15,050</u>	<u>(12,017)</u>	<u>3,033</u>
<b>TOTAL FUNDS</b>	<u>15,050</u>	<u>(12,017)</u>	<u>3,033</u>

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

	Incoming resources	Resources expended	Movement in funds
	£	£	£
<b>Unrestricted funds</b>			
General fund	58,201	(70,218)	(12,017)
	<u>58,201</u>	<u>(70,218)</u>	<u>(12,017)</u>
<b>TOTAL FUNDS</b>	<u>58,201</u>	<u>(70,218)</u>	<u>(12,017)</u>

**Comparatives for movement in funds**

	At 1.9.15	Net movement in funds	At 31.8.16
	£	£	£
<b>Unrestricted Funds</b>			
General fund	15,630	(580)	15,050
	<u>15,630</u>	<u>(580)</u>	<u>15,050</u>
<b>TOTAL FUNDS</b>	<u>15,630</u>	<u>(580)</u>	<u>15,050</u>

**Alive And Kicking Theatre Company  
Limited**

**Notes to the Financial Statements - continued  
for the Year Ended 31 August 2017**

**8. MOVEMENT IN FUNDS - continued**

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	91,555	(92,135)	(580)
<b>TOTAL FUNDS</b>	<u>91,555</u>	<u>(92,135)</u>	<u>(580)</u>

**9. RELATED PARTY DISCLOSURES**

There were no related party transactions for the year ended 31 August 2017.

**Alive And Kicking Theatre Company  
Limited**

**Detailed Statement of Financial Activities  
for the Year Ended 31 August 2017**

	31.8.17 £	31.8.16 £
<b>INCOME AND ENDOWMENTS:</b>		
<b>Donations and legacies</b>		
Arts council	13,134	8,027
Trusts & Foundations	11,500	24,000
Community	290	-
Public Bodies	-	5,883
Other income	383	194
	<u>25,307</u>	<u>38,102</u>
<b>Charitable activities</b>		
Schools	32,894	53,453
	<u>58,201</u>	<u>91,555</u>
<b>Total incoming resources</b>		
	58,201	91,555
<b>EXPENDITURE</b>		
<b>Raising donations and legacies</b>		
Cost of fundraising activities	5,905	5,000
<b>Charitable activities</b>		
Cost of goods for primary purpose trading	38,093	71,686
<b>Support costs</b>		
<b>Management</b>		
Insurance	432	430
Administrative personnel costs	11,186	7,420
Training and welfare	(23)	1,200
Travel and subsistence	3,640	428
Marketing of services	952	1,210
Motor vehicle costs	91	1,670
Professional fees	1,416	163
Independent examiner's fees	-	50
Other support costs	6,054	1,972
Depreciation	-	793
Loss on sale of tangible fixed assets	2,378	-
	<u>26,126</u>	<u>15,336</u>
<b>Finance</b>		
Bank charges	94	113
	<u>70,218</u>	<u>92,135</u>
<b>Total resources expended</b>		
	70,218	92,135
<b>Net expenditure</b>		
	<u><u>(12,017)</u></u>	<u><u>(580)</u></u>

This page does not form part of the statutory financial statements